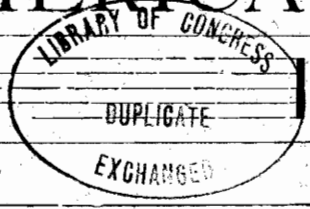


*Healy*

# THE AMERICAN MUSICAL TIMES.



YOUNGSTOWN, O.  
THE AMERICAN MUSICAL TIMES.  
Copyright, 1893, by D. O. EVANS.

VOL. III. NO. 7

JULY, 1893.

SUBSCRIPTION PRICE  
\$1.50 A YEAR.

## CHASE BROS. PARLOR AND CONCERT GRAND PIANOS. A Testimonial That Means Something.

BURKEVILLE, VA., MAY 12th, 1893.

RICHMOND MUSIC COMPANY,  
RICHMOND, VIRGINIA.

GENTLEMEN:—Yours of recent date, making inquiry, as to my opinion of the CHASE BROS. PIANOS, to hand.

We have a number of these instruments in our school, some of them have been in constant use during four sessions (or school years,) and I can without hesitation say I am better pleased with them than ever before.

They are in constant use from 6 A. M. until 9 P. M. and from the opening to close of the School, average not less than ten hours per day.

I made a calculation several days ago, while thinking over the matter, and find that they have seen as much use (rough too) as a Piano in private family would, or could, in about fifteen years.

They are in splendid condition, have been tuned only four times, and though a tuner has not touched them since last September, they are not enough out of tune to be detected, by any but a critical ear.

When purchasing, I remember one dealer came very near persuading me to purchase a low grade instrument, saying that no Piano could stand the wear and tare of School use more than four or five years and he would then exchange with me and I would not have invested so much money.

I have one of these cheap instruments (upright) to my sorrow, and have learned that they are not the cheapest by any means.

We have decided to hereafter purchase the CHASE BROS. as they seem to suit us, standing the rough usage better than any other make.

Of course there are other good Pianos made, but I do not see why one should pay seventy-five or a hundred dollars more for an instrument on account of its name.

Thanking you and your firm for their courtesy in the past, and hoping that business relations may always be pleasant, I remain

Yours very respectfully.

W. B. CRIDLIN,


- Asso. Prin. & Director of Music Department.

P. S. We have some eighty odd pupils in the music department.

W. B. C.

### CONTENTS.

Poetry .....	3
Pipe Organ Items .....	4
General Review .....	4
Local Major and Minor .....	7
Band and Orchestra .....	5
Editorial .....	6
Editor's Letter Box .....	6
The World's Congress Auxiliary .....	8
Music Education .....	20
Phunny Philosophy .....	21
Prof Davies's Part-Song .....	22
Miscellaneous .....	22
World of Music .....	24
Gwilym Gwent Monument .....	25
Music—	
Jesus Lover of My Soul. (Birt.)	Price 12c
Abide With Me. (Davies.)	"    12c



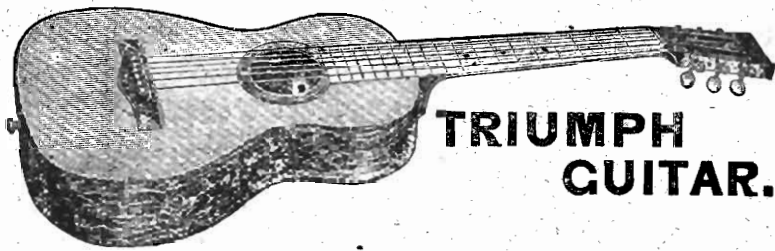
# WASHBURN

GUITARS,  
Mandolins, Banjos, Zithers.  
"Best in the World."

Every "Washburn" Instrument is the product of our special machinery and presents noble characteristics. We stake our reputation upon their excellence. A beautiful "Washburn Souvenir Catalogue," containing portraits of leading artists, and prices and full descriptions of these instruments, Free.

*Leon Healy*

COR. STATE & MONROE STS. CHICAGO.

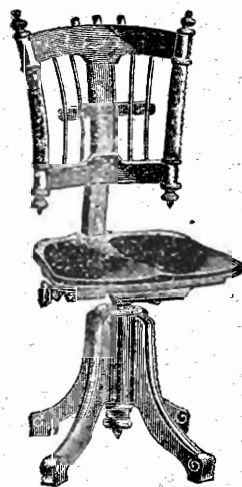


**TRIUMPH GUITAR.**

**SOMETHING NEW, WRITE FOR PRICES.**

\*\*\* DAVIS \*\*\*  
Patent Improved Spring  
PIANO CHAIR.

Back Slide up and down on Standards to Suit a Short or Tall Person.



Strength of Spring and Position of Back Regulated by Knob at the Side of the Seat.

Send for Catalogue of different Styles and Prices.

DAVIS CHAIR M'FG CO., - - COLUMBUS, OHIO.

Dr. Taft's **ASTHMALENE** contains no opium or other deadly, but destroys the specific asthma poison in the blood, gives a night's sweet sleep and **CURES**.

On receipt of name and Post-office address we mail trial bottle and prove to you that **FREE ASTHMALENE** will and does cure asthma.

**ASTHMA**

so that you need not neglect your business or sit up all night gasping for breath for fear of suffocation. For sale by all druggists. DR. TAFT BROS. MEDICINE CO., ROCHESTER, N. Y.

Only \$10

"Down With High Prices."  
**THIS SEWING MACHINE ONLY \$10!**

Top Buggies, \$55.00  
Road Carts, 10.00  
Wagons, 30.00  
\$5.00 Family or Store Scale, 1.00  
A 200-lb. Farmers' Scale, 3.00  
400-lb. Hay or Stock Scale, 40.00  
Forge and Kit of Tools, 20.00  
1000 other Articles at Half Price.  
CHICAGO SCALE CO., Chicago, Ill.

**TRIUMPH GUITAR**

With Patent Metal Finger Board & Bridge. IT LEADS THE WORLD!  
**TONE LIKE A HARP!**  
THEO. WOLFRAM CO., COLUMBUS, O.

**WORLD'S FAIR PICTURES OF ALL BUILDINGS.**

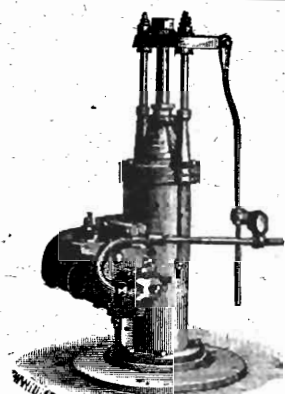
Full information of everything connected with the Greatest Event of all time, also description of all States and Territories, account of all Government Lands to be had at \$1.25 per Acre, fine Illustrations of various Industries and Interesting Scenery. A World of Information for only 25 cents a year. Sample Copy and 100-Page Catalogue containing 1,000 Clipping Offers, 10 cts. The Guide and Hand-Book of Useful Information contains 1,000,000 Facts. Price 50 Cents, with Paper 65 Cts.  
**THE WESTERN WORLD, Chicago, Ill.**

**ROAD CARTS ONLY \$10**  
The Best and Lowest Price

of any Carts Made.  
\$15, \$18, \$20 and \$25.  
Top Buggies, only \$55.00.  
Harness \$7.50 and \$10.00.  
Forges, Anvils, Vises, Saws, Sewing Machines, Scales of all varieties.  
Save money and send for Price List.  
**CHICAGO SCALE CO.,**  
151 South Jefferson Street.

WHITNEY'S BOSTON WATER MOTOR,  
For Blowing Church Organs.

They are Perfectly Silent and



Use a Very Little Water.

Correspondence Solicited.  
**F. E. WHITNEY,**  
BOSTON,  
65 Sudbury St. Mass.

—THE—  
**SUNDAY SUN**  
\$2.00 a Year

Containing more reading matter than any magazine published in America.

Address  
**THE SUN,**  
NEW YORK

# The American Musical Times.

VOL. III., NO. 7.

JULY 1893.

SUBSCRIPTION PRICE.  
\$1.50, A YEAR.

## PROFESSIONAL DIRECTORY.

MRS. E. WILLIAMS

Piano and Organ.  
260 W. FRONT ST. YOUNGSTOWN.

WILLIAM MILES

Taylor University,  
FORT WAYNE, IND.

GEO. MARKS EVANS,

Harmony and Gen. Musical Instruction,  
SHAMOKIN, PA.

T. J. DAVIES, Mus. Bac.,

Voice, Harmony and Composition.  
SCRANTON, PA.

D. PROTHEROE, Mus. Bac.,

Voice, Harmony, and Composition.  
WYOMING AVE. SCRANTON, PA.

L. D. SCHUMAN.

Piano and Organ.  
15 CENTRAL SQ., YOUNGSTOWN, O.

J. O. CREED,

Baritone Soloist Piano and Organ,  
YOUNGSTOWN, O.

This Space

\$5.00

per year.

JOHN FUDGE.

Piano and Organ.  
ALLIANCE, O.

ELMER CURWEN DAVIES.

Voice Culture and Class Work.  
REWEY, WIS.

HADYN EVANS.

Second Presb. Church,  
Organist and Pianist,  
SCRANTON, PA

BURRITTE L. MARLOW,

Piano and Voice,  
Address,  
MYRILE ST., BOSTON, MASS.

CARL HOFFMAN

Oxford, O., College of Mus.  
Technic on basis of "strength through  
Relaxation." Rienen phrasing. Cor-  
respondence lessons.

## Poetry.

Good by, God Bless You.

BY EUGENE FIELD.

I like the Anglo-Saxon speech  
With its direct revealings ;  
It takes a hold and seems to reach  
Far down into your feelings ,  
That some folks deem it rude, I know,  
And therefore they abuse it ;  
But I have never found it so,  
Before all else I choose it.  
I don't object that men should air  
The Gaelie they have paid for,  
With "Aurevoir," "Adieu machere,"  
For that's what French was made for,  
But when a crony takes your hand  
At parting to address you.  
He drops all foreign lingo, and  
He says, "Good-by, God bless you !"

This seems to be a sacred phrase  
With reverence impassioned ;  
A thing to come down from righteous days  
Quaintly but noble fashioned.  
It well becomes an honest face,  
A voice that's round and cheerful ;  
It stays the sturdy in his place,  
And soothes the weak and fearful:  
Into the porches of the ears  
It steals with subtle unction,  
And in your heart of heart appears  
To work its gracious function ;  
And all day long with pleading song  
It lingers to caress you,  
I'm sure no human heart goes wrong  
That's told, "Good-by, Good bless you."

## The Eternal Fitness of Things Here and Hereafter.

All nature is but art, unknown to thee;  
All chance, direction which thou canst not see;  
All discord, harmony not understood;  
All partial evil, universal good;  
And spite of pride, in erring reason's spite,  
One truth is clear, Whatever is, is right.

--POPE.

## PROFESSIONAL DIRECTORY.

J. B. LODWICK,

Precentor of Elm St. Church,  
YOUNGSTOWN, O.

S. H. LIGHTNER,

Supervisor of Music in Public Schools,  
YOUNGSTOWN, O.

MISS HARRIET E. THORNE

Piano and Organ,  
YOUNGSTOWN, O.

G. E. GRIFFITHS.

Supervisor of music, Public Schools,  
ROCK ISLAND, ILL.

MISS H. M. WILSON,

Piano and Organ,  
261 Summit Ave. YOUNGSTOWN, O.

E. M. BOWMAN.

NEWARK,  
N. J.

J. H. MORRIS.

Piano and Organ,  
83 Kingsbridge Road, Mount Vernon, N. Y.

This Space

\$5.00

per year.

HARRY E. JONES,

Voice Culture and Theory,  
532 N. Teath St., Philadelphia, Pa

JOHN W. CLAIR.

Teacher and Director of Band and Orches-  
tra. [Harmony and Composition.]  
Special attention given to pupils studying  
Violin, Cornet and Clarinet  
Room 12-3rd Floor  
McKelvey's Block.  
YOUNGSTOWN, O.

