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## Poetry.

### THE NEW YEAR.

Outlined against the ebon clouds  
In sinuous lines of shimmering white  
The far off snow clad mountains send  
Their greetings to the solemn night.  
Their pallid lips take up the notes  
That through the sleeping valley swell  
And murmur to the starless sky  
The requiem that the midnight bell  
Tolls for the dead year,  
To and fro  
Across the snow,  
Deep-toned and slow  
The mournful measures ebb and flow.

But unseen fingers rend apart  
The pall of clouds, while through the rifts  
With the sweet look of one who smiles  
Midst pain, the moon her wan face lifts,  
And faintly silvers each gold height—  
With quicker strokes the midnight bell  
Peals forth its tones of wild delight  
That through the echoing valley swell;  
And dim peaks brighten  
As they hear  
Ring far and near,  
Swift, sweet and clear  
The promise of the new-born year.

### BITTER-SWEET AND MISTLETOE.

HE.  
Since April kissed the sleeping buds  
And bid them wake and rise,  
Each month has brought some lovely flower  
To gladden weary eyes.

And now old January stands  
All wrapped in furs, without  
Our gate, demanding entrance there,  
With loud and lusty shout.

But he no floral tribute bears!  
His cold and icy breath  
Blights every lovely living thing  
And smites all bloom with death.

SHE.  
Not so! with sly, mischievous glance,  
He brings the Mistletoe.  
While green and scarlet Holly shines  
Among his locks of snow.

Not so! he wraps in fresh green robes  
The hemlocks, firs, and pines.  
Where on the broidering Bitter-sweet.  
Like carven coral shines.

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### Practical and Artistic Value of a Knowledge of Musical Theory.—Continued.

(By E. M. Bowman, of Newark, N. J.)

PRESENTLY the blowers came, and the idea suggested itself to me of letting these primitive individuals hear some of the sublime harmonies of Bach and Handel. So, signaling to the disciples of Boreas to fill up the bellows, and waiting until the bellows-telltale was well down, I suddenly pressed a chord containing as many notes as I could well reach on both pedals and manuals with every coupler drawn. But, at the first crash of the organ, the way those painted devils jumped and reach for their scalping knives, which had been prudently packed away in their Saratoga trunks (?), surprised and alarmed me far more than my grand harmonies had impressed and gratified them. I suddenly found myself in an emotional state which would have made, under any other circumstances, an *agitato tremolando* tremendously possible. Expecting every moment to be my last, I was overjoyed at the timely return of the interpreter and his climbing party, through whose colloquial powers I was able to explain my attempt to thrill the souls of their companions with the harmonies of the king of instruments. But I have been impressed with the thought while writing this paper, that, with my best scalp lock neatly removed, nicely pinked around the edges and jauntily decorating his belt, what a thrilling essay, instead of this dry one of mine on musical theory, to which you are listening with so much patience, might one of those frescoed redskins have read to you to-day on the topic: "What a Sioux warrior knows about organ playing."

But to return from this digression. As I have already remarked, the barbarian is apparently deaf to all the phases of music except rhythm. A degree higher in civilization we find another class, which appears to be deaf to everything but rhythm and tune. Such persons seem to be a kind of human flute. You can't get more than one tone at a time into their acoustic anatomy, no matter how many different parts are being sung, or how many instruments are being played. Another way to put this would be to say that unless "there is a tune to it" they aver that it is "not music."

This class, which, as already remarked, is a stage higher than the devotees of the drum and tamtam, includes the admirers of the song and dance man, who is a sort of combination, a fife at one end and a drum at the other, and the lovers of trashy ballads, jingling hymns and themes with 3,000 brilliant variations.

Such people may possibly have entered the vestibule, but they certainly have not crossed the threshold into the courts of the modern temple of music, and they will not do so until their ears are unstopped and the glories of the muse triumvirate—rhythm, melody and harmony—are revealed to them by the master composers and interpreters of our advanced state of musical civilization.

What, then, is the password, the ceremony of introduction, to these elysian musical delights? How shall every vocalist, every instrumentalist, every lover of music, fit himself to enjoy the transports of pleasure of which the ennobled mind and soul are capable? You will already have divined my answer, viz: by the master of musical theory. What do you mean by musical theory? We mean that as all music, is either rhythmic, melodic or harmonic, singly or in combination, so the study of musical theory must pertain to and embrace

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all of these topics, and the ideal text-book of the future, let me remark in passing, is going to treat of these three hand in hand, conjointly, as though they were, as indeed they are in importance, one. We shall then study rhythmic (form), melodic (counterpoint) and harmonics (chords) in the same book, just as some of us are trying to teach it even now with the imperfect books at hand, finding that our pupils work more diligently and effectively, because it appeals to their musical sensibilities and thus lures them toward the goal to which their and our ambitions for them reach forth.

We are not going to be content forever to write our exercises in harmony in straight-stemmed, stiff-backed chords, regardless of the charms of rhythm and melody, and the sooner we adopt the practice of employing at least some of the simple means afforded by these latter, the sooner will our teaching and study take on a new and living interest commensurate with the present development of music art. With these preliminary observations and incidental suggestions, let us proceed to examine the question before us to-day, namely: The Artistic and Practical Value of a Knowledge of Musical Theory.

It would probably be superfluous to say that composers and musical editors ought to know something about musical theory, but in view of the fact that it has recently come to my knowledge that a new hymn and tune book is being prepared for the market by two persons who, to a question put by a pupil of mine as to the teacher with whom they had studied harmony, replied that they had "not studied harmony, as yet," it may be well to suggest that a knowledge of theory would be a good thing, even for composers and compilers.

[To be Continued.]

### The Welsh Harp.

WE ARE informed by historians that harps of some kind were common to most nations. The "difficulty" is to know what the name really signified, as the term of "harp" was used in reference to all kinds of instruments, many of them totally unlike our own, except that the sounds were produced by "strings" either of silk, gut or wire. If it be true that the Welsh, Scotch and Irish all descend from one Celtic origin, it may account for the fact that the harp was familiar to each nation. Welsh writers state that the harp was invented by Idris Gawer; but, as he believed as early as the fourth century, this can hardly be correct. In the "*Welsh Triads*" it is written that "Idris, the Champion, *invented* the harp," and that "the three imperial performers were King Arthur, Brave Grey (with the powerful grasp) and Crella (bard of the harp to Prince Gruffydd ab Cynan)." There surely must be some mistake here. King Arthur died in 542, and Prince Gruffydd did not exist until centuries later. Irish historians, however, assert that "Wales was indebted to their country for instruments and music;" and, according to others, that "Scotland excelled even Ireland." Into such disputes want of space now forbids me to enter.

Harps in Wales, like those in Ireland and Scotland, were of various sizes, to which they gave different names. The best model of the Welsh harp of the present age is the one made by Bassett Jones, of Cardiff, under the superintendence of the late Rev. T. Price, of Cwmdru, one of the best authorities in Wales. It was afterwards lent by Lady Llanover to

the Duke of Edinburgh for his collection of musical instruments. Lady Llanover, to whom the subject has always been of great interest, has kindly sent me a drawing of this harp.

The front pillar is six feet three inches in height and the body about four. These proportions, singularly enough, are similarly to those of the Egyptian harps described by Bruce. There is, however, one great distinction between the Celtic and Egyptian instruments. The latter had no *front* pillar, and it is difficult— notwithstanding what historians relate—to imagine that a harp *without* a pillar could produce much tone. The harps in Wales and Ireland were sometimes made with two rows of strings, but about the end of the fourteenth century the Welsh added a *third* row, and since that time the "triple-stringed harp" has generally been considered the national instrument of the principality. The word "*national*" is, however, a wide term if it be supposed to imply that an instrument is indigenous, or belongs to *one* particular country. If so, I question whether any instruments in Europe can strictly lay claim to such a title, since most of them are of Eastern origin. But, considering how closely the harp has been associated with Welsh history for at least seventeen centuries, I think we may with great propriety claim it as our own "national instrument." Whatever we may think of Irish writers, it is nevertheless a fact that, as regards *antiquity*, Wales must yield to Ireland, where there is still to be seen, in Trinity College, Dublin, the most ancient harp in Europe, if not in the world. It is said to have belonged to King Brian Burromh in the tenth century. This, however, is not quite correct. It most probably was the instrument of the O'Neils, an illustrious family in the fourteenth century, so that it is at least five hundred years old, and remarkable for its elaborate workmanship. One strong reason for rejecting the statement "that Wales is indebted for its music to Ireland" is the different mode of playing. The Irish harpers generally played the strings (made of wire) with their long finger nails, but the Welsh have always "pulled the strings" (hair and gut), as in the present day. Indeed, it was the custom in Scotland and Ireland, when a harper misconducted himself, to punish him by cutting down his finger nails, without which he was unable to play. The mode of "playing with the finger nails" was not limited to Ireland, and is mentioned in the poem of "The Hornchild," a son of King Olla, of Sweden, in the time of the first Crusade—"And to play on the harp with his nails sharp." There is now, probably, no model of greater interest to antiquarians and Welshmen, with the exception of Trinity College, Dublin, than the one which Lady Llanover has presented to the South Kensington Museum. As to the claims of Ireland and Wales to the "*invention*" of the harp, both are equally incorrect. All "string" instruments may be traced to the East. If we desire to seek the most ancient kind of harp, we find it in the warrior's bow; and it is very probable that the sound emitted when he "pull'd" the string first suggested the idea of a "stringed instrument." But if we are to be guided by what certain historians inform us, it is quite evident that warriors were not the only persons who "pull'd a long bow."—*Brinley Richards.*

### Not to be Sneezed At.

"Where are you going, my pretty maid?"

"I'm going to sneeze, kind sir," she said.

"Whom are you sneezing at, my pretty maid?"

"I'm going to sneeze—a-chew!" she said.

H. F. D. in Puck.

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THE compositions sent in to our second Prize Competition, which was announced in the September number, are not in the judgement of the adjudicator, up to the standard, consequently no awards.

THE Violin Manual will be resumed in our February issue. Prof. Chas. Liebman, leader of the Opera House Orchestra, this city, will have entire charge of the department. Mr. Liebman is a master of the violin and a fine musician.

THE Presto Year-book contains 126 pages, beautifully illustrated and printed in colors; full of valuable information and interest to musical people and the trade. A most beautiful work of art; by far the superior of any that has reached our office.

THE Morgan's Engineering Band, of Alliance, O., was a great acquisition to the musical festival held at the opera house, December 25, 1891. They played artistically a number of beautiful selections from the masters, and were rapturously applauded by the large and enthusiastic audience.

THE competitors at the Ivorites Eisteddfod were greatly displeased with the piano furnished by the committee—a poor piano, with a thin, rattling and metallic tone, puts the singer under a great disadvantage. The committee are censured for appointing incompetent persons to select an instrument where tone, quality and power are of paramount importance.

WE publish this month two selections from a Sunday School book that is being prepared for the press. The work will contain from 60 to 70 original compositions adapted for children's voices. Our leading American composers are contributing some very choice selections. The collection will be out of press in three months, nicely bound. Price 25 cents.

THE latest addition to the collection of anecdotes called "Paderewskiana" is the following, says the Journal: By the

terms of the original contract Messrs. Steinway & Sons paid the Polish pianist \$500 for each concert. He saw the crowd flock to hear him; he was ill at ease in America; he complained bitterly of the heat of our hotels; he grew restless. Steinway & Sons remembered the D'Albert incident—how that little pianoforte gnome with their money in his pocket went over to a rival house—and they trembled. And now Mr. Paderewski receives the gross receipts of each concert and pays the expenses. But he is obliged to play the Steinway pianoforte, notwithstanding that he is displeased with the make.

THE following is the contents of a circular-letter received from T. Cilcenin Evans:

327 PROSPECT STREET, NANTICOKE, PA.,  
January 11, 1892.

Dear Sir:—Being that all previous efforts to erect a monument to our most dear, talented friend, Gwilym Gwent have failed:—

In the Nanticoke Eisteddfod last New Year's day I was selected to communicate with you and others, and urge upon you to be present at a meeting of representatives from various towns from Carbondale to Lansford in the Cambro-American rooms, Public Square, Wilkes-Barre, January 20, 1892, at 10 o'clock A. M., for the purpose of forming a temporary, and, if we deem it prudent, a permanent organization, and all other matters concerning the monument.

Many of his friends are of the opinion that we should have a "Gwilym Gwent Eisteddfod" about the 4th of July, 1892. Singing only his own compositions; Essay on his life; Elegy and Epitaph. That would realize abundant funds at once to erect a grand monument.

If you cannot possibly come please send a substitute and inform me at once of the same.

Remember, dear sir, that we earnestly solicit your valuable assistance and presence in this meeting.

Yours, and many others, always faithful on behalf of the above Eisteddfod,  
T. CILCENIN EVANS.

We are heartily in favor of this movement, and will do all in our power to make this worthy undertaking a grand success. Through the kindness of Mr. E. Rook, manager of the opera house, we hold \$5.00 donated to the Gwilym Gwent Monument Fund by the FAST MAIL DRAMATIC COMPANY.

## SERMONS IN SATIRE.

If you set up for a growler you can always be busy.  
The right kind of a smile never hurts a prayer meeting.  
The only sins God cannot forgive are those you desire to keep.

Every time you look at a sin it seems to become a little better looking.

There isn't a bit of religion in making a boy do a m work with a dull hoe.

It is only when a man gets where he has nothing be proud of that the devil leaves him.

People who blow their own horns do not always good music for other people.

The religion that is noisy in church is sometimes in places where it is more needed.

A man with only one coat never has to lie and worry for fear it will become moth-eaten.

Praying to the congregation may sound , but it never attracts any attention in heaven.—[F .]

## IVORITES' EISTEDDFOD.

The Twenty-Seventh Annual Festival held at Youngstown, O., Christmas, 1891.

THE chief musical event of the season, was held at the opera house last Christmas—being the 27th Annual Festival, known as the "Eisteddfod," and was presided over by T. R. Morgan, Esq., Alliance, O. Probably the above institution is the only one in this part of the state that pays a marked attention to chorus and glee singing; the special feature of it being competition and awards of prizes for the most meritorious rendition of the classical music of the great masters. Four or five societies enter the contest, and the public appreciates the opportunity to listen to the different interpretations on the same music—each and every member doing its very best.

The singing this year was exceptionally good, that is taking into consideration that all the members were amateurs, mostly mechanics and artisans, their wives and children, and that all the training and cultivation they received was during leisure hours and Sunday rehearsals.

The tenor solo, "Blodwen, My True Love" (Parry), brought forth some excellent voices. The singing of Mr. T. J. Jenkins was very good; the clearness of tone on the high notes proves that he has one of the most refined voices in the city, but owing to the lack of enthusiasm of the true lover, etc., the prize of \$5.00 was given to Mr. Ed. Griffiths, late of Cardiff.

Mr. B. B. Phillips was declared the winner on the bass solo, "The Traveler" (Morris), prize \$5.00. Some of our musical critics pronounce Mr. Phillips the best amateur baritone in the state.

The prize of \$9.00 was awarded to Mr. Frank Griffiths and friends, of Newburgh, they being the only party entering the contest on the trio, "Sweet Love Divine" (Verdi).

Two juvenile choirs (children under 15 years of age) entered the contest on "Jerusalem, My Glorious Home" (Mason). There was a marked difference between them in phrasing and accentuation, and also in style and expression; but owing to the carelessness of the tenors of the last choir that sung, the prize—\$25.00—was equally divided between them.

Messrs. J. B. Lodwick and T. J. Jenkins were declared the winners on the beautiful duet, "The Two Bards" (Price). Prize \$6.00.

The soprano solo, "Like as a Father" (Harry E. Jones), a beautiful composition, was very sweetly sung by the two competitors that entered the contest, Miss Grace Hickok, of Painesville, and Miss Harriet Warral, of Youngstown. The prize of \$5.00 was given to Miss Worrall, who has a powerful, yet sweet voice, and who did the solo full justice.

The contest of the female chorus was a new feature in these festivals. Four societies entered the arena—all the singers being ladies with a female conductor. The Alliance society, led by Mrs. Lund, gave a very commendable rendition of the charming chorus, "Sweet May" (Barnby). The cool and self-possessing manner in which she wielded the baton was remarkable, and inspired confidence in her singers—it is suggestive of what the ladies are capable of, with some training and experience. The prize of \$20.00 was awarded to Alliance.

Three male clubs of about 30 voices sung the "Soldiers' Victory March" (Gwent). The prize of \$25.00 was given to the Forest City club, of Newburgh.

Next came a lively contest between four church choirs on the beautiful sacred glee, "The Last Rose" (Lloyd). Some fine execution was done by the Welsh Presbyterian church choir, conducted by Mr. J. Z. Jones, but the harshness in the bass and tenor voices in the Adagio movement and other minor mistakes lost them the laurels, which were given to the Newburgh Congregational choir, conducted by Mr. John Mathews. Prize \$40.00.

The contest on "The Summer" (Gwent) brought forth four well-drilled glee clubs: Youngstown, Alliance, Newburgh and Painesville. The adjudicator remarked that it was "the prettiest singing I have heard for many years." It was undoubtedly the best rendition of that thrilling melody ever given in this city. All the societies did exceedingly well, the Painesville club, being so near perfect, was awarded the prize of \$100.00. Conductor, J. Powell Jones.

Although it was getting late—nearly 10 p. m.—the interest in the chief contest was intense. The prize was \$275.00 and a \$25.00 oak chair, for the best rendition of "Hallelujah to the Father" (Beethoven). The four societies—Youngstown, Alliance, Newburgh and Painesville—rendered the above marvelous masterpiece with telling effect, each one doing its very best. Mr. Apmadoc made a lengthy and critical analysis of the singing, and fully explained the weak and excellent points of each and awarded the prize to the Painesville choir. The Youngstown choir numbered 135 voices, and conducted by Mr. George D. Rowland, who is a young man and who made his *debut*, as a conductor, at this festival, did admirably well on the above-named chorus; having much more power and force than the other choirs, and they sang with ease and distinctness, that had a wonderful effect in the galleries. The vim and energy of the sopranos tended to raise the pitch a shade, but, owing to some harshness in the bass at the Piu Allegro and some license taken that was not justifiable, they lost the prize.

The able critic, Prof. Apmadoc, is an artist of high degree, possessing a large conscience and many years of experience—having served at nearly 100 of these festivals. His decisions are always accurate, and cannot fail to give general satisfaction.

H. C.

[Through the kindness of Mr. Arthur Nicholas we are able to give our readers the adjudications of Prof. Apmadoc, verbatim, on the glee and last chorus.—ED.:]

Glee—"SUMMER."

Adjudication by Prof. Apmadoc.

"It is a pleasure to me, at this time, to have an opportunity to adjudicate a glee, especially this beautiful selection. The difference between glee singing and chorus singing is very great, and leaders must consider that."

PAINESVILLE CHOIR.

"This glee is in four movements: Andante Maestoso, Con Commodo, Andante Marcato and Allegretto Moderato. The first movement, Andante Maestoso, was sung in excellent tempo and temper, the four parts blending in a perfect manner; in my judgment producing a timbre that was perfectly charming. Con Commodo movement was perhaps a trifle fast to sing the sixteenth notes, thus making the task of singing those

runs evenly and distinctly more difficult; it was done very well, however; the phrasing throughout was admirable, and the attack perfect. The Andante Marcato movement was in admirable tempo and feeling, the sopranos sustaining the syncopated movement in the two or three measures in an artistic manner, sustaining so finely the dotted eighth notes that follow the sixteenths. Then, again the Allegretto Movement was sung in splendid spirit, perhaps a shade fast in tempo, but in full keeping with the thought sought to be expressed by this part in Allegretto Moderato. The conception of this choir as to this famous glee was well nigh perfect, and the voices were as musical as any one could wish. The smallest and deepest crescendos throughout being rendered with exquisite delicacy and feeling."

## YOUNGSTOWN CHOIR.

"Andante Maestoso: This movement was attacked well. After the dotted quarter a slight, or something like an invisible pause was taken. The rallentando was slowed up suddenly. I wish you could have taken a lesson in rallentando movement from the band here this evening, which made a beautiful illustration of what it should be in gradually slowing in this portion of the composition. Con Commodo was driven too much; and the Andante Marcato—you know how it was; the choir went very much out of tune, I am sorry to say; and from that to the very end it was marred greatly by incorrect intonation; the piano in the right key and the voices slightly off. It is a pity. I always feel sorry in a case of this kind, because we do not find fault in the wrong spirit in such case. The best choir in the world is liable to commit just such an error, and some of the best have done so; so in that fault you have pretty good company,—I do not commend you for that nevertheless." [Laughter.]

## ALLIANCE CHOIR.

"Andante Maestoso pleasantly and sweetly taken up, the parts blending well except a little roughness in opening; some of the singing was a little mouthy, instead of the throat. Then again, why not make the rallentando? Con Commodo was in pleasant tempo, showing better timbre than the first movement. In the last measure of the third page the soprano were not in perfect tune for a moment; this was the only fault of intonation throughout their singing. The Andante Marcato was not as marked as should be; the full swell on bottom of page five was defective. You entered into the full power of the swell quite well, but not so correctly as the signs on your copies show should have been done; the sopranos were not far from acceptable." Allegretto Marcato movement in good time; spirit and clearness of attack throughout.

## NEWBURGH CHOIR.

"The Andante Maestoso was pleasantly taken up; in timbre very acceptable; here again, there was something like what might be called an invisible pause after the dotted quarter in the first measure; the parts balanced well. In the Con Commodo the attack was good; in the chorus, on page four, you sought to introduce something that was not in the copy. If you follow your own taste and your own coloring in a composition, I have no standard by which to adjudicate: all the characters of the composition are plainly set before you and you take liberties at your own risk. (I heard the best choir in New York City do this same sort of thing—it was the choir led by Wm. Courtney—in taking a composition of Parson Price's, really making it another song, instead of Price's.) The Andante Marcato was well taken up and well done.

The syncopated measures in the soprano not sustained in the strict manner they should be. The Allegretto Moderato was sung with splendid spirit and good time. On page nine you began to accelerate the time and kept it up to the end. In the close you introduced a swell; that was inspiring, of course, but it was not on the copy."

"Now, I have been exceedingly well pleased with this contest, except the bad intonation spoken of. Two of the other chorus have done well indeed, but one has clearly done the prettiest singing I have heard for many years; and that was the first chorus—Painesville. [Great applause.]

## Chorus—"HALLELUJAH TO THE FATHER."

## Adjudication by Prof. Apmadoc.

"This is a grand and excellent composition, and we have had fine competition throughout, and I am sure it is a credit to the Western Reserve, and hope it is only the nucleus for the coming International Eisteddfod; there are plenty of singers and such as ought to and can make it decidedly interesting for the best choirs that may come from across the ocean to compete. Your material is good, and what you need is intelligent practice and you will be surprised at the results."

## ALLIANCE CHOIR.

"The three movements of this chorus are peculiar, calling for intelligent treatment, especially the 2-2 movement, and for the first time, in a selection where a 2-2 movement comes in, as in this, I found every leader beating correct time. If 2-2 is beaten for 4-4 it changes the character of the accentuation entirely, and to change that is to change the piece and destroy it altogether. The first movement was in excellent Tempo; and in style it was Forte singing and not overdone. The tendency is to sing Double Forte; It was accentuated with much intelligence; the 2-2 movement correctly in time, perhaps slightly fast and hurried for such a movement and the accentuation called for. On page five the crescendo came in very finely, with splendid effect, commencing it correctly; but at page seven, the chorus, I am sorry to say, began to show imperfect intonation, and, as the parts ended the third movement in Allegro it was somewhat faulty in intonation; not in strict pitch with the piano, and until the top of the last page such was the case when the effective playing of the accompanist helped to bring the chorus back to proper pitch; and this is certainly complimentary to accompanist and chorus."

## PAINESVILLE CHOIR.

"First movement in excellent Tempo and admirably sustained throughout this entire movement; voices blending beautifully; temper of all was uniform; the accentuation very clearly marked and effective. Second movement: 2-2 was given in true 2-2 style, and accentuation again done with fine effect; in attack and precision it was a delightful execution; the pianos and fortes strictly adhered to, and the long crescendos carried out perfectly without being over-done. The musical fulness of the voices all through this part and especially in the tied eighths, helped to make the movement very distinct and clear; the allegro was given in capital time, rendering with spirit and a majestic close. The long crescendo at bottom of page thirteen, given with double piano, was very perfectly carried out.

## NEWBURGH CHOIR.

"First movement: Tempo rather fast, I should judge, for the majesty of this movement, though in spirit add style it was a pleasure to listen to it; the parts balancing well and



good in quality. In the 2-2 movement in the Allegro I would still judge the tempo too fast for true 2-2 Allegro. It made it difficult for the voices to sing the tied eighth notes in the coming movement. The characters, crescendo and piano, were well observed. Page six where the basses commence the tied eighth notes the fast tempo made it impossible for these voices to sing them clearly and well defined. Piu Allegro: This movement was slightly quickened, as it ought to be; but on the top of page nine the parts failed to come in well; they were a little after the piano. From there to the end the singing was of much merit and intelligence.

## YOUNGSTOWN CHOIR.

"This choir made an effective beginning, in tempo; this movement was intelligently rendered. 2-2 movement, Allegro intelligent; Tempo that made it possible to sing the runs with much distinctness. In the fortes where the bass begins on page three, they made a good double forte. You should have guarded yourselves a little better there. The choir used its splendid powers intelligently there. Following this the two crescendos were introduced with fine effect and the pianos taken up intelligently. The two pianos introduced especially in this movement were pretty enough in themselves, but not in the copy: the thought did not call for it. On page five bass and tenor did not observe crescendos second time, but immediately afterward the same character was sung very excellently; in this crescendo effort ending on page six, the voices were not correct, the sopranos were faulty; and it was the same case on page eight again. As you entered into the Piu Allegro movement the voices became more tuneful and spirited, excellent in tempo on page ten. On the last page the attack was not good, as you know, did not come in together in strict time on that movement that begins the last measure."

"I have thus touched on the faults as well as the merits; not as fully, however, as I should like to had I the time. I feel the importance of the decision, but it is given conscientiously and without the slightest hesitation. Taking into consideration the rendering of the chorus, the conception of it, balance of the parts, lights and shades, intelligence and that indefinable thing called expression, the chorus that has brought ought the majesty of this grand piece without hurriedness and with fine intelligence and magnificent effect is the second choir—Painesville Society. [Great applause.]

### Music Hath Charms, So Has the Aurora Piano.

FOR some time Mr. H. Sadler has been manufacturing pianos, on a small scale, at his wholesale music house, on Broadway, in Aurora. He had acquired patents on several improvements which are used exclusively in the Aurora piano, and the general superiority of the instrument, had occasioned a demand far greater than it was possible to satisfy from its limited quarters.

Last spring he incorporated a company, and made preparations for building a large factory, and manufacturing pianos on a large scale.

The main building is 100x40 feet, two stores, with wings for boiler and engine rooms, dry rooms, etc. At present forty instruments of the highest grade and finest finish are being turned out each month.

H. H. Evans is president, and H. Sadler vice president and manager. The ware rooms and general offices are at No. 23 South Broadway, Aurora, Ill.

## Words of Wisdom.

Perhaps genius understands genius fully.

Without enthusiasm nothing real comes of Art.

He who praises stands equal to the thing praised.—*Goethe*.

Learn all there is to learn, and then choose your own path.—*Handel*.

Genius is the power of revealing God to the human soul.—*Liszt*.

Think more of your own progress than of the opinion of others.—*Mendelssohn*.

Art is not mere technical skill, it is the human echo of nature.—*Perry*.

He who sets limits to himself will always be expected to remain within them.—*Schumann*.

It is art and science alone that reveal to us and give us a loftier life.—*Beethoven*.

The three requisites of a good singer are natural talent, artistic training, and practice.—*Prætorius*.

A singer who is not able to recite his part according to the intention of the poet, cannot possibly sing it according to the intention of the composer.—*Wagner*.

The voice in a vocal composition should not be treated as a mechanical instrument, but as an instrument endowed with speech.—*Moscheles*.

It is nature who forces us to break forth into singing when our heart is moved by great and sudden emotion—in the wail of grief, in the exaltation of joy, in the sigh of melancholy longing.—*Cicero*.

We can give no better advice to anyone who studies the piano-forte earnestly than that he should study and learn practically the beautiful art of singing. And to this end never miss an opportunity to hear a great artist, no matter what his instrument, and especially to hear the great singers. I, myself, studied singing for five years.—*S. Thalberg*.

It is vocal music that will ever retain the foremost place in the heart of man, not so much because, being clothed in words, it realizes inexpressible feelings, but because the spheres of sound are opened to us by the human voice, by that organ which, being a part of ourselves, appeals most directly to our sympathies.—*Hiller*.

The human voice is really the foundation of all music; and whatever development of the art, whatever the boldest combinations of a composer, or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music.—*Rich. Wagner*.

The crucial test of good vocal music is the intrinsic merit of the music even when separated from the words; and that merit consists in the beauty of musical thought.—*Hiller*.

A woman who cannot sing is a flower without perfume. There may come a time when a weary little head lies on its mother's bosom; little eyelids are drooping, twilight is drawing about her,—too early for a lamp, too early for any but little folks to sleep; then it is that all the accomplishments of her girlhood are as nothing compared with one simple song that lulls a tired baby to sleep.—*M. B. Anderson*.

# VOICE MANUAL.

## Advice to Singers.

By a Singer.

**S**INGING cannot be learnt from a book, and so far from attempting any such impossible feat as writing a work which might be called "*Singing without a Master*," the author's object—frequently insisted upon herein—is to point out the impossibility of overcoming the difficulties without a teacher. At the same time there are points upon which a master would not feel called upon to speak; nor would he (except, perhaps, in the course of a very long period of training) be likely to touch on many matters which, though closely connected with the life or business of an accomplished singer, yet lie rather outside the province of the voice-trainer.

In a work consisting of detached paragraphs, and not being a continuous essay, it is not always possible to enter into full explanations of the reasons for certain statements; and (for the want of such explanation) one paragraph may *appear* to contradict another. However, I can assure the reader that such paragraphs are only *apparent* contradictions; and if he will take the trouble to think such points out for himself, he will find that they are easily reconcilable.

Care has been taken to avoid allusions to living singers or professors for obvious reasons. This work has been written without party bias, and where praise or blame are attributed, it is to theories and practices in the abstract.

Doubtless many of the statements in the work may be cavilled at, and some, possibly, may meet with flat contradiction. There is no subject, perhaps, on which opinions are so divided, and prejudices run so high, as the proper method of training and using the voice; nor is there perhaps one more wrapped in mystery than is the art of singing. This is probably the result of that readiness with which almost every music teacher has hitherto undertaken to teach Singing. This work will not, I am sure, add to the mystery. A careful perusal of its contents should clear away many misconceptions, and place the student on the right road to that end which he or she has in view.

Lastly, let me beg of the student to keep this work in a convenient place, and to read it continually. Let him or her use every spare moment for referring to it, if only for the purpose of reading a single paragraph. By this means the mind will at length become indelibly impressed with what I hope will prove to be *good* advice.

### PRELIMINARY REMARKS.

**W**HATEVER be the actual difference between the professional and the amateur singer, if a person is worthy of the name of singer at all, there should be no difference in their views of Art, and in their devotion to practice. Singing is an art, and one of the most difficult of the arts to master; and any one who attempts to learn it must be prepared to give the same devotion to it as is demanded by the sister arts of painting and sculpture. I do not mean exactly devotion of the whole time and energy of life to it; because, however, necessary that may be for the professional, who has to make his living by it, such entire devotion to an accomplishment or an amusement (for such singing is to the amateur) would, for a

non-professional, be frequently impossible, and very often wrong, as it would lead to a neglect of the duties of life. But, while the entire devotion of time and energy of a professional singer is demanded to master the various styles, and the immense mass of music, with which he or she will have to deal in the exercise of the profession, the amateur should bear in mind that such time and energy as he can devote to singing must be firmly restricted to doing what he undertakes thoroughly well—as well, in fact, as a professional. The amateur's position, which forbids him to make singing the work of his life, limits the range of his work, not the quality of it. He cannot, even if he have the voice of a Rubini or a Braham, master the difficulties of opera, oratorio and ballad alike. Circumstances forbid him to conquer the world, but there is no reason why he should not be a king in his own special realm. To be that he will have to follow the same rules as though he were able to attack the whole universe of vocal music; for he should feel that the only difference between him and the professional singer lies in the sphere of their work.

The same remarks apply to many professionals. *Very* few can excel in all styles, and few in more than one. To attempt all is a great mistake, and will probably lead to failure, or at least mediocrity in all.

But the first point that I would insist upon is the necessity for earnest devotion and regular work, both in professional and amateur, so that the term *Artist* may apply to both. I shall be at no great pains to avoid occasional repetitions of incidental remarks. In a work intended for constant reference rather than for one perusal, and one divided, as this is, into short paragraphs, words may attract attention in one place, while in another they may have been overlooked. If, therefore, I err in this respect, I shall do so deliberately, my sole aim being to help and impress the student as much as possible.

Remember that the human voice is the most delicate of all instruments, susceptible to more and more varied influence than any other. The singer has to combine in himself the instrument and the performer; and while all the artistic and intellectual qualities necessary for the instrumentalist are required by him, he is compelled beyond that to realize that he is a living instrument, and to exercise over himself all the care—and indeed far more than all—that players exercise over their most cherished "weapons." He has not only to learn how to sing, but how to be and remain fit for singing. He, more than any other musical artist, will find that he is affected by moral as well as physical and intellectual causes, and he must face this fact boldly.

In writing down the brief hints which this little work offers to singers, I shall therefore take in a range of subjects and enter into many details which may seem to have little to do with the practice of *Do, Re, Mi*. I do this advisedly, and I believe that such hints as those on general culture and habits of living are by no means the least important part of my work. I do not profess to teach my readers how to sing—(any singer knows, and I should like the public to know too, that singing cannot be taught by a book)—but to give "hints to singers," and many of those hints are on such subjects as it would be an impertinence on the part of a singing master to allude to. If the student takes offense at this work it happily does not reach the author.

(To be Continued.)

The most experienced teacher must be a constant learner.

# Oh! Ask Me Not For Songs To-night.

Words of the 1st, 3d and 5th verses  
by R. G. PETERSON.

Music by  
THOMAS PARKISON.

*Con Espressione.*

1. Oh! ask me  
3. Oh! ask me

*Rit dim.*

not . . . . . for smiles to - night!      i can but on - ly sigh' . . . . . Do streams re  
not . . . . . for songs to - night!      'Twere all in vain to try . . . . . Can shatter'd

flect . . . . . the morn's fair light      When clouds . . . . . o'erspread the sky? . . . . . No sorrow's  
bells . . . . . give forth sweet tone      A - long . . . . . the balm-y sky? . . . . . When winter's

cloud . . . . . is on my brow,      Its sha - dows in my heart, . . . . . And with the  
cold . . . . . and i - cy chain,      Hath bound yon murm'ring stream, . . . . . It sings not

3

2. Oh! my  
4. Cheer up

gay . . . . . and joy-ous now, can . . . . . not act a part, . . . . .  
sweet . . . . . ly o'er the plain, As in . . . . . the summer's beam, . . . . .

com - - - rade, Let the sad - - - ness, And the bit - - - ter gushing tear, . . . . . That would  
com - - - rade, Let us gath - - - er, Grief is on - - - ly for a day, . . . . . Then like

2. Oh! my com - rade, Let the sad - ness, And the bit - ter, gush - ing tear,  
4. Cheer up, com - rade, Let us gath - er, Grief is on - ly, for a day.

plunge . . . . . thy soul in mad - - ness, Be un - seen . . . . . when friends are near, . . . True, sor-row's  
clouds . . . . . in A - pril weath - - er, They will swift - - - ly pass a - way, . . . . . Oh! keep the

That would plunge thy soul in mad - ness, Be un - seen when friends are near, . . . . .  
Then like clouds in A - pril weath - er, They will swift - ly pass a - way, . . . . .

cloud . . . . . is on thy brow, It's sha - dow in thy heart, . . . . . But with the  
heart - - - - felt anguish hid From worlds un - hal - lowed eye, . . . . . And nev - er

Sor - row's cloud is on thy brow, It's sha - dows in thy heart, . . . . .  
Keep the heart - felt an - gnish hid From worlds un - hal - lowed eye, . . . . .

OH! ASK ME NOT FOR SONGS TO-NIGHT.

gay . . . . . and joy-ous now, . . . . . In songs we ask . . . . . of thee a part . . .  
 let . . . . . the tear un - bid . . . . . To start when a - - - - ny one is by . . . . . D.C.

With the gay and joy - ous now, In songs we ask of thee a part.  
 Nev - er let the tear un - bid - den Start when a - ny one is by.  
 D.C.

5. My on - ly

*Rit ad lib.*

thoughts . . . are with the past, They're throng - ing round me now, . . . . . And with them

*Rallentando. . . . .*

come . . . . . on mem'ry's tide Sweet dreams of long a - go, . . . . . That

OH! ASK ME NOT FOR SONGS TO-NIGHT.

5

*Andante affettuoso.*

cause my lone - ly heart to grieve For hours of by - gone years, Then

ask not smiles or songs, but leave, Oh, leave me to my tears at

*TRIO.*

*m Largo,*

*Repeat pp*

Home, Home sweet, sweet home, Oh, leave me at home, There's no place like home.

Let the sad-ness and the bit-ter gush-ing tear, That would plunge thy soul in madness, Be un-seen when friends are near.

*Respect full, inscribed to R. P. LOLLER, M. D. Uhrichville, Ohio.*

# Aeolian Waltz.



J. Calvin Bushey.

*Allegro.*

Copyright, 1880, by W. I. BROWNELL & Co.

"OH FATHER, WON'T YOU PLEASE STOP DRINKING." This is one of the best songs Mr. Bushey has ever written. A beautiful song for temperance meetings and entertainments. Price 35 cents.

"TIS ONLY JUST A LITTLE WAY." Song and Chorus. Price 30 cents.

4

The first system of the Aeolian Waltz consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5. The bass staff starts with a bass clef and a key signature of one sharp. It features a series of chords: a triad of G2, B2, and D3, followed by a triad of A2, C3, and E3, and then a triad of B2, D3, and F#3. The system concludes with a double bar line.

The second system continues the piece. The treble staff has a melody of quarter notes D5, E5, and F#5, followed by a dotted quarter note G5. The bass staff continues with chords: a triad of G2, B2, and D3, then a triad of A2, C3, and E3, and finally a triad of B2, D3, and F#3. The system ends with a double bar line.

The third system shows the treble staff with a melody of quarter notes G4, A4, and B4, followed by a dotted quarter note C5. The bass staff continues with chords: a triad of G2, B2, and D3, then a triad of A2, C3, and E3, and finally a triad of B2, D3, and F#3. The system ends with a double bar line.

The fourth system features a treble staff melody of quarter notes D5, E5, and F#5, followed by a dotted quarter note G5. The bass staff continues with chords: a triad of G2, B2, and D3, then a triad of A2, C3, and E3, and finally a triad of B2, D3, and F#3. The system ends with a double bar line.

The fifth and final system of the Aeolian Waltz. The treble staff has a melody of quarter notes G4, A4, and B4, followed by a dotted quarter note C5. The bass staff continues with chords: a triad of G2, B2, and D3, then a triad of A2, C3, and E3, and finally a triad of B2, D3, and F#3. The system concludes with a double bar line.

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“ENCAMPMENT GRAND MARCH.” Price 40 cents.



5

The first system of the Aeolian Waltz consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note bass line (G2, F#2, G2) and chords in the right hand.

The second system continues the piece. The treble staff features a melody with quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass staff continues with the eighth-note bass line and chords.

The third system continues the piece. The treble staff features a melody with quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass staff continues with the eighth-note bass line and chords.

The fourth system continues the piece. The treble staff features a melody with quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass staff continues with the eighth-note bass line and chords.

The fifth system concludes the piece. The treble staff features a melody with quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass staff continues with the eighth-note bass line and chords, ending with a double bar line.

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# HIGH BRIDGE GLENS MARCH.

J. N. GOOLMAN.

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a dynamic marking of *m* (mezzo-forte) and includes triplet markings (3) over the first and last measures. It features a crescendo (*cres.*) leading to a fortissimo (*f*) dynamic. The second system starts with fortissimo (*ff*) and includes a decrescendo (*dim.*) marking. The third and fourth systems continue the melodic and harmonic development. The fifth system begins with piano (*p*) and includes a crescendo (*cres.*) leading to fortissimo (*ff*) dynamics. The score is written for piano with treble and bass clefs.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a bass line in the bass clef. The music includes various rhythmic values and dynamic markings, with a *cres.* marking appearing in the final measure.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various rhythmic values and dynamic markings, with a *ff* marking appearing in the third measure.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various rhythmic values and dynamic markings, with *pp*, *cres.*, *ff*, and *dim.* markings appearing throughout the system.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various rhythmic values and dynamic markings, with a *cres.* marking in the first measure and a *ff* marking in the third measure.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various rhythmic values and dynamic markings, with a *3* marking (triplets) appearing in the first, third, and fifth measures.

4

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time. The first measure features a fortissimo (*ff*) dynamic marking. The second measure features a decrescendo (*dim.*) dynamic marking. The system concludes with a triplet of eighth notes in the treble clef.

Second system of musical notation, continuing the piece. It features a triplet of eighth notes in the treble clef at the end of the system.

Third system of musical notation, continuing the piece. It concludes with a double bar line and repeat dots.

Fourth system of musical notation, continuing the piece. It concludes with a double bar line and repeat dots.

Fifth system of musical notation, concluding the piece. It features a double bar line and repeat dots.

MARCH.

5

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in 3/4 time and features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with eighth notes and chords.

Second system of musical notation, continuing the piece. It features a treble clef with a melody of eighth notes and a bass clef with a steady accompaniment of eighth notes and chords.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef has a more active line with some sixteenth-note patterns, while the bass clef continues with a consistent eighth-note accompaniment.

Fourth system of musical notation, featuring a triplet of eighth notes in the treble clef. The bass clef accompaniment remains consistent with eighth notes and chords.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line and a key signature change to one flat. The word "MARCH." is printed at the bottom right of the system.

MARCH.

No. 83.

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2nd Tenor.  
Baritone.  
Bass.

Happy are we, Jol-ly and free, Banish all discord and strife.... Merry and gay,

Night and by day, Loving each one his own wife. Take a wife, Old Boy..... Tak a

Night and by day, Loving each one his own wife. Take a wife, Old Boy, Take a wife,

Night and by day, Loving each one his own wife.

wife..... Old Boy, Take a wife, Take a wife,

Take a wife, Old Boy, OLD BACHELOR. Take a wife, Take a wife,

Oh, no! no wife for me..... Oh, no! no wife for me..... To

Take a wife, Old Boy, Take a wife, Take a wife,

(2)

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(3 pp)

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 2. Shine on, bright star of hope, Till down - cast souls are blest, And show them "o - ver  
 3. Shine on, bright star of hope, Soon the blest day will come When all shall rest at

**CHORUS.**

night, The road that leads to heaven. Shine on, bright star, Drive a-way sin's darksome  
 there," That land of peace and rest. last With Christ, in heav'n, our home. Shine on, . . . . shine on,

*Repeat Chorus pp*

Shine on, bright star,  
 night, shine on, Shine on, . . . . shine on, Show the bless - ed heav'n - ly light

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26

THE NATIVITY.

ARTHUR C. PIERSON.

W. H. PONTIUS.

**SOLO.**

1. 'Tis starlight on Judea's plain, Orion climbs the eastern sky; The sullen roar of Jordan's wave Upon the night air hurries by.  
 2. The sacred city, bathed in gold, Sits sleeping on the holy hill, Her temple's shadows floating on The bosom of calm Kedron's rill.  
 3. The heavens ope, the shining host Above the trembling shepherds sing The song that wakes a world to joy, In Bethlehem is born a King.  
 4. Grand, glorious song, grand, glorious hope, To believers in God's holy word, To you in Bethlehem is born A Savior, which is Christ, the Lord.

**CHORUS.**

Hur - ries by, hur - ries by, Up - on the night air hur - ries by; The  
 Ked - ron's rill, Ked - ron's rill, The bo - som of calm Ked - ron's rill; Her  
 Born a King, born a King, In Beth - le - hem is born a King; The  
 Christ, the Lord, Christ, the Lord, A Sav - ior, which is Christ, the Lord; To

Hur - ries by, hur - ries by, hur - ries by, hur - ries by,  
 Ked - ron's rill, Ked - ron's rill, Ked - ron's rill, Ked - ron's rill,  
 Born a King, born a King, born a King, born a King,  
 Christ, the Lord, Christ, the Lord, Christ, the Lord, Christ the Lord,

*Rit.*

sul - len roar of Jor - dan's wave Up - on the night air hur - ries by, hur - ries by.  
 tem - ple's shad - ows float - ing on The bo - som of calm Ked - ron's rill, Ked - ron's rill.  
 song that wakes a world to joy, In Beth - le - hem is born a King, born a King.  
 you in Beth - le - hem is born A Sav - ior, which is Christ, the Lord, Christ, the Lord.

The Collection will Contain 70 pages of Bright Send in Your Orders. The Book is Being Re-  
 and Sparkling Gems. ceived with Much Favor.

# World of Music.

New York's Rubinstein club prospers.

Bayreuth is to have annual music festivals.

Miss Maggie Edwards, of this city, has purchased a fine Mason & Hamlin piano, in a beautiful oak case.

A pianist, named Lutter, is the last to appear in London. He is a pupil of Liszt, plays with brilliancy, and extremely well.

The Youngstown Philharmonic Society are reorganizing with a view of producing the oratorio of "The Messiah," by Handel.

Rees E. Jones, Alliance, O., director of the M. E. church choir is an earnest worker in musical art, and possessing rare qualifications.

H. W. Jones, Denton, Texas, is making a marked success in his musical work. An able musician, and a very worthy gentleman.

The Gwalia Glee Club and the Hatton Choral Society gave a grand concert at Mænnerchor Hall, Utica, N. Y., December 9, 1891. Director, John Davies. Accompanist, David Parry.

The Virginia Female Institute, Staunton, Va., gave its eighty-sixth pupils' monthly recital. Friday evening, December 18, 1891. The institute is very successful under the able directorship of F. R. Webb, Esq.

Rev. Tavalaw Jones, D. D., the eminent author and musician, celebrated his 60th anniversary at his home near Lebo, Kans., January 6, 1892. A large gathering of old-time friends made it a very pleasant and exceedingly enjoyable event.

Miss DeLeo Stafford, of Jamestown, N. Y., was the guest of Mrs. Tavalaw Evans, Christmas week. Miss Stafford is a very fine organist and pianist, having studied organ with J. B. Flagler, Auburn, N. Y., and piano with W. H. Sherwood, Chicago.

Hon. T. R. Morgans, Alliance, O., president of the musical festival held here December 25, 1891, delivered a very interesting address. It was replete with beautiful thoughts upon the moral and refining influence of music. We hope to be able to publish the address in our February issue.

Frank Van der Stucken, director of the Arion Society, New York, and Dr. H. A. Clark, professor of music, Pennsylvania University, Philadelphia, will adjudicate at the musical festival to be held under the auspices of the Combro-American Society, Wilkes-Barre, Pa., on St. Patrick's Day, March 17, 1892.

A sister of Christine Nilsson is said to be living in Milwaukee in very straightened circumstances as the wife of a poor Swedish teacher, and to have a daughter with a wonderfully promising voice. Efforts will be made to give the girl a conservatory training and to develop her talents so as to make them worthy of ranking with those of her famous aunt.

The London Musical Herald publishes a letter illustrating the obstacles placed in the way of travelers in Russia. A student of the Tonic Solfa notation going on a visit to the Czar took his text book with him in order to devote his spare time to his favorite study. On the frontier this book created suspicion in the minds of the custom officers, who were exceedingly puzzled by the ar-

ray of mysterious letters, dots and dashes. The inspectors scented Nihilism in cipher, so the book was confiscated, notwithstanding the circumstance that the student sang from it a perfectly harmless solo.

The Philadelphia Tenth-street Musical Academy is the name of a new school, founded January 1, at 532 N. Tenth street, Philadelphia, Pa. John Baker, Mus. Bac. Oxen., will assume charge of the instrumental department. Prof. Harry E. Jones will take charge of the vocal department. Messrs. Hughes Brothers will also take an active part at the academy. The faculty, all told, will consist of six teachers.

Max Kaestt was the soloist at the recent concert of the Baltimore Symphony Orchestra, at Baltimore, playing Saint-Saens, rondo capriccioso, op. 28, and Sarasate's arrangement of "Faust." He is a violinist of much ability. He is the new concert-master of the orchestra. The program also included Massenet's suite, "Les Erynnes," Sodermann's Norse Songs and Dances, and the overture to "The Magic Flute." Mr. Ross Jungnickel conducted.

### Died.

Mrs. Arthur Stickland, daughter of Prof. Hubert Hodges, Melbourne Port, England, died December 31, 1891, at Johnstown, N. Y. Aged 31 years. She was a sister of the well-known Hodges Brothers, organists, of Johnstown; and also a sister of Prof. Frederic Hodges, of Youngstown, O.

### CONTENTS.

Poetry—The New Year . . . . .	3
Bitter-Sweet and Mistletoe . . . . .	3
Practical and Artistic Value of a Knowledge of Musical Theory, by E. M. Bowman . . . . .	4
The Welsh Harp . . . . .	5
Not to be Sneezed At . . . . .	5
Editorial . . . . .	6
Ivorites' Eisteddfod . . . . .	7
Music Hath Charms . . . . .	9
Words of Wisdom . . . . .	9
Voice Manual—Advice to Singers, by a Singer . . . . .	10
Music—Oh! Ask Me Not for Songs To-night, by Thos. Parkison . . . . .	11
Æolian Waltz, by J. Calvin Bushy . . . . .	15
High Bridge Glens March, by J. N. Goolman . . . . .	18
The Old Bachelor, by Gwilym Gwent . . . . .	22
Specimen pages from our New Sunday School Book—Shine On, Bright Star . . . . .	23
The Nativity . . . . .	23
World of Music . . . . .	24
Died . . . . .	24
Correspondence . . . . .	24
What they say of Us . . . . .	25
Concerts . . . . .	25
Editor's Letter Box . . . . .	25
Program of Shamokin (Pa.) Musical Festival . . . . .	25
Program of the International Eisteddfod of the World's Fair, at Chicago in 1893 . . . . .	26

# Correspondence.

### CHICAGO.

MR. EDITOR:—I need not add Illinois after the above. There is but one Chicago and that is in Illinois, or rather, Illinois is in Chicago, and all the world besides, just at present.

Prof. W. Tomlins, the energetic and brilliant chorus master, is busily training his mammoth chorus for the opening of the Columbian Exposition next October—the preliminary opening. He wishes to have a 500-Welsh-choral contingent at that time. Will the Welsh respond? Can they, or rather, will they do anything besides entering into Eisteddfod contests? Time will tell.

Our Chicago singers returned from Racine laden with honors, and prizes to boot. They came in the wagon of the "Boys."

Prof. Ap Mawrth held a World's-fair concert on a small scale, January 12, at Brighton Park. He had three different organizations knocked into one by the tip of his baton, and the affair was a brilliant success.

The PRESTO, Chicago's best musical publication, had a group-cut of the World's Fair Eisteddfod directors in its last issue, and a fine send-off article in the bargain. Presto success to PRESTO.

Agnes Huntington's Opera company has been drawing full houses.

Some Eastern firm has offered to give a prize of \$5000 for the best poem or song, to be used at the opening of the World's Fair, in May, 1893. Director-General Davis will surely accept, if the offer is good.

The Eisteddfod hubbub is over. How much love's labor is lost? Much of the labor would produce permanent results if more intelligence would be put into it—more study of the objective and artistic, more diving into the thought of the song, duet, trio, glee and chorus, etc., and less spasmodic rushing. SCIPIO.

The American Musical society held its regular meeting last Thursday evening at the beautiful ware rooms of the Mason & Hamlin Organ and Piano Company. The discussion in progress, which was led by Mr. Sherwood, Mr. Goodrich, Mr. Wheeler and others, as to the advisability of admitting American born musicians to active membership, thus reducing the requirements from two to one generation Americans, is arousing much interest. While the society, since its organization, October 8, with 10 members, has reached a membership of 150 in six meetings; the objection is that it is not growing fast enough. The features of the evening were, "Die Lorelei" (by Perry), and "Scherzo" (by Mason), rendered by Wm. Sherwood; Mr. Harry Cassidy sang with remarkable ease, "Prayer," from "Cello Visconti" (by Gleason); serenade, by E. Nevius; and "Entreaty," by Wilson G. Smith; "Scherzo," played by Lizzie E. Bintliff; and a Fantasia Bolero for violin (by L. F. Gottschalk), by Mr. Charles Shuman. ART.

### WARREN, O.

Christmas time was appropriately observed with specially interesting services at the Presbyterian church, Sunday morning, December 20, Rev. W. L. Swan delivering an eloquent discourse relative to the great anniversary day. The choir rendered very nicely the anthem "Glory be to God" (Cranmer), in addition to regular full musical service, Mrs. Nicholas sang the beautiful soprano solo, "The Birth-day of a King" (by Reidlinger), in sweet and expressive style. Some handsome floral decorations were arranged in the church for the occasion.

Great satisfaction is felt and expressed here over the victory of Prof. J. Powell Jones and Painesville chorus. Prof. Jones made for himself many new friends here, recently, upon the occasion of his taking part in the grand organ recital given at the Methodist church. Should a prize choir be organized in this section for the World's Fair there is no question but the man best fitted to conduct the same would be Prof. Jones. N. A.

Mr. Otto Bendix announces the first of a series of recitals in Mason & Hamlin hall Thursday evening, January 28. Programmes and tickets \$1 each, may be had on application at Mason & Hamlin hall, 154 Tremont street.



# What they say of Us.

THE AMERICAN MUSICAL TIMES is excellent. Anything that is in my power I am willing to do for the success of your valuable journal.

Alliance, O. RHYS BEVAN.

I desire to thank you for your most excellent musical journal, which I have received; and trust it may have a long life. It is interesting, which cannot be said of all journals that reach my desk.

Mansfield, O. W. H. PONTIUS,  
Director of the Gounod Club.

Enclosed please find P. O. order for \$1.50 in payment for my subscription to THE AMERICAN MUSICAL TIMES. Wouldn't be without it for twice the price.

Mancato, Minn. H. D. HUGHES.

I am very much pleased with THE AMERICAN MUSICAL TIMES. I admire its form and size, but much more the contents of its pages. It gives me great pleasure at all times to read it, and I think it one of the best musical journals of to-day. Allow me to congratulate you; and my prediction is that you will meet with a grand success. Oblige me by receiving my subscription for 1892.

Alliance, O. OBEDIAH RICHARDS,  
(Composer.)

THE AMERICAN MUSICAL TIMES, I think, is one of the best I ever read, and indeed all your subscribers in Baltimore seem to be well pleased with it. No teacher or scholar can afford to be without it, and certainly not any family interested in music. It is instructive, full of good vocal and instrumental music, besides keeping one posted with the doings of musicians generally.

Baltimore, Md. T. L. THOMAS,  
(Vocalist.)

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Minneapolis, Minn. J. W. WILLIAMS,  
(Druggist.)

It is my earnest opinion that you can make THE AMERICAN MUSICAL TIMES one of the most acceptable musical journals in the United States.

Manhattan, Kans. W. H. JONES.

Allow me to congratulate you upon the neat and artistic appearance of THE AMERICAN MUSICAL TIMES for December. It improves with each number, and the good work you are doing for music and musicians is invaluable.

Scranton, Pa. D. PROTHEROE, Mus. Bac.



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MUSICAL TIMES, \$1.50.

Those who dance must pay the fiddler.

## CONCERTS.

### MONONGAHELA CITY.

A concert was given at the Monongahela City opera house, Monday evening, November 30, 1891, by the Duquesne Conservatory Concert company, of Pittsburg, composed of Miss Sadie E. Ritts, soprano; Miss Julia E. Beach, mezzo-soprano; Miss Olive R. McKinley, contralto; Miss Mary Byron, dramatic readings; Mr. Morris Stephens, tenor; Mr. Chas. Davis Carter was the musical director. Following is the programme:

1. Quartette and solos from Garden scene—Faust  
.....Gounod
2. Piano solos—*a.* "The Spinning Girl,".....Raff  
*b.* Eros.....Foerster  
*c.* Fable.....Raff  
*d.* Gavotte.....Hyellsted  
Mr. Carter.
3. Duett—"The Song of the Birds,".....Rubenstein  
Miss Ritts and Miss Beach.
4. Song—"Love's Old Sweet Song,".....Molloy  
Miss McKinley.
5. Elocution—"The Gypsy Flower Girl,".....  
Miss Byron.
6. Quartette—"In this Hour of Softened Splendor"  
.....Pinsuti  
Miss Ritts, Mr. Stephens, Miss McKinley and Mr. Carter.
7. Song—"The Dew is Sparkling,".....Rubenstein  
Miss Beach.
8. Song—"Good Company,".....Stephen Adams  
Mr. Stephens.
9. Song—"Gaily Chant the Summer Birds," De Pinna  
Miss Ritts.
10. Duett—"Under the Starlit Leaves,"..... La Villa  
Miss Beach and Mr. Stephens.
11. Elocution—"Grandma's Minuet,".....  
Miss Byron.
12. Quartette—"Rigolletto,".....Verdi  
Miss Ritts, Mr. Stephens, Miss McKinley and Mr. Carter.

This company gave a very successful concert at East Liverpool, Ohio, December 8, 1891.

### MANSFIELD.

A concert was given, under the auspices of the Young People's Society, of the First Baptist church, at Mansfield, O., Wednesday evening, Dec. 16, 1891. W. H. Pontius was the director. Following is the programme:

1. Piano solo—"Last Smile,".....Wollenhaupt  
Ozella Stone.
2. "The Artillerist's Oath,".....Adam  
Pontius Quartette.
3. "Two Hearts as One,".....Pontius  
Wilda Craig.
4. "She, so Tall and Fair".....Pontius  
Pontius Quartette.
5. "The Mighty Deep,".....Jude  
H. F. Busche.
6. "Love and War,".....Cooke  
Messrs. Harris and Pontius.
7. "Love is a Dream,".....Cowen  
Lillian Crooks.
8. "The Old Oaken Bucket," (New Arr'm't)...Pontius  
Pontius Quartette.
9. "The Cavalier's Song,".....Brackett  
J. Russell Maxwell.
10. "Good-Night,".....Marschner

### WASHINGTON.

The Lotus Glee club and Miss Minnie Marshall, the reader, appeared at the Fourteenth Street Universalist church in Washington, Dec. 6. In the afternoon they were informally received by President Harrison and the members of the family in the "Green Parlor" at the White House and gave a short programme, to the delight of their distinguished audience. After the concert in the evening a reception was given for them at The Cochran by General and Mrs. Veazie, late commander-in-chief of the G. A. R.

# Editor's Letter Box.

J. R.:—

D. Protheroe, Mus. Bac., Scranton, Pa., is the author of "The Lord is My Shepherd," a sacred cantata for soli and chorus. This work contains six numbers. Published in both notations:

- I. Chorus—"O Come, Let Us Sing." Majestic and very effective; just what will suit you.
- II. Sop. solo—"The Lord is My Portion."
- III. Trio—"How Excellent."
- IV. Contralto solo—"The Lord is My Shepherd."
- V. Quintette—"I will Extol Thee."
- VI. { Chorus—"I Cried Unto the Lord."  
Grand Fugue—"Salvation Belongeth Unto the Lord."

This last chorus would be very appropriate for competition. To hear a new work by some of our young composers would be very refreshing.

T. H. L.:—

A pamphlet containing from 30 to 40 hymns and tunes is being prepared. This is in compliance with the request of a large number of musicians representing the leading churches. The selections will be very choice, largely representing authors in this country.

The pamphlet will be worth 25 cents per copy, and the amount credited to those purchasing a hymnal in complete form.

Our journal work has materially interfered with the publication of the hymnal. We shall be pleased to receive your order for any quantity.

A. L.:—

At Vienna, from 1740 to 1750, Haydn was a choir boy of St. Stephen's cathedral.

Mart:—

Felix Mendelssohn Bartholdy died at Leipsic, 1847

## GRAND EISTEDDFOD

TO BE HELD IN THE

G. A. R. Opera House,

AT SHAMOKIN, PA.,

WASHINGTON'S BIRTHDAY, FEBRUARY 22, 1892.

ADJUDICATOR—D. PROTHEROE, MUS. BAC.,  
Scranton, Pa.

### SUBJECTS FOR COMPETITION.

- |  | Prize. |
|--|--------|
| 1—To Choirs, not less than 60 voices—"Worthy is the Lamb," Handel  | \$200  |
| To each leader, \$10.  |        |
| 2—To male parties, not less than 20 nor over 30 voices, "Longing (Hiraeth)," Price   | 50     |
| 3—To mixed parties, not less than 20 nor over 30 voices, "Myfanwy (Arabella)," Protheroe.  | 50     |
| 4—To Children's choirs, not less than 25 in number, nor over 16 years of age, eight adults allowed to help, "Storm the Fort of Sin," Samuel.   | 20     |
| Second prize.  | 10     |
| 5—Quartette, "O come every one that thirsteth," Elijah.  | 10     |
| 6—Duet T. and B., "For so hath the Lord," St. Paul.  | 6      |
| 7—Duet S. and C., "Let music and song," Glover.  | 6      |
| 8—Soprano solo, "I will extol Thee," G. Mark, Evans.   | 5      |
| 9—Tenor solo, "His salvation is nigh," Bennett.  | 5      |
| 10—Bass solo, "The Cavalier's song," Brackett.   | 5      |
| 11—Baritone solo, "Farewell," Mason.   | 5      |
| 12—Piano solo, "The rising of the lark," B. Richards.  | 5      |
| 13—Welsh Recitation, "Y Tren," (Adroddiadur)   | 3      |
| 14—English Recitation, for adults, "Which shall it be?" Standard recitations, No. 1.   | 3      |
| Second prize.  | 2      |
| 15—Musical Composition, Sacred duet for soprano and alto, original words, English or Welsh, not more than four pages of sheet music, organ or piano accompaniment. Prize given by D. O. Evans, of Youngstown, O. | 5      |
| Second prize.  | 3      |
- Chairman of Committee, [Supt. Morris Williams.  
B. J. Thomas, Secretary,  
919 Webster street, Shamokin, Pa.

# INTERNATIONAL EISTEDDFOD

OF

## 1893 THE WORLD'S FAIR, 1893.

— UNDER THE AUSPICES OF —

### THE NATIONAL CYMRODORION SOCIETY.

#### SUBJECTS:

##### ESSAYS (TRAETHODAU), &c.

1. Essay, "Keltic Contributions to England's Fame and Power,"—In English.....Prize \$300 00
2. Essay, "The Extraction and Career of Welshmen who have distinguished themselves in the various fields of Learning,"—In English or Welsh—Hand-book form.....Prize 300 00
3. Essay, "Welsmen as Civil, Political and Moral factors in the formation and development of the United States Republic."—In English..... 200 00
4. Llawlyfr, Cymraeg neu Saesnaeg, Hanesyddol o'r prif Eisteddfodau, o Eisteddfod Caerfyrddin, dan nawdd Gruffydd ap Nicolas yn y 15fed ganrif, hyd y flwyddyn 1892, gyda chofnodiad cryno o'u defodau, beirdd, llenorion, cerddorion, telynorion, prif destynau, beirniaid a buddugwyr"—(Dysgwylir Llawlyfr oddeutu maintioli "Gorchestion Beirdd Cymru." Cynddelw)... Gwobr 100 00
5. Llawlyfr, Cymraeg neu Saesnaeg, Byr-fywgraffol a Byr-feiriadol o'r Beirdd Cymreig a'u Barddoniaeth, o William Lley (1560 o. c.) hyd at Gwilym Hiraethog, gyda dyfyniadau byrion a nodweddiadol o gynyrchion y prif-feirdd yn unig"—(Dysgwylir Llawlyfr oddeutu maintioli "Gorchestion Beirdd Cymru." Cynddelw)... Gwobr 100 00
6. Novel, In English, "Representing Welsh mode of thought and feeling, as reflected in the customs and manners of their country"—(A book similar in size to "Rhys Lewis").....Prize 300 00

##### TRANSLATIONS (CYFIEITHIADAU).

1. I'r Gymraeg, "Locksley Hall" (Tennyson).....Gwobr 25 00
2. I'r Saesnaeg (Enwir y darn mewn rhifyn dyfodol).....Gwobr 25 00

##### POETRY (BARDDONIAETH).

1. Awdl y Gadair, "Iesu of Nazareth, heb fod dros 3,000 o linellau. Cadair Dderw Werthiawr, Bathodyn Aur, a....Gwobr 500 00
2. Arwrgerdd y Goron, "George Washington," heb fod dros 3,000 o linellau. Coron Aur a....Gwobr 200 00
3. Pryddest, "Christopher Columbus" (Cymraeg neu Saesnaeg), heb fod dros 2,000 o linellau. Tlws, "Eryr Arian" i'w wisgo ar y fynwes, a.... 150 00
4. Cywydd, "Ardderchog lu y Merthyri," heb fod dros 300 linell. ....Gwobr 50 00
5. Gosteg o Englynion, Cydwybod,.....Gwobr 25 00
6. Chwec Hir a Thoddaid (6 linell), "Ffair y Byd".....Gwobr 25 00
7. Rhiangerdd, "Evangeline," heb fod dros 1,500 o linellau..Gwobr 50 00
8. Myfyrdraith (Reverie), "Y Bardd ar Farddoniaeth," heb fod dros 200 linell.....Gwobr 25 00
9. Can, "Celf" (Art). Deuddeg penill 8 llinell—odlau unsill a chyfansawdd. Yr odl-eiriau cyfansawdd i odli yn ddwysillog. Double Rhyme.....Gwobr 25 00
10. Dau Hir a Thoddaid (Beddargraff), "Y Parch. Lewis Meredith (Lewis Glyn Dyfi)" Gwobr gan aelodau Cymrodorol.... 15 00
11. English Sonnet (Epitaph), "Rev. Lewis Meredith (Lewis Glyn Dyfi)." Prize donated by Rev. Ellis Roberts, Chicago..... 15 00
12. Operatic Libretto, Welsh or English, "Owain Glyndwr" Gwobr 100 00

##### MUSIC (CERDDORIAETH).

1. Choral Competition (Mixed Voices)—[a] "I Wrestle and Pray"—Doubl Chorus—Bach. [b] "Now the Impetuous Torrents Rise"—D. Jenkins. [c]—To be announced. Choirs to number not less than 250, nor over 300..... 5000 00  
Second ..... 1000 00  
With Gold Medals to successful conductors.
2. Choral Competition (Male Voices)—[a] "Cambria's Song of Freedom"—T. J. Davies. [b] "The Pilgrims"—Dr. Joseph Parry. Choirs to number not less than 50, nor over 60 voices. 1000 00  
Second ..... 500 00  
With Gold Medals to successful conductors.
3. Choral Competition (Ladies Voices)—[a] "The Lord is my Shepherd"—Schubert. [b]—To be announced. Choirs to number not less than 40, nor over 50 voices..... 300 00  
Second ..... 150 00  
With Gold Medals to successful lady conductors.
4. Welsh Anthem Competition—[a] "Pa Fodd y Cwmpodd y

Cedyrn?"—D. Emllyn Evans. [b] "Bendigedig fyddo Arglwydd Dduw Israel"—John Thomas. Choirs to number not less than 70, nor over 80 voices..... 300 00  
With Golp Medal to conduc or.

5. The Gwilym Gwent Glee Competition, in Welsh—[a] "Y Gwanwyn." [b] "Yr Haf"—The D. O. Evans edition. Choirs to number not less than 50, nor over 60 voices..... 2  
With Gold Medal to conductor.

CONDITION.—This contest will take place in Friday evening's Grand Gymanfa Concert. If more than seven choirs enter, a preliminary contest will be called for the previous Thursday morning, and the best seven choirs chosen to compete Friday evening.

6. Part-Song Competition, Welsh or English words—[a] "Peace on the Deep," (Hedd ar y Dyfnder)—Parson Price. [b] "Rising of the Sun" (Codiad yr Haul)—John Thomas (Pencerdd Gwalia). Parties of 16 voices..... 50 00
7. Quintet, "God be Merciful"—Dr. D. J. J. Mason..... 25 00
8. Quartet, "Glory and Honor"—Costa's "Naaman"..... 25 00
9. Duet, "Le Treigla'r Caveri"—R. S. Hughes..... 20 00
10. Song, Soprano, "O, Loving Heart," key F.—Gottschalk..... 20 00
11. Recit. and Aria. Contralto, "Life without my Euridice," key C—Gluck..... 20 00
12. Song, Tenor, "Lend me Thine Aid"—Gounod..... 20 00
13. Song, Baritone, "Where the Linden Bloom," key A flat—Dudley Buck..... 20 00
14. Composition—Cantata for four voices, with pianoforte accompaniments; to words chosen from the Psalms. A composition that can be performed in 40 minutes..... 150 00
15. Instrumental—Pedal Harp Competition, "Bugeilio'r Gwenith Gwyn" (The Blooming Wheat—Arranged by John Thomas (Pencerdd Gwalia), London..... 50 00
16. Drum and Fife Band Competition—30 pieces—Composition of parts to be announced later on. Welsh Melodies—"Harlech," "Llwyn Onn," and "Caerphili" Expressly arranged for the International Eisteddfod of 1893, by James Peters, and published by B. Parry, Oxford St., Swansea, South Wales, G. B..... 300 00
17. Brass and Reed Band Competition—40 pieces. The Overture to Verdi's "Nebuchadnezer"..... 400 00

##### ART (CELF).

1. Oil Painting, "Caractacus before the Emperor of Rome," size 36x24..... 100 00
2. Landscape Pencil Sketch, open to ladies only, size 18x24..... 50 00
3. Water-color Drawing of any castle in Wales. Drawn expressly and originally for this competition, size 30x22..... 50 00
4. Bardic Chair of Carved Oak, emblemized with the "Three Feathers of Wales" (Tair Puen Cymru), "The Red Dragon" (Y Ddraig Goch), "The American Coat of Arms," and the Cymrodorion Motto: "Y Gwir yn Erbyn y Byd"..... 150 00
5. Welsh (Triple) Harp. Prize Gold Medal.
6. Pencil drawing of "The Grant Monument," at Lincoln Park. Open only to pupils of Chicago High Schools, 1892-93. First prize, Gold Medal; Second prize, Silver Medal.

REMARKS:—Conditions of all competitions, with full particulars, will be published soon in an illustrated pamphlet program. A number of Adjudicators on Essays and Poetry have already been secured.

The Cymrodorion Board of Directors and Executive Committee of the International Eisteddfod Association of 1893, desire to state to the public, that their financial status is already so favorable that they feel justified in announcing the above extraordinary prizes, and, furthermore, that they are seriously considering that a number of the prizes should be materially increased, should the "ways and means" justify such action. In the meantime, we trust that every WELSH PATRIOT in America and Great Britain will take a share or shares—only \$10 a share—in the capital stock of this grandest and most patriotic undertaking of the Welsh people. Representative committees are now in process of organization all over the land.

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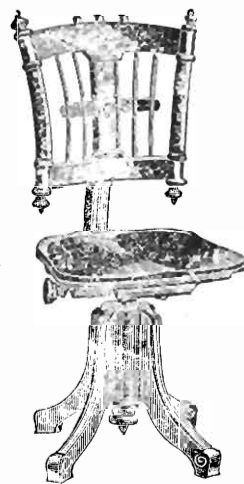


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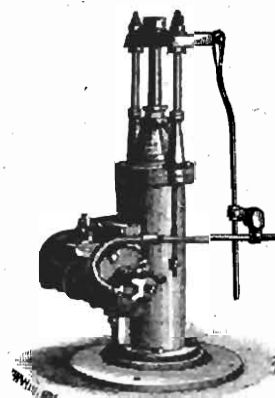
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