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DANIEL PROTHEROE, MUS., BAC.

The subject of our sketch this month, Daniel Protheroe was born in Ystradgynlais, South Wales on the 24th day of November, 1866. His parents, Daniel Protheroe, who died in 1874 and Ellen Williams Protheroe early discovered the bent of his nature and to that fact is due the musical education and opportunities received by him in boyhood. His mother's brother, Thomas Williams, was musical director of the Ystradgynlais Methodist church and, in fact all of the Williams' family were remarkable for their eminent musical ability. So precocious in this line was Daniel, the subject of our sketch, that at the age of five years he began to take prizes and has continued at this good work with such perseverance that, to date, he has won probably one hundred emblems of musical victory. His voice, when a boy, was noted for its purity and strength, as proof of which might be mentioned his winning of prizes at two National Eisteddfods as an alto singer. He received a first class general education in the village schools which was supplemented by a course at Swansea Normal College. Music, of course, was his forte and, this he studied under local teachers until he reached the age of sixteen. Then the master, Dr. Parry became his tutor. The fruit of this tutorship was seen two years later when Daniel Protheroe was accorded senior honors in Trinity

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College London. One year later, when but 19 years of age, he passed the examination for an Associateship in the "Society of Science, Letters and Art." This examination likewise took place in London.

His value as a choral conductor can best be estimated by his work and the results thereof. In Sept. of the year 1885, when but 19, he took a choir from his home to an important Eisteddfod at Llandilo and succeeded in winning the prize from eight choirs, although some of the best choral leaders in Wales were pitted against him. One year later he crossed the Atlantic, and located in Scranton, Pa. and started to work at once as a teacher of Music in all its branches. Shortly after coming to that city, he organized the Scranton Harmonic Society which, in May '87 rendered "Alexander's Feast" with pronounced success. In September of the same year, the now famous Cymmrodorion Choral Society was organized. Christmas of the same year saw them competing for the chief prize under the direction of Prof. Protheroe, in the Eisteddfod at Pittsburgh, Pa. Although the second prize was awarded to them, they and a great number of the audience present at the competition have always felt that they deserved to be rated as first. In the eisteddfod at Wilkesbarre in June '88, under the same able leadership, they won the grand prize of \$1000. Afterwards they gave grand concerts in connection with Gilmore's and Cappa's Bands and it was after one of these that P. S. Gilmore said "the Cymmrodorion are one of the finest musical organizations in America and this due almost wholly to the genius of their young leader, Daniel Protheroe."

In 1890 the Cymmrodorions won new laurels by successful renditions of Rossini's "Stabat Mater" and Handels "Samson" and on the 17th of March last they again won the grand prize amounting to \$500 at the Wilkesbarre Eisteddfod.

In June 1890 he took the degree of Musical Bachelor at the University of Trinity College, Toronto. The examiners were Dr. Longhurst, Dr. Lott and Dr. W. A. Barrett, all of London, England. He was only 23 years of age at that time and one of the youngest men who ever attained that degree.

At present he is a very busy man, being the musical director of the Welsh C. M. church, the Adams Ave. M. E. Sunday school, Wood's Business College, Y. M. C. A., the Cymmrodorion Choral Society and having as many pupils as it is possible to find time for.

He is developing into a prolific composer whose works are already coming to the front. His published works are as follows;

"Arabella" published by D. O. Evans.
"The Lord is my Shepherd" (cantata) " " "
"Lead Kindly Light" (for male voices) " " "

The following works are about to be published.

"She Speaks to me" (Serenade) words by R. J. Beamish.
"The Dewdrop" Part Song for men's voices " " "
"The Rivulet" (Glee) " " " " "
"The Dear old Song (Solo) " " " " "
"The Crusaders" (Grand chorus for male voices) " "

He is at present engaged in the composition of a romantic opera for which his collaborator R. J. Beamish Esq., is writing the libretto. He is now also engaged as teacher of harmony and theory at the Hardenbergh Piano School.

Such is the history of a progressive, industrious, talented young man, a history illuminated with successes of the past and eloquent with promise of the future.

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“OUR PRIZE” CONTEST. The successful competitor under Prof. J. W. Parson Price’s adjudication for the prize offered in our February number is Miss Mary A. Harris of Hyde Park, Pa., sister of the celebrated elocutionist Miss Lizzie Harris. The lady is quite young, being only fourteen years of age, and carrying off the laurels from some much older composers was an achievement worthy of note. She is a pupil of D. Protheroe, Mus. Bac. and promises fair to do him much credit in the future. The Prize will be sent her at once on receiving intimation of her choice; and we wish her much success.

Miss Harriet E. Thorn will give a pupils’ recital on Friday evening May 8, at the residence of Mrs. E. L. Brown, Wick Avenue.

The season for picnics, excursions, parties, socials, &c., is close at hand, when the confectioner’s art will be called into requisition. A fine line of goods for the purpose can always be found at E. D. Griffiths’, 446 West Federal St.

We desire to call attention to the new advertisements in this number, the Dana’s Musical Institute at Warren, O., a good school where all the branches of the art are taught; and the old and well established house of Mason & Hamlin, Boston, Mass., whose reputation for first class instruments places it quite in the front.

It is with pleasure also that we would direct attention to the ad. of J. W. Steere & Sons, of Springfield, Mass., Church Organ builders, whose organs give so much satisfaction wherever they are used. They are designed to harmonize with the church architecture, case in any finished hard wood, display pipes richly decorated, the Key Boards and Registers after the recognized standard, and their entire instruments, we believe, constructed in the most thorough and desirable manner. Churches needing organs will do well to consult them before purchasing.



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This month we give way to the thoughts of a young choir leader.

THE AMATEUR CHORISTER.

Mr. Editor,

I have for years sang in church choirs and with men who were very strict as choir leaders; men who expected me to do and sing what they desired. And if any thing went wrong in any of the parts on account of my inattention, they were not long in making up their minds to tell me about it; and if I felt at all aggrieved over the matter, I would probably receive "notice to quit" before the following Sunday, because it was well known that my place in the choir gallery could easily be filled with some one as good if not better than myself. Such men were always looked upon by both their choir and congregation as men who were laboring truly and faithfully for the cause they loved, and at all times were men who could have all the assistance they wanted to carry on that part of the religious services; and at the end of the year would receive either stated pay or premium for services rendered. In those days we thought it an honor to become members of the church choirs and sing under the leadership of such men; but in these, it seems that things are changed, turned around as it were; the people think the honor bestowed upon one to become the choir leader is sufficient pay. In many of the larger cities, of course, large sums are paid to choristers. But how is it with those in the country towns and villages? They labor quite as hard, even harder, and fully as faithfully, but all the pay they get is "thanks"; and, indeed, in many places, not even the "thank ye" that starved the blacksmith's dog.

Not long ago I visited a friend of mine who lives in a town some miles away, and on getting there I found I was not the only visitor that day. The young lady staying there, whom I will call Jennie, had a friend named Mary, who had just arrived on a visit to her. They soon entered into earnest and joyful conversation; and they seemed to have something of importance to discuss. They spoke of the good times they used to have together at the singing school, and of the strict leader they sang under, who still held the same position in the old church and under whose leadership Jennie sang

alto, and Mary soprano. And as I at the time held a similar position in a church of our small town I became interested in their conversation, and listened as they went on.

MARY.—Say, Jennie, is Mr.—— leading the church choir yet?

JENNIE.—Yes, and we have as good times now as we used to have before you went away. Tell me Mary, are you singing in the church choir in——?

MARY.—O, yes; we have quite a nice choir when we sing all together.

JENNIE.—When you sing all together! What do you mean?

MARY.—Well, the gentleman who leads us is a very young man who does not seem to know very much about it, but I suppose he knows enough about it for the pay he receives.

JENNIE.—May I ask what he gets a year for his work?

MARY.—Nothing at all but the *glory* of being choir leader.

JENNIE.—Why! the people here have raised our leader's salary considerably since you went away; and I am surprised to hear of your folks paying nothing. Whether he knows much or little, I suppose he is a good man, and that he fills a good man's place, and does the work to the satisfaction of the people, else they would not tolerate him; and if they employ him, they should pay him.

MARY.—But sometimes we take notions, and none of us will go up to the gallery at all, so he runs it all himself.

JENNIE.—I don't think that is right at all. We could not do that with Mr.——, or it would be the last time we should ever get the chance. You know how strict he used to be with us, and I can tell you there is no change in our leader, and there are so many here that sing he could get a crowd as good as the ones he now has, and that in a very short time.

MARY.—It was always the case when I lived here; but our place is so much smaller than this, that although there are lots of young folks who could sing if they would, yet they say they can't read music, and they get out of it in that way; so you see, the persons who can read and sing get to feel independent and become careless whether they sing or not, and that makes the church folks think the leader is neither fit for the place, nor worthy of any compensation.

JENNIE.—On these grounds, then, Mary, I think the church folks ought to appreciate that young man the more, whoever he is, or whatever his capacity as a chorister. And to my mind, the wonder is how any man can have the grace to work thus free of charge for such a graceless church, whose apathies tend to discourage him. Certainly, it is like "counting the teeth of a borrowed horse"—utterly ungrateful.

It is the case in many churches today. The congregations think, because they have young men in their midst who are trying to make their future life a success as musicians, they ought and are expected to take charge of such choirs for mere practice' sake, while they sit and listen, ungraciously enough, caring nothing for the time and money he has spent to gain some knowledge of music, intending probably to lay it out in some way that will benefit him. But this is not the way they look at it. They seem to think he ought to be glad of the notoriety of being the choir master, for the *glory* of it.

think it is a very respectable position for any worthy person to hold; but I do not think it very encouraging for a young man to find on Sunday that he and his organist constitute the choir, and sometimes, when his organist is sick or otherwise absent that he is leader, organist, choir and all in himself. Yet at the end of the year, if he has the courage to expect anything for the work he has done, he will make more enemies than if he had not done it at all. I am of Jennie's opinion that churches and choirs ought to do something substantial for young men who are placed under such difficulties. For a good man who studies up good music for Sunday use, and finds himself in his place alone, it is very discouraging; much more so, when if anything goes wrong or a little out of place he hears of it on the street, with unkind criticisms on every hand. The *glory* of it is certainly poor pay for all the abuse added to the labor. He has no right to ask any of his choir for reasons for their absence, and he knows its voluntary nature debars him from that right; and he dares not ask, because he knows right well they have a ready excuse for every delinquency, a plaster for every wound. If he were to ask them to resign, with a view to securing others, they would most likely jump upon him like a panther on its prey. Even if they should voluntarily resign, what could he do? Nothing, for there are no others that he can command. And the church itself is so helpless in the matter as himself. So he is left, as Tom Moore was buried, "all alone with his glory."

Should these remarks fall under the eye of some young amateur choir leader who is placed in the circumstances here portrayed, I hope he will not think this is written to discourage him, and cause him to give up his work; but I would say rather, keep right at it, if you would serve the Master in this way. You will feel at least that *you* are doing your duty; you will leave the burthen of remissness on others, knowing that according to his blessed word your reward is sure. But if these thoughts drop under the notice of some of those singers who are so fond of treating their leader in this way, as there are many whom I know who think it fine fun to do so, since they think they are the best he can get, and do it to show their importance and how much they are missed when they are absent, I hope this recital of experience will help bring them to a sense of their obligations to the faithful but much abused choir leader, and to a sense of the beauty and purity of their singing services as being not a means of self-gratification and of notorious distinction as absentees, but an offering of praise to Almighty God, which should be done "in spirit and in truth."

S. M.

MUSIC IN THIS NUMBER. Our tonic sol fa readers will be glad to find in this number a very beautiful waltz song by that promising young composer now deceased Mr. Elmer Jones. For their convenience we give the tonic edition of it, reserving that in the standard notation for future presentation. We give also a beautiful gavotte for the piano, which we trust will meet with appreciation. The AMERICAN MUSICAL TIMES edition of piano pieces, fingered for the use of teachers will be found very convenient for them as well as pleasant for pupils. All the pieces in this edition can be had separately.

VIOLIN MANUAL Continued.

Unless the stroke of the bow be made quite perpendicular to the strings, the latter will not vibrate evenly, and the tone will be broken. The best tone from each string requires that the bow be drawn at a certain distance from the bridge, usually calculated to be one inch on the G string, one half an inch on the E, and the others at correspondingly intermediate distances. Experience will soon determine it, for it will be found that the tone diminishes in proportion as the bow recedes from the bridge. A graceful player will hold the hand so that it curves a little at the back, and above the bow. The down stroke is more graceful when the wrist is held a little higher than the point of the bow. This also gives the hand freedom of movement. The fore arm and wrist are to be flexible and supple: but the upper arm should take no part in the movement.