CHAS. J. ROCKWELL.

Composer and arranger of Music.  
Terms: Orchestra and Songs, \$1.00;  
Bands, \$1.50. Harmony composition and  
arranging taught by mail.  
Address, MILLERSBURG, OHIO.

P. B. LANKFORD.

Teacher, Composer and Arranger of  
Brass and Reed Music on short notice.  
P. O. Box E.  
KIMMSWICK, Mo.

L. G. BONNER,

Piano and Organ Tuner,  
378 LINCOLN AVE, YOUNGSTOWN, O.  
Orders left at 11 Central Square will  
receive prompt attention.

## Pipe Organ Items.

Manufacturers and organists will do us a favor by sending items for this Department:

Hugh Swanston of Canton, O., did a hundred and fifty dollars worth of repairs on the St. John's Church Organ this city. Mr. Swanston will leave for England in August.

Mr. J. W. Steere, of the J. W. Steere & Sons, of Springfield, Mass., visited our Sanctum the first of this month. Mr. Steere says that they have just completed several large organs, and are busily working on a number of new contracts. The Steere & Sons' organs in this city are giving the very best satisfaction.

Mr. Geo. F. Bristow is choirmaster of the Twenty-third Street Baptist Church, where Dr. Dixon is pastor, Mr. Sherwin organist, and a congregation of some 1,200 people assemble weekly for worship. He is also a teacher of music in the public schools, a prominent member of the Philharmonic Society, has been till recently director of the Euterpe Vocal Society, and is a teacher and composer of unquestioned standard.

The World's Fair exhibit of the Henry Pilchers' Sons of Louisville, is attracting special attention from organists and musicians. A magnificent pipe organ is being almost daily tested by some of America's most noted organists, on account of the new system of registered keys, which are designed to supersede the usual draw-stop knobs at the sides, and which are placed immediately above the upper keyboard, thus bringing them within easy reach of the performer.

Mr. Wm. Taylor is happy in his new and pleasant position as organist of Bloomingdale Reformed Church, Boulevard and Sixty-eighth street, of which Rev. Madison C. Peters is pastor.

The organ of the church Mr. Taylor finds a good one, a 35 stop, and the acoustics are perfect. The church spirit is wholly helpful musically.

Mr. Peters' name is a familiar one in New York, owing to a happy combination of personality and godliness that brings him in contact with many sets of people. He is called the musicians' friend, loves the drama and appreciates worthy actors, understands the laws of trade and their bearing on human happiness, is well up on all topics of the day, and has a distinctive manner of expressing himself upon them. His lecture sermons are gladly followed by many folk who do not usually affect church-going. A series of "musical evenings," to be continued through the winter season, accents this and brings unusually large gatherings to the gray stone edifice that seems more like a street ornament than a church.

Miss Blanche Taylor, the only child in the Taylor household, has the pretty little pin sum of \$1,500 a year as soprano of Mr. Walter Hall's organ loft.

## General Review.

## BOOK.

E. S. Metcalf & Co., Chicago, Ill.,

## EDWIN STYLES METCALF.

Treatise on Melody, with illustrations, \$1.00.

This work is a translation from the Italian of Antonio Reicha, by Prof. E. S. Metcalf and was discovered by him in a private library at Rome.

The Italian secrets of melody considered apart from its relations to harmony, followed by observations upon the art of accompanying the melody with harmony.

The work discloses the secrets of the art of composing beautiful and captivating melodies after the manner of Italian masters:

If you have a desire to compose beautiful Songs, Duets, Trios, etc., for voices or instruments, it will surely aid and guide you in the work.

It will tell you *what* to do and *how* to do it.

This interesting treatise reveals the hidden and fascinating features of those touching and soul-inspiring melodic creations, and enables one to produce them.

The volume consists of one hundred and seventy pages, with twenty-six pages of musical illustrations, printed on good paper and in good clear type, bound in cloth.

## Solo and Chorus.

W. H. Bönner & Co., Philadelphia.

## HARRY E. JONES.

The Song of the Bell, 15c.

Patriotic solo and chorus, strong and dramatic melody; very effective and well written. The piano accompaniment is fluent and very pleasing, it will certainly become very popular.

## Choir-Music:

OCTAVO.

D. O. Evans, Youngs' own, O.

## T. J. BIRT.

Jesus Lover of my Soul, 12c.

A charming Hymn Anthem, that will be enjoyed by church choirs; opens with a good solo for soprano, followed by a sweet duet for soprano and alto. The solos for alto and bass are very melodious and expressive, ending with a full chorus of sixteen measures in which the author soars to a glorious climax. Organ accompaniment.

## T. D. DAVIES.

Abide with Me, 12c.

The setting of this beautiful and popular hymn is very smooth, rich and quite out of the ordinary style of writing. The soprano or tenor solo,—"I need thy presence every passing hour;" is very pretty, devotional and not difficult. The organ is very effective in the solo. The closing Andante for quartet or chorus, is very choice in voice leading and harmonic treatment, it will be very servicable for offertory.

Organists will find the accompaniment and registration interesting.

There are many who are fond of music, and eager to work well and intelligently, who happen to be unable from various causes to enjoy the guidance of experienced hands and heads, and yet are on the alert to gain any knowledge which would help them.

## Band and Orchestra.

The leading brass bands in Great Britain use the band instruments made at Manchester by the famous Joseph Higham factory.

Chicago sells considerably over half the band instruments used in the United States. There is one house there which alone supplies over 1,000 horns a month to bandmen.

The Brookings College band headed the procession of representative Dakota citizens and furnished the music at the dedication of the South Dakota Building at the Worlds Fair Grounds July 12. The South Dakota Second Regiment band, rendered several patriotic selections in a masterly and spirited manner.

The Knights of Golden Eagle held their Union Picnic at the Fair Grounds, this city Wednesday, July 12th. The Girard Brass Band was in attendance, and rendered some fine selections. Bailey's Orchestra of this city, was engaged for the afternoon and evening for the dancing. The Cour De Leon Commandery gave an exceptionally fine drill at the grounds.

Prof. Samuel Morris teacher of violin and orchestra, this city, has been engaged by Prof. Christian Thelen to take charge of the Violin department at Mount Union College, Alliance, O. Mr. Morris will leave for his new field of work August 29. The American Musical Times correspondence secured the position. Make your wants known in our columns. Good men are always in demand.

The Select Knights Band gave an enjoyable program at their Sunday Sacred Concert in Schenley Park, Pittsburgh, Pa., June 10. These concerts are attracting more and more attention, and quiet, respectful thousands invariably attend. The program was as follows:

PART I.		
Overture—Celestial	- - -	Prendville
Selection—Tannhauser	- - -	Wagner
Euphonium Solo—The Signal	- - -	Brooks
D. Griffith-		
Characteristic—First Heart Throbs	- - -	Elmberg
Paraphrase—Nearer, My God, to Thee	- - -	Reever
PART II.		
Overture—Flotte Bursche	- - -	Suppe
Selection—Il Trovatore	- - -	Verdi
Sestelle—Lucia	- - -	Donizetti
Reminiscences of Bellini	- - -	Claus
Sacred Potpourri	- - -	Beyer

The Chicago Band which has become so popular at the Fair is about to introduce a new march, entitled "Letter Carriers," by Miss Teasie E. Kelley, a young lady who is fast becoming well

known for her many musical compositions, among them being several fine songs. The title (Letter Carriers) is not as suitable a name as the piece deserves, but as Miss Kelley has quite an eye to business we presume it was from a commercial point it was so named as it is dedicated to W. H. Hogan, president of the U. S. Letter Carriers' Association. It has been arranged for band by Oscar H. Ringwald, of Thomas' orchestra, and Prof. Liesegang is sure to make a hit with it. We all join in wishing Miss Kelley a hearty success, as she is well known and quite a favorite among the piano trade, and is at present connected with the Schomacker piano exhibit.

### CAPPA'S BILL TOO LARGE.

Suit Brought Against The Bandmaster's Widow for \$2,500.

It is probable that suit will be brought by the city against Lizzie Cappa, the widow of the late bandmaster of the Seventh regiment, who died about six months ago, the executors of the estate, and M. J. Solomon, Cappa's business manager, for the recovery of about \$2,500.

The city's claim to this amount arises out of the contract made between Bandmaster Cappa and the Columbian committee. Cappa contracted to supply 2,090 musicians for the various parades last October, to be paid for at the rate of \$8 per musician and \$16 per leader. The musicians were furnished and a bill for \$19,200 was presented and paid by the committee. Recently an investigation took place into some of the affairs of the celebration, and it was discovered, so the announcement has been made, that instead of 2,090 musicians only 1,800 took part in the parades, and the bandmaster received near \$3,000 more than was due him.

### Popular vs. Classical Music.

John Phillip Sousa, the famous leader of the Marine Band, has been interviewed on the eve of his departure from the Columbian Exposition, on the subject of music in general, and band music in particular. Mr. Sousa is evidently a believer in "popular" music, but his ideas as to what constitutes the distinction between classical and popular music are best stated in his own words.

"I think many leaders make a great mistake in their selection of tunes," said Mr. Sousa. "What shall we play?" is to my mind always the paramount question. The public like the so called 'popular airs.' Then as long as they

like that kind of music, and it is good, clean and wholesome, why not play it?"

"The whole idea of music is to give its hearers pleasure. It is foolish to try to play above the heads of one's listeners. The audience at big out-door concerts is composed largely of the masses, and they love light and pretty tunes that have a swing and dash to them. They don't care for what some folks are pleased to call classic music. Besides, they are not backward in showing a band whether its music suits or not. I have always believed in playing airs that I found everybody likes. And, really, the human ear is cosmopolitan; it is much the same all over the world. I have played all over the world and I find that the folks in Lewiston, Me., like just about the same airs that pleased the people in Louisville. The American likes the same tunes that catch the ear of the European.

"Speaking of classical music, I think that term is used too arbitrarily. Now I call any tune classical that has achieved a lasting popularity and become a standard. 'The Suawnee River' I call classic, though neither written by a famous composer nor 100 years old. Much of the high class music will be appreciated by the public and become popular in time if mixed judiciously with favorite tunes and dealt out in small doses. Another feature of band music that I think has been much neglected is the method in which the air is rendered. Now, it makes all the difference in the world whether 'Molly and I and the Baby' is so played as to represent Molly as a frowsy headed girl or the opposite. Now I believe in dressing Molly up in a clean white frock and washing up the baby. The people like her better than the other girl.

"The field for band music has always seemed to me to have received little or no cultivation. So many leaders think that the regulation instruments that have come down from a generation ago are all that are needed in the make-up of a band. Now, I think odd and new solos should be introduced that will please the people, such as those on the xylophone. One night last week I stationed a cornetist in the balcony of Agricultural Hall, another on the dome of the Administration Building and kept a third in the band stand here. The effect was very pretty and the soloists received a double encore."

# The American Musical Times.

PUBLISHED MONTHLY.

EDITOR AND GENERAL MANAGER—D. O. EVANS.

Subscription, \$1.50 a year, payable invariably in advance.

Subscribers changing their address must give the old as well as the new address, or no change can be made.

Subscriptions may begin with any number.

Contributors desiring return of manuscripts must send stamps for prepayment of postage.

Active Agents wanted in every town, to whom we offer liberal terms.

All remittances for subscription and advertising must be made by check, draft or money order, payable to D. O. Evans.

All other communications to be addressed AMERICAN MUSICAL TIMES YOUNGSTOWN, O.

Advertising rates will be furnished on application.

Entered at the Youngstown Post Office as mail matter of the second class.

A BLUE PENCIL MARK in any of the following squares will show you with what month your subscription expired. Please renew promptly or notify us that you wish to discontinue. We send THE AMERICAN MUSICAL TIMES to all subscribers until notified by letter to discontinue and all arrearages are paid.

