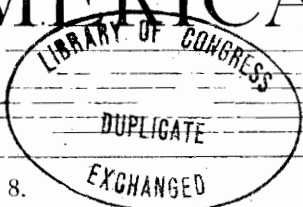
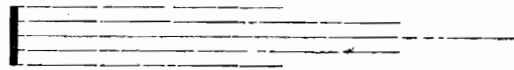


# THE AMERICAN MUSICAL TIMES.



YOUNGSTOWN, O.  
THE AMERICAN MUSICAL TIMES.  
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VOL. III. NO. 8.

AUGUST, 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.

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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.

### CONTENTS.

Poetry .....	3	
Pipe Organ Items .....	4	
Band and Orchestra .....	5	
Editorial .....	6	
Editor's Letter Box .....	6	
General Review .....	6	
Local Major and Minor .....	23	
Correspondence .....	24	
Musical notes from England and Wales .....	25	
What the Sistine Choir is .....	26	
<b>Music.</b>	<b>PRICE</b>	
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Payan .....	Sharpe .....	50c
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Doubting .....	Protherce .....	50
Rising of the Lark .....	Thomas .....	10

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.



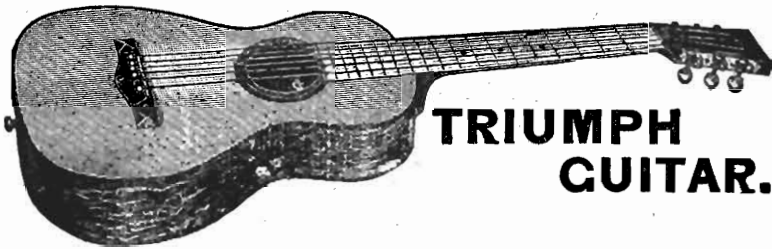
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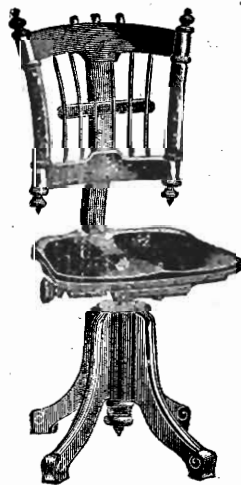


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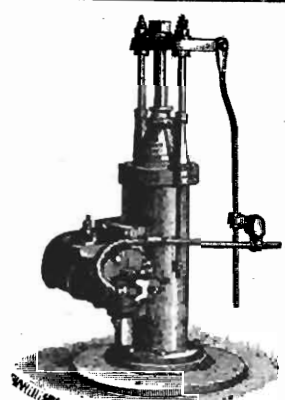


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## Poetry.

### "Teach Me Thy Way."

O thou unseen, Eternal One,  
Whom myriad worlds obey—  
Whose being is—whose will be done,  
Where'er the rays of stars or sun  
Through the wide realms of ether run :  
"Teach me thy way."

At morn, when first thy golden beams  
Thy glorious works display,  
When o'er the hill thy sunlight streams,  
And earth with light and beauty teems,  
Like some bright isle in happy dreams :  
"Teach me thy way."

At evening, when thy shadows fall  
Around departing day,  
And lowly vale, and mountain tall,  
And stream, and lake, and forest, all  
Grow somber with their mantling pall :  
"Teach me thy way."

Nor less, when in life's solemn hour,  
Are sleeping silently  
The weary bee, in tiny flower,  
The wildbird, in his greenwood bower,  
And souls 'neath thatch or princely tower :  
"Teach me thy way."

When by the smile of summer blest, •  
The fields and woods are gay,  
All in a robe of verdure dressed ;  
When the wild winds have sunk to rest,  
Thy waves are still on ocean's breast :  
"Teach me thy way."

Or when thou stretcheth forth thine arm,  
In awful majesty,  
In wintry skies, or climate warm,  
Robing about the unseen form  
With clouds and darkness, fire and storm :  
"Teach me thy way."

Maker of all—earth, sea and air,  
Ruler of night and day,  
Long as I live beneath thy care,  
While goodness keep and mercy spare,  
Be ever this my heartfelt prayer :  
"Teach me thy way."

And when life's fleeting hours are past;  
When in eternity  
The undying soul on thee is cast,  
O take me to thyself at last.  
And through that endless, unknown vast,  
"Teach me thy way."

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## Pipe Organ Items.

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

Word is just received from London that the new Cunard ships "Lucania" and "Catania" will each be furnished with a "Liszt Organ," (Mason & Hamlin, makers). This beautiful instrument has already been supplied to the "Teutonic," "Majestic," "Umbria," "Etruria," "City of Paris," and "City of New York." And the two latter ships are each furnished with a Mason & Hamlin piano, as well.

Alexandre Guilmant, who is almost beyond question the greatest living organ virtuoso and composer, is under engagement to give a recital at Carnegie Hall, Allegheny, Monday evening, October 9, under the local management of Mr. Joseph H. Gittings.

To Pittsburgh readers this will be the most interesting fact about the great Frenchman's first visit to America, which just now forms a prime topic of musical interest through the country generally. As has already been stated Mr. Guilmant's coming is in pursuance of an official invitation from the World's Columbian Exposition to give a series of organ recitals in Festival Hall. His first appearance will be made there Thursday afternoon, August 31. After completing the series of World's Fair recitals covering several weeks, he will fulfill a limited number of concert engagements made for him by Clarence Eddy, the leading Chicago organist, who has been largely instrumental in getting Mr. Guilmant to come over.

Mr. W. T. Best, foremost of English organists, who was expected to follow Mr. Guilmant at the Fair, has been quite ill for some weeks past and is now doubtful of his recovery in time to carry out the plan. If he is able to come, he will also make a brief tour as arranged by Mr. Eddy, which will include an appearance at Pittsburg in Mr. Gittings charge.

A visit from either or both of these truly great organists will do much to stimulate that department of music in this country. And, certes, no community needs that particular kind of stimulant more than ours, where fine organs and poor playing abound in spite of each other.