TUNING. The strings of the violin are known as the first (the smallest,) second (next larger,) third (next larger,) and fourth (the largest.) They are placed in the order of their size, the first being to the right when the instrument is held in position. They are named first E, second A, third D, fourth G. The order of their tuning is this; first set the second string to A above middle C; next D, an interval of a fifth below A; next G, a fifth below D, and lastly E, a fifth above A. The reason of this order lies in the fact that in the process of tuning, the strings already tuned will be disturbed by the tuning of the others, but will be least disturbed by tuning first the inner and then the outer ones. Even then when you have tuned in this order, you will find that the strings will be considerably out of tune when you are through, and they have to be gone over again in the same order, care being taken that the A is correct to start with. You may tune to an ordinary pitchfork, or to a piano or organ if you play with either, for all instruments playing together ought to be of the same pitch. It will take some time before your instrument will "stand" as it is termed, that is to remain in good tune; and up to that point you will have to correct its tune now and again. Do so quietly. When one string (the A,) is set in proper pitch, you can tune those on the left side (the D and G) by manipulating the proper peg with the finger and thumb of the left hand, and at the same time use the bow lightly on the strings you desire to come into the interval of a fifth. It matters not much whether or not you are theorist enough to know this fifth, for it has a peculiar ring that gives such satisfaction to the musical ear that when you find it you will know it. Thousands of violinists who do not "know a note" can yet tune a violin perfectly, simply because they have disciplined themselves to know this peculiar ring of the fifth. And let us say this one word in your ear, if you have not ear enough to detect this peculiar ring of the fifth when it occurs, throw up the violin at once; for of all instruments, the violin needs the most constant tuning—sometimes during the playing of a piece; and it must be done instantly, for nothing is so abominable as to persist in playing on, when the instrument is out of tune.

QUESTIONS.

1. State what we have said about strings.
2. Describe a good bow, and tell the right manner of holding it.
3. Describe good bowing, and state the tendency spoken of.
4. Tell what you know about tuning. names of the strings in proper order, and the proper order in which they are tuned.

VOICE MANUAL Continued.

of air, is not always secured. This is a complete accounting for the getting out of tune in choirs under the influence of *forte* singing. A little *too much* adduction or counter-acting called up to meet the increased volume of air in *forte* singing causes a rising of the pitch; and a little *too little* abduction or relaxing under the influence of a decreasing volume of air in *piano* singing causes a lowering of the pitch. Every singer knows from experience that in singing downward he comes to a tone which he cannot produce, commonly said to be "too low" for him. The reason is, that at that point his power of further *relaxing* the vocal cords has failed him. So also in ascending, he comes to a tone which he cannot produce, said to be "too high" for him. The reason is, that at that point his power of further *contracting* the vocal cords has failed him. And the point of failure either up or down is by no means the same for all. Some sing low or high notes which others cannot touch. This depends largely on the natural size of the whole apparatus. Each size of larynx has an appropriate range of tones which it is naturally capable of. The extreme tones, of course, can be somewhat improved in every voice by culture; but thousands of rare bass voices are ruined by the silly desire to cope with the light tenor, or by the sillier practice of choir leaders singing indiscriminately every part, without regard to natural capacity. Fewer voices are ruined by cultivating downwards, for the simple reason that the power to relax is not so positive and efficient and so much under control as the power to contract.

4. *The co-operation of the several sets of muscles controlling the vocal cords.* Having explained the actions known as adduction and abduction, it now remains to explain the forces known as tension and relaxation, all of which, quickly if not simultaneously are necessary to the complete production of a proper tone. It is felt by every singer that the higher the pitch of a tone from the middle of his range the more the tension necessary to produce it; and also the lower the pitch from the same point the greater the relaxation. In these two actions the tensor and relaxor muscles are used. In general terms we may say that the degree to which they are called into use depends upon the pitch of the note to be produced relatively to the singer's own range. When the highest tone of his natural range has been reached, to attempt a higher tone without gradual training for it is to do violence by the tensor muscles; and when the lowest tone has been reached, the relaxors have so slackened the vocal cords that they will no more vibrate, but permit the column of air to pass through the glottis without producing any tone. A good illustration of this is found in the tuning of a violin string. Screwing it up tighter and tighter to produce higher tones is analogous to the action of the tensor muscles on the vocal cords, which when carried on to the point of breaking the string, represents the gradual straining for higher pitches of tones until eventually the tensor muscles fail; and relaxing it slacker and slacker to produce lower tones is analogous to the action of the relaxor muscles, which when carried on to the slackest point, when it will no more produce a tone represents the gradual relaxing of the relaxor muscles until eventually they can no more produce a tone.

The danger lies mainly in the excessive use of the tensors—the unnatural straining after such high pitches as do not

naturally or easily belong to the singer's range; though the opposite, or straining after low pitches is not altogether free from danger. The above may be summed up in the words of an eminent author; "during the singing of the middle note of the register of any voice, all other things being equal, the two forces, tension and relaxation, must be exerted in the same degree; when, however, a higher tone is required, the tensor muscles overbalance the relaxors; but when a lower tone is sounded, the relaxor muscles must overbalance the tensors."

5. *The upward forcing of the air current from the lungs by the diaphragm.* This is the motor power back of the entire vocal apparatus. This action comprises all of that important operation known as breathing, as well as that of vocalization, and must be reserved for treatment at another time. Good tones will depend largely on good breathing. We have said that the air passing up through the glottis sets its sides or the vocal cords vibrating. The higher the pitch the swifter must be the movement of the air column. This has been further elucidated under No. 3.

6. *The movement of the entire larynx.* The entire larynx rises and falls in the throat with the ascending and descending scale, which any one can test by applying his hand to his throat while he sings up and down the scale. And since the vocal cords are attached to the laryngeal apparatus in front, they also will necessarily rise and fall with the movements of the larynx. Did it ever occur to you why this is so? What is the use of the Adam's apple rising and falling in your throat as you ascend or descend in pitch? It has a philosophical meaning which we will now explain. Take an ordinary tin whistle and you will observe that its lowest tone is when all the finger holes are stopped by the fingers; and that as you lift the fingers one by one the tones will ascend step by step. The point is that the greater the distance from the reed or vibrating point to the outlet the lower the tone, and vice versa. The flute is on the same principle; the pitch of the tone depends on the distance from the mouth hole—the vibrating point to the outlet. If you have an opportunity of examining a pipe organ you will find that the same principle holds good, the shorter mouthed pipes give the acuter sounds, and the longer mouthed the graver. Apply this principle to the human instrument, and you will find that the moving up and down of the laryngeal apparatus is nothing more nor less than a wise provision to enable the singer at will to lengthen or shorten the distance between the vibrating point—the vocal cords and the outlet of the tone, and thus enable him to produce tones of any required pitch at will—the graver tones requiring a longer distance, and the acuter a shorter.

Strictly speaking, all these movements do not take place simultaneously, that is at the same instant; nevertheless, they all take place in succession in a surprisingly short space of time, as must appear from the suddenness with which one can utter a tone. The true order of the actions seems to be, first, the coming together or adjustment of the vocal cords, next the formation of the glottis, next the assumption of position by the larynx, then the necessary tension of each part, the upward forcing of the air current and finally, the vibration of the vocal cords—all this quickly done under the command of an innate sense of the pitch of the tone required to be produced.

PIANO MANUAL Continued.

It will be remembered that the exercises given in the last lesson were of such nature as that they may be termed, *free* exercises,—exercises which any one may use without the aid of any mechanical device. We will now proceed to give a few mechanical exercises.

CLASS II. FOR THE FINGERS AND THUMB.

Procure half a dozen corks about an inch long, and from half an inch to an inch in diameter, according to the size of the fingers and hand of the person proposing to use them. Procure also two small pieces of wood cut to a convenient length, say two or two and one half inches, to be placed lengthwise between the thumb and first finger. Procure also a large cork, say two or three inches in diameter, to be used between the thumb and first finger when at full stretch. These are all the mechanical appliances necessary for the present exercises.

No. 1.

1. Hold up the hand, palm facing you. Stretch the fingers abroad as much as possible. Place the corks between the tips of the fingers, and the piece of wood lengthwise between the finger and thumb.

2. Bend the first and second joints inwards. Many times. Both hands.

No. 2.

1. Place the corks between the roots of the fingers.

2. Bend the first and second joints inwards as before. Many times. Both hands.

No. 3.

1. Place the corks as in No 2., and the large cork in the hollow between the thumb and first finger, as tightly as possible. Extend the thumb as far as possible. Let the size of the corks suit the fingers. And if they should prove to be too hard for tender fingers, they may be covered with cloth.

2. Bend as in No 1. Many times. Both hands.

These exercises should be performed for a few minutes, several times daily, especially first thing in the morning, and always before playing. After many hours of rest, all the muscles are naturally stiff, and need motion. That motion should be given them, not in the playing, but preparatory to it. Avoid over exertion.

It will be observed that these exercises are intended for the loosening and stretching of the tendons and ligaments of the middle-hand bones, or "knuckles;" to which may also be added the following free exercises.

No. 4.

1. Place the forefinger, up to the middle joint, firmly on the table and in that position press it up and down with a certain degree of force, for a few seconds: third, fourth and fifth finger in succession in the same manner. Each finger to remain alone on the table.

2. In same manner second and fourth together; and third and fifth; lastly the thumb. Many times a day. Both hands.

No. 5.

1. With one hand take hold of the fingers of the other hand in succession and shake them to the root. Especially the fourth and fifth finger. Many times a day. Both hands.

No. 6.

1. Place the closed fingers or fist of one hand into the outstretched palm of the other. Press upon the palm.

2. Open and close the latter as fast and as long as agreeable. Many times a day. Both hands.

CLASS III. EXERCISES WITH RODS.

It is a well known fact that all the fingers are not equally strong by nature, therefore they need special application and separate treatment. Notably the 4th and 5th fingers are weaker than the others, and the 4th weakest of all. We are not called upon to account for this, but knowing the existing inequality in their strength it is necessary to provide a remedy, and as far as is practicable to establish their equality.

These exercises must be performed on some solid body. Take a rod of wood, from one half to three quarters of an inch in thickness, and about a foot long. All the better if it can be procured with round indentations in it, where the outstretched fingers might rest.

No. 1.

1. Grasp the rod with the thumb on the under side, and the four fingers on the upper, stretched out to their full capacity.

2. Raise the finger *as high as possible*, and let it strike with vigor twenty times. Each finger in succession. Both hands. Be careful the stroke of the finger is not permitted to dislocate the others on the rod. This should come immediately after the cork exercises, and for five minutes at three different times of the day.

No. 2.

1. Grasp the rod as in No 1.

2. Lift the fingers in couplets, and strike as before; 4th and 5th; 3rd and 4th; 2nd and 3rd; 3rd and 5th; 2nd and 4th; 2nd and 5th. Twenty strokes each. Both hands separately, then simultaneously. Bear in mind that the fingers must be wide apart, firmly pressed on the rod, and must not be dislodged during the work.

No. 3.

Practice No. 1. and No. 2. with the fingers close together firmly pressed on the rod.

The number of times each exercise is to be practiced is left to your discretion. But a class might profitably be selected for persistent practice for a time, then change off to the other classes. You should not neglect to use some of them daily, with moderation, and you cannot fail to benefit by them in equal and even fingering, as well as in independence of the fingers.

These exercises need be no burden or loss of time, for they may be performed even on a walking cane, and even while the performer is engaged in conversation.

They also provide for the strengthening of the 4th finger so well known for its weakness. Some German physiologists have suggested the cutting of the joining ligament of the 4th and 5th finger, in order to give freedom to the 4th. We have never seen the experiment done, and we doubt very much the propriety of it, and certainly cannot see the necessity of it, since these simple exercises if persisted in sufficiently, cannot fail to impart the needed strength to this unfortunate finger.

QUESTIONS.

1. Show without the book how you would perform exercises Class I.

2. State how many, and describe those of Class II.

3. Also of Class III, and state in what respect those of Class II and III differ from those of Class I.

ORGAN MANUAL Continued

The exercises given in the last lesson are called five finger exercises, because they bring into use the five fingers without moving the hand out of the position which it first took. They may be multiplied indefinitely, and any quantity of them may be found in the ordinary teaching books. Our object is mainly to show how they are done, and thus to get our student to train his fingers into independence. For the sake of variety, however, we will add the following;

EXERCISE C.

Place the right hand with the thumb on the C an octave above middle C, and the left with the little finger on the middle C, the other fingers in their respective places as before. Now take all of Exercise B., and play it over many times, taking care as before to give each tone four full counts, and to lift one finger and press the other at the same instant. You will find that this work is the same as in the last lesson, except that it lies one octave higher on the organ. When you have done this many times, until you almost know the whole exercise by heart, you can move both hands still an octave higher, and if your organ is only a five-octave instrument, and you have no upper G at the top, never mind, play away all the same; the object is not to get the tone, but to practice the fingers. Then again place both hands an octave below the position you first took, and play Exercise B over many times. Don't forget what was said before, that the object is not so much getting the tones as drilling the fingers. In fact, it would be well enough for you to know that instruments are now made, consisting of only a finger board like that of an organ or piano, and which give no tones at all. They are dumb—cannot speak. Thousands of them (the Virgil Practice Clavier) are used in schools and studios, and they emphasize the great evil which young players are so addicted to—that of seeking the musical pleasure of *listening* to their own music, poor as it is, rather than the mechanical pleasure of *doing* that which is necessary to produce good music. Thousands of young players are led by this musical Jack o' Lantern into the bogs of slouchiness—they never learn to play, though they are intensely musical. The musical and the mechanical in the operation are entirely two different things. A young player should be drilled in the mechanical as if he had no ears, until such time as he has the mechanical sufficiently mastered to permit it to be under control of the musical. The musical sense will always seek gratification at the expense of the real work, and in nine cases out of ten will vitiate it. This is especially true in the case of composers and violinists who have naturally a good ear—they take that good ear as their guide instead of the laws of the art they are engaged in. The musical gratification is what they are charmed by; and the *work* necessary to a higher grade of art they thoughtlessly neglect. Thus it comes that we have composers who are continually transgressing the laws of composition, and thousands of "fiddlers", organists, pianists, and singers who play and sing "by ear" as it is termed.

When you have practiced long on Exercises A, B and C, giving four counts to every tone, you may begin again and play them over giving only *two* counts to every tone. This will occupy you for a long time. And when you are through with this, you may play them over again, giving only *one* count to every tone. Don't forget to make thorough work of

all this, for on this depends your future as a player.

Now since you have arrived at that point where you are able to play each tone to but one count, and that with the proper fingers in each hand lifted and pressed at exactly the same moment, you are prepared for work which is a little more difficult.

We have not yet treated of time, except in so far as you have seen that any tone may be of one count, two, three or four counts long. Now, it is not always that the tones played in one hand are of the same length as those played in the other. Tones of different lengths are played in either hand. Hence, it can be seen that one hand must still hold on while the other plays. For instance, a tone in the left hand may be four counts long, while in the right hand there will be two tones of two counts each, or one tone of two counts and two of one count, making four counts, or four tones of one count each; in either case the counts, although not the tones, of each hand corresponding. This being the case, it opens up, you can see, a field of great variety, which, with all the good work you can put in, will occupy you for months. We will try to make it plain and practical by exercises. In these exercises the finger figuring or a dash of this size—shall represent a single count and a dash of this size—two counts, a dash of this size—three counts, and if necessary a dash of this size—four counts, always remembering that the figure represents the first, and every single count, whether it be second, third or fourth. Place the right hand with the thumb on middle C, and the left with the little finger on C an octave below middle C. : means repeat.

EXERCISE D.

{ R.	1 2 3 2		1 2 3 2:		
{ L.	5—		—		
Counts,	1 2 3 4		1 2 3 4:		
{ R.	1 2 3 4		3 2 1 5:		
{ L.	5—		—		
{ R.	1 2 3 4		5 4 3 2:		
{ L.	5—		—		
{ R.	1 3 5 3		2 4 5 4:		
{ L.	5—		—		
{ R.	1—		—		
{ L.	5 4 3 4		5 4 3 4:		
{ R.	1—		—		
{ L.	5 4 3 2		3 4 5 1:		
{ R.	1—		—		
{ L.	5 4 3 2		1 2 3 4:		
{ R.	1—		—		
{ L.	5 3 1 3		4 2 1 2:		
{ R.	1 5 4 5		3 5 2 5:		
{ L.	1—		—		
{ R.	5 3 5 2		5 4 5 3:		
{ L.	1—		—		
{ R.	3 1 2 3		4 2 3 4:		
{ L.	1—		5—		
{ R.	1 2 3 4		5 4 3 2:	1 2 3 1	2—
{ L.	5—		4—	3—	5—
{ R.	1—		2—	3—	1—
{ L.	5 1 2 1		4 1 2 1:	3 1 2 1	5—
{ R.	1 2 3 4		5 4 3 2:		
{ L.	5—1—		3—1—		
{ R.	5 4 3 2		1 2 3 4:		
{ L.	1—5—		3—5—		
{ R.	1 5 4 5		3 5 2 5:		
{ L.	5—4—		3—2—		

GAVOTTE.

AMERICAN MUSICAL TIMES EDITION,
D. O. EVANS.

XAVER SCHARWENKA, Op. 62. No. 6.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat major). The time signature is 3/4. The score includes various musical notations such as notes, rests, dynamics (p), and fingerings. The piece concludes with a double bar line and a key signature change to D major.

4

First system of musical notation, measures 1-4. The piece is in 3/5 time and D major. The right hand features a melodic line with fingerings 3 4 2, 4 3 1, 5 4 1, and 5 4 1. The left hand provides a bass accompaniment. A piano (*p*) dynamic marking is present.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with fingerings 3 5 2, 5 4 1, and 2. The left hand accompaniment remains. A piano (*p*) dynamic marking is present.

Third system of musical notation, measures 9-12. The right hand has fingerings 2, 5 4 3, and 1 3 4 2. The left hand accompaniment continues. A piano (*p*) dynamic marking is present.

Fourth system of musical notation, measures 13-16. The right hand has fingerings 5 4 3 and 5 4 3. The left hand accompaniment continues. Dynamics include *cres.* and *deces.*

Fifth system of musical notation, measures 17-20. The right hand has a fingerings 4. The left hand accompaniment continues. A piano (*p*) dynamic marking is present. Fingerings 1, 2, 1, 2, 3, 4 are indicated for the left hand.

Gavotte.—3 pp.

Composed for and sung by the "TEMPLE QUARTET" of Boston.

COME, JOIN THE FESTIVE DANCE.

WALTZ.

MALE QUARTET OR CHORUS.

Words by A. T. WORDEN.

Music by G. ELMER JONES.

f KEY D. *Allegretto.* *f* *Tempo di Valse.*

<i>1st Tenor.</i>	:s .l	s . : :s .l	s . : :s .l	s .l :t .d' :r' .m' f' .m' :r' .d' :t .l	s :— :	s :d' :— .s
<i>2d Tenor.</i>	:	:r . :	:m . :	f :— :—	:— :—	m :s :— .s
<i>1st Bass.</i>	:	:t ₁ . :	:d . :	r :— :—	:— :—	d :m :— .m
<i>2d Bass.</i>	:	:s ₁ . :	:s ₁ . :	s ₁ :— :—	:— :—	d :d :— .d

O come, come, O come, come, O come, Come join the

<i>f</i> Don't de - lay,	<i>f</i>	<i>mf</i> Come a - way,
t :-l :l	:f' :-f' m' :— :—	s :d' :-s t :-l :l
s :-l :l	:t :t	m :s :-s s :-l :l
fes - tive dance,	<i>p</i> La, la, la, la,	Come bask in beau - ty's glance,
f :-f :f	:s :s	<i>p</i> La, la, la, la,
r :-r :r	s ₁ :— :	d :m :-m f :-f :f
<i>p</i> Drum,	Drum,	<i>p</i> Drum, Drum,

<i>f</i>	<i>A. t.</i>	What pleasure,	what pleas-ure	it is to
s :d' :-s t :-l :l	:f' :-f' m' :— :—	.m :l :s	.m :f :m	.r :m ^{dim} :r
m :s :-s s :-l :l	:t :t	:m :m	:d :d	:t ₁ :t ₁
Sweet smiles our joys enhance	un - til	day,	pleasure,	pleasure,
d :m :-m f :-f :f	:s :r	d _f :s ₁ :l ₁	:d :d	:s ₁ :s ₁
d :d :-d r :-r :r	s ₁ :— :s ₁	l ₁ r ₁ :m ₁ :f ₁	s ₁ :— :—	s ₁ :s ₁ :s ₁
	Un - - til	day,	What	pleas - - ure

♩ *d.* dance. *mf* * *f* As a dream, *f*

d s :— :—	s :d' :-s t :-l :l	:f' :-f' m' :— :—	s :d' :-s t :-l :l
d s :— :—	m :s :-s s :-l :l	:t :t	m :s :-s s :-l :l
dance,	How swift the mo - ments fly—	<i>p</i> La, la, la, la,	High sounds the charm - ing waltz,
m t ₁ :d :r	d :m :-m f :-f :f	:s :s	d :m :-m f :-f :f
d s ₁ :l ₁ :t ₁	d :d :-d r :-r :r	s ₁ :— :	d :d :-d r :-r :r
dance,		<i>p</i> Drum,	Drum,

<i>mf</i> Sil - - ver stream;	<i>f</i>	<i>A. t.</i>	Of beau - ty,
t :-l :l	s :d' :-s t :-l :l	:f' :-f' m' :— :—	.m :l :s
s :s	m :s :-s s :-l :l	:t :t	:m :m
<i>p</i> La, la, la, la,	Bright eyes that make us sigh,	'mid the	gleam,
f :f	d :m :-m f :-f :f	:s :r	d _f :s ₁ :l ₁
s ₁ :— :	d :d :-d r :-r :r	s :— :s	l ₁ r ₁ :m ₁ :f ₁
<i>p</i> Drum,	Drum,	'Mid the	gleam,
			of

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4

COME, JOIN THE FESTIVE DANCE.—Continued.

		<i>f</i> D.		<i>f</i> Hear		the sweet tones on		the air,	
{	:— :—	.s :s :s	d ¹ s :— :	m ¹ :— :—	:d ¹ :m	r :d ¹ :— .d ¹	d ¹ :— :—		
	.m :f :m	.r :m :r	d ¹ s :— :	d ¹ :d ¹ :d ¹	d ¹ : :	:l :l	:l :l		
	of beau - ty,	what joy to	dance.	Hear the sweet	tones,	<i>p</i> La, la,	la, la,		
	:d :d	:t ₁ :t ₁	d ¹ s :— :	s :s :s	s : :	:r :r	:r :r		
	s ₁ :— :s ₁	s ₁ :s ₁ :s ₁	d ¹ s :— :	d :m :s	d : :	f ₁ :— :	f ₁ :— :		
	beau - - - ty	what joy to	dance.			<i>p</i> Drum,	Drum,		

<i>f</i> Beau - - - teous forms		float here		and there;		<i>f</i> Rhyth - - - mic strains		A. t. drive out dull	
{	t :— :—	:l :f	fe :s :— .l	s :— :	m ¹ :— :—	:r ¹ :d ¹	m :f :— .s		
	s :s :s	s : :	:m :f	:m :s	d ¹ :— :—	:t :l	s d :r :— .m		
	Beauteous forms	float,	<i>p</i> La, la,	la, la,	Rhythmic strains	drive,	<i>p</i> La, la,		
	r :r :r	r : :	:d :d	:d :m	m :m :m	m : :	:s ₁ :s ₁		
	s ₁ :t ₁ :r	s ₁ : :	d :— :	d :— :	l ₁ :d :m	l ₁ : :	r s ₁ :— :		
			<i>p</i> Drum,	Drum,			<i>p</i> Drum,		

care,		<i>mf</i> >		<i>f</i> D.		<i>f</i>		Fair		the face	
{	s :— :—	f ₁ s ₁ f :m :r	f ₁ s ₁ f :m :r	d ¹ s.l :t .d ¹ :r ¹ .m ¹	f ¹ :— :	m ¹ :— :—	:d ¹ :m				
	m :— :—	r :d :t ₁	r :d :t ₁	d ¹ s.l :s :t .d ¹	r ¹ :— :	d ¹ :d ¹ :d ¹	d ¹ : :				
	la, la,	Joy - ful - ly,	joy - ful - ly,	our pleas - ure	share.	Fair is the	face,				
	:s ₁ :s ₁	s ₁ :s ₁ . :s ₁ .	s ₁ :s ₁ . :s ₁ .	d ¹ s.fe:s ^{crs} :s	s :— :	s :s :s	s : :				
	s ₁ :— :	s ₁ :s ₁ . :s ₁ .	s ₁ :s ₁ . :s ₁ .	d ¹ s.fe:f .m :r .d	t ₁ :— :	d :m :s	d : :				
	Drum,	>	>								

love wreathes with smiles,		<i>f</i> Eyes		of blue		youth oft		be-guiles;		O'er	
{	r :d ¹ :— .d ¹	d ¹ :— :—	t :— :—	:l :f	fe :s :— .l	s :— :	m ¹ :— :—	:d ¹ :m			
	:l :l	:l :l	s :s :s	s : :	:m :f	:m :s	d ¹ :d ¹ :d ¹	d ¹ : :			
	<i>p</i> La, la,	la, la,	Eyes of bright	blue,	<i>p</i> La, la,	la, la,	O'er his heart				
	:r :r	:r :r	r :r :r	r : :	:d :d	:d :m	s :s :s				
	f ₁ :— :	f ₁ :— :	s ₁ :t ₁ :r	s ₁ : :	d :— :	l :— :	d :d :d				
	<i>p</i> Drum,	Drum,			<i>p</i> Drum,	Drum,					

his heart		flow all		love's wiles,		<i>f</i>		f. G.	
{	:d ¹ :s	f :r ¹ :— .r ¹	r ¹ :— :—	d ¹ .r ¹ .d ¹ :t :d ¹	m ¹ . : :r ¹	d ¹ . : :t	d ¹ s :— :		
	d ¹ : :	:l :l	:l :l	s :s :s	d ¹ . : :t	d ¹ . : :s	s r :— :		
	flow,	<i>p</i> La, la,	la, la,	Flow - er - y	chains	so	smiles.		
	s : :	:f :f	:f :f	m :r :m	s . : :f	m . : :r	m t ₁ :— :		
	ta ₁ : :	l ₁ :— :	f ₁ :— :	s ₁ :s ₁ :s ₁	s ₁ . : :s ₁	d . : :s ₁	d s ₁ :— :		
	<i>p</i> Drum,	Drum,	Drum,						

<i>p</i> La, la,		la, la,		la, la,		la, la,		<i>f</i>	
{	s :s	:s :s	:s :s	:s :s	l :— .l :l	l :r :f	l :— .l :l		
	<i>mf</i> :d :d	:d :d	:t ₁ :t ₁	:t ₁ :t ₁	f :— .f :f	f :t ₁ :r	m :— .m :m		
	O	how	swift speeds the	night,	Bring - ing day,	cru - el day	To dis - pel		
	m :— :—	d :— :—	t ₁ :r :— .r	r :— :—	r :— .r :r	r :r :r	d :— .d :d		
	d ₁ :— :—	m ₁ :— :—	s ₁ :— :—	s ₁ :— :—	s ₁ :— .s ₁ :s ₁	s ₁ :s ₁ :s ₁	d ₁ :— .d ₁ :d ₁		
	<i>p</i> Drum,	Drum,	Drum,	Drum,					

COME, JOIN THE FESTIVE DANCE.—Continued.

<i>p</i>	La, la,	la, la,	la, la,	D. t.	la, la,	<i>f</i>		
l : fe : s	s : s	s : s	s : s	s d' : d'	m' : - . m' : m'	m' : r' : t		
m : re : m	mf : d : d	d : d	t ₁ : t ₁	t ₁ m : m	d' : - . d' : d'	t : t : s		
our de - light,	Fall	O	dews, slow - ly	fall,	O - dors sweet	fill the air		
d : d : d	m : - : -	d : - : -	t ₁ : r : - . r	r s : - : -	s : - . s : s	s : s : f		
d ₁ : d ₁ : d ₁	d ₁ : - : -	m ₁ : - : -	s ₁ : - : -	s ₁ d : - : -	s ₁ : - . s ₁ : s ₁	s ₁ : s ₁ : s ₁		
	<i>p</i> Drum,	Drum,	Drum,	Drum,				

	<i>f. G.</i>	<i>p</i> La, la,	la, la,	la, la,	la, la,	la, la,
d' : - : t	d' s : - : :	s : s	s : s	s : s	s : s	s : s
s : - : s	s r : - : :	mf : d : d	d : d	t ₁ : t ₁	t ₁ : t ₁	t ₁ : t ₁
o - - - ver	all.	Shine	ye	stars in	the	sky,
m : - : r	m t ₁ : - : :	m : - : -	d : - : -	t ₁ : r : - . r	r : - : -	r : - : -
d : - : s ₁	d s ₁ : - : :	d ₁ : - : -	m ₁ : - : -	s ₁ : - : -	s ₁ : - : -	s ₁ : - : -
		<i>p</i> Drum,	Drum,	Drum,	Drum,	

<i>f</i>				O	how
l : - . l : l	l : r : f	l : - . l : l	l : fe : s	d' : - : -	s : - : -
f : - . f : f	f : t ₁ : r	m : - . m : m	m : re : m	<i>p</i> s : s	s : s
Zeph - yrs float	through the air,	star of our	love draw nigh,	La, la,	la, la,
r : - . r : r	r : r : r	d : - . d : d	d : d : d	m : m	d : d
s ₁ : - . s ₁ : s ₁	s ₁ : s ₁ : s ₁	d ₁ : - . d ₁ : d ₁	d ₁ : d ₁ : d ₁	d ₁ : - : -	m ₁ : - : -
				O	how

swift speed the	hours,	<i>mf</i>		<i>f f. C.</i>
t : l : - . se	l : - : :	l : - . s : m . d	s : - . f : r . t ₁	d : m : s
f : f : f	f : f : f	m : m : m	r : r : r	m : d : d
la, la,	la, la,	Soft - ly tread,	be the path	strewn o'er with
r : r : r	r : r : r	m : m : d	t ₁ : t ₁ : s ₁	s ₁ : d : d
f ₁ : f ₁ : f ₁	f ₁ : - : -	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	d ₁ : s ₁ : m ₁
swift speed the	hours,			d' s ₁ : - : :
				m t : - : :
				d s : - : :
				d' s ₁ : - : :

<i>p</i> O	fair	one come a - - rise,	Seize	each
m' : - : -	m' : - : -	m' . r' : de' . r' : m' . r'	f' : - : -	t : - : -
<i>p</i> : d' : d'	: ta : ta	: l : l	: l : l	: s : s
La, la,	la, la,	la, la,	la, la,	La, la,
s : s	s : s	f : f	f : f	f : f
d : - : -	de : - : -	r : r : r	r : - : -	s ₁ : - : -
O	fair	one come a - - rise,	Seize	each

joy as it	flies;	<i>mf</i> With <i>cres.</i>	cold	morn pleas - ure	<i>f</i> dies,
l . s : fe . s : l . s	m' : - : -	m' : - : -	m' : - : -	m' . r' : de' . r' : m' . r'	s' : - : f'
: d' : d'	: d' : d'	: d' : d'	: ta : ta	: l : l	: de' : r'
la, la,	la, la,	<i>p</i> La, la,	la, la,	la, la,	la, la,
m : m	s : s	s : s	s : s	f : f	: l : l
d : d : d	d : - : -	d : - : -	de : - : -	r : r : r	m : - : f
joy as it	flies;	With	cold	morn pleas - ure	dies,

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COME, JOIN THE FESTIVE DANCE.—Continued.

Our pleas - ure,	our pleas - ure,	soon fades and	dies.....	<i>p</i> O	sweet
<i>s</i> :f ^l :m ^l	<i>s</i> :m ^l :r ^l	<i>s</i> :l ^{DIM.} :t	d ^l .s :l .t :d ^l .r ^l	m ^l :— :—	m ^l :— :—
:d ^l :d ^l	:t :t	:s :s	s : :	:d ^l :d ^l	:ta :ta
pleas - ure,	pleas - ure,	fades and	dies.....	La, la,	la, la,
:d ^l :d ^l	:s :s	:f ^{DIM.} :f	m : :	<i>p</i> :s :s	:s :s
s :— :—	s :— :s	s _l :s _l :s _l	d : :	d :— :—	de :— :—
Our	pleas - ure	soon fades and	dies.	O	sweet

one, come, a - - wake,	Smile,	O	smile for my	sake;
m ^l .r ^l :de ^l .r ^l :m ^l .r ^l	f ^l :— :—	t :— :—	l .s :fe .s :l .s	m ^l :— :—
:l :l	:l :l	:s :s	:d ^l :d ^l	:d ^l :d ^l
la, la,	la, la,	La, la,	la la,	la, la,
:f :f	:f :f	:f :f	:m :m	:s :s
r :r :r	r :— :—	s _l :— :—	d :d :d	d :— :—
one, come a - - wake,	Smile,	O	smile for my	sake;

<i>mf</i> Draughts	of	joy let us	<i>f</i> take.....	For pleas - ure,	for pleas - ure,
m ^l :— :—	m ^l :— :—	m ^l .r ^l :de ^l .r ^l :m ^l .r ^l	s ^l :— :f ^l	<i>s</i> :f ^l :m ^l	<i>s</i> :m ^l :r ^l
:d ^l :d ^l	:ta :ta	:l :l	:de ^l :r ^l	:d ^l :d ^l	:t :t
<i>mf</i> La, la,	la, la,	la, la,	la, la,	pleas - ure,	pleas - ure,
:s :s	:s ^{CRES.} :s	:f :f	:l :l	:d ^l :d ^l	:s :s
d :— :—	de :— :—	r :r :r	m :— :f	s :— :—	s :— :s
Draughts	of	joy let us	take,	For	pleas - - - ure

soon fades and	G.t. dies.	<i>p</i> La, la,	la, la,	la, la,	la, la,
<i>s</i> :l ^{DIM.} :t	d ^f :— :	<i>s</i> :s	:s :s	:s :s	:s :s
:s :s	s d :— :	<i>mf</i> :d :d	:d :d	:t _l :t _l	:t _l :t _l
fades and	dies.	This	must	be love's own	hour,
:f ^{DIM.} :f	m _l :— :	m :— :—	d :— :—	t _l :r :— .r	r :— :—
s _l :s _l :s _l	d _f :— :	d _l :— :—	m _l :— :—	s _l :— :—	s _l :— :—
soon fades and	dies.	<i>p</i> Drum,	Drum,	Drum,	Drum,

<i>f</i>	<i>f</i>	<i>p</i> La, la,	la, la,	la, la,
l :— .l :l	l :r :f	<i>s</i> :s	:s :s	:s :s
f :— .f :f	f :t _l :r	<i>mf</i> :d :d	:d :d	:d :d
As the night	soft - ly sighs	Let	me	
r :— .r :r	r :r :r	m :— :—	d :— :—	d :— :—
s _l :— .s _l :s _l	s _l :s _l :s _l	d _l :— :—	m _l :— :—	m _l :— :—
		<i>p</i> Drum,	Drum,	Drum,

la, la,	D.t. la, la,	<i>f</i>	f.G.
:s :s	:s d ^l :d ^l	m ^l :— .m ^l :m ^l	d ^l s :— :
:t _l :t _l	:t _l m :m	d ^l :— .d ^l :d ^l	s r :— :
dream of thy charms,	Call my sad	heart from its	vain a - larms.
t _l :r :— .r	r s :— :—	s :— .s :s	m t _l :— :
s _l :— :—	s _l d :— :—	s _l :— .s _l :s _l	d s _l :— :
Drum,	Drum,		

COME, JOIN THE FESTIVE DANCE.—Concluded.

<i>p</i> <i>La,</i>	<i>la,</i>	<i>la,</i>	<i>la,</i>	<i>la,</i>	<i>la,</i>	<i>f</i>	<i>la,</i>	<i>la,</i>	
<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>l</i> :- <i>.l</i> : <i>l</i>	<i>l</i> : <i>r</i>	<i>f</i>	
<i>mf</i> : <i>d</i> : <i>d</i>	<i>d</i> : <i>d</i>	<i>d</i> : <i>d</i>	<i>d</i> : <i>d</i>	<i>t</i> ₁ : <i>t</i> ₁	<i>t</i> ₁ : <i>t</i> ₁	<i>f</i> :- <i>.f</i> : <i>f</i>	<i>f</i> : <i>t</i> ₁	<i>r</i>	
Cold	pale	moon sink	to	rest,	And	the soft	morning's	breeze	
<i>m</i> :- :-	<i>d</i> :- :-	<i>t</i> ₁ : <i>r</i> :- <i>.r</i>	<i>r</i> :- :-	<i>r</i> :- :-	<i>r</i> :- <i>.r</i> : <i>r</i>	<i>r</i> : <i>r</i> : <i>r</i>	<i>r</i> : <i>r</i> : <i>r</i>	<i>r</i> : <i>r</i> : <i>r</i>	
<i>p</i> Drum,	Drum,	Drum,	Drum,	Drum,					
<i>d</i> ₁ :- :-	<i>m</i> ₁ :- :-	<i>s</i> ₁ :- :-	<i>s</i> ₁ :- :-	<i>s</i> ₁ :- :-	<i>s</i> ₁ :- <i>.s</i> ₁ : <i>s</i> ₁	<i>s</i> ₁ : <i>s</i> ₁ : <i>s</i> ₁	<i>s</i> ₁ : <i>s</i> ₁ : <i>s</i> ₁	<i>s</i> ₁ : <i>s</i> ₁ : <i>s</i> ₁	

<i>l</i> :- <i>.l</i> : <i>l</i>	<i>l</i> : <i>fe</i> : <i>s</i>	Thus	through	life	let	us	glide,	
<i>m</i> :- <i>.m</i> : <i>m</i>	<i>m</i> : <i>re</i> : <i>m</i>	<i>d</i> ₁ :- :-	<i>s</i> :- :-	<i>t</i> : <i>l</i> :- <i>.se</i>	<i>l</i> :- :-	<i>l</i> :- :-	<i>l</i> :- :-	
through the trees	mocks my breast;	<i>p</i> : <i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>f</i> : <i>f</i>	<i>f</i> : <i>f</i>	<i>f</i> : <i>f</i>	<i>f</i> : <i>f</i>	
<i>d</i> :- <i>.d</i> : <i>d</i>	<i>d</i> : <i>d</i> : <i>d</i>	<i>La,</i>	<i>la,</i>	<i>la,</i>	<i>la,</i>	<i>la,</i>	<i>la,</i>	
<i>d</i> ₁ :- <i>.d</i> ₁ : <i>d</i> ₁	<i>d</i> ₁ : <i>d</i> ₁ : <i>d</i> ₁	<i>m</i> : <i>m</i>	<i>d</i> : <i>d</i>	<i>r</i> : <i>r</i>	<i>r</i> : <i>r</i>	<i>r</i> : <i>r</i>	<i>r</i> : <i>r</i>	
		<i>d</i> ₁ :- :-	<i>m</i> ₁ :- :-	<i>f</i> ₁ : <i>f</i> ₁ : <i>f</i> ₁	<i>f</i> ₁ : <i>f</i> ₁ : <i>f</i> ₁	<i>f</i> ₁ : <i>f</i> ₁ : <i>f</i> ₁	<i>f</i> ₁ : <i>f</i> ₁ : <i>f</i> ₁	
		Thus	through	life	let	us	glide,	

Repeat from the beginning to * then to FINALE. FINALE.

<i>mf</i>	<i>s</i> : <i>m</i> . <i>d</i>	<i>s</i> :- <i>f</i> : <i>r</i> . <i>t</i> ₁	<i>d</i> : <i>m</i> : <i>s</i>	<i>d</i> ^f : :- :	<i>d</i>	<i>s</i> : <i>d</i> ^l :- <i>s</i>	<i>t</i> :- <i>.l</i> : <i>l</i>
<i>m</i> : <i>m</i> : <i>m</i>	<i>r</i> : <i>r</i> : <i>r</i>	<i>m</i> : <i>d</i> : <i>d</i>	<i>m</i> : <i>d</i> : <i>d</i>	<i>m</i> ^l : :- :	<i>m</i> : <i>s</i> :- <i>s</i>	<i>s</i> :- <i>.l</i> : <i>l</i>	<i>s</i> :- <i>.l</i> : <i>l</i>
Let my heart	sweet-ly rest	near thy	side.		Fare-well,	O	fare thee well,
<i>m</i> : <i>m</i> : <i>d</i>	<i>t</i> ₁ : <i>t</i> ₁ : <i>s</i> ₁	<i>s</i> ₁ : <i>d</i> : <i>d</i>	<i>d</i> ^f : :- :	<i>d</i> ^f : :- :	<i>d</i> : <i>m</i> :- <i>.m</i>	<i>f</i> :- <i>.f</i> : <i>f</i>	<i>f</i> :- <i>.f</i> : <i>f</i>
<i>s</i> ₁ : <i>s</i> ₁ : <i>s</i> ₁	<i>s</i> ₁ : <i>s</i> ₁ : <i>s</i> ₁	<i>d</i> ₁ : <i>s</i> ₁ : <i>m</i> ₁	<i>d</i> ₁ : <i>f</i> ₁ : :- :	<i>d</i> ₁ : <i>d</i> ₁ :- <i>.d</i>	<i>r</i> :- <i>.r</i> : <i>r</i>	<i>r</i> :- <i>.r</i> : <i>r</i>	<i>r</i> :- <i>.r</i> : <i>r</i>

<i>f</i>	<i>Lo</i>	the	dawn,	<i>f</i>	<i>s</i> : <i>d</i> ^l :- <i>s</i>	<i>t</i> :- <i>.l</i> : <i>l</i>	<i>mf</i>	that	are	gone,
<i>f</i>	<i>t</i> : <i>t</i>	<i>t</i> : <i>t</i>	<i>m</i> ^l :- :-	<i>m</i> : <i>s</i> :- <i>.s</i>	<i>s</i> :- <i>.l</i> : <i>l</i>	<i>s</i> : <i>s</i>	<i>t</i> :- <i>.l</i> : <i>l</i>	<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>
<i>p</i> <i>La,</i>	<i>la,</i>	<i>la,</i>	<i>la,</i>	Hearts shall	hold	sweet de-lights,	<i>p</i> <i>La,</i>	<i>la,</i>	<i>la,</i>	<i>la,</i>
<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>s</i> : <i>s</i>	<i>d</i> : <i>m</i> :- <i>.m</i>	<i>f</i> :- <i>.f</i> : <i>f</i>	<i>f</i> : <i>f</i>	<i>f</i> : <i>f</i>	<i>f</i> : <i>f</i>	<i>m</i> : <i>m</i>	<i>m</i> : <i>m</i>
<i>p</i> Drum,		Drum,		<i>d</i> : <i>d</i> :- <i>.d</i>	<i>r</i> :- <i>.r</i> : <i>r</i>	<i>r</i> :- <i>.r</i> : <i>r</i>	<i>p</i> Drum,		Drum,	
<i>s</i> ₁ :- :-		<i>d</i> :- :-		<i>d</i> : <i>d</i> :- <i>.d</i>	<i>r</i> :- <i>.r</i> : <i>r</i>	<i>r</i> :- <i>.r</i> : <i>r</i>	<i>s</i> ₁ :- :-		<i>d</i> :- :-	

<i>f</i>	<i>s</i> : <i>d</i> ⁱ :- <i>s</i>	<i>t</i> :- <i>.l</i> : <i>l</i>		<i>f</i> ^l :- <i>.f</i> ^l	<i>m</i> ^l :- :-	How hap - py,	how hap - py
<i>m</i> : <i>s</i> :- <i>.s</i>	<i>s</i> :- <i>.l</i> : <i>l</i>			<i>t</i> : <i>t</i>	<i>d</i> ^l : <i>t</i> : <i>l</i>	<i>.l</i> : <i>m</i> ^l : <i>r</i> ^l	<i>.s</i> : <i>r</i> ^l : <i>d</i> ^l
Hope yet	shall spring from joys			we have	known,	hap - py,	hap - py
<i>d</i> : <i>m</i> :- <i>.m</i>	<i>f</i> :- <i>.f</i> : <i>f</i>			<i>s</i> : <i>r</i>	<i>d</i> : <i>r</i> : <i>m</i>	<i>f</i> : <i>f</i>	<i>m</i> : <i>m</i>
<i>d</i> : <i>d</i> :- <i>.d</i>	<i>r</i> :- <i>.r</i> : <i>r</i>			<i>s</i> ₁ :- :-	<i>l</i> ₁ : <i>t</i> ₁ : <i>d</i>	<i>f</i> ₁ :- :-	<i>s</i> ₁ :- :-
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THE POETRY OF MUSIC.

MISS MARY PRITCHARD. GIVEN AT AMANFORD. S. W.

If we allow that poetry in its generic and larger sense is "the indirect expression of that which cannot be expressed directly" it will be no misapplication of the word to speak of the Poetry of Music for one of the chief if not the chief function of music is its interpreting power; i. e. its power of expressing in an indirect way and by the symbol of sounds the deeper feelings and emotions of the heart which could not be uttered by words however great their range and flexibility. You like myself will fall in love with Jean Paul Richter's beautiful little allegory. "On one occasion" he says "the loving-genius of deep-feeling men on the earth appeared before Jupiter and prayed Divine Father give to thy poor human creatures a better speech for they have only words when they wish to express how they suffer, rejoice and love." "Have I not given to them tears" said Jupiter "the tears of joy, the tears of grief and sweeter tears of love?" "But tears do not express all they feel, all that is in the heart" replied the genius: Divine Father give to them a better language so that they may be able to express themselves when they feel stirring within them eternal desires. Give to them a new language for the heart my Father?" At this moment Jupiter heard among the sounding spheres the spirit of music and song approaching and beckoning to him he said "Go to men below and teach them thy language." Then came the spirit of music to us and since then the human heart can express itself. The almost painfully exquisite pleasure of a June or July gloaming how could we express in words the beauty of earth, air and sky when the tension of feeling is so great that one is dumb: then how fully in harmony and sympathy and with what relief one listens to the old yet ever new *Lieder ohne Worte*, Songs without words, words are so needless; inarticulate speech has found expression. I remember hearing one of our own sweetest songstresses sing "Wyt ti yn cofio y Lloer yn codi?" the first time I ever heard the song the exquisite way in which it was sung and the minor tone running through it stirred up a very active desire in my heart to prod some ones memory; and in relating this to a friend he told me he never heard the song but what the memory of a beautiful summer's night was brought forcibly before his mental vision; young himself and his companion younger; an old tree, stars overhead: and the moon just peeping over the edge of the trees beyond (you can fill in the details yourselves I dare say) made a picture and a recollection that song alone was and has been able to give expression to. (Madame Martha sang it here and sang it gloriously.) Do you not think "Yn iach i ti Gymru" in its own way quite as beautiful as "Home, sweet Home?" it is often a debate in one's mind whether the words or the melody i. e. whether it is the poetry of the words or the poetry of the music in the latter (*Home, sweet Home*) that makes it so wonderfully powerful and popular; but there is no question in my mind about the former; the music itself is so palpably a sigh and a farewell; it scarcely needs the aid of words to express the feeling: you *try* to *read* the words: you cannot to the end, the emotions they involve must find expression in the music and that particular music too. I believe the Welsh people are the truest music poets in the world and the proof to me lies in their universal love of the minor key; they suffer, rejoice and love in it. Have you ever heard any thing more beautiful than "Dafydd y Garreg Wen?" and I need not enlarge on it to you, you all know it and know how death itself could not quench the old man's love of music and he to give

his love expression had recourse to music. And again, you have heard "Wyr Philistia" sung many times; what words could convey to you the oncoming of the warriors like the waves of the sea as the music of the bass does; you can hear the ripple early in it; but by degrees it swells louder and louder until the surf breaks with the boom of thunder on the shore and you feel that the foes they go to encounter are doomed indeed. There are very few feelings that music cannot express for us; you have heard a little song called "Listen to my tale of woe;" the plaint begins in the minor key and just as you are beginning to be sorry for and sympathise with the tale, you are startled by a very severe and stern command in the major key to *listen* to the tale of woe, then off it goes into the minor again and this accompanied by the banjo makes a mixture of feeling comic and pathetic; you feel sorry such words are wedded to such music and still you cannot help laughing.

Of the power of the Poetry of Music the late Rev Paxton Hood gives us a very striking illustration in his account of his visit to the cathedral of Fribourg, I believe. The organ in this cathedral has one of the finest *vox humana* stops in the world, and this stop is one of the mightiest marvels of all the artifices of music by which the human voice is imitated. He says that whilst walking he insensibly became aware that the organ was being played and that he could hear a village choir singing vespers in a church amongst the mountains; presently the regular beat of a bell either calling to the service or announcing the approach of a storm which soon came muttering in the distance gathering strength and rolling on, at last after a sudden crash which made him fancy he could almost see the zig-zag lightning plunging its sharp lance point into the earth, he heard a terrific peal of thunder bursting through the ailes of the cathedral and shaking the walls to the very foundations. And still as the storm raged he heard through its bursts the village choir with those wonderful voices singing and as it rolled and died away in the distance the anthem grew clearer and more triumphant. He never realized, he said the interpreting power of music as he did on that occasion. The soul of the organist and his own were in complete communion all the while though no words passed between them: yet he knew all that was passing in the mind of the player and what was meant by those clear, calm voices heard above the surging of the storm. Infinite peace and rest at the centre of all things whatever storms and tumult there might be on their outward surface—it was to him a veritable poem in music. The beautiful in the Poetry of Music with its mediating or interpreting power is shown us in an incident which took place during the American civil war: the two armies chanced to be encamped on either side of the Rappahannock. The bands were wiling away the time in the summer evening by playing different airs, party tunes. The northern band struck up "Hail! Columbia" and in response came across the river the notes of the southern band playing "Dixie's Land." The northern band again struck up the "Star Spangled Banner," over the waters came the strain of the "Bonnie Blue Flag." Then the one band played "Home, Sweet Home" and the other immediately joined in the same melody, and as the strains died away there rose on the air a unanimous shout of sympathy from both the armies, for one brief moment the men rose superior to the soldier. I need not remind you that it is in religious subjects the poetry of music has

found its highest expression and we the Welsh stand almost unique in our use and love of it: music we breathe and I am glad to be able to add the highest form of it: our own hymns and anthems are emphatically one way of giving expression to our religious feelings and we can appreciate the best that has been given to the world. Of course our own peculiar institution the Eisteddfod has been the great means of familiarising the masses with the master pieces of the master minds and in every town and village of "gallant little Wales" we hear the beautiful oratorios sung and played as familiarly as the hymns sung to hush them when babies. When the *Elijah* was performed in this hall I was unable to get in but from outside I heard the solo "Woe unto them" beautifully sung; and as the notes rose and fell (I could not hear the words) I heard and felt the stern denunciation and broken hearted sorrow for the faithlessness and black ingratitude to Him "who had redeemed them" no mere words could have conveyed it. And then again in *Elijah's* "It is enough" what but music could interpret the strong man's despair and weakness. Has not the Poetry of Music reached its acme in Handel's *Messiah* with its inimitably tender and touching "He was despised"; its exulting gladness in "If God be for us who can be against us?" to me elequent Paul's grand words are enhanced by the exultant strain in "who can be against us" and again the burst of triumph and victory in the "Hallelujah" where words were too limited and music alone could ring the triumphant changes and concluding with an Amen that will never end while memory lasts.

A REMINISCENCE OF PAREPA ROSA. The season of music was closing. Satiated with praise, Parepa Rosa drew her fur wrap around her shoulders, and, stepping from the private entrance of the "Grand," was about to enter her carriage when "Please, mi ladi," in low pleading accents, arrested her attention. It was only the shrunken, misshapen form of little Elfin, the Italian street singer, with his old violin under his arm; but the face upturned in the gaslight, though pale and pinched, was as delicately cut as a cameo, while the eager, wistful light in the great, brilliant eyes, the quiver of entreaty in the soft Italian voice held her for a moment against her escort's endeavor to save the annoyance of hearing a begger's plea.

"Well," said the great singer, half impatient, yet full of pity.

"Would mi ladi please?" in sweet broken English, and the slender brown hands of the dwarf held up a fragrant white lily, with a crystal drop in its golden heart.

"Do you mean this lovely flower for me?" A passionate gesture was his answer. Taking the flower Parepa Rosa bent her stately head. "You heard me sing?"

"Mi ladi, I hid under the stair. 'Twas yesterday I heard the voice. Oh, mi ladi, mi ladi, I could die!" The words came brokenly from quivering lips passionately in earnest. The loud voice of the world she had just left had never shown Parepa Rosa the power of her grand voice as she saw it now in these soft, dark eyes aflame, and in the sobbing, broken words, "Mi ladi, oh, mi ladi, I could die!"

"Child," and her voice trembled, "meet me here tomorrow at 5," and holding the lily caressingly to her cheek she stepped into her carriage and was driven away.

It was Parepa Rosa's last night. In a box near the stage sat little Elfin like one entranced. Grandly the clear voice swelled its triumphant chords, and rang amid the arches with unearthly power and sweetness. The slight frame of the boy

swayed and shook, and a look so rapt, so intense, came on his face, you knew his very heart was stilled. Then the wondrous voice trilled softly, like the faint sound of bugles in the early morn; again its sweetness stole over you like the distant chimes of vesper bells. Encore after encore followed. The curtain rolled up for the last time, and as simply as possible the manager told the audience of last night's incident and announced that Parepa Rosa's farewell to them would be the simple ballad warbled many a bitter day through the city streets by little Elfin, the Italian musician.

Long and prolonged was the applause, and at the first pause, sweeping with royal grace, came our queen of song. At her breast was the fragrant lily. Queen, too, by right of her beautiful, unstained womanhood as well as by the power of her sublime voice, she stood a moment, then sang clearly and softly the ballad with its refrain of "Farewell, sweet land. Accompanying her came the low, sweet wail of Elfin's violin. There was silence in the great house at the close, then a shout went out that shook the mighty pillars.

A whisper being heard that Parepa Rosa meant to educate the boy musically, the generous hearts of a few opened the gates of fortune for little Elfin. To-day he is great and famous, "the boy violinist," and they call him to play before princes.

Parepa Rosa! God called thee in thy perfect womanhood, but thy voice lives in our hearts, and at the last great day it shall be written in shining letters on thy name: "Inasmuch as ye did it unto the least of these, ye did it unto me."

BREVITIES.

—The veteran Prof. J. P. Jones, Congress St. Chicago is not in good health.

—Dan Protheroe, Mus. Bac., of Scranton will take a trip to his mother country at an early date.

—"How shall I practice" is the title of a modest little book full of practical suggestions to vocal students by Mrs. Julie Rosewald, of San Francisco.

—Prof. Rees Price (Ap Mawrth) Chicago, has accepted the position of director at a south side Episcopal Church.

—Theodore Thomas has been tendered the leadership of the Orchestra during the World's Fair Concerts and Prof. W. L. Tomlins that of the Choral work.

—A good idea is the Boy's Auxiliary Band organized in connection with the Citizen's band of Painesville, O., as a reserve from which the older organization can be supplied as occasion shall demand.

—Miss Gertrude Cole, accompanist to the High school Chorus of Painesville, O., for two years, has gone to Rochester, N. Y., to continue her musical studies.

—The final arrangements necessary to the production of "Ivanhoe" at Berlin have called Sir Arthur Sullivan to that city.

—Mrs. Dory Burmeister, the pianist, wife of Prof. Richard Burmeister of Baltimore, noticed in our last issue, performed before the Empress Frederic of Germany at Buckingham Palace, London, April 4, and has engagements in London and on the continent during the whole of the present season.

FROM THE GOLDEN GATE.

OAKLAND, CAL. The "Popular Concerts" that have been given by Rev. Mr. Rae's Sunday School Orchestra of the First Congregational Church have proved true to their title by completely filling the large auditorium of the handsome church. And what a fine concert hall it is, to be sure, and what a pity that so conservative a policy retains it from general public use, for concerts, lectures, and such like educative and elevating programs.

Last evening there appeared to be not one vacant seat, and that means 1200 people at least. And they sat through a long program, mostly of orchestral numbers, with enthusiasm maintained to the end. Assuredly Mr. Rae deserves the gratitude of the whole community for the musical culture of this sort that he is promoting directly and by the inspiration of his example. A pioneer in the field, his orchestra auxiliary to the Sunday School services has fired the ambition of sister churches and now half a score of healthy infants and well grown youths in that line threaten competition in the future. Please measure, if you can, the vast service for good thus accomplished by diverting the minds of those young, and so impressionable by evil influences, to the earnest study of this most beautiful and universal of all the arts. Not near enough emphasis has been given to this point in the public press in the past. We assert, that the Rev. John Rae, with his baton alone is a mightier instrument for good than some of our ministers with all the paraphernalia of their sacred office.

TWO SINGERS. THE NEW SOPRANO AND THE COMING CONTRALTO.

At the Pilgrim Church concert, a high soprano, new to this side was heard, a Mrs. Mintzer of San Francisco. She has a very pleasing voice of dramatic power and quality and a well developed style. She phrases well and has a stage presence which inspires confidence. The "Der Freischutz" aria, several classical ballads and the florid "La Poderosa," were skillfully rendered, provoking quick approval. The sympathy shown in her last encore number brought tears to the eyes of many. There was some faulty intonation, which it is stated is quite exceptional, but, mark you, there was none of the abominable tremolo business. Her enunciation was most excellent.

In Miss Lena Carroll's singing today no semblance is caught of the Harmonic chorus singer of two years since. Miss Carroll has the good fortune to possess a fine robust physique and a dignified pose, which instantly suggests no end of latent resource. Miss Carrol has a fine voice, an exceptionally fine voice, an interesting voice that wears well. It is broad, it is firm, it is full, it is healthy in its quality; the lower notes are strong and even, the upper ones especially so; the middle register needs development and refining to match the two ends. Miss Carrol is an honest, straightforward singer, who enunciates clearly and holds one's closest attention.

She is studying with an intelligent and competent teacher, Francis Stuart. Barring accidents, her future will be one of great achievement. No more promising voice has Oakland known.

TWO PIANISTS. CHAMBERLAIN AND JORDAN.

It is gratifying evidence of what lies beneath that there should appear at once on the surface so excellent a pianist as is Miss Belle Chamberlain. Her touch is delicious and her rapid runs are fine samples of clean technic. At the Pilgrim church concert she rendered Nicode's "Tarantelle", which was marred somewhat by nervousness but Jansen's "Wandering Breezes" was given with a delicate coloring most acceptable. Both pieces were memorized.

Miss Constance Jordan's merits are now well known as an accompanist, wherein her rank is high, but in the duos with Mr. Hunt and Mr. Stewart her musicianly quality was exhibited in new and delightful phase. Please note the easy pose at the instrument and the commendable lack of flourish of hands and arms always so detracting. There is a sharp crystalline ring to her work that gives it character and clearly exhibits the intelligence behind it all.

TWO YOUNG VIOLINISTS. BARSTOW AND STEWART.

The value to this community of Mr. Beel, violin teacher, is now evidenced. The writer was privileged to hear Miss Grace Barstow at her home the evening before her departure for Europe. She chose Viotti's Twenty-second Concerto. It is little less than marvelous, the improvement that Mr. Beel has wrought in a short time. There is a splendid freedom of bowing, and a breadth and purity of tone, united to a noble style that has all but transformed her performance. She gave the number an artist's rendering. She will play it for Joachim, and that it will secure her in his favor seems assured. What has been said above of Miss Barstow applies in a large measure to the recent public playing of Alex T. Stewart, who at two concerts has rendered the "Prize Song" from the Meistersinger, the Schubert Sonata, Op. 137, Bohm's "Gavotte" and Thomet's "Andante Religiose." Mr. Stewart has made great strides of late and his work is now of a distinctly superior class.

THE DIVERSITY OF VOICE. It is a singular thing, the diversity of voice. What two have you ever heard that were alike? And how many have you heard where you have not been compelled to listen to much that was bad, in order to enjoy the kernel of good? It resolves itself into this, that just as soon as one becomes discriminating, he must remain away from nineteen concerts of twenty or suffer tortures. Isn't it so? You hear half a dozen singers from whose aggregate merits one good one might be constructed. Miss Mathilde Lennon has studied with Scalchi's teacher, was a protege of Patti and has sung in London repeatedly with the greatest living singers, and at the Worcester festival, a high honor. She comes to us with "Dreams" and Tosti's "Good-bye" for program numbers, and sings them to the delight of the novice and the amusement of those musical. She has a great brilliant voice that, for want of culture, gives out with a handful of splendid tones a score of notes positively bad. There is a curious oscillation of the voice focus from the front of the mouth to the recesses of the pharynx. She is full of sentiment, sure, and a broad style, but such is the exaggeration thereof that, art becomes caricature. She does enunciate remarkably well. It is too bad, that vibrato.

BOSTON. The program of the closing concert of the season in Mason & Hamlin Hall on April 9th, was the following:

1. Trio (arranged for Liszt organ and piano by Mr. F. Q. Dulcken) Mendelssohn.
MR. FOOTE AND MR. LYNES.
2. Songs { (a) "Kiss My Eyelids," Clara K. Rogers.
(b) "Roses," (with violin obligato by Mr. Adamowski) Oscar Weil.
MRS. NIKISCH.
3. Piano solo { (a) Nocturne in F major, Henschel;
(b) Waltz in A flat major, Nevin;
(c) Four Silhouettes, Dvorak;
MR. FOOTE.
4. Andante—From quintet for piano and strings, (arranged for Liszt organ and piano by Mr Chadwick,) Chadwick.
MR. CHADWICK AND MR. NIKISCH.
5. Sonata in G minor, for violin and piano, op. 20, Arthur Foote, allegro appassionato, alla siciliano, adagio, vivace
MR. ADAMOWSKI AND MR. FOOTE.
6. Songs { (a) "Chanson de Florian," B. Godard;
(b) "Waldwanderung," Grieg;
(c) "Anfrage," Schumann;
MRS. NIKISCH.
7. Prelude du Deluge—Arranged for violin, piano and Liszt organ Saint Saens.
MR. ADAMOWSKI, MR. LYNES AND MR. MASON.

The *Daily Traveller* speaks of it as a most interesting concert; the novelty of an organ in a concert room having by no means worn off, but that with every hearing the Liszt organ in conjunction with other instruments increases in interest. Mr. Chadwick's treatment of the beautiful and emotionally strong andante from his quintet is very highly spoken of, and the Saint Saens music, in the performance of which Mr. Harry L. Mason, brother of Edward P. Mason, president of the Mason & Hamlin Company, showed marked ability. Mr. Foote and Mr. Adamowski read Mr. Foote's sonata with good effect, particularly the closing movement. These fine concerts will be continued next season.

OBITUARY.

DR. E. TOURJEE, FOUNDER OF THE N. E. CONSERVATORY OF MUSIC.

Its Success a Monument to His Executive Ability and His Methods of Teaching. His Musical Precocity and His Busy Life as Director of the Conservatory.

Dr. Eben Tourjee, founder and director of the New England Conservatory of Music, died at his home in Franklin Sq. on Sunday, April 12, 1891 after a long illness. By his death the musical world loses a prominent member. The hearts of countless people who have been benefited by his benevolence will mourn. The end was not unexpected, as for several months Dr. Tourjee's declining vitality has made it only a question of time. He passed away peacefully, surrounded by his family and immediate friends.

Eben Tourjee was born at Natick, R. I., June 1, 1834. His parents were in humble circumstances, and he was obliged to leave school and go to work at the age of eight years. A few years later, however, he entered East Greenwich (R. I.) Seminary, and sang at the M. E. church in that town. His musical ability was so marked that at the age of 13 he was made organist of the church. He left there and studied music at Providence, and when

71 years old opened a music store in Fall River, where he began in 1853 teaching music according to his class method, which has since been used in the conservatory.

Thence he went to Newport, where he accepted the position of organist and choirmaster in the Old Trinity Church, besides leading local musical societies. In 1859 he returned to East Greenwich and founded the Musical Institute; a desire for further musical information took him abroad in 1863, and in Europe he studied for several years under the great musical masters. Returning in 1867, he changed the name of his Musical Institute to the Providence Conservatory of music, and in the same year removed it to this city, where it was incorporated in 1876 as the New England Conservatory of Music. In 1869 the title of Dr. of Music was conferred upon him by Wesleyan University, Middletown, Conn.

Comparatively early in the career of the Conservatory, which was from its start located in Music Hall, it became the largest music school in the world. During the summer of 1882 he secured for the use of the conservatory the St. James Hotel on Franklin sq., which had been built throughout with the intention of making it the finest hotel in Boston, and which is claimed to be the largest conservatory building in the world, being seven stories high and 185 x 210 ft. in dimensions.

His vigor and enthusiasm made his life task, of imbuing the minds of the people with a love for music a pleasant one for him. That his efforts have been crowned with grand success is but a just reward for his untiring zeal. So active a life as his could scarcely be expected to continue very long without its vigor being impaired and the gradual decline of his vitality was but the natural result of a career scarcely broken by any periods of rest. About four years ago his health grew poor, but he partially recovered and returned to his labors as director of the conservatory. Mental exhaustion again came upon him two years ago, and found him with depleted energies. The struggle for life and renewed health was most heroic, but the end could not be escaped, and his death has been expected for some time.

Public inquiry will be instant and anxious as to the significance of Dr. Tourjee's death to the Institute founded by him, to which, in the fullest sense, he has given his life, and which under his guidance has come to fill so important a place among the educational institutions of the country. It is gratifying to know that in keeping with his wishes and plans, the amplest provision has been made for the safe conduct and future success of the institution. Mr. Carl Faelten was called to the acting directorship a year ago and has devoted himself with success to the administration of affairs, with the support and assistance of a directory committee (selected from the management and faculty) and the executive committee of the board of trustees.

DAVID STEPHEN JONES, COALBURG, O.

It is with deep sorrow that we announce the death of a dear friend of our childhood days, Mr. David S. Jones of Coalburgh, which took place at his home on April 20, 1891. In his death the Welsh community of the Western Reserve have lost a faithful worker in all their social movements. He was one of the organizers of the first local eisteddfod, and a choir leader of note back in the fifties. There are in our city today many of the older singers who were his pupils in the first Juvenile choir of the valley, practicing at that time in Crab Creek. He was a sweet, though not eminent tenor singer, and as an evidence of the respect in which he was held in his declining years, he was selected to sing the closing number at the initiatory meeting of the St. David's Society, March 1. The loss will be deeply felt by his church, where he had been chorister and deacon for a quarter of a century; but to his widow and ten children, though all grown to noble manhood, the loss will be irreparable. He was much respected for his integrity, fidelity, hospitality and his many other good qualities. He died at the age of 60 years. May he rest in peace, and finally find a place among the angelic choir, singing in spirit what he so often but faintly portrayed below "Worthy is the Lamb."

Died on April 14, at Brookfield O. Mr. David Jeremiah, choir leader of the Baptist church for twenty five years.

FACTS, RUMORS AND REMARKS.

POOR PAY FOR SINGERS. A prominent music teacher is authority for these facts: There are no less than 2,000 singers employed in the choirs of wealthy churches of New York who receive but one dollar a week for their services. About 1,000 are paid two dollars, and less than 200 receive four dollars a Sunday. This means attendance at morning and evening prayers, at least one rehearsal a week and occasional work at the sociable or reunion, for which the chorister receives a plate of salad and a biscuit or a saucer of ice cream and a lady finger. There is a great deal of money in religion, but it does not appear from the above facts that the choir has a very large share of it. Mlle. de Vere, the Patti of church choirs gets \$100 a Sunday, which is unprecedented in the church world of music. New York World.

The seventh entertainment of the Popular Course at Cleveland was given by the Amherst College Glee Club at Music Hall, on Wednesday, April 8.

This club consists of sixteen or eighteen voices, said to be of very fine calibre, and in matters of song selections the club prides itself on presenting what is new. Hitherto Amherst has been supposed to rather lead the other college glee clubs, but so much has been done in that line of late that they will have to be well up in all points to head similar clubs of the present season. There is a banjo club of sixteen connected with the glee club that also comes highly recommended.

College Glee Clubs are on the increase. Oberlin has one, composed of Mr. George B. Siddal, director; Messrs. O. B. Siddal, Herbert Harroun and Benjamin T. Williams, first tenors; Leonard W. Hatch, Everett P. Johnson, Aaron H. Currier, and Homer N. Kimball, second tenors; Charles H. Adams, Will G. Meade, and Albert H. Church, baritones; Fred W. Gurney, Glenn E. Plumb, and Louis J. Ford, basses; W. T. Upton, pianist, and Guy S. Callender, manager. It is said that the Oberlin boys "sing right to the heart," and capture their audiences at the first attack. They are called "gentlemanly gentlemen," by those who know them. Mr. Gurney is said to have "a cavernous voice that sounds as if it were filtered through a bass drum propelled from the pneumatic apparatus of a Sahara lion," and Mr. Siddal's fine tenor voice "always delights his hearers."

Of Charles Santley, the great English baritone, it has been said that when he retires it will be "hardly possible to find another such exponent of the part of 'the prophet,' and that many have been moved to tears by his 'Elijah.'" He has studied under Nava, the noted voice trainer of Milan, and also under the renowned teacher, Manuel Garcia, and made his first public appearance in 1858, being then about twenty-eight years old. At one time he was upon the dramatic stage, but made an indifferent actor, and returned to the concert stage and oratorio singing, for which he has always had a predilection. The English are very proud of their famous baritone, and declare that he sings as well as ever though he has been singing in public for thirty-three years, and they are not afraid to send him to other countries as a representative of what an Eng-

lishman can do in this line.

Much excitement is caused in London by the Salvation Army. The agony of the "Enraged Musician" is well depicted by Hogarth in his picture, the distortions of his countenance representing the intensity of his sufferings at the horrible din under his window. But one need not be a musician at all to feel the full force of the annoyance to which the citizens are now subjected. A large number of Islington tradesmen recently waited upon the police magistrate, requesting him "to put a stop to the nuisance caused by the beating of drums, blowing of noisy horns, and general disturbance of the peace of the neighborhood by a noisy band of people perambulating the roadway, ruining the business, and depreciating the property, every evening, desecrating the Sabbath at three different times on Sunday, and robbing us at our homes of our day of rest, and disturbing us at our places of worship." On remonstrating with the captain, he said, "If the Spirit of the Lord seized the big drummer he was bound to beat," by which it is evident that the definition of music as "organized noise" would not apply to the band of the Salvation Army, especially if all the other instruments are moved by the same influence.

The Police Act says, "Any person blowing a horn, and thereby attracting a crowd to gather together may be proceeded against:" but these instrumentalists appear to have laws peculiar to themselves, and we can imagine, therefore, that they may blow a horn, as they beat a drum in so eccentric a manner as to disperse, rather than to attract, a crowd, and thus effectually to evade the law. At all events, the *MUSICAL TIMES* says, we think that if they desire to evangelize the world by their preaching, they should not commence by repelling us with their music.

Early in the winter it was reported in the Continental papers that Christine Nilsson had been seized with loss of memory and deafness. The prima donna found it necessary to write from Mont Dore to the Paris "Figaro" to give official denial to the statement. Mrs. Nilsson suffered only from acute rheumatism, and it was for that cause that she gave up her house at Kensington Court and during the winter lived in Southern Europe.

The high pitch used in England leads to the production of very disagreeable shrieking; notes are delivered which are in no sense artistically beautiful, and which only "split the ears of the groundlings." Nearly all singers are in favor of lowering the pitch; the sole exceptions are, I believe, the contraltos, whom a high pitch does not affect so much as it does others. I know of one justly celebrated contralto who produces an extraordinary effect by her low E. If the pitch were altered this vocal feat would no longer be so wonderful, and it is natural, therefore, that this lady should wish the present state of things to continue.

Sir Morell Mackenzie.

Not long ago a distinguished English tenor offered to come to Boston for five concerts in a week's festival for \$5000. His regular price abroad is \$125 a concert. The bargain failed.

LOCAL NOTES.

WILKESBARRE, PA. On Friday evening April 10th, 1891, a most enjoyable meeting was held in the chapel of the Welsh Baptist Church, this city. It was a presentation meeting. The members of the well known Haydn Glee Society and members of the Wilkesbarre Choral Society had decided to show their appreciation of the efforts and labor of their respective leaders, and this was the object of the meeting. Jas. J. Thomas Esq., President of the choir presided. The following program was rendered and indeed in a very artistic manner. Mrs. J. R. Williams presided at the organ.

1. Selection "Martyrs of the Arena" HAYDN GLEE SOCIETY.
2. Song "The Skipper" OWEN C. JONES.
3. Recitation "Y Mwnwr" OWEN L. EVANS.
4. Song MISS MAGGIE MORGAN.
5. Song "The Village Blacksmith" Geo. Cave.
6. Recitation D. J. Williams.
7. Song "The Cuckoo" Mrs. J. H. P. Thomas (Eos Tydvil.)

Mess. Jones and Cave and Mrs. Thomas were encored, and compelled to sing the second time. After the rendering of the above program, the president called Mr. John Lloyd Evans leader of the choir to the platform, and in a neat little speech Daniel E. Thomas, Vice President of the choir presented him with a fine jeweled Baton and a Metronome, as tokens of esteem and honor from the members of the choir. Mr. Evans was so taken by surprise that he was completely overcome and the tears trickled down over his cheeks, but after pausing a few moments he managed to utter a few words in response and thanked the members most heartily for the magnificent presents. Mr. Oliver Rhydderch, leader of the Haydn Glee Society was then called to the platform, and Mr. D. J. Williams representing the Glee Society in an excellent speech presented him with a very fine crayon portrait of himself. The portrait was brought to the platform covered, and as it was unveiled and Mr. Rhydderch gazed upon the portrait he was fairly stunned with surprise. Mr. Rhydderch in a very shaky voice responded and thanked the members for their beautiful token. The crayon was the work of artist Leach of this city, and was as natural as it could be. A number of the members of both Choral and Glee Society were called and made some appropriate remarks. Rees H. Richards (Rhys y Bardd) read a poem composed for the occasion. By request the choir then sang "Ye Nations." This ended a most pleasant meeting and one not soon to be forgotten.

J. R. Williams
Sec'y Choral Society.

—A Congregational singing Association will be held in Wilkesbarre, May 9th. Prof. W. D. Owens, Plains, Conductor. The attention of the churches is earnestly called to this movement.

EMPORIA, KAN. A recent concert at the State Normal School, Emporia, Kansas, by the Lotus Glee Club of a prominent eastern city, has led to a serious consideration of one or two questions. Do concert companies in the east imagine the standard of music in the west to be low, or, is it a fact that we are ahead of the musical standard of the east? It may be that neither is the case but it is certain that the music rendered by the Club in question was even below the grade of what we hear from less pretentious companies.

That the rendition of the music was good none will deny, and that the audience applauded liberally is equally true; but no person of even ordinary appreciation could fail to detect the easy go-as-you-please style of the music rendered. Suspicion (based on rumor) is to the effect that the Club after "feeling" the audience gave them what they seemed to appreciate. Have musicians of note no higher aim than to cater to the uncertain fancies of school boys and school girls? If so then those boys and girls set up the musical standard, not the musicians. Moreover, a year ago another quartet gave a concert at the same place, and the grade of music then rendered was unquestionably higher than that rendered by the Lotus. The applause received by the former was no less than that received by the latter, which leads to the reflection that the standard of one's excellence can not be measured by popular applause, for an illiterate clown may elicit vastly more applause than a finished orator. The difference is this,—one excites the plaudits of a people pleased, touched lightly on the surface of their feelings as it were causing ripples of pleasure to break upon the shore and pass away. The other excites the plaudits of a people stirred to the very depths of the soul, while waves of emotion continue to surge long after the cause has ceased to exist. A concert before students should be such as will lift them up, create a higher ideal, teach them what there is in music, carrying them away—away into that realm of perfect harmony—a foretaste of that Grand Chorus. Alas! "Too low they build who build beneath the stars," and the incentive, popular applause, is one infinitely small for a musician who hopes to retain his laurels won, when he shall have passed into the Great Beyond.

H. W. Jones,
Americus, Kan.

OBERLIN, O. The Oberlin Glee Club was greeted by a large audience at the concert given under the auspices of The Ladies Society at the Congregational Church last Thursday evening. Mrs. G. Johnstone-Bishop was unable to appear owing to a severe attack of "la grippe" and her place on the program was filled by The Oberlin Conservatory String Quartet.

The absence of Mrs. Bishop was a great disappointment and although the artistic playing of the quartet was highly appreciated, still it was not potent enough to fill the void occasioned by Mrs. Bishop's absence.

The singing of the Glee Club gave universal satisfaction and we have no hesitation in saying that it was the best singing we have yet heard by a college club and, in this connection, we almost wish they had not sung "The Soldiers' Chorus" by Gounod. Although it was rendered with vigor and precision of attack, still we cannot but recall the intensely dramatic rendition of the same selection a few years ago by "The London Prize Male Singers" whom, of course, it would not be fair to compare with the Oberlin boys. Mr. Siddall deserves great credit for the excellent results attained by the club under his direction.

The solo singing by the members of the club was only fair excepting Mr. Siddall, who has a sympathetic tenor voice of good quality, which he knows how to use with good effect.

EAST TOLEDO, O. The entertainment given by the Harmonic society of the Second Congregational church at Weber's Hall was witnessed by a large and satisfied audience. Every part of the pro-

gram was well rendered, and the audience showed their appreciation by repeated applause. Following is the program.

Piano Solo—Miss Sadie Jones.
Chorus—"Day Break," Gwilym Gwent, Harmonic Society.

Baritone solo—Thomas Lodwick.

Recitation—"Kentucky Belle," Miss M. Wise.

Soprano Solo—"A Winter Lullaby," R. De-Koven, Miss Doolittle.

Cornet Duet—Lodwick Brothers.

Tenor Solo—John E. Jones.

Chorus—"Shatter the bonds," John Thomas, Harmonic Society.

Piano Solo—Alice. Miss Addie Douglass.

Chorus—"March of the Men of Harlech," Dr. Parry. Harmonic Society.

Baritone Solo—Thomas Lodwick.

Soprano Solo—The Fountains Mingle With the Rivers," Victor Harris, Miss Doolittle.

Cornet Duet—Lodwick Brothers.

Tenor Solo—John E. Jones.

Finale—"Twilight on the Sea," W. F. Sudds, Harmonic Society.

BROOKLYN. G. T. Matthews, who is himself a good musician and chorister of the Beecher Memorial Church writes that he is proud of the success of Prof. Stephens' Glee Club concert given lately in New York. He says "Professor Stephens deserves every possible success. His voice is good, and his Glee Club reflects credit on him. And personally I am proud of him, as he is a Breconshire man. Of course, Sauvage, as usual, did himself justice in the concert. He is one of the few among us who merits the name of 'artist.'"

ASHTABULA, O. At St. Peter's Church (Rev. B. M. Burridge, Ph. D., Rector) on Wednesday April 1, 1891. Prof. Hodges of Youngstown, gave a fine organ recital, which gave great satisfaction to a large and appreciative audience. Following is the program:

Overture to Samson.....Handel
Barcarole—Fourth Concerto, Sterndale Bennett.

March and Chorus—"II Poliuto" Donizetti.

Violin Serenade.....Schubert.

a, Heimweh.....Jungmann.

b, Home, Sweet Home—Transcription, Dudley Buck.

Violin Andante and Allegro.....Leeke.

Initiatory Polonaise.....Chopin.

Prelude and Fugue in G Minor.....Bach.

Violin—Au Forse e Leu.....Verdi.

Andante from Pianoforte Concerto in

G Minor. Mendelssohn.

Vienna March.....Stetson Clark.

WARREN, O. At the re-organization of the Episcopal Church choir, the following excellent vocalists were elected members: Soprano Mrs. A. J. Nicholas; Contralto Mrs. S. Palm; Tenor Mr. D. R. Gilbert; Bass Mr. James Porter. Organist Miss Eva Harwood. The Baptist Church has its service of song led by a Male Quartet, consisting of Mr. Thomas Davies First Tenor, Mr. E. Brainard second Tenor, Mr. G. Bayard First Bass and Mr. Ed. Palmer second Bass in addition to the regular choir. At both churches the singing is of a high order, and quite impressive.

MANSFIELD, O. The second Annual May Festival, will be given on May 19, 20, 21.

"The Lord is King," Barnby's oratorio, for the first time in America, and Mendelssohn's "St Paul" will be given.

DENVER, COL. The Temperance Society of Denver gave a Tea Party and Concert on March 27, under the management of Mr. W. W. Griffiths. Competitions were under the adjudication of Mr. Charles Davies, and were the following:

Pencil Drawing—"Farm House." Prize awarded to Mr. E. R. Morris.

Competition Speech—"Total Abstinence," best, Mr. T. Phillips.

Epigram—"Sunday," Mr. T. Jenkins.

Essay—"Esther," Mrs. Williams, S. Denver.

Three epigrams—"The Philanthropist," Mr. T. Jenkins.

Recitation—"Man the Life Boat," Willie Lewis.

Essay—"Effects of Intemperance on society," Tom Jenkins.

Six stanzas—"The Cemetery."

Solo—"Margarette," no competition.

Duet—"Larboard Watch," D. Reynolds and T. Phillips.

Baritone Solo—Mr. George Jenkins.

The selections given for entertainment were

Piano Solo by Miss Nellie Jones.

Solo—"The Tempest." Mr. Wm. A. Williams.

Comic—"Who wants a Newspaper?" Mr. Ed. R. Morris, encored,

Duet—Messrs Chas. Davies and Geo. Jenkins.

Solo—"The Lost Chord," Mr. W. H. Davies.

The Denver Male Party, in charge of Mr. W. H. Davies sang with fine effect Dr. Parry's Sleighing Glee and the Huntsman's Chorus, and received appreciative encores. The Male Party will give a concert on the 30th of May.

Cor.

YOUNGSTOWN, O. A very pleasant musicale and a "nice time" was had on Wednesday evening, March 31, at the studio of Mrs. Tavalaw Evans, 123 Rayen Ave., in honor of Mr. A. A. Tarbeaux, the popular traveling salesman of Mason and Hamlin Piano Co. Mrs. Evans, Mrs. Groves, Mrs. Douglas, Mrs. Faucet, Miss Covver, Miss Hulburd and Mr. Snodgrass sang songs, and Supt. Truedley sang and also read some fine selections from J. Whitcomb Riley. Profs. Evans and Hodges and Mr. Tarbeaux gave some exquisite selections on the piano. Light refreshments were served and many good wishes expressed for Mr. Tarbeaux' welfare, after which the gentlemen soon left for Boston.

The ORGAN RECITAL given under the direction of Prof. Hodges at St. John's Episcopal Church on March 31 met with a large and appreciative audience. The vocal solos by Miss Hulburd, Mrs. Hawkins, Mr. Sturgess, and the violin solo by Prof. Ritter were well rendered. The feature of the evening however was the organ playing of Prof. Hodges, which was much admired. The professor is becoming deservedly popular. The following program was rendered:

1. Organ—March Triumphant . . . Lemmens.

2. Organ—Serenade Schubert.

3. Solo "The Palms" Faure.

MR. W. STURGESS.

4. Organ—The Giant Fugue Bach.

5. Solo—There is a Green Hill Gounod.

MISS MAY HULBURD.

6. Organ—Overture Zampa Herold.

7. Violin—{ (a) Melody in F Rubenstein.

{ (b) Minuet Bockereni.

MR. HERMAN RITTER.

8. Organ—Military Polonaise Chopin.

9. Solo—"One Sweetly Solemn

Thought Ambrose.

MRS. FRED F. HAWKINS.

10. Organ— { (a) "Home, Sweet Home"
(Trans.) Dudley Buck.
(b) Finale Lemmens.

BEAVER, PA. The Cecilia Society's concert at College Hall, on Friday March 6, 1891 was a notable event; Mr. W. H. T. Aborn, director and Miss Myrtle Stuart, accompanist.

Also on Friday evening, April 17, the students at College Hall gave a very enjoyable concert under the same management. We give the full program, showing the good grade of work done at this school.

Gavotte Bach.

MISS ALICE DAVIES.

Tocata Dupont.

MISS BLANCH BRAY.

Stolen Glances [Vocal] Wilson.

MISS LOTTA HINKLE.

{ Evening Bells Saint Saens,

{ Aragonaise Massenet.

MISS JULIA JOHNSON.

Soiree de Vienne Schubert-Liszt.

MISS ALICE WEAVER.

Eugenia [Vocal] BOGERT.

MISS VIRGINIA ADAMS.

Impromptu Schubert.

MISS ALFARETTA RUSSEL.

Nocturne Chopin.

MISS JENNIE MITCHEL.

Afterwards [Vocal] Mullen.

MISS BLANCH BRAY.

Valse Brilliant Moszkowski.

MISS KATHERINE ANDERSON.

{ Gavotte Handel.

{ Tarantelle Raff.

MASTER JOE MCGINNIS.

Pretty Bright Flowers for Thee [Vocal] Stults.

MISS SALLIE WIGGINTON.

Valse Nicode.

MISS JOSEPHINE RUMBERGER.

{ Prelude Mendelssohn.

{ Soaring Schumann.

{ Song without Words Tschaiakowski.

MISS BELLE ANDRIESEN.

REVIEWS.

BUDS AND BLOSSOMS. This is the very appropriate name of the first number of a work prepared by Prof. S. H. Lightner for use in public schools. It is called a vocal instructor and book of songs for public schools and juvenile classes. Prof. Lightner has undoubtedly given the results of his many years of experience in public school singing and teaching, as to the needs of children from six to ten years of age, and is seconded in his efforts by contributions from such able educators as N. Coe Stuart, W. H. Pontius, W. A. Ogdan, J. D. Luse, Geo. D. Buchanan, H. H. Johnson, J. E. Lightner, Mrs. C. C. Case, H. A. Lewis, Carl Reinecke, Arthur Sullivan and others. In the work he has embodied many of the popular melodies of Germany and England. But it is not the contents as much as the method of it that is interesting. In the whole field of musical literature for the last quarter of a century we have failed to perceive any indication that music-book makers understand the young musical mind. All seem to take for granted that the child is as ready as the adult to take up crude hints at musical matters. We have not seen, though we have seen considerable, a book which in our judgment, was properly graded for children. This book takes up the work by very gradual steps, and gives an appropriate part of it for each year of a three year's course. Best of all, it is prepared on the principle of the movable Do. We have

no hesitation in saying that if it shall be put in faithful and general practice for a decade it cannot fail to produce a generation of music readers. The author proposes to publish a second number at a not very distant date. Success to him

NILES, O. A good concert was given by the Niles selected choir at Central Park rink under the conductorship of Mr. W. S. Evans, on April 11th. Proceeds about \$100 to help erect a Baptist Church. Prof. T. D. Davies, Mrs. T. B. Evans and Mr. Thomas Evans gave good assistance, and were well received.

HUMOROUS.

MR. EDITOR, (to his wife) "My dear, of the many fine duets published by our manager which do you like the best?"

MRS. EDITOR, "The Kiss Duet, performed by yourself." The hint did not penetrate his editorial pachydermosity.

MR. EDITOR, "Which of his duets is in your opinion most characteristic of its author?"

MRS. EDITOR, (snappishly) "Your 'Spirit of Freedom'."

Misunderstood,

HE—I hear you attend the oratorio society's performances, were you present at the "Creation?"

SHE—(indignantly) I suppose you will next want to know if I sailed in Noah's ark.

The Reason Why.

CHARLES—Don't you consider my Piano solo fine?

GEORGE—In one way, yes.

CHARLES—How?

GEORGE—It tends to make us appreciate good music.

A Sure Engagement.

"Would you like to have an engagement?" asked a theatrical manager of a musician. "No, I don't seem to care about it," was the cautious reply. "Lots of money in it for you." "How much?" "A hundred dollars a week and expenses. Better try it."

"No, I guess not, you see I've got a sure thing on \$27 a month playing an organ in a church."

A little girl was trying to tell her mother how beautifully a certain lady could trill in singing, and said:

"Oh, mamma! you ought to hear her gargle. She does it so sweetly!

Golden Days.

CLAUD—Maud, what is that man singing over there?

MAUD—(encouragingly) He sings "Let me like a soldier fall."

CLAUD—Well, if I had my revolver with me, his wishes would be gratified.

HE—(leaning on piano) Do you sing "For ever and for ever?"

SHE—No sir, I take a rest once in a while for meals.

PERIMAN—What's the trouble in your church?

VAN LEER—Why, it's all due to Miss Filkins being cross-eyed. She undertook to throw sheep's eyes at the young minister and they focussed on the tenor. He swears he'll resign unless she's put out of the church!

New York Herald.

LITTLE GIRL—(during a thunder storm) Mamma, do they have music in heaven?

MAMMA—Yes, my dear.

LITTLE GIRL—Well, I guess Wagner must be leading the orchestra.

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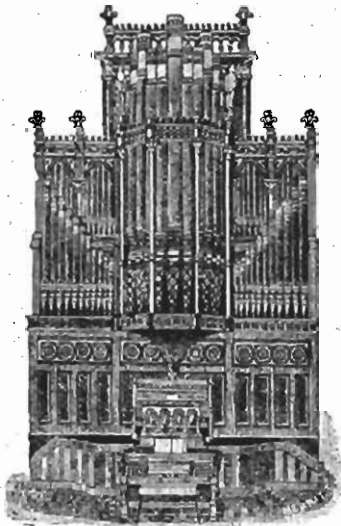
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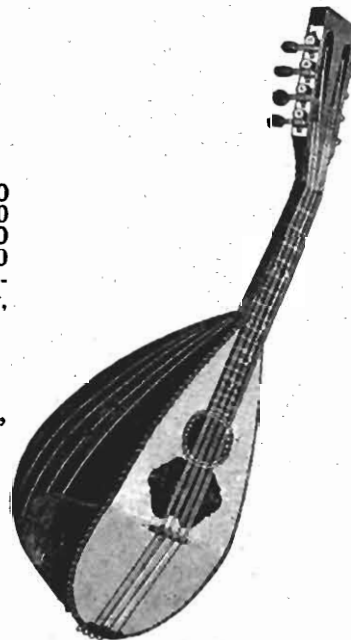


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