January	February	March	April	May	June
July	August	September	October	November	December

Knowledge causes progress.

New ideas are the ideas that pay.

The musician who does not take time to read his musical journal, fails to get the new ideas.

Chas. J. Rockwell & Co., change their advertisement this month and call attention to their magnificent Solo B $\flat$  Cornet, "The Peerless." This cornet is made to order and to suit the wants of band men and soloists, and is claimed by those now using them that they are all that could be desired in the way of a good instrument. Write to them for particulars and terms.

Read the excellent testimonial published on the first page of this issue. The Chase Bros. have every reason to feel elated over the rapid strides their firm has made in the last two or three years in the manufacture of pianofortes. The satisfactory experience of Mr. W. B. Cridlin with the Chase Bros. Pianos at the Burkeville school, and the musical directors' fair statement, coupled with his standing; should receive a worthy recognition from those contemplating the purchase of a durable piano.

The merchant who invests a few dollars in printers' ink is successful in nine cases out of ten. There are men so personally popular that they can control a certain amount of trade without advertising, but they are mighty scarce, and even they can largely improve that same business by a judicious use of those tiny leaden messengers of thought. If you are a teacher, and need more pupils; or an artist, vocal or instrumental, and desire more engagements; a good card in THE AMERICAN MUSICAL TIMES will bring you the business you desire. Schools and colleges of music can increase the number of their students by advertising in our journal. Manufacturers of Band and Orchestra instruments will find no better medium in this country than THE AMERICAN MUSICAL TIMES, to bring their instruments before musicians, band and orchestra-men. Our rates are low. Remember we reach musicians in nearly all the towns and cities in this country.

## Editor's Letter Box.

*Prof.*—Mr. Gordon Thomas' present address is: No. 120 West 57th St. New York City.

—O—

*Leader.*—Our Sunday School book, "Wayside Songs," will be ready for mailing September 1st, 1893.

—O—

*Miss S.*—Unless your subscription is paid, you are not entitled to the special discounts offered to our subscribers, and in justice to others we cannot allow the discounts until subscriptions are paid.

—O—

*Purchaser.*—All the leading artists pronounce the Mason & Hamlin Pianos par-excellence. The following is the opinion of Mr. Wm. H. Sherwood, America's greatest pianist:—

The Parlor Grand used at the Recitals and the Concert Grand at the great concert at the Amphitheatre have proved to be beautiful instruments, susceptible of the finest grades of expressions and shading, and capable of great sonority and power without developing the crashing qualities so frequent in Concert Grands. The large Grand is a success; the action is thoroughly satisfactory, and the tone grand.

—O—

Youngstown, Ohio July 22 1893.

To the Editor of The American Musical Times.

Dear Sir:—

A Mr. Krieghoff, a piano tuner of Cleveland, O., has been in town, representing himself as tuner for the Steinway Piano Co., of New York. I wrote to Messrs. Steinway, to ascertain if such was the case, and the inclosed is their reply, which I would be glad if you would please publish in your valuable journal and oblige.

Yours truly

L. G. Bonner, Piano Tuner.

New York, May 12, 1893.

Mr. L. G. Bonner,

378 Lincoln Ave., Youngstown, Ohio.

Dear Sir:—

Replying to your letter of inquiry of the 8th inst., we beg to say that the party mentioned is not in our employ and is unknown to us.

Yours truly

Steinway & Sons, New York.

## 30,000 ISSUE Souvenir Program

—OF THE—

## INTERNATIONAL • EISTEDDFOD

CONTAINING 100 PAGES  
WITH 50 HALF-TONE CUTS  
20 PLATES OF MUSIC

WHICH WILL BE USED AT THE WORLD'S FAIR.

Those wishing to advertise in same, should communicate at once with

JOHN EDWARDS,

or,

148 Monroe Street,

SECRETARY APMADOC,

CHICAGO.

DRAWER 138, CHICAGO, ILLINOIS.

## Local Major and Minor.

Notwithstanding the demand for cheap editions, the best are usually the cheapest in the end.

Miss Myra McKeown attended the World's Fair Musical Congress held in hall 22 of the Art Institute Monday July 3rd.

At the meeting of the board of education, held Monday evening July 3, all the members were present except Messrs. Bennett and Clark. After a discussion that kept up for two hours, and several ballots had been taken, Prof. S. H. Lightner was re-elected a music teacher at a salary of \$1200. per year. The terms of this new arrangement require Mr. Lightner to devote his full time to the schools of this city.

The pedal ought only be used by good players. The soft pedal is seldom requisite, and never during practicing time.

The song recital given by Mr. Frank H. Tubbs of New York City, at the Dicile Church, Saturday evening, July 8, was quite out of the usual style and form of entertainment, and was highly appreciated by the large audience of musicians present. The Cycle of songs, "The Fair Maid of the Mill," by Schubert, and sung by Mr. Tubbs, consists of twenty songs, with a very interesting story, which was read by Miss S. K. Knight. Mr. Tubbs possesses a very sweet and expressive tenor voice.

Duet—"Lesbia Hath a Beaming Eye" - Salter  
Miss Knight and Mr. Tubbs.

Trio—Rest Thee on this mossy pillow - Smart  
Mrs. Evans, Mrs. Huntley and Miss Knight.

These two numbers were very beautiful.

Performing occasionally before friends a piece well digested, is a good means to acquire confidence, and to overcome nervousness.

The musical Circle met at the residence of Mrs. Emery McKelvey, Spring St., June 27.

### SUBJECT MENDELSSOHN.

The following program was rendered:—

Piano Solo—Rondo Capriccioso. - Mendelssohn

Miss Fanny Hirshberg

Vocal Solo—Past and Future. - DeKoven

Mrs. Emery McKelvey.

Piano Solo—Sadness of the Soul - Mendelssohn

Mrs. H. E. Rowe.

Vocal Solo—But the Lord is Mindful of His Own  
Mendelssohn

Mrs. Tavalaw Evans.

Piano Solo—Spinning Song - Mendelssohn

Miss Fanny Hirshberg.

Vocal Solo—Wie der Dämmerung. - Wagner

Mrs. Chas Walker.

"As the twig is bent, so will the tree incline;" therefore, let the learner be accustomed to play a good class of music from the first.

Wm. H. Sherwood says: only five percent of all the pupils in the United States receive correct hand-training, pupils use the strong muscles of the arm and wrist, in place of, or to assist, the flexors and extensors of the fourth and fifth fingers, a practice always fatal to good playing.

Don't fall into that lazy, despicable way of saying that men can learn things and understand things that women cannot. Say always, I can understand anything that a man or anybody else can.

Mrs. Tavalaw Evans gave a pupils recital at her studio No. 229 East Wood St., Wednesday Evening July 12. The large number of friends and relatives of the students present, were highly pleased and delighted with the excellent progress of the pupils. The program rendered is as follows:—

Piano Duet—Alexander Marsch - Schwalm  
Jennie Griffiths and Teacher.

Vocal Solo—I'm your little Lover - Macy  
Anna Price.

Piano Solo—Spring's Messenger - Lange  
Tommy Simons.

Piano Solo—Waltz - Gurlit  
Anna Price.

Vocal Solo—Naughty Clara - Knowles  
Tommy Simons.

Piano Duet—Waltz - Wagner  
Mildred Dickson and Teacher.

Piano Solo—Sonatine Op. 144 - Wilson  
Anna Hannohan.

Vocal Solo—The little milkmaid - Burteau  
Mildred Dickson.

Piano Solo—Ondine - Heller  
Carrie Housteau.

Vocal Solo—Tit for Tat - Mattei  
Tessie Rochford.

Piano Solo—Frogs Revelry - Bertha Baker  
Lottie Evans.

Vocal Solo—Ave Maria - Protheroe  
Miss Maggie McGowan.

Vocal Solo—Only to-night - Molloy  
Lottie Evans.

Vocal Duet Twilight - Campana  
Mrs. B. F. Hawn and Fanny Cover.

Soprano Solo—O Lord be merciful unto us - Artemas  
Miss Maggie Moore.

Contralto Solo—One Heart Divine - Rosewig  
Fanny Cover.

Miss S. K. Knight of the New York City Vocal Institute, entertained the pupils with a charming solo, "He was a Prince."

The delicious ice cream and cake brought to a close a most enjoyable evening.

Never be at your place of business when a person wants to borrow money of you, because if you are in, you will be out, but if you are out, you will be in.

Many lady teachers, who "Teach all Branches," believe themselves capable of properly instructing children in the rudiments of music, while they have not the slightest conception of touch or expression. Also many school teachers add this as an additional business without knowing what properly belongs to piano-forte instruction.

"Some girls go to church on account of the 'hims,' while some go to see the 'Sams.'"

**THE WORLD'S CONGRESS AUXILIARY  
OF THE WORLD'S COLUMBIAN EXPOSITION.  
OF 1893.**

PRESIDENT, CHARLES C. BONNEY.

VICE-PRESIDENT, THOS. BRYAN.

TREASURER, LYMAN J. GAGE.

SECRETARIES, BENJAMIN BUTTERWORTH, CLARENCE E. YOUNG.

**The Woman's Branch of the Auxiliary.**

PRESIDENT, MRS. POTTER PALMER.

VICE-PRESIDENT, MRS. CHARLES HENROTIN.

Address by Louis Lombard, Chairman Executive Committee, Music Teachers' National Association and Director, Utica, (N. Y.) Conservatory of Music. Delivered before the World's Fair Musical Congress, Chicago, July 3, 1893, at 2 p. m.

**A PLAN TO SECURE STATE AID FOR MUSIC.**

LADIES AND GENTLEMEN:—I shall take but a few minutes of your valuable time to suggest what I humbly regard as a practical plan to secure legislative aid for conservatories of music. It may not be inopportune to begin by saying that in the United States, so far, no success has been attained by the advocates of State or National aid for music.

The State Government is closer to the people than the National government. It is immediately of the people and for the people, therefore music should apply for support to the state rather than to the Nation. I will not repeat opinions of eminent philosophers and law-makers favoring legislative support of art; so much has been said about the benefits accruing to the individual and to the State from the establishment of conservatories of music that arguments in favor of State aid for these institutions are threadbare. Even additional reasons why the State should foster the love of music, disseminate its art and science, and retain traditions, would be out of place here, the object of this paper being merely to formulate a plan of action to secure State aid for conservatories—the feeders and preservers of the music of a Nation.

Wishing to find data relating to this question in this country, I wrote to several statesmen, conservatory directors, and librarians. C. A. Collin, professor of law at Cornell University, and commissioner of Statutory Revision for the State of New York, answered:—"Senator D. B. Hill has referred to me yours to him of April 8th, asking where you can find data for a paper you propose to write on State aid for Music. I am afraid that your subject is akin to the topic of the snakes in Ireland. I do not know of any provisions for State aid for music in this state or elsewhere."

By the word "elsewhere," I suppose Prof. Collin meant other States in this country, for to cite only one of the many "provisions" made elsewhere it might be stated that in 1798 a decree of the convention in Paris provided for the support of a National Institute of Music, consisting of 115 artists and 600 students for the purpose of celebrating musically the National festivals.

The Librarian of Congress wrote:—"I find that the books on music do not contain discussions of government aid. I have also examined all the indexes to periodicals, under several titles which seemed to promise something, but the articles are absolutely fruitless." Similar answers from other sources of the same high character left me to grope alone in almost total darkness; these communications prove that in the United States there is a dearth of political literature in relation to music. Even in our musical press where this art is treated intelligently in nearly all its phases it is seldom viewed in its legislative or economic aspects.

The director of the largest conservatory in America, whose institution in 1889 fruitlessly asked for State aid, wrote me recently: "It is my opinion that while State aid for musical institutions would be a very desirable and appropriate thing, the present conditions prevailing in our legislatures in this and other States of this country are too unfavorable for any prospect of success."

But one might ask: Is it not possible to change these conditions? The millions of people who love music can alter this status-quo by forcibly reminding legislatures that not to rule, so much as to serve this country is the true end of government.

Wise and concerted action would bring success. First of all it should be borne in the mind that in our legislative halls wire pulling is more effective than logic and eloquence. Self, the mainspring of action in our sovereign ward politician has heretofore been left untouched by the musician, and music has not had State aid principally because musicians have not stooped low enough to get it.

No one will deny that our federal, state, and municipal governments are often in the hands of men who hold their offices in trust for corporations, and who regard public affairs not from the standpoint of the general public, but from that of the private enterprise who employ them. Measures purely for the public good, seldom arrest the attention of those they should concern most. Our spoils system sends its poison into the remotest arteries of our political body and becomes the prolific parent of bribery. This we all know, and therefore, instead of declaiming in vain against these ugly conditions, musicians in America should adapt themselves to their environment. They should do as corporations often do, that is, send lobbyists to bargain with legislators. The end would excuse the means in so good a cause, and since the existing circumstances compel the adoption of such a policy, these music-lobbyists might use the unsavory tactics of the men who, in the employ of corporations, grow fat from the festering mass of our corrupt political system.

The majority of voters are poor men, and they are the ones who would benefit most, should the State supply musical training to all, and the highest artistic education to the especially gifted few. Let the musician stir the working classes—

these incalculable forces aminous power, the sagacious ruler no longer disdains. Let him tell the laborer what the duty of the State is towards his children, and cause him to clamor for what belongs to them. How long would the legislator, who, first of all was a politician, oppose his constituents? How long would he jeopardize his own selfish ends? he who, no sooner elected, indecently hastens to "lay the pipes" for his re-election!

Public opinion, next to money is the greatest political lever in this democratic country. Those who want State aid for the national development of music should centralize their strength, and with this powerful agency fostered through the press, the pulpit, the school, they should bring their imposing columns to bear upon law makers.

It is sad that bribery or intimidation should have to be resorted to to influence legislation, but is it not preferable to indicate a violent remedy rather than weep about a virulent disease?

To sum up, I would say to musicians and amateurs: In cities and villages, organize yourselves into clubs having for their object—"State Aid for Music"; enlist public sympathy, the people in their turn, will influence their representatives; circulate petitions and subscription lists; organize a lobbying force and send influential men to confer with Governors and others in power; follow the usual methods of those who desire to pass bills through legislature, in a word, act together, patiently and in a practical manner. Upon practicalness, I would insist particularly because musicians are prone to let the heart rule the head. No time should be wasted in the endeavor to prove to the political "boss" the bening influences of art, for even to many men of intellectual power the benefits of music may not be apparent, owing to their one-sided education. Blind statesmen and unskillful legislators have often regarded man, only as a user of material things—as an animal. They have forgotten that he has aesthetic and moral, no less than physical senses, although the real science of guiding men should begin with the knowledge of his nature. Legislators have frequently overlooked the fact that man, like a nightingale, has in him the instinct of song; that the basis of human conduct is in the public and private customs and practices of man! and that the practice of the fine arts is essentially moral and useful.

If this be true of all the fine arts, with how much more force it is so of music!

See what important part that art plays in our domestic and national affairs! How closely it commingles with the high and the low. Whether vulgar or refined, music reaches man's finest sensibilities in accordance with his own constitution, education, and surroundings. There has never been a people that has not loved this art. In the Fiji Islander or in the highest representative of modern civilization, the love of it is innate. It is heard in the palace and in the alms house, in the church, the prison, the home, the hospital, the street, the school; it acts as a therapeutic or a prophylactic agent for body and mind; it soothes and recreates flesh and spirit. Socrates, Plato, Rousseau, Talleyrand, Mirabeau, Darwin, Mill, Spencer,—these, and countless other great thinkers tell us of its usefulness, its morality, its mollifying influences.

Since music has its uses, why not give it legislative support? Now, homeless, without standards, traditions, or authorities, our infantile art is at the mercy of publisher, instrument-maker, "impresario," journalist, and musician,—men who, to earn their bread, must often stoop before imperious and ugly Popular Demand, and therefore degrade, instead of elevate, their art.

Whatever be the opinion of our Solons as regards the value of music to the State, it is to be hoped they will not forget that law-makers and philosophers at all times, and in all other civilized countries, have considered music as of a great and national importance; that they have recognized its power of exalting noble and generous sentiments, of moderating violent and dangerous passions, and making man more virtuous and happy.

How sublime and fitting, if to-day, at this Exposition, we could show the Old World that material achievements are not the sole domain of our excellence,—if we could demonstrate that our bountiful soil, our seas of corn, our legions of cattle, our forest of factories, and our immeasurable plexus of railways have not blunted our aesthetic sense. How harmonious and grand would be this phase of our history, if, to cap the climax of the most wonderful physical and political development of any people, as witnessed in 1893, in these United States, strength, riches, and science were wedded to the highest musical culture.

Signed,  
LOUIS LOMBARD,  
Chairman Executive committee, Music Teachers' National Association, and Director, Utica, (N. Y.) Conservatory of Music.

The formal opening of the musical Congress was held in hall 22 of the Art Institute this Monday at 9:30. The hall was well filled with prominent musicians when C. C. Bonney, President of the World's Congress Auxiliary called upon Rev. Mr. Mercer for the invocation. Mr. Bonney read a short address of welcome detailing the object of the Congress and paying a deserved tribute to music as the art of arts. At the close of his address Mr. E. M. Bowman, president of the American College of Musicians took the reins of government and made his opening address.

On behalf of the American college of Musicians he extended a welcome to those in attendance at this ninth anniversary of the college and first meeting open to public. He dilated at length upon the aims of the college, the intention and desire to raise the standard of professional works. Its work has become well known and recognized for its worth, the college is constantly in receipt of requests from the most important institutions for teachers from among its graduates. It is desired to extend its work and advertising still further to have known in all parts of the country the work of the college is



doing and proposes to do. To attain this end money is needed. Mr. Bowman made a plaintive plea for some musical enthusiast and philanthropist to endow the college.

He told at length how the A. C. M. came into existence; how he investigated the work for the English College of organists and submitted himself to the test of that body, how he came to the Music Teachers' National Association, and how his ideas in regard to a similar body were disseminated and the A. C. M. finally launched.

The examinations came in for a description and in a very humorous manner he related how the first demonstrative examination was conducted. After describing the degrees of the college and their value, he closed by paying a tribute to his co-laborers.

Prof. A. A. Stanley, of the University of Michigan past secretary, gave a brief account of the work done while he held office, and Robert Bonner, the present secretary, followed, giving a brief sketch of the examinations and the work to date. Mr. Albert Ross Parsons, of New York, an enthusiastic worker and examiner of the A. C. U., elaborated upon what had already been said by a paper, "The American College of Musicians; A. Survey and Forecast."

Much dissatisfaction was felt at the absence of the noted English musician, Dr. E. H. Turpin, who was expected to be present and read a paper on "Music Study; The Value of Examinations, Degrees and Diplomas as a Stimulus to Thoroughness." President Bowman explained the cause of Dr. Turpin's absence.

Mr. Calvin B. Cady, a well known Chicago musician and member of the A. C. M., read an able paper upon the "Basis of Valuation of Examinations and Degrees," which was received with applause for the valuable ideas advanced.

The demonstrative examination of a candidate for the Associate Degree of the of the A. C. M. was then begun with Fanny Bloomfield-Zeissler, Albert C. Parsons, Emil Liebling, Charles H. Jarvis and William Sherwood as Examiners.

Among those in attendance at the first session of the Congress were E. M. Bowman, President of the A. C. M., Robert Bonner, Secretary, Albert Ross Parsons, New York, Charles H. Jarro, Philadelphia, A. A. Stanley, Ann Arbor, Mich., Frederick Root, Chicago, Rudolf DeRoode, Kentucky, Dr. Geo. W. Root, Chicago, W. L. B. Matthews, Chicago, Louis Lombard, Utica, Madame Cappiani, New York, Fannie Bloomfield-Zeissler, Chicago, Max Leckner, Indianapolis, Calvin B. Cady, W. H. Sherwood, Chicago, Theodore Presser, Philadelphia, J. H. Hahn, Detroit, and many others prominent in musical circles.

An informal reception will be given to the attendants at the Congresses at Kimball Hall Friday evening from 8 to 10 p. m.

#### MONDAY AFTERNOON SESSION.

The Monday afternoon sessions were devoted to an able paper on a plan for securing state aid for music, by Louis Lombard, director of the Conservatory of Music, Utica, N. Y., and the papers on musical education as announced by the program. Prof. Albert A. Stanley began the exercises with a discussion of the "Relations of Public School Music to That of the University." Rev. Jenkin Lloyd Jones gave an able address: "What if Music Were Not in the World?" J. R. Murray, Henry Harding, Mrs. Alice Putnam, J. A. Zeller and Miss Josephine Rand all contributed papers dealing with an educational value of music. The session was a particularly interesting one for the earnest musician and teacher and the papers were of a nature to provoke thought.

#### MONDAY EVENING.

At the evening session of the American College of Musicians these officers were chosen:

President—Albert Ross Parsons New York.,

Vice-presidents—Clarence Eddy, Chicago; Geo. E. Whiting, Boston.

Secretary and treasurer—Robert Bonner, Providence.

Board of examiners—Piano, Fannie Bloomfield-Zeissler, Chicago, alternates, W. H. Sherwood, Emil Liebling,

Chicago.

Organ—G. E. Whiting, Boston; alternates, Clarence Eddy, Chicago; A. A. Stanley, Ann Arbor.

Voice—F. W. Root, Chicago; alternates, W. W. Gilchrist, Philadelphia; William Courtney, New York.

Public schools—W. H. Dana, Warren, Ohio; alternates, Fred A. Lyman, Syracuse; C. B. Cady, Chicago.

Violin—S. E. Jacobsohn, Chicago; alternates, Gustave Pringnitz, New York; August Waldauer, St. Louis.

Theory—Thomas Tapper, Boston; alternates, E. M. Bowman, New York; J. C. Fillmore, Milwaukee.

The original report of the nominating committee named President Bowman for re-election, but he declined the honor.

The college instructed the secretary to spread on the records an expression of its appreciation of Mr. Bowman's great services. Mr. Bowman was then elected president emeritus. The remainder of the session was spent in amending the constitution.

#### TUESDAY.

Tuesday morning was devoted to the meeting of the Music Teachers' National Association. Mr. E. M. Bowman presided, addresses were made on the aim of the Association, its past work and future prospects. The attendance was not so large as it should have been, the other attractions of the day proving a powerful magnet for the members. The past presidents gave an interesting account of the establishment and growth of the M. T. N. A., and showed the difficulties under which the officers had labored.

John S. Van Cleve read an able paper on "Journalism in Music," and V. J. Hlavac of Russia and J. D. Zielinski of Buffalo, N. Y., gave an interesting account of Russian music, that new school that is making itself felt in the art.

The scheduled program for the afternoon meeting was not carried out as Mr. Huneker, Mr. Weld and the other musical journalists who were set down for papers and addresses did not materialize. W. S. B. Matthews in the chair invited discussions on several subjects connected with the educational side of music and Prof. A. A. Stanley and Calvin B. Cady spoke a length and with force on these. Musical criticism and journalism was treated briefly by H. E. Krehbiel, musical editor of the New York *Tribune*, W. Waugh Lauder, John S. Van Cleve and others.

The session was entirely informal but none the less interesting.

#### WEDNESDAY.

There can be no complaint on the score of attendance at the musical congress at the Art Institute this morning, as hall 3 where the women are in session was filled to overflowing, and the Indian folk music meeting had a good audience. It would be difficult to tell where the greatest interest was. The women's congress is bringing out some able papers, not always heard by the audience owing to faulty reading and the Illinois Central. At the time of writing it is impossible to give a detailed account of this meeting.

Great interest centers in hall 7 where the Indian question is being treated in a new form.

The paper, "Music as found in certain North American Indian Tribes," by Miss Alice C. Fletcher of the Peabody Museum, Harvard University, was an able dissertation upon a subject as yet but little understood and to many entirely unknown. Miss Fletcher has made an exhaustive study of the subject and shows that so far from being immusical as many suppose certain of the North America Indian tribes are intensely musical in their way, music entering into all the acts of their lives. The illustrations were given on the piano by John Comfort Fillmore of Milwaukee and by representatives of the Omaha Indians.

Mr. John Comfort Fillmore of Milwaukee gave an address discussing the subject of Indian music from a mechanical standpoint.—*Presto*.

# Jesus Lover of My Soul.

Published by D. O. EVANS, Youngstown, Ohio.

T. J. BIRT.

*Andante con espress.*  
Soprano Solo. *cres.*

Je - sus, lov - er of.... my Soul,..... Let me to Thy bo - - son

*m* *cres.*

*m con moto.* *f* *p a tempo.*

fly, While the near - - er wa - - ters roll ..... While the

*con moto. m* *f* *p a tempo.*

tem - - pest still..... is high! Hide me, O my Sav - iour

*Pesante e Rit.*

hide, Till the storm of life is past; Safe in - to the

The first system of music features a vocal line in a single staff and a piano accompaniment in two staves. The vocal line contains the lyrics "hide, Till the storm of life is past; Safe in - to the". The piano accompaniment consists of chords and moving lines in both hands.

*Pesante e Rit.*

ha - ven guide..... Oh, re - ceive my soul at last.

The second system continues the vocal line with the lyrics "ha - ven guide..... Oh, re - ceive my soul at last." The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (f) dynamic.

*Rit e dim.*

*Con moto. m cres. f*

The third system is a piano accompaniment in 3/4 time, marked "Con moto. m cres. f". It features a rhythmic pattern of eighth and sixteenth notes in both hands.

**Soprano and Alto Duet.**

Oth - - er ref - - - uge have..... I none, Hangs my

*Moderato.*

The fourth system is a duet for Soprano and Alto, with a piano accompaniment. The vocal lines are in 3/4 time and contain the lyrics "Oth - - er ref - - - uge have..... I none, Hangs my". The piano accompaniment is marked "Moderato." and features a steady eighth-note accompaniment in the right hand.

help - less soul on Thee; Leave,.... Oh leave me

Swell.

Soft Ped.

not..... a - lone, Still sup - port and com - fort me;

*Poco Rit.* *f* *A tempo.* *p* *Rall e dim.*

*Poco Rit.* *Rall e dim.*

*A tempo.* Dulciana.

man. Ped.

Alto Solo.

All.... my trust on Thee..... is stayed, All my

Swell Diaps.

help from Thee..... I bring, Cov - er my de -

*Rit.* *A tempo.*

*Colla Parte.* *A tempo.*

*Rit.*

- - fence - less head, With the shad - ow of Thy wing,

*Rit.*

**Bass Solo.**

Plen - teous grace with Thee is found, Grace to

cov - er all my sin; Let the heal - ing stream a -

bound, Make and keep me pure with - in.

**Soprano.** *mf*

Thou of life the fount - ain art, Free - ly let me take of Thee;

**Alto.** *mf*

Thou of life the fount - ain art, Free - ly let me take of Thee,

**Tenor.** *m* *mf*

Thou of life the fount - ain art, Free - ly let me take of Thee,

**Bass.** *m* *mf*

Thou of life the fount - ain art, Free - ly let me take of Thee,

**Sw.** *mf* Swell with reeds

**Ped.** *cres.* *f* *ff* *Rall e dim.*

Spring Thou up with - in my heart, Rise to all e - ter - ni - ty.

*cres.* *f* *ff*

*cres.* *f* *ff*

Spring Thou up with - in my heart, Rise to all e - ter - ni - ty.

**Gt.** *cres.* *f* *Fullff* *Rall e dim.*

# Abide With Me.

35

QUARTET.

Published by D. O. EVANS, Youngstown, Ohio.

THOS. D. DAVIES.

*Andante.* *p*

Soprano  
A - bide with me, Fast falls the e - ven - tide; The

Alto  
A - bide with me, Fast falls the e - ven - tide; The

enor  
*p*  
A - bide with me. Fast falls the e - ven - tide; The

Bass  
A - bide with me. Fast falls the e - ven - tide; The

Organ  
swell Soft 8ft.  
Soft Ped. man.

dark - ness deep - ens, Lord with me a - bide, When oth - er help - ers

dark - ness deep - ens, Lord with me a - bide, When oth - er help - ers

dark - ness deep - ens, Lord with me a - bide, When oth - er help - ers

*p* *mf*

*p* *mf*

*p* *mf*

Ped.

fail, and comforts flee, Help of the helpless, O a - bide with me!

fail, and comforts flee, Help of the helpless, O a - bide with me!

fail, and comforts flee, Help of the helpless, O a - bide with me!

fail, and comforts flee, Help of the helpless, O a - bide with me!

*f* *p* *Rall.*

**Soprano or Tenor Solo.**

I need Thy pres - ence ev - ery passing hour; What but Thy

*Moderato.*



grace can foil the tempt - er's pow'r? Who, like Thy - self, my

*Ped.*

guide and stay can be? Through cloud and sun-shine, O a - bide with

man.

*mf cres. Rit. p*

me! Through cloud and sun-shine, O a - bide with me!

*mf cres. Rit. p*

*Ped.*

*Andante.* *p*

Hold Thou Thy cross be - fore my clos - ing eyes; Shine

Hold Thou Thy cross be - fore my clos - ing eyes; Shine

Hold Thou Thy cross be - fore my clos - ing eyes; Shine

Hold Thou Thy cross be - fore my clos - ing eyes; Shine

*p*

*man.* *Ped.*

through the gloom, and point me to the skies;

through the gloom, and point me to the skies;

through the gloom, and point me to the skies;

through the gloom, and point me to the skies;

*man.* *Ped.*

*cres.*

Heaven's morn-ing breaks, and earth's vain shad - ows flee; In life in  
 Heaven's morn-ing breaks, and earth's vain shad - ows flee, In life in  
 Heaven's morn-ing breaks, and earth's vain shad - ows flee; In life in  
 Heaven's morn-ing breaks, and earth's vain shad - ows flee; In life

*Rall.*

*dim.*

death, O Lord! A - bide with me!.....  
 death, O Lord! A - bide with me! A - bide with me!  
 death, O Lord! A - bide with me! A - bide with me!  
 death, O Lord! A - bide with me!.....  
 death, O Lord! A - bide with me!.....

*Rall.*

*dim.*

## MUSIC-EDUCATION.

## MUSICAL EXAMINATION OEDITIES.

Cassel's Family Magazine, - - - E. Burrill Lane, Mus. Bac.

THE popular examination in musical knowledge held twice a year by one of our principle colleges are causing thousands among the rising generation to concentrate their intellectual faculties on the acquirement of a much more thorough knowledge of the various branches of study comprehended under the generally accepted but vague term "the theory of music," than was common twenty years ago. The efforts to attain this knowledge naturally produce results varying in proportion to the intellectual capacity or musical proclivities of those who make them. Thought is said to be produced by molecular action in the tissue of the brain. Some instances where the molecular action appears to have been somewhat eccentric are here chronicled for the delectation of our readers.

The well-known sign for a pause  $\curvearrowright$  is thus explained by one of our young friends: "It makes a longer silence than if it were not." Another says it means "stop for a 2nd," and another tells us that the sign is "to say they have to wait a little."

Definitions of Italian terms used in music are often curious and comical. *Tenuto* is thus variously defined: "One note not to be taken up till the next is put down," "tentively," "sung by a band," and "hold on "Davenport." It may be remarked that Davenport is the name of the author of a popular text-book on elementary music. *Stringendo* is thus explained: "With a string," "erging on," "hurghing on," and "hurry on Davenport." *Cantabile* means: "in a coloring manner," "candidly," and "with sprite." *Non troppo*—"not much attention to time," *maestoso*—"majestly," *strepitoso*—"strepiditly," and *Da Capo*—"in the head." Sometimes the candidates are asked to give the Italian equivalents for English phrases. "In a speaking manner" is rendered *affabile speakante, parlamente, and piacovely*. "In a singing manner" is done into Italian as *radallacendo*. "In a light, flying manner"—*trivolante, volatile, jussimo, and arioso*; "dying away"—*mordante*; and "smothering the tone"—*pen.toroso, smotheringo, and extinguisho*.

Questions in musical history elicit many remarkable statements. Thus we learn that Carissimi invented "putting short score into open or full score," that "the 'Dettingen Te Deum' was performed at Crystal Palace, before George II," that Handel "was appointed to the electorship of Handover," and that his first opera was the "Dettingen Te Deum," performed at Drury Lane. Bach is said to have been "attendant to Niccolo Porpora," and "director of Thomas School Company," and to have written a sacred choral work entitled *Les Fugues Whalapamire*. Haydn is described as "pianist to a common actor," and is stated to have studied under Mr. Edwin Lott.

Candidates for senior certificates from well-known musical college were recently asked to explain the difference between the flute commonly used in the orchestra up to the time of Handel and the German flute introduced by him. These are some of the answers: "The German flute consists of seven holes." "The Old flute was more like a horn and harsher." "The flute used before Handel's time was not to be relied on for pitch." "*Flute a bec* was a wind instrument, and the flute introduced by Handel was a stringed instrument." "Handel greatly improved the flute by introducing into it more strings." "It had more notes, stops, etc." "The German flute went an octave lower than the former one." "The flute introduced by Handel gave a greater variety of tone by

having holes." "In the former flute a large number of holes were employed in the side; these were dispensed with in the latter." "Had a mouthpiece (*sic*) the shape of a duck," "It was really the old orbo, different in shape and shorter in compass." "The flute used in the orchestra up to the time of Handel was really the ancient theorbo, which had a different shape and a much smaller compass than the German flute introduced by Handel." The instrument here mentioned was the double or arch-lute, a stringed instrument played with the fingers like a guitar or banjo. Handel wrote an accompaniment for the theorbo to the air "The soft complaining flute," in his Ode on St. Cecilia's Day, hence the otherwise inexplicable connection of the theorbo with the flute in the minds of these candidates.

This explanation helps us to comprehend the following answer: "Handel's German flute was smaller, and was capable of being played on with more expression, so was known as 'the soft complaining flute.'" Colonial candidates tell us that "in the German flute pistons were used"; that "Handel used the double bass; the other was the treble flute"; that the "flauto traversa" introduced by Handel differed from the flute a bec in having the keys laid across, as the name implies"; and one hapless individual gives us to understand that "the flute used to be in the ancient binary form."

In another paper candidates were asked briefly to describe the theorbo. Here are a few of the descriptions: "It was very much like a harp, but was laid down flat instead of standing up." "An instrument rather like a piano, and it was an enlargement on a spinet." "It was a kind of flute, with a narrow mouthpiece." "The theorbo is a kind of lute, with two mouthpiece." "The same as the basset-horn, having a small mouthpiece" (*sic*). "The theorbo was an alto oboe." Derived from the oboe, for which it is sometimes used as the natural bass." "It is described as taking an intermediate place between the clarinet and bassoon." "I think it is the same as the double basson, but have not met with the name." "A wooden instrument played with the mouth." "Another name for the cornet."

Efforts to render accurately the Latin name—*Tu es Petrus*—of a fugue for two choirs by Alessandro Scarlatti result in the following variants: "Tu es Pedrus, Te us Petrus, Tu et Petrus, Tu est Petrus, Tu es Petrus, Tu es Patri, Tu es Petries, Tu es Pertrus, Tu est Pestrus, Deus es Petrus, Tues et Petrus, and Tu es Betrus. The work in question is said to be still occasionally performed in St. Paul's Cathedral, Westminster Cathedral, the Crystal Palace, the Roman Catholic Church at Dresden, at St. Petersburg (*sic*), at Bayswater, and at Drury Lane.

Bach's immortal work, the forty-eight preludes and fugues, is described by one historian as "thirty-eight preludes and fugues," by another as a "figure in thirty-six parts," while a third says that the work consists of "music of two kinds. Joyful and sad kind of character."

The "Pasquinade," the "Ballarande," the "Gorille," and the "Gig," are given as the names of ancient dances which are said to have been performed on an instrument called the "Bayton-Gamblo."

One more histotian oddity must conclude the present selection. Dr. John Blow is credited with the composition of two anthems, respectively entitled "I am gone up," and "Lo, and I beheld, and I was in the spriet" (*sic*).

There is, as we who have braved the terrors of an examination room know from bitter experience, a peculiar state of extreme nervous excitement analogous to stage-fright into which candidates are very liable to fall; when in this condition, the mind is unconcious of all surroundings save the awful problems to be solved and the remorseless ticking of the clock. Is this the state described in the last quotation by the phrase "I beheld and I was in the spriet?" The experience of some of those geniuses whose exploits are recorded in this article might be summarised by slightly varying the last answer thus: "I have gone up, and lo! and I beheld, and I have got plowed."

# Phunny Philosophy.

## CAUSE AND EFFECT.

That the cow jumped over the moon none doubt;  
'Tis plain to this very day;  
Her course through the heavens we still make out,  
And we call it the Milky Way.

MAGISTRATE—You are charged with taking a watch which hung in a jeweler's shop window.

PRISONER—The jeweler himself invited me to take it. He had put a ticket on the watch with these words: "A rare opportunity!"

OPTICIAN—Yes; I see. You need a pair of dark glasses, to soften the light. Excellent thing for sore eyes. Try this pair—very best London smoke.

CUSTOMER (*trying them*)—These are not dark enough. Haven't you any Chicago smoke?

## GOT CLUBS.

JACK—I have come to ask for your daughter's hand.

PARENT—What do you expect to find in it diamonds or hearts?"

A new scheme of tone-color is devised by a scientific man thus: Flute, red; clarinet, yellow; guitar and trumpet, gold; mandolin, violet; trombone, aqua marine; cornet, scarlet; contra bass, black; fagotta, tobacco brown; violin, rose; harp, azure.

## ACCOMMODATING.

JEWELER—I have shown you all the rings that I have available for a daughter twelve years old.

MRS. RUSSELL—Well, I've changed my mind now. I think I'll wait until she's fifteen.

JEWELER—All right. Take a chair.

The latest addition to our corps of errand boys has turned his thoughts to things musical with a view of becoming a member of the profession. On his way home the other evening he passed a house from which peculiar sounds were issuing, resembling very much a child crying, intermingled with strap accompaniment, concluding with a patter of feet. Our E. B. suggests that the father put up a shingle with this inscription.

"Singing and Dancing taught in one Lesson, by the aid of a strap."

"There's a timepiece I have had in the family a long while," said Crimsonbeak, exhibiting a ninety-day note which had never been met.

## COULD NOT KEEP LODGERS.

From the Omaha World.

ROMANTIC MISS—O, dear! it just makes me mad the way things go.

SYMPATHIZING FRIEND—Why, what's the matter now?

"There I've been playing the piano for five mortal hours, straining my hands all out of shape, trying to make it loud enough to attract the attention of that handsome young stranger who was writing by the window in the next house, and he only looked over this way three times, and now he isn't in sight at all"

"No. As I came in I saw him leaving the house with two big satchels."

"You did? Oh, dear! That woman who has that house can never keep a lodger."

## Prof. Davies's Part Song.

It is Selected for One of the Competitions at the Chicago Eisteddfod.

Probably as a composer of part songs there is no better known musician than Prof. T. J. Davies, Mus. Bac., of this city. This is verified by the selection of one of his part songs by the Musical Committee of the Chicago Eisteddfod as a competitive prize for male choruses, a prize of \$1,000 being offered for the best rendition. The announcement has awakened intense interest throughout this country and Great Britain. Three of the best male choruses in North and South Wales are preparing for the battle, including the party that carried off the laurels at the great London Eisteddfod.

Prof. Davies, as an instructor of form of composition and voice culture, is popular and his services are in great demand. At Trinity college, Toronto, two of his pupils, W. Rhys Herbert, of Emporia, Kansas, and Percy James, of Hazelton, Pa., won medals, and numerous others have passed with honors.

Prof. Harry E. Jones, of Philadelphia, at one time a pupil of Mr. Davies and now one of the foremost teachers and basses of that place, writes for the Columbia, a weekly paper printed in Chicago, the following criticism of Prof. Davies's latest production:—

"Leonora" is the title given to a most beautiful four-part song for male voices, by T. J. Davies (Mus. Bac.), a charming selection that may well be styled a model gem in this class of composition. At first sight one would think it rather difficult from the numerous double flats and naturals which arise, owing to the remoteness of the key in which it is written. But all is as clear as the noonday sun—the more we look it over the more sublime it becomes. The composer seems to have left nothing out that we would like to have in. The key G flat, which he has so appropriately chosen, gives to it of itself a depth of color that would not be available in any other key. Then the subject announced and ending at the beginning of the fourth measure is broad and full of character, after which, without the slightest stagnation, is introduced rapturous strains of counterpoint. The interest is thus kept up to the end. It is always bright and clear, always rich, so free and unconstrained and withal exceptional original. It requires great painstaking to render it well, and would make an excellent piece for competitive purposes as well as a first-class concert number.

## Nikita Wants \$25,000.

The Prima Donna Alleges Her Manager Slandered Her That Much.

CHICAGO, July 7.—Louise Marguerite Nicholson, the prima donna, otherwise known as Nikita, began suit to-day against Dr. Florence Ziegler, proprietor of the Trocadero, for \$25,000 damages. Nikita broke a contract to sing in the Trocadero during the Worlds Fair, claiming that the place was not what she had reason to expect.

In the declaration filed to-day she charges that Ziegler, in revenge, slandered her, remarking that she pretended she was a temperance girl, but that she imported 23 cases wine for use in her home, and that she sang in a beer garden in Berlin.

## King David's Brass Band.

"Oh, may my heart in tune be found,  
Like David's harp of solemn sound,"

—Original version by Dr. Watts.

And may my heart be tuned within,  
Like David's solemn violin.

—Byron.

The man must be a perfect brute,  
Who isn't fond of David's flute.

—Scott.

In times of great distress and trial,  
King David plays the big bass viol.

—Keets.

And when bowed down with grief and  
woe,

He squeals out on a piccolo.

—Holmes.

The instrument for fun and sport,  
Is David's great pianoforte.

—Whittier.

And every Friday afternoon  
He plays upon an old bassoon.

—Cowper.

But when the Jews dance on the green  
He strikes the merry tambourine.

—Tennyson.

The wildest airs by angels blown,  
Are harsh, compared to Dave's  
trombone.

—Mrs. Hemans.

And misers gladly run in debt  
To hear his B-flat clarinet.

—Homer.

The people run from near and far.  
To hear him touch the light guitar.

—N. P. Willis.

And every man not deaf and dumb  
Is glad when David beats the drum.

—Shelley.

The seraph flaps his glittering wings.  
If David snaps the banjo strings.

—Poe.

And all the people understand  
That great rejoicing fills the land,  
To hear the strains so loud and grand  
Of old King David's big brass band.

—Walt Whitman.

## HIGH ENDEAVOR.

We seek to please with this new play  
The man who now and then  
Can rise to heights—as one may say—  
Beyond his fellow-men.

We cater for the lofty mind  
That soars above so free,  
And that is why the play's designed—  
To suit the gallereee!

—Pick-Me-Up.

## WORLD'S FAIR ITEMS.

The musical features at the Columbian Exposition this week are of unusual interest.

On Monday there was a grand Wagner concert by the Exposition orchestra under the direction of Mr. Thomas, with Mr. Lloyd and Mr. Geo. E. Holmes as soloists.

Tuesday the bands and orchestra gave a special Independence day program.

Some very fine music was rendered from Chase Bro's. booth on Tuesday afternoon. There was a galaxy of talent congregated, and the impromptu recital which ensued as a consequence caused the other players in the vicinity to cease their performance and listen to the strains coming from the Chase Bro's. booth. Professors Pizzarello and Ostberg, assisted by a lady pianist, presided at the piano.

The bronze medal of award to be given exhibitors will contain on the reverse side of the Columbus profile a description of the specific points of excellence presented by the particular exhibit receiving the award. The diploma will give in detail the reason why the exhibit received the award, together with a general statement of its character, so that the person reading it will know just what value attaches to the award. The diploma will be signed by experts in the particular line in which the exhibit may fall.

## More Music Wanted.

The American Exhibitors' Association at their meeting Monday very justly complained of the lack of mirth and music at the Fair. It was pointed out that matters were so dull in some of the buildings, and especially in the galleries, that exhibitors had been found asleep in their chairs.

More music was demanded. At the Paris Exposition there were bands in every building. Not only should there be more music, but it must be such as the people could appreciate. It must not be above their heads or their hearts. Something must be done to break the monotony of looking at the exhibits. There should be processions of exhibitors, through buildings and from one building to another, with bands at their heads and chinese lanterns at night. The members of the association pledged themselves to exert every endeavor to bring about these important features. Incidentally, the sentiment expressed as to band shows how important a part music has at the Exposition.

## Correspondence.

## Indiana Music Teachers.

The officers of the Indiana Music Teachers' association elected for the ensuing year on the closing day of their recent convention at La Porte are:— Max Leckner, of Indianapolis, president; Wm. J. Stabler, Richmond, secretary; Lillian G. Smith, Lafayette, treasurer; and Martha E. Beal, Rev. Addison Parker and Edward Molloy, of La Porte, executive committee. Mus.

There will be a rousing Fourth of July at the Chicago Fair, and Pennsylvania will have a big hand in it. The Governor, Secretary Harrity, Attorney General Hensell and other State dignitaries will be there, and the old Liberty Bell will give special inspiration to the enthusiasm.

Hampton L. Carson, Philadelphia's Silver-tongued young orator, will deliver the oration, and his address will be likely to go into the annals of the great celebration of the discovery of the New World as one of the choicest of our oratorical gems in defence of free institutions.

The song of "The Liberty Bell," will also have a prominent part in the commemoration of the natal day of the Republic at Chicago. The song adopted and placed third on the program for the day is now published by W. H. Bonner & Co., of this city, the music of which is by Harry E. Jones and the words by Anthony Griffiths.

With the old Liberty Bell in the midst of the Chicago celebration; with oration and song from Philadelphians, and with a grand popular celebration in Philadelphia, the home of Independence Hall and the cradle of liberty, will make a most lustrous record on the coming Fourth of July.—TIMES.

## Women as Musicians.

For countless generations, through all pre-historic times, through all historical times, up past the Middle Ages, man has been the master, woman the slave. He has not allowed her to cultivate herself up to the height of her mental and emotional capacities; he has stood in the way of nature in so doing; and he has cultivated woman down to the low level whereon she could be a useful servant to him.

In recent times woman has been allowed more liberty; but how can it be expected that she could do in a few years what it has taken man centuries to perform? Compared with the degradations of a long past, what could she accomplish in the short space of half a century? ANTON RUBENSTEIN.

**Weak Brothers.**Chas. J. Rockwell, in *Musical Enterprise*.

In every band there are players who, compared with their fellow-members, are weak. They are no doubt well meaning and enthusiastic, but yet weak. Their weakness arises from two main causes: either inability to learn or to improve as rapidly as their associates, or real inexperience. These weak brothers are unconsciously and unavoidably the obstacles to the band's prosperity and success, and as such every opportunity and means must be taken to rid the ranks of the band of their presence in such a disagreeable capacity. This may be done in various ways, but the best and most satisfactory methods of procedure are to summarily dismiss those who cannot or will not learn, and to take every way and chance of instructing the ambitious but inexperienced ones, who are really desirous to acquire information. Nor should this labor of instructing them be calmly pushed upon the shoulders of the already overburdened leader or teacher, but each and every man should make it his duty to give his weaker fellow-member the benefit of his own acquired knowledge. Not in a haughty, over-bearing way, but kindly. If the second alto player is the poor offender, the solo alto performer should consider it a reflection upon his section of the band, and at the earliest possible moment, and at each succeeding one thereafter, he should endeavor to explain anything which he thinks the other does not fully comprehend. Nor should he be satisfied with one verbal explanation, but should if necessary play over and explain any troublesome passage until a proper conception of it is had and a proper and correct execution of it is attained. And so on throughout all the sections of a band, reeds, cornets, altos, tenors, basses and drums alike, the leading player should constitute himself a sort of subordinate leader to instruct in turn his own subordinates. In this way the labor of the leader is lessened one-half, while the prosperity of the band will be trebled. The music will be better and a better execution had, and consequently better understood and more enjoyment be obtained than ever before.

But on the part of the instructing players care must always be taken that their explanations and instructions do not conflict with those given and explained by the teacher. Nor should they be obtrusive in giving well-meant instruction, as this will tend to humiliate the offending member, and humiliation invariably brings hard feelings which will eventually destroy the social harmony of the band as surely as a ragged execution will destroy the musical harmony.

The Committee of the World's Fair Eisteddfod has engaged the following artists:—

Mr. Ben Davies and Mrs. Mary Davies, London; Soprano Miss Jennie Owen, Milwaukee, and Miss Clara Williams, Minneapolis; Contralto Mrs. Jennie Alltwn Bell, Lima, O., and Mrs. Kate Morgan Llewelyn, Los Angeles, Calif.; Tenor Mr. W. Courtney, New York and Mr. Dyfed Lewis, London; Bass Mr. D. Gordon Thomas, New York, and Mr. Harry E. Jones, Philadelphia.

**Vatican Choir Coming.**

It is now considered as almost certain that the Vatican Choir will come to the World's Fair. Secretary Wilson said Monday that he regarded it as almost certain that Maestro Mustaga and his singers would make the trip. "We have been working for 14 months to secure this great choir," he said, "and now it seems that we will realize our hopes. The idea occurred to me in April 1892, when I was enroute for Europe in the interest of the bureau of music. I wrote to Mr. Thomas at once and he cordially indorsed the plan. When I reached Rome I enlisted the assistance of Charles M. Wood, our vice consul and he and M. de Nero, one of the Italian Commissioners, have been at work quietly ever since. We shall probably be asked to pay the singers something in addition to their salaries, but I do not believe any objections would be made to that. Altogether the Sistine choir is the most interesting organization of singers in the world, and the Exposition would be compensated many times over for any expense that might be incurred. The choir has been in existence for many generations. It is recruited from the best singers in Rome. Many of them are venerable old men. It is deemed a great honor to be invited to membership in the choir, and rigid examinations must be passed by those asked to become members."

**Welsh Ladies Choir For Chicago.**

Mr. Emlyn Evans on Tuesday examined the candidates for the Welsh Ladies' Choir to compete at Chicago on the 6th of September next. He expressed surprise at the excellent quality of the voices, and out of a large number 53 candidates were selected. The first rehearsal of competitive pieces will be held at the Castle-street, Cardiff, Mission-hall.

Mr. Emlyn Evans, in conversation with a *Western Mail* reporter, stated that he was surprised at the number of candidates and the excellent quality of the voices he had heard. Ladies had come from all parts of South Wales to be examined, but some from a distance had to be rejected because they would not be able to attend rehearsals. It was necessary, according to conditions, that the choir should number not less than 40, but it was necessary a larger number should be selected, because it was possible that, for various reasons, some would be unable to go. Among the 53 there were some ladies who were likely, said Mr. Evans, to make a mark as vocalists. The choir will start practicing under the direction of Madame Clara Novello Davis, at once, and it is hoped that the committee will be liberally supported. The prize is \$300, with a gold medal to the conductor, and the pieces selected are:—"The Lord is my Shepherd" (Schubert) and "The Spanish Gipsy Girl" (Darmosch.)

Concerts are being arranged for Merthyr, Newport, Pontypridd, Pontypool, Blackwood, Whitchurch, &c., together with a final grand concert on the eve of the departure to the States. A special ladies' fund has been started with Miss Annie Pearce as secretary, and collecting books have been given to the members of the choir and their friends. Dr. Edwards, Cardiff, has consented to act as treasurer, and nearly £200 has already been promised. It is intended that the choir should leave England the third week in August, so that in order that the committee may be able to make the necessary arrangements, it is of the utmost importance that response to the appeal should be made as early as possible. It is anticipated that £1,000 will be necessary to defray the cost entailed in the visit.

*Western Mail, Cardiff.*

## World of Music.

**VERDI**—Verdi is at his home in Busseto, Italy.

**BLACK**—Mr. Holman Black has lately sung in Paris with success.

**CATTLOW**—Miss Augusta Cattlow appeared at the Indianapolis Festival.

**CARRENO**—Carreno has been appointed court pianist to the king of Saxony.

**WEGNER**—Young Otto Wegner has composed a mass for soli, chorus, and orchestra.

**OLDS**—Mr. Henry W. Olds is a promising young composer of Washington, D. C.

**BLACK PATTI**—Black Patti and her company sang in Cincinnati Music Hall June 21 to a large audience.

**ALDONI**—The Sultan of Turkey has sent to Mme. Aldoni a superb decoration set with diamonds.

**OWEN**—Mr. James D. Owen, formerly of Sherodsville, O., is now director of music at the M. E. Church Alliance, O.

**HOPKINS**—Dr. E. J. Hopkins has celebrated his fiftieth anniversary of his appointment as organist at the Temple Church, London.

**TOWERS**—Mr. John Towers is delivering a lecture on "The five Musical Giants,—Bach, Handel, Haydn, Mozart and Beethoven." Where is Wagner?

**MANSELL**—Prof. Samuel Mansell has returned to Canal Dover, O. Mr. Mansell's school work last year was highly satisfactory to the board.

The leading artists of the present day use the Lyon and Healy harp. This instrument contains the greatest improvements in harp construction that have been made for over half a century.

**GRANDPA'S BIRTHDAY**—Grandpa's Birthday operetta, will be given by the Sunday School children of the M. E. Church, Church Hill, O., Saturday evening July 29, under the direction of Mr. J. M. James.

**EVANS**—Mr. Dan. J. Evans of Alliance, O., paid us a very pleasant visit last week. Mr. Evans is a member of the Presbyterian Church choir and speaks in the highest terms of their leader Mr. E. J. Morris.

**LAMBERT**—Alexander Lambert, the director of the New York College of Music, sailed for Europe Saturday June 24. The college will remain open during the summer in charge of his subordinates.

**LODWICK**—Mr. Will Lodwick has accepted the position of instructor of Vocal Culture and Elocution in Berea College, Ky. Mr. Lodwick graduated with high honors from the Oberlin Theological Seminary May 11.

**BRYCHEINIOW**—The genial Gwilym Brycheiniog is engaged another year at the Washington Howard University. Good work tells a good tale. Gwilym will summer at Cedarville, N. Y., the home of Mrs. Stephens.

The rapidity with which woman is coming to the front in musical work was illustrated in Boston, (the most conservative of American cities after Philadelphia), where a concert was given recently by an orchestra of seventy women.

**KURTZ**—Miss Irene Kurtz of the Brethren's Normal College Huntingdon, Pa., is home for the summer. Miss Kurtz taught organ and piano with marked success. Nearly three hundred students attended the college the past year.

**LUCAS GOES TO LONDON.**—Prof. Clarence Lucas and his wife, Clara Asher Lucas, have severed their connection with the Utica Conservatory, and will make their future home in London. They are at present in Toronto, Canada, on a visit.

### JULY.

The glowing Ruby should adorn  
Those who in warm July are born;  
Then will they be exempt and free  
From love's doubt and anxiety.

"WAIT one minute," said the hush tenor, reaching for his tuning fork as they brought on the tar and feathers, "till I see if that's standard pitch." Then they gave him 435 vibrations.

Lyon and Healy Advertiser.

**SINGS AT CINCINNATI.**—Miss Emma Heckle sang with the New York Liederkrantz at Cincinnati on June 29, and will remain in that city for several weeks, after which she will visit the World's Fair and the Mackinaw Islands, returning about October 1.

**MORRIS**—Prof. J. Haydn Morris, Mt. Vernon, N. Y., has been engaged to adjudicate at the Granville, N. Y. musical festival, which will be held August 26 under the auspices of the M. C. Sunday Schools of Granville, Poultney and West Pawlet.

**DAVIS.**—Miss Mary Davis, who has been attending Wolfe Hall, Denver, during the past two years, was awarded a medal Monday evening for excellence in vocal music. The people of Coal Creek still feel great interest in Miss Davis, and rejoice in her success.

**JONES**—J. Powell Jones, formerly of this city, and now teacher of music in the public schools at Painesville, O., was elected June 21st to teach music in the public schools at Warren, O., Mr. Jones has been teaching music in the Painesville and Chardon schools, but it is understood he will give up the latter.

**LYON AND HEALY**—Lyon and Healy of Chicago exhibit at the World's Fair is a three story booth in the venetian style, the outside of which presents a particularly fantastic appearance, with its dome-like roof surrounded by a neapolitan figure playing the mandolin. The booth is filled with every instrument known to the lover of music.

**BUFFALO PRESS CLUB.**—A concert was given at the rooms of the Buffalo N. Y., Press Club last Sunday week, when the following named gentlemen participated in a very enjoyable program: Mr. Geo. N. Brothers Mr. Raymond O. Riester, baritones; Mr. Will. C. Busch, bass; Mr. Henry M. Marcus, violin; Mr. Carl H. Smith, piano; Mr. J. de Zielinski, piano and musical director.

**MUSIC IN ENGLISH SCHOOLS.**—In the latest issue of "The School Music Review" Mr. W. G. McNaught gives some statistics relating to music in schools in England and Wales. In 1884, 1,282,586 pupils were taught by note and 1,997,572 by ear; in 1892 the figures respectively were 2,920,749 and 965,196. In 1884 2,396 were taught by the old notation, while 6,773 received instruction from Tonic Solfa; in 1892 there were 2,466 of the former and 16,368 of the latter.

Marie Decca in Trouble.

**HARRISBURGH, April 7.**—Marie Decca, the songstress, has filed a bill in equity in the Dauphin county court to recover from her husband, Francis Leon Chrisman and his sister Bertha Chrisman, the home in Harrisburgh, Pa., which the prima donna says was purchased with her money and placed in her husband's name without her knowledge or consent. It is said an attempt will be made to prove Decca an adventuress.

**LLOYD**—The one conspicuous figure among soloists at World's Fair concerts of late has been Edward Lloyd. His voice, naturally beautiful, is remarkable as well for its purity and refinement. To say that it is rare pleasure to listen to such artistic ballad singing as that of Mr. Lloyd, is to use but a common-place expression to characterize an exceptional performance. Mr. Lloyd was heard again last Monday in songs which admitted of excellent singing. In the great Wagner program he will have the Second "Tannhauser" song, the first "Lohengrin" aria, and the "Prize Song" from the Meistersinger.

**MATTHEWS.**—Mr. W. S. B. Matthews, the well-known musician of Chicago, will hereafter write of the World's Fair music for the Chicago "Tribune." Mr. Matthews, in addition to being a musician of good scholarship, is a critic of excellent attainments, whose written expressions are characterized by good diction tempered by rare common sense. He is a great addition to the staff of the Chicago "Tribune," whose musical columns lately have been so full of nonsense that the paper's opinions on matters musical have been practically nil. We welcome Mr. Matthews as a critic, and congratulate the "Tribune" on securing him.

**CORTLAND MUSICAL FESTIVAL.**—On Thursday and Friday evenings, June 8 and 9, the festival at Cortland, N. Y., was closed with two grand concerts. The artists participating were: Mrs. Clementine de Vere-Sapio, soprano; Miss Maud Powell, violinist; Mrs. Clara Dutton-Thompson, contralto; Mr. Wm. H. Rieger, tenor; Mr. Alexander S. Thompson, baritone, and the Misses Keyes, duettists. On Friday evening "Clarice of Eberstein," by Rheinberger, was given. The cast included Mrs. De Vere-Sapio and Mrs. Thompson. The festival was in every respect a great success, and Dr. H. R. Palmer, the able conductor, and Mr. Alexander Mahan, who has sustained these festivals for so many years successfully, are to be congratulated.

"By the way, Bishop, why is it that you always address your congregation as 'brethren,' and never mention the women in your sermons?"

"But, my dear Madame, the one embraces the other."

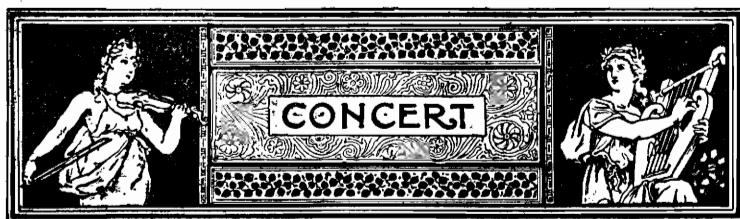
"Oh, but, Bishop, not in church!"

Musical subjects of the fourth annual Eisteddfod of the Lansford Eisteddfod Association, to be held on Good Friday, March 23, 1894.

1 "Now the Impetuous Torrents rise"	D. Jenkins.....	\$250 00
2 "The Spring" (Y Gwanwyn) Gwent....		100 00
3 "The Cambrian Song of Freedom"		
	T. J. Davies Male voices.....	60 00
4 "Hallelujah Chorus," Handel. For Military or Brass Band.....		100 00

Music supplied by D. O. Evans, Youngstown, O.





Program of the Grand Entertainment, given for the benefit of the Rocky Beach Orphans' Home. Stockbridge, Mich. June 21.

PART FIRST.

Song,—“Let Hills and Vales Resound,”.....Stockbridge M. E. Quartet  
 Short Talk on “The Rocky Beach Orphans' Home,”  
 ..... Rev. C. England, Gregory,  
 Violin Duet..... Messrs. Casey Brothers  
 Recitation,—“Grandma's Angel,”.....Miss Ora Crane, Munith  
 Quartet,—“A Flower Land,”.....Gregory Quartet  
 Recitation,—“Samuel and I,”.....Mrs. J. E. Burgess, White Oak.  
 Instrumental Music.....Mrs. Mark Gregory  
 Recitation,—“A Twelfth Night Tale,”.....  
 ..... Miss Flora Self, North Stockbridge  
 Song,—“Little Barefoot Boy,”.....Nelson Clark  
 Recitation.—“Those Three,”.....Miss Maggie McCloy  
 Song—“Jesus Lover of My Soul,”.....Doles  
 Stockbridge M. E. Quartet.

Essay on “Temperance,”..... Eugene Stocking,  
 Soprano Solo.—“The Song That Touched My Heart,”.....Miss Maud Rose

PART SECOND.

Anthem,—“Daughter Of Zion,”..... Gregory Quartet  
 Recitation,—“Our Flag,”.....Miss Cora Stocking,  
 Pianoforte Solo.....Mrs. Mark Gregory  
 Recitation,—“A Little Pilgrim,”.....Miss Josie Jackson  
 Baritone Solo,—“All Hail to Columbia,”.....D. J. Evans  
 Recitation,—“Gone With A Handsomer Man.”.....  
 ..... Miss Hubbel, White Oak  
 Cornet Duet..... Messrs George Westfall and A. J. Snyder  
 Recitation,—“Pumpkin Pie,”.....Miss Blanch Mitteer  
 Soprano Solo,—“The Little Beggar Girl.”.....Mrs. C. S. Mills  
 Recitation,—“Bedtsey Und I Are Ondt,”.....D. R. Whiting  
 Song,—“The O. P. R. A.”.....W. S. May and Party  
 Recitation, “Alone,”.....Miss Letha McClain  
 Song and Chorus,—“Hear Us, O Father.”.....  
 ..... Stockbridge M. E. Quartet  
 Recitation,—“How He Saved St. Michaels,”.....Miss Anna Kellogg  
 Song,—“While Soft Stars Are Beaming,”.....Gregory Quartet



Prof. G. E. Griffiths, of Rock Island, Ill., is doing most excellent work. On June 6th he gave a miscellaneous concert, closing with Bach's Cantata, “God's Time is the Best,” chorus and orchestra. June 8th, commencement Exercises, when Gaul's “Holy City,” was performed.

June 9th the grand concert of the season, a chorus of 300 voices and full orchestra with Clarence Eddy at the large organ.

Sweedish Cantata;	Stolpy
Cantata Zion	Gade
Song of Thanksgiving	Cowen
Nos. 33, 40, 44 and 56 from Handel's Messiah	

June 10th miscellaneous concert in which Bach's Cantata, “God's Time is the Best,” was repeated.

Gwilym Gwent Monument.

Meeting of the Eisteddfod Committee in Pittston.—About \$700 Now.  
 Subscribed Throughout the Country.

June 22, the Eisteddfod Committee of the Gwilym Gwent Monument Association met at Pittston, for the purpose of closing the work of the committee. There were present David W. Evans, of Pittston; T. C. Evans and D. P. Thomas, of Nanticoke; D. M. Williams, of Providence; W. G. Daniels and J. C. Morris, of Scranton; and Tallie Evans, of Pittston. David W. Evans presided. The financial report of the Eisteddfod held in Scranton last Thanksgiving day was read. It showed that the total receipts were \$581. The report was accepted. Scranton members of the committee reported that a literary meeting had been held recently at Providence under the direction of gentlemen connected with the Scranton Eisteddfod committee. It was stated that the Providence gentlemen wished to add the receipts of the Providence meeting, amounting to nearly \$100, to the Eisteddfod funds. A resolution was therefore introduced and passed asking the Providence people to forward the money to W. L. Myles, of Kingston, treasurer of the Eisteddfod committee. The work of the committee now being completed the secretary was instructed to notify the president of the general committee, J. C. Powell, of Wilkesbarre, that the Eisteddfod committee is ready to report, and asking him to call a meeting of the general committee to hear the report. The committee adjourned sine die. The desire of the committee members, as expressed at yesterday's meeting is that the general treasurer, James B. Davis, of Plymouth, should at once be placed in possession of all money that has been collected in the various parts of the country to erect a monument to the memory of Gwilym Gwent, and that the general committee should at once take steps toward the purchase and erection of a suitable monument. One member of the committee estimated that the total amount of money subscribed throughout the country is about \$600 or \$700. This amount, it was thought, is sufficient to erect a monument that, while being entirely in keeping with the genuine modesty of America's greatest Welsh composer, will also appropriately mark the spot in Hollenback cemetery, where his remains lie at rest.—*Wilkesbarre Record*.



What Music may do.

We can analyze the words of illustrious composers, and present the several materials of which a composition is constructed; but as the mystic soul-language we know very little about it.

Yet who can dispute that the art of music will eventually become the means of restoring dethroned reason, of putting in operation the dormant faculties of mind; the sense of color and of touch, and of regulating disordered nerves and unruly passions.

Recent experiments upon the sick have been made, and though the results were not wholly satisfactory, they will in time become so. I believe this as firmly as I believe in the actuality of vital existence.

A. J. GOODRICH.

The Daily Cross.

Mrs. M. E. Sangster.

D. Protheroe, Mus. Bae.

1. Who fain would follow Je - sus, A dai - ly cross must bear. ... With  
 2. Who fain would follow Je - sus, The Master's life must heed; ... Must  
 3. Who fain would follow Je - sus, Through strife and shame and death, ... Will

nev - er - ceas - ing pa - tience, With watchfulness and prayer; ... And  
 spend **himself** for oth - ers, And hear when oth - ers plead; ... Must  
 sit with him at length on high - And this Mes - si - ah saith, ... The

morn - ing af - ter morn - ing, Must tread the up - ward way, ... That  
 lift the lit - tle chil - dren In arms of bless - ing up, ... And  
 dai - ly cross, my broth - ers, And then the crown and palm; ... Here

leads through pain and con - flict To love's e - ter - nal day, ...  
 oft to sor - row's pallid lip Holds sweet compassion's cup, ...  
 loss and many a tri - al; There, heaven's unend - ing psalm, ...

Let Them Come to Me.

Mrs. M. D. James  
Solo or Duet.

E. C. Davies.

1. Je - sus called the lit - tle ones, Spake to them in ten - der tones,  
 2. Still the lov - ing Shep - herd stands, Reach - ing out His gra - cious hands,  
 3. Lis - ten, chil - dren I hear his voice! Come and taste the heav - n'ly joys,  
 4. Teach - ers, bring the chil - dren in, Pre - cious gems for Je - sus win;

ORGAN.

Took them in His arms and press'd Lit - tle chil - dren to his breast.  
 Say - ing "Let them come to Me," Let them My Sal - va - tion see.  
 Je - sus waits and longs to give, All who will His love re - ceive.  
 Bear them to the Shep - herd's arms, Save them from the tempt - er's charms.

HORUS.

"Let them come to Me," He said, Let them come, Let them come,  
 "Let them come to Me," He said, "Let them come to Me," Let them come to

"Let them come to Me," He said, Let the pre - cious lambs be fed.  
 "Let them come to Me,"

# The Peerless Cornets.

Knowing the wants of **BAND MEN** and **SOLOISTS**, we have had made especially for us a fine solo **Bb Cornet** of elegant workmanship.

We claim for this instrument the following points of superiority:  
**DURABILITY,**

**EASE IN BLOWING,**

**LATEST IMPROVED MODEL,**

**FREE AND QUICK VALVE ACTION,**

**PERFECT TONE AND TUNE.**

To any one wishing to purchase a good cornet at a low price we will be pleased to quote prices and full descriptions.

Also Buckeye State Guitars and Mandolins.

**CHAS. J. ROCKWELL & CO.**

**MILLERSBURG, OHIO.**

---

## MASON & HAMLIN PIANO-FORTE

has received the **HIGHEST POSSIBLE AWARD** at **THREE GREAT**

**WORLD'S EXHIBITIONS**, as follows:--

AMSTERDAM 1883, NEW ORLEANS 1884, JAMAICA 1891. Send for Catalogue.

**Boston, New York & Chicago.**

# Jesu, Gytfaill F'enaid Cu.

Published by D. O. EVANS, Youngstown, Ohio.

T. J. BARR.

*Andante con espress.*  
Unawd Soprano. *cres.*

Ies - u, Gy - failf Fen - aid cu, I dy fyn - wes gad - im'

*con moto.* *f* *p a tempo.*

floi. Pan... fo'r dyfr - oedd o bob tu,..... Ar..... tym -

*con moto, m* *f* *p a tempo.*

hestl - - oedd yn... .. eryn - hei; Cudd fi. O fy Mhryn - wr,

Copyright, 1893. by D. O. Evans.

[ 96 -5pp.-1 ]

## MAIL ORDERS!

We give special attention to Mail Orders. Write us for samples and prices.  
 You can order by mail direct. We carry the largest general stock in the State. Nine stores in one.

THE G. M. M<sup>c</sup>KELVEY & CO.,  
 GREAT NINE DEPARTMENT STORE, - YOUNGSTOWN, O.