### MR. GUILMANT'S BRILLIANT CAREER.

As the appended sketch of his brilliant career will show, Mr. Guilmant is a personage whom the country may well delight to honor as its guest:

Alexandre Guilmant was born at Boulogne, March 12, 1837. His father played the organ of St. Nicholas for nearly 50 years, and it was there under his direction that the younger Guilmant began his musical studies. He studied harmony with Carulli, and later finished his organ studies with Lemmens, the great Belgian master.

At 12 years of age he began to substitute for his father; at 16 he became organist at St. Joseph's at Boulogne, and began composing organ music, his first composition, a solemn mass, being performed at St. Nicholas when Guilmant was but 18 years of age. Other works followed in rapid succession, and in 1857, when the young professor was but 20, he was appointed choirmaster of St. Nicholas, conductor of a local musical society, and was otherwise becoming well known in his profession.

In 1871 he took up his residence in Paris as a central point from whence he was constantly called upon to dedicate new organs both in England and France. The position at La Trinite being just made vacant by the death of Chauvet, Guilmant was appointed to fill that post, which he still retains. During the Paris Exposition of 1878, he began his famous series of organ recitals in the great hall of the Trocadero, where audiences of over 5,000 people regularly gathered to hear him. In the course of these recitals which are prime features of each Parsian season, Mr. Guilmant has made his hearers familiar with the best organ music of all schools and epochs. With the aid of Mr. Edward Colonne's famous orchestra, Mr. Guilmant has often given at these popular recitals the organ concertos of Handel and Bach, and the modern works for organ and orchestra by Ch. M. Widor and others.

Among the well-known organs dedicated by Mr. Guilmant are the one at Notre Dame, for which his "Marche Funebre et Chant Seraphique" was especially composed: the organ of St. Louis of France at Rome, Italy, and the famous organ of 120 speaking stops in the Cathedral at Riga, Russia. While in Rome, Pope Leo XIII. gave Mr. Guilmant a special audience and made him a commander of the order of St. Gregory the Great. While in England, in December, 1890, the Queen summoned him to play at St. George's Chapel, Windsor. During the performance Her Majesty gave Mr. Guilmant a theme to extemporize upon, which he did to the surprise and delight of the Queen and Princess Beatrice, who praised his ability in the warmest terms. At the present time Guilmant is quite as popular in England as in France. It has been his custom for many years to visit London in December and in Lent, when crowds congregate in the large English churches to hear him play.

Among his own works should be mentioned the series of compositions known as "The Practical Organist," his symphony for organ and orchestra; "Four Organ Sonatas;" "Belthazer," a lyrical scene, with solos, chorus and orchestra; "Christus Vincit," hymn for chorus and orchestra, harps and organ; also a number of motets, masses and choruses.

Regarding the quality of Mr. Guilmant's compositions, Mr. James Shaw lately wrote in an English journal; "The spontaneous beauty of Guilmant's music is its chief charm. Added to this, the correct and scholarly structure of all he does attracts and satisfies the critical faculty of every educated musician. It points to a deeper meaning than can be given by the very ordinary flashy, trashy stuff which marks most of the unmeaning outpourings of the modern French school of frivolous 'tunes' with vamped accompaniments. I only need to instance the remarkable construction of the close of his first Sonata, or the beautiful treatment of the Meditation in A (composed for the opening of the organ at St. Sulpice in 1862), as proofs of the fine workmanship of this composer. Fine themes, sustained interest, refined and scholarly treatment, and that nameless charm which is the true inspiration and individuality of the composer (and which so distinguished the music of his master and friend, Lemmens)—these are the characteristic properties of Guilmant's music."

## Band and Orchestra.

George Peterson will lead the "Monte Carlo" orchestra next season.

Charles Connolly, musical director and song writer, is at Asbury Park, N. J.

A. H. Knoll and Marie McNeil, cornettists, are playing at the West End, New Orleans.

Frank Winstein has been engaged to look after the musical interests of "A Breezy Time" Co., for the ensuing season.

C. H. Hoffman is the musical director of the Acme Opera Co. now playing at one of the summer resorts near Detroit, Mich.

George Purdy, leader of the Boston Museum, his wife, Helen Dayne, and her son, are at Cape May visiting Mrs. Purdy's mother.

William H. Anderson, conductor of the band and orchestra associated with the "Life on the Plantation Co.," is rusticated in the Adirondack Mountains.

Percy Gaunt, musical director of the Madison Square Theatre, has written the incidental music for "Delmonico's at 6," in which Marie Jansen will star next season.

H. P. Smith will lead the band connected with the New York Theatre Co., next season. His forces will be enlarged by the addition of some well-known soloists.

F. C. Farrell, musical director of the "Lightning Express" Co., will be a busy man this season, as usual. He will introduce new songs and medleys from time to time.

W. P. Rieg, who will direct the orchestra next season of "Humphrey's Comedians," is a man much sought after by managers, but, like us all, he can only fill one place at a time.

Mascagni may be induced to visit the World's Fair in September, though as yet nothing definite is settled. He was promised fifty per cent of the gross receipts realized at the performances of his operas if he came.

Robert Carmichael will lead the orchestra connected with the Primrose & West's Minstrels this season. In a minstrel organization a good leader is a mascot. P. & W. may consider that they have "struck" a double mascot this time.

Jesse Williams, the well-known conductor and composer, formerly leader of the orchestra at the Casino and Garden Theatre, has been engaged by Henry E. Abbey as musical director of his new theatre now in course of erection at Broadway and Thirty-eighth Street.

Prof. Dickson, leader of the Sun Bros.' United Shows' Band, has one of the strongest organizations of its kind in the country. If, as has often been stated, a first class band is half the circus, then Prof. Dickson's boys are a whole show in the selves.

Prof. Fred. Teorge, of Pittsburgh, Pa., has accepted the leadership of the orchestra at the Aloid Theatre for next season. Mr. Teorge is one of the most prominent violinists in that city and for thirty years has been identified with the musical interests of Pittsburgh.

Charles Puerner, musical conductor for the Lillian Russell Opera Company, is now employing his spare hours in writing the music for Robert Mantell's new play of "Parrhasius." Those who have heard some of Mr. Puerner's new work pronounce it decidedly classical.

Adolph Bauer has created quite a sensation in California by introducing Brull's opera, "The Golden Cross," into his series of symphony concerts. It was a success. The symphony orchestra was a great addition, of course, to the Tivoli company which gave the opera.

Carl Neil, a cornet player, traveling with the Leman Brothers Circus, was so badly injured recently that he was laid up for ten days. The accident happened at Albert Lea, Minn., during a storm. A tent pole was blown over by the terrific wind, and it struck Mr. Neil, knocking him senseless.

William Francis, musical director at Schnaider's Garden, St. Louis, Mo., is a man of ten thousand. It is not everybody who can please both critics and patrons, but, judging from the most reliable accounts, Mr. Francis has succeeded most admirably in accomplishing this most difficult feat. May he continue to please everybody.

Since the retirement of Arthur Nikisch from the Boston Symphony Orchestra there has been much gossip and speculation regarding his successor. The musical circles of the Hub were much exercised, and it was feared that no one could be induced to come across the water to fill the place, for, of course, Boston could not be induced to think of looking about America for a leader. This one was talked of and then that one, and finally it was decided to engage Emil Paur, as Hans Richter could not be secured. Now the Old Bay State capital is on the top round of curiosity and all sorts of rumors are heard concerning the ability, personality and history of the new director. It is said that Paur is better known as an operatic than as a symphonic leader, but that he is entirely competent to take the place of Nikisch, with whom he studied music when a young man. He was born in Austria, thirty-seven years ago and received a thorough musical education in Vienna. After serving for a time as court director in Cassel, Paur went to Koenigsberg and thence to Mannheim and Leipsic, in all of which cities he proved himself a conductor of more than ordinary ability and won for himself a high place in the esteem of his fellow laborers and the public.

### A RECEIVER

Appointed for the Richards Music Company.

At the solicitation of the Oliver Ditson Co., of Boston, Mass., the business of J. G. Richards & Co., whose principal office is in the Arcade, was turned over to a receiver, Tuesday afternoon—Wm. Backus, jr., was named for the position by Judge Lamson. The Boston firm's claim is for \$190,16. Richards & Co. are music publishers and dealers in musical instruments. It is stated that Richards' wife holds a chattel mortgage on the stock to secure a promissory note for \$6416. The total indebtedness is estimated at \$11,500 and assets at \$25,000.

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The matter of awards at the World's Fair is the all absorbing topic among piano manufacturers. The Tuners' Congress demand representation on the board of judges, and are making it most unpleasant for Mr. Thacher. The Presto's effective work in defeating Blumenberg, editor of the "occasional," affords the trade an opportunity to laugh in its sleeve.

The Eisteddfod to be held at the World's Fair, Sept. 5, 6, 7, 8 and 9, promises to be a great and important musical event. The committee, under the direction of the World's Fair commission, are offering some \$30,000, in prizes. Unusual interest is manifested in the Choral competition, first prize \$5,000, which will be earnestly contested for by the Western Reserve Choral Union, 225 voices, under the directorship of J. P. Jones, Painesville, O., the Scranton Choral Union, 250 voices, conductor, Hadyn Evans, the Scranton Cymrodorion Society, 250 voices, conductor D. Protheroe Mus. Bac, the Salt Lake Tabernacle Choir, 250 voices, conducted by Prof. E. Stephens. Our eastern musicians are very anxious to hear the "Mormon Choir," as it will represent the choir of 500 voices which lead the Tabernacle congregation of 12,000 people in their regular Sunday services. The Cardiff Ladies' Choir, from Wales numbering 60 voices will be conducted by Madam Clara Novello Davies. It is reported that each member of this choir is an artist, having won honors at the national festivals. The Rhondda Male Society, 70 voices conducted by Tome Stephens and the Ladies' choir will sail on the 24th. Several eminent artists are engaged for this celebration, among them Ben Davis the favorite London tenor, Dyfed Lewis, tenor, London; William Courtney, tenor, New York City; John Thomas the Queen's Harpist and many other artists of prominence.

## Editor's Letter Box.

*Americus:*

The patriotic song of welcome, "Nations of All the Earth," by Karl Monroe, is just published, and orders are being filled at our special prices to subscribers. We believe it is just what you want. The propitious words are as follows;

Nations of all the earth,  
Grandest array;  
Coming in splendor forth,  
Glorious the day:  
Voices we hear from ev'ry land,  
Floating from ev'ry foreign strand,  
Swelling with joy the chorus grand,  
Joining our lay.

CHORUS.

Hail! Hail! Columbia,  
Thou fairest land of Earth,  
Hail! Hail! thou brightest land,  
Home of joy and mirth.  
Cometh from every land a throng,  
Honoring thee, they march along,  
Chanting to thee a joyous song,  
Hail! Columbia, Hail!

Sailing from ev'ry clime,  
Proudly and grand,  
Wonders of ev'ry Time,  
Reaching our land:  
Flags of all nations, high and free,  
Waving in harmony,  
Rousing to song humanity,  
All in our band.

Come from the "Mother-land"—  
Come in your might,  
Come from the "Father-land"—  
Wondrous the sight:  
Welcome! from ev'ry land and sea,  
Welcome! with banners flying free,  
Welcome! in fullest harmony,  
Song, Truth and Right.

## General Review.

BOOK.

Of the many Books that come to our table, not one can surpass in interest and value "Music and Culture" by the late Karl Merz, Mus. Doc. It consists of a collection of his essays and lectures upon various topics that are of interest, both to the pupil, student and professional man. The work is edited by Dr. Charles H. Merz, son of the author and in arranging it he has followed closely the writer's sentiment. The book is full of valuable suggestions and advisable advice. It is the product of an unspoiled mind and a ripe career. It impresses the reader that it was written by an able and honest musician—one in love with his art and profession and that it was written solely for the good of the profession. No teacher—no pupil—no professional man can afford to be without a copy of it. It is full of practical hints for the beginner as well as the advanced students. We would advise all our readers to procure a copy, knowing that the possession of it cannot help but bring happiness and comfort.

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P. O. Box 252.

# PAVAN.

Revised and fingered by  
MYRA McKEOWN.

HERBERT F. SHARPE.

American Musical Times Edition by D.O. EVANS.

**Allegretto.M.M.** ♩ = 168.

**INTROD.**

**PAVAN.**

ten. *f* *Ad.* \*

5 3 4 2

This system shows the first two staves of a musical score. The upper staff is in treble clef and contains a melodic line with a 'ten.' marking above the first measure. The lower staff is in bass clef and contains a bass line. Dynamics include 'f' and 'Ad.' (Ad libitum), with an asterisk in the final measure. Fingerings 5, 3, 4, and 2 are indicated above the final notes.

*p* *f* *p*

(1) (1)

3 1 2 3 4 3

This system continues the piece with two staves. The upper staff has dynamics *p*, *f*, and *p*. The lower staff has dynamics *p*, *f*, and *p*. Fingerings (1) and (1) are shown above notes in both staves. Fingerings 3, 1, 2, 3, 4, and 3 are shown below notes in the lower staff.

ten. *p*

(1)

1 2 3

This system shows the third system of music. The upper staff has a 'ten.' marking and a dynamic of *p*. The lower staff has a dynamic of *p*. A fingering (1) is shown above a note in the lower staff. Fingerings 1, 2, and 3 are shown below notes in the lower staff.

ten. *f*

This system shows the fourth system of music. The upper staff has a 'ten.' marking and a dynamic of *f*. The lower staff has a dynamic of *f*.

*Ad.* \* *p* *f*

This system shows the fifth system of music. The upper staff has dynamics *Ad.* (Ad libitum), an asterisk, *p*, and *f*. The lower staff has dynamics *p* and *f*.



First system of musical notation. It consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. The key signature has one sharp (F#). The first measure is marked with a piano dynamic *p*. The system concludes with a *ten.* (tension) marking and a crescendo hairpin.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system concludes with a *ten.* marking and a *poco* dynamic marking.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb, Eb). The system is marked *p marcato.* and includes fingerings (5, 4, 3, 2, 1) and a *poco marcato.* marking.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb, Eb). The system includes fingerings (3 1, 4 2, 5 3, 3 1, 4 2, 3 1, 5 2, 4 1) and a *poco marcato.* marking.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb, Eb). The system includes fingerings (5 4, 5 1) and a *poco marcato.* marking.

8

*f* Ped. \* Ped. \* Ped. \* Ped. \* *mf* Ped. ten. \*

Ped. ten. \* Ped. ten. \* Ped. ten. \* Ped. *f* Ped. \*

8

Ped. \* Ped. \* *mf* Ped. ten. \* Ped. ten. \* Ped. ten. \* *dim.*

*p* Ped. ten. \* *mf* Ped. \* *p* Ped. \* *mf* Ped. \* *pp* Ped. \*

*molto cresc.* *ff* *f* *p*

*ten.*

*ten.*

*ten.*

*ten.*

*molto cresc.*

*ff molto ritard.*

# THE SPIRIT OF FREEDOM.

(A WELON ERYRI.)

DUET.

English Words by TAFALAW.  
Welsh Words by LLEW LLYWFO.

Rev'd G. JONES. (TAFALAW.)  
Accompaniment by D. O. EVANS.

*Allegretto.*

TENOR SOLO.

KEY C.

In friendship and peace we'll wander, To - gether, the day is done; We'll  
 :d | d : m : s | s : - : f | re : m : - | : : m | r : m : f | l : - : s | r : - : - | : : r |

Hoff fugail'rho byyll i' th frysio, Mae'n bleser i deithio'n 'nawr; Dros

*rit.* *tempo.*

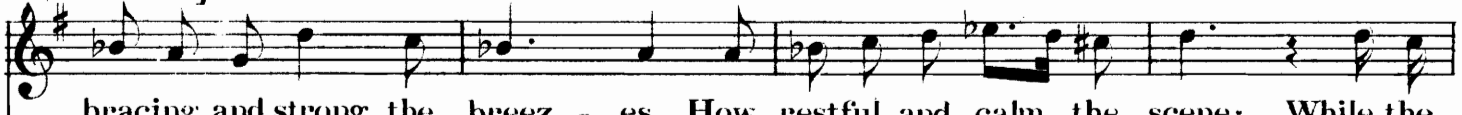


stray where the riv - ers me - an - der and gaze on the set - ting sun. How  
m : f : s | l : t : d' | d' : t : l . l | s : l : s | r : f : m | d : <sup>B</sup> : r : t |  
*lethrau'r Eryr - i - a thremio ar yr hu - an yn myned i lawr. A*  
*rit.*



*con espress.*

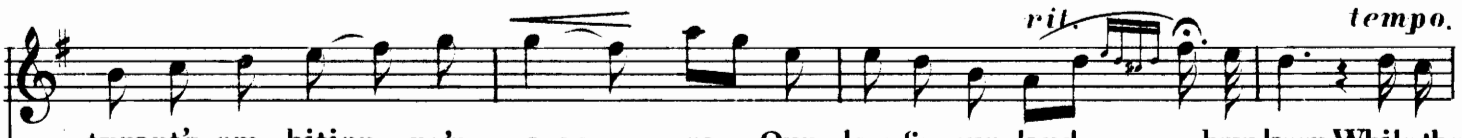
*con moto*



bracing and strong the breez - es, How restful and calm the scene; While the  
d : t : l | m : - : r | d : - : - | t : - : t | d : r : m | f : m : re | m : - : - | : <sup>G</sup> : m : s . f |  
*chanfod yr ag - wedd ddys - taw dros fryniau a dol - ydd mad, Onid*



*tempo.*



tyrant's am - bition ne'r ceas - es, Our love for our land, how keen. While the  
m : f : s | l : t : d' | d' : - : t | r' : d' : l | l : s : m | r : s : l , s , f e s , i . , l | s : - : l : s . f |  
*balchder dy fron sy'n chwy - ddaw, wrth syllu o gylch ein gwlad. Onid*



*con moto.*

*rit.* *tempo.*



tyrant's am - bition ne'r ceas - es, Our love for our land, how keen.  
m : f : s | l : t : d' | d' : - : t | r' : d' : l | l : s : m | s . , f e : f : r | d : - : - | - : - |  
*balchder dy fron sy'n chwy - ddaw, wrth syllu o gylch ein gwlad.*



*tempo.*

*rall*

8 **BASS SOLO.**  
*Con amour,*

Yes, yes, let us wander to - gether, In friendship and peace and love, And  
 : s<sub>1</sub> | d<sub>1</sub> : r : m | r : d : l<sub>1</sub> | s<sub>1</sub> : d : : : : m<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : - : s<sub>1</sub> | d<sub>1</sub> : - : - | : : s<sub>1</sub> |

*Gwir, gwirar aelgerthyr Er - yr - i, Y rhoddais fy nhyn - taf gam, A'm*

grateful af heart let us gath - er, The blessings that come from a - bove. Yet  
 s<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> | d : r : m | m : r : - | : : r | m : r : t | r : d : l<sub>1</sub> | s : - : | : : s<sub>1</sub> |

*serch i at hwn sydd yn tynu fel plentyn at fron ei fam O,*

*rall* *tempo.*

clouds on the dis - tant ho - ri - zon, Sug - gestive of distant a - larms; My  
 fe<sub>1</sub> : s<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> : d : r | re : m : - | : : r | d : t<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> : d : t<sub>1</sub> | m<sub>1</sub> : - : - | : : m<sub>1</sub> |

*mynych y daw i'm meddwl Wrth wrando cwyn fan - au'r grynt, mewn*

*rall*

*ad lib.*

vig - ils are broken with vi - sions, My dreams are of war - like arms.....  
 m<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> | d : t<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> : m : - | - : : f | m : r : d | t<sub>1</sub> : - : m<sub>1</sub> | l<sub>1</sub> : - : - | - : - |

*blinder am law - er cwmwl A dorodd dros Gymru gynt.....*

*colla voce.*

DUET.

*Allegretto.*

*Ein Lly -*

No, No, the spirit of Free - dom Still hov - ers o'er land and sea, .... And pro -  
 : s<sub>1</sub> | m :-: m | m : re : m | s :-: - | f :-: m | r : d : t<sub>1</sub> | d :-: r | re :-: m | : s<sub>1</sub> : d |

And proclaim - ing

Na, na, nid dewrder a ball - odd, a fflamio yn myn wes grefein Llywel - yn  
 : s<sub>1</sub> | d :-: d | d : t<sub>1</sub> : d | m<sub>1</sub> :-: - | f<sub>1</sub> :-: f<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> :-: t<sub>1</sub> | d : d : d | m<sub>1</sub> :-: s<sub>1</sub> |

*wel - yn ni*

claim - ing to every King - dom A - mer - i - ca's sons are free, No,  
 m :-: m | m : re : m | s :-: - | l :-: s | f : m : r | r : d : t<sub>1</sub> | l :-: - | : : d |

to every King - dom, No, no, no,

ni pan y gwanodd y bradwr ei galon ef. Na na na  
 d :-: - | - : t<sub>1</sub> : d | m :-: - | f :-: m | r : d : t<sub>1</sub> | m<sub>1</sub> :-: m<sub>1</sub> | l<sub>1</sub> :-: t<sub>1</sub> | d :-: m |

na na na na na na nid deurr - der a ballodd



no, no, no, no no no no, the spir - it of Free - dom Still  
 m : - : f | s : - : - | s : l : t | d' : - : d' | d : : t | r' : d' : l | l : - : s | : : m |

no no The spir - it of Free - dom no no the spir - it of Freedom



na na nid deurrder a ballodd na na nid deurrder a ballodd A

s : - : - | s : - : f | m : f : r | m : : m | f : - : - | fe : - : fe | s : s : s | t : t : d |



hover o'er land and sea, And pro - claim - ing to every King -

f : s : l | s : - : m | r : - : - | m : m | f : - : - | m : - : - | l : - : - | s : - : s | fe : - : - | - : - : - |



fflamio yn myn - wes gref Ein Lly - wel - yn ni pan y gran -

r : m : f | m : - : d | s : - : - | s : - : s | l : - : - | s : - : - | fe : - : - | f : - : m | r : - : - | - : - : - |





dom,.... A - mer - i - ca's sons are free.....

f : - : - | - : - : f | m : - : - | r : m : f | m : - : - | r : - : - | d : - : - | - : - : - | - : - : - | - : - : - | : : : |

odd .... y brad - wr ei ga - lon ef.....

t<sub>1</sub> : - : - | - : - : t<sub>1</sub> | d : - : - | f<sub>1</sub> : m<sub>1</sub> : r<sub>1</sub> | s<sub>1</sub> : - : - | s<sub>1</sub> : - : - | d<sub>1</sub> : - : - | - : - : - | - : - : - | - : - : - | : : : |

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

**TENOR SOLO.**

O happy, thrice happy union  
 The home of the brave and free,  
 Asylum of migrating million  
 Nought ill shall befall to thee.  
 Thy sons in their mighty valor  
 Shall blast every traitorous hand,  
 The shafts of oppression to conquer  
 Thy heroes united shall stand.

**BASS SOLO.**

Yet, let not thy confident rashness  
 Betray thee as those of yore;  
 Hushed and intense the stillness  
 Preceding the whirlwinds roar.  
 Shall brother forsake his brother  
 Impassioned vindictive, and wild!  
 Oh! God, shall a national mother  
 So cruelly spurn her child.

**TENOR SOLO.**

*Hoff fugail y tir a droediwrn,*  
*Yr Eryri sydd hoff i mi.*  
*Meddyliwrn ei fod ar ei begwn*  
*Yr chryfioein ban'rau ni.*  
*Dych'mygaf y clyraf ddrwr*  
*Gelynion yn dyfod o draw,*  
*Tra Brython fel merthyr i farwr*  
*Sydd barod a'i gleddyd ei lawr.*

**BASS SOLO.**

*Ust!ust!rho'th glywr i'r awelon,*  
*Dealla'u cwyn fanau hwy,*  
*Brython yn bradu Brython*  
*A roddodd y marwol glwy.*  
*Ee safai cadarnfa'r Eryri*  
*Gan herio yr estron lu,*  
*Ond O! drwy i'w meib ei bradychu*  
*Y cwmpodd hen Gymru gu.*

# DOUBTING.

Song For Soprano.

Words by R. J. BEAMISH.



D. PROTHEROE, MUS. BAC.

AMERICAN MUSICAL TIMES EDITION  
By D. O. EVANS.

*Allegro grazioso.*

Love with a witch'ry all his own, Came to a simple maid, She viewed his guise with

sweet surprise, And yet in her heart was a-fraid; For lovers, quoth she, are apt to be of

*poco cresc.* *rit.*

flut-ter-ing, changeful mind, And were he not true, For e'er would I rue, And sigh with each sighing wind.

*poco cresc.* *rit.*

87. 4pp.

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# THE RISING OF THE LARK.

## CODIAD YR HEDYDD.

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

English Poetry by T. Oliphant.  
Welsh Poetry by Talhaiarn.

John Thomas.  
Pencerdd Gwalia.

*Moderato con Spirito.* (♩ = 60.)

PIANO. *mf* *f*

*p*

d<sub>1</sub> : s<sub>1</sub> , f | m . d<sub>1</sub> : s . m | f . s : l : t | d<sub>1</sub> . t : d<sub>1</sub> . r<sub>1</sub> |  
 Rise, rise, thou mer-ry lark, Whose upward flight I love to mark, At  
 Cwyd, cwyd e - hed-ydd llon, O' th dded-wydd nyth ar ael y fron, I

d<sub>1</sub> : s<sub>1</sub> , f | m . d<sub>1</sub> : s . d | d . d : d . f | m . s : m . l |

*p*

d<sub>1</sub> : s<sub>1</sub> , f | m . d<sub>1</sub> : s . d<sub>1</sub> | d<sub>1</sub> . d<sub>1</sub> : d<sub>1</sub> . t | l . r<sub>1</sub> : d<sub>1</sub> . d<sub>1</sub> |  
 Night's ling'-ring shades are fled, And Phoebus from his o-cean bed Thro'  
 Llon, llon yw'r ddae - ar lawr, Mae'r haul yn gwen-u ar y wawr Yn

d<sub>1</sub> : s<sub>1</sub> , f | m . d<sub>1</sub> : s . d | r . m : f . s | l . se : l . f |

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*p*

m', d'.-: s., t | d'.-: | d' : s., f | m . d' : s . m |  
 ear - ly dawn of day: Leave, leave thy mos - sy lair, With  
 gan - u yn y nen: Mwyn, mwyn y ton - au mel, O'th

s, s.-: f., f | m:- | d' : s., f | m . d' : s . d |

*p*

d', m'.-: t., r' | d'.-: | d' : s., f | m . d' : s . d' |  
 ae - ther wings his flight: Oh! let thy mu - sic sweet His  
 ngurid y dwyr - ain der: Dring, dring e - hed - ydd mwyn, Dy -

s, s.-: s., s | d:- | d' : s., f | m . d' : s . d |

*cresc.*

f . s : l . t | d' . t : d' . r' | m', d'.-: s., t | d'.-: ||  
 light wing cleave the yield - ing air, And ear - ol forth thy lay!  
 ber - aidd big a'th gal - on ddel, I syn - u'r byd uwch ben:

d . d : d . f | m . f : m . l | s, s.-: f., f | m:- ||

d' . d' : d' . t | l . r' : d' . d' | d', m'.-: t , r' | d'.-: ||  
 pre - sence with glad wel - come greet, In dit - ties of de - light!  
 - hid - la od - lau llawn o swyn O groes - aw i dy Ner:

r . m : f . s | l . se : l . f | s, s.-: s., s | d:- ||

*f*

m'. , r' : d' . m' | r'. , d' : t . r' | d'. , t : l . d' |  
 Sweet, Oh! sweet the hon - ied note, That swells with - in thy  
 Pawb a hoff - ant swyn dy gan, Sy'n llif - o'n ffrwd o

s . , s : s . s | s . , s : s . s | fe . , fe : fe . fe |

*f*

d'. , r' : m' . d' | t . , d' : r' . t | l . , t : d' . l |  
 High - er yet - yet high - er fly: Still soar - ing up - ward  
 Can yn Ed - en yn dy gryd A roist i'r gre - a -

d . , d : d . d | s . , s : s . s | r . , r : r . r |

t . l : s . | m'. , r' : d' . m' | r'. , d' : t . r' |  
 warb - ling throat! 'Tis a stream of mel - o - dy That  
 fiw - sig ffri; Nwyf - us fawl dy gal - on lan En -

s . fe : s . | s . , s : s . s | s . , s : s . s |

s . d : t . | d'. , r' : m' . d' | r . , r' : r' . r |  
 to the sky: As when in fair E - den's grove, Un -  
 dig - aeth hardd; Idd - i'n awr, o bryd i bryd, Al -

s . r : s . | d . , d : d' . d' | t . , l : s . t |

*p*  
 d' . , t : l , t . d' , | t , d' . l t : s . m | f . s : l . t  
 steals the rap - turd soul a - way. De - light - ful har - bing -  
 - yn - a dan fy a - wen i; An - wyl - af wyt o'r  
 fe . , r : r . r | r . fe : s . d | d . d : d . f  
*p*  
 r' . , r' : r' . r' | r' . d' : t . d' | d' . d' : d' . f  
 to the new cre - at - ed pair, You first did tune to  
 aw - aidd don o'th big a dardd; A chan - u wnei o  
 l . , s : fe , s . l , fe | s . r : s . d | r . m : f . s .

*f*  
 d' . t : d' . r' | m' , d' . - : s' . , t | d : - . ||  
 er of day, My bless - ing go with thee!  
 ad - ar man, Baed ben - dith Dduw i ti!  
 m . f : m . l | l s , s . - : f . , f | m : - . ||  
*f*  
 l . r' : d' . d' | d' , m' . - : t . , r' | d' : - . ||  
 mu - sic rare, A mer - ry song of love!  
 hyd o hyd, Tra haul a byd a bardd!  
 l . se : l . f | s , s . - : z . , z | d : - . ||

*sf*

## Local Major and Minor.

Miss Gay Lightner of Sharon was elected organist at the Tabernacle U. P. church. She has also been elected instructor of music in the public schools at Girard, succeeding her brother, Professor S. H. Lightner. Miss Lightner is an accomplished musician and comes highly recommended.

Pupils' Vocal Recital. Miss Sarah K. Knight, assisted by Mrs. Tavalaw Evans, at the Disciple Church Youngstown.  
Thursday, Aug. 10th, 1893.

Trio—"Rise again glad summer sun."	- - -	Leslie
Mesdames Hawn, Huntley, and Cover.		
Song—"Little Miss Simplicity."	- - -	Cowen
Miss Marie Sylvester.		
Song—"Cherette."	- - -	Roeckel
Miss Knight.		
Song—"Tis a Dream."	- - -	Hawley
Miss Gertrude Felber.		
Song—"Sing, Smile and Slumber."	- - -	Gounod
Mrs. Tavalaw Evans.		
Song—"Beyond the World."	- - -	Talbot
Miss Tillie Fischer.		
Song—"In the Chimney Corner."	- - -	Cowen
Miss Mary Norris.		
Chorus—"Ave Maria."	- - -	Marchetti
Songs—	} a. "Good-bye to the Leaves." b. "A Disappointment."	de Koven
		Hood
Mrs. B. F. Hawn.		
Song—"Legend of the Crossbill."	- - -	Lemmens
Miss Knight.		
Song—"Margery Daw."	- - -	de Koven
Mrs. C. M. Huntley.		
Song—"Voice of Melody."	- - -	Hewitt
Mrs. Tavalaw Evans.		
Aria—"O Rest in the Lord."	- - -	Mendelssohn
Mrs. F. M. Cover.		
Song—"Just as of Old."	- - -	Pease
Miss Knight.		
Chorus—"The Spinning Chorus,"	- - -	Wagner
From The Flying Dutchman.		

The following report of the Song Recital, which appeared in the Daily Telegram is very complimentary to Miss Knight and the pupils and friends that so kindly tendered their assistance:

One of the most delightful song recitals given in this city in a long time was the one by Miss Sarah K. Knight's pupils at the Disciple church last night. A large number of musical people were present and the repeated applause testified their enjoyment of the entertainment.

The trio, "Rise Again, Glad Summer Sun," by Mesdames Hawn, Huntley and Cover, though a difficult number, was melodious and very well rendered. "Cherette," by Miss Knight, was enthusiastically received. Each of Miss Knight's songs, of which there were several, were loudly applauded. She has an excellent, well cultivated voice. Miss Gertrude Felber made her first appearance in public with "Tis a Dream." Miss Felber has a light, sweet voice and sang well. Mrs. Tavalaw Evans interpreted the three phrases of "Sing, Smile and Slumber," clearly and beautifully. Miss Tillie Fischer has a good voice and made her first appearance be-

fore a Youngstown audience as a vocalist, with "Beyond the World." Miss Mary Norris did well with "In a Chimney Corner." A charming feature of the program was the interpretation of "Ave Maria," by a quintet of ladies as follows: First soprano, Mesdames Evans and Huntley; second soprano, Mesdames Hawn and Cover; contralto Miss Fischer. "Good-bye to the Leaves" and "A Disappointment," were sweet and pretty selections by Mrs. B. F. Hawn. Miss Knight sang "The Legend of the Crossbill" in a dramatical style, and told the story so vividly that the audience was simply captivated. Mrs. C. M. Huntley presented a pretty ballad in gavotte style, entitled "Margery Daw." This was Mrs. Huntley's first appearance as soloist and her sweet voice and pleasing manner charmed the people. Mrs. Tavalaw Evans sang a brilliant waltz song, "Voice of Melody." This excellent song afforded Mrs. Evans the opportunity to show her brilliant style, power and highly trained voice. Mrs. F. M. Cover interpreted "O, Rest in the Lord," in a good oratorio style. "Just as of Old," by Miss Knight, was beautiful and was the lady's best effort. The program closed with "The Spinning Chorus," from the "Flying Dutchman."

Miss Knight will end her term of two months in this city this week and will leave next Sunday to take a rest before resuming her teaching in the New York Vocal Institute. She has been very successful with her work in this city and is an artist in voice. Miss Knight's pupils will continue their studies with Mrs. Tavalaw Evans.

### The Mormon Choir.

SALT LAKE CITY, UTAH.

To the EDITOR:—

It can be truly said without egotism, that Utah has shown considerable pluck and enterprise in sending half of the Salt Lake Tabernacle choir, (250 voices) to Chicago to compete for the World's Fair prize on the 9th prox: especially when one considers the dull times and the enormous out-lay of carrying out such a project. To spend \$20,000 with a somewhat meagre possibility of getting a \$5,000 prize does seem ridiculous, but the originators of the scheme have other and higher objects in view viz: to show the people of the east that we have a choir that would be a credit to any city of the United States, and that naturally our civilization is of a high order, and not what the "wild and wooly west" has so often been represented to be. The leader of the choir Evan Stephens, full of that vim and snap, that characterize all true welshmen at the solicitation of the cymrodorion society of Chicago, consented to get the choir together notwithstanding the fact that only a couple of months remained to work in and commence rehearsals of the competition pieces. The result of which the public must be the judges.

Messrs H. G. Whitney and H. B. Clawson (business managers of the choir), have just returned from the east, whither they had gone to make arrangements for the choir's appearance in concert enroute to Chicago. Their report was a most satisfactory one. Concerts will be given in the following cities: Denver, Omaha, St. Louis, Kansas City and one night in the "World's Fair City". The company will leave here on the 30th inst., and expect to consume from twelve to fourteen days in transit.

Besides the competition for the \$5,000 prize, the male members of the choir have entered to sing the competitive choruses, "The Pilgrims Chorus" and "Cambria's Song of Freedom." All the members are alive and fairly bubbling over with enthusiasm. Not with the expectation of taking a prize however, there is not a member to be found who expects to carry off the honors, but of course it is expected that every one will do his duty. Mr. Stephens said at a recent rehearsal, "I have not the slightest idea that we shall carry off either of the prizes, all I hope, all we can reasonably expect, is to make a favorable impression." Your correspondent predicts that success will crown the efforts of the celebrated "Mormon" choir.—JAJAV.

## Correspondence.

SCRANTON, PA.

MR. EDITOR.—In reply to your request for a small item of Scranton musical notes, I would say, that things are "red hot" up here.

We have two excellent choirs to represent Lackawana Co. at the World's Fair Eisteddfod, and the choir that beats either, will know that they have been in a fight.

The rivalry existing between the choirs at Scranton is so intense, that at the street corners at night, you hear nothing but the relative merits and demerits of each choir spoken.

The old reliable Cymrodorion Society is working in dead earnest, and the fact of each male member of the choir and several of the female members have already paid up the \$10. assessment, toward paying their expenses to and from the Eisteddfod, is of itself a sufficient guarantee of their earnestness in the matter. Being a member of the Cymrodorion Choral Society myself, I do not want to be charged with blowing our choir too much, or I would say more.

Of the Choral Union, I know very little, except that they too are working with might and main to get there. They have however, been forced to ask outside help to make up their choir, and have engaged "The Gwents" and "The Cecelias" to assist them. The Scranton Choral Union, guaranteeing the railway fares of Both parties in return for their services.

Well, we will soon know who won and who lost, may the best win, and may the losers remember that there are paid adjudicators of undoubted ability and integrity to decide these matters and if disappointment should be their lot, let them accept it like men and women, and not repeat before all the world at Chicago, such practices as have taken place often after the rendering of an adjudicator at our Eisteddfod.—D. P.

NEWPORT, KY.

To the Editor of THE AMERICAN MUSICAL TIMES.

Dear Sir:—I was delighted to see in your June No. an article headed "Music in the public schools," written by Prof. Morris Stephens of Pittsburgh, Pa. Delighted, not because the article was written by Prof. Stephens, but because

it set forth such a splendid array of arguments, showing why music should be taught in our public schools. Our Mononghela friends may congratulate themselves upon having decided to have music taught in their schools, and also for having secured such an able teacher as Mr. Stephens. It is to be regretted that so many of our School boards fail to see the importance of having music set down as one of the subjects to be taught to the children in their various schools. I will venture to assert, that if those who controlled the education of our children were to think of the influence that music has upon the life and character of mankind, no school would be without its music teacher and music lesson, let us hope that all school boards (which have failed to introduce this important study) will lose no time in introducing it into their schools. The Prof. asks what objection can there be to training the child to sing, I have studied this subject very carefully and have failed to find a single argument against teaching children to sing, but I could if required, fill a book giving reasons why children should be taught to sing.

There are some people who have an idea that music is a subject or an art too complicated for the youthful mind, and we must admit that teachers (or would be teachers) of music are responsible for this idea having become prevalent. They have adopted methods which were cumbrous and complex and which would appear to an intelligent mind as confusion confounded, and a great mass of mankind have decided that it is an impossible study; the fact is that such teachers have no method.

Mr. Stephens is correct in saying that music when presented properly to the mind is as simple as any other subject and I will add that the study of music is quite as pleasant as any other study, and it is now considered one of the best means of physical and intellectual development. My knowledge of the Holt System is limited to the information gleaned from the article referred to, but I am satisfied it is a good one from the fact that Prof. Stephens has adopted it. His ability as a teacher has long been established, I would have confidence in any method he would adopt. I feel certain that the Holt System under Prof. Morris Stephens will bring about results that will convince the most sceptical mind that music should be taught in our public schools. A LOVER OF MUSIC.

That brilliant but odd Boston music critic Philip Hale, is regaling himself and readers during the dull season with effusions like the following:

I have been looking over the books on "Colored Hearing," Surely it is an interesting subject, this "Colored Hearing," and in Lumley's "Reminiscences of the Opera," 1860, I found unexpectedly two singular pages bearing upon the theme. He says:

"I know a person with whom music and colors are so intimately associated, that whenever this person listens to a singer, a color corresponding to his voice becomes visible to the eyes. The greater the volume of the voice the more distinct is the color, and when the voice is good, the high and low notes, are of the same color. Whereas if different colors appear during the performance of same singer, the voice is naturally unpleasant or has been forced out of its natural register. To show that my gifted friend is not content with maintaining a mere theory I give a list of celebrated singers with colors which it is asserted correspond to their voices."

Then Lumley gives a list of twenty-four singers and the colors suggested by them; among them:

Sims Reeves—A golden brown, something like a spot silk.

Alboni—A blue (cobalt). Voice like so many raised lines or divisions, mechanically and formerly correct. Latterly, some of the notes with color less bright.

Patti—Light and dark drab, with occasion touches of coral.

Clara Novello—Jornata, always the same, but a cold glaring color.

Louisa Pyne—Pale sky blue; very pretty and delicate, but a little faded.

Penco—Some notes yellow, like a beautiful canary color; but some notes are like yellow ochre—a vulgar yellow. The voice is unequal." And so on, and so on.

Millet regards the following facts as indisputable: The hearing of tones can awake perception of color; vowels are the sounds most favorable to the provocation of chromatic sensations; acute sounds have bright red as a fundamental color; deep sounds suggest sombre colors; that which is abstract can be clothed in color.

If general laws could be made, based on these fantastic flights, we might employ new terminologies

Musical criticism would then be revo-



lutionized. The critic might follow the example of Lumby's friend and write as follows: "Miss Stornelli sang the air from Linda. She is a delicate pea green." Of a pianist he might say: Mr. Sweet played the Waldstein Sonate. Although he was applauded loudly by the audience his performance was dirty yellow.

We need a new vocabulary. With the beginning of each musical season the familiar phrases and pet adjectives are taken down from the shelf and dusted. The program "is as follows" or it "included." The adjectives are arranged in thermometrical scale; from the freezing point of "crude" or "inadequate" to the heat of "noble," "suberb" or "supreme."—PHILIP HALE.

## HOW IS THIS?

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## Musical notes from England and Wales.

Messrs Jack, Publishers, Edinburgh, are issuing a new collection of Welsh Airs, entitled "Cambrian Minstrelsie." The work is edited by Dr. Joseph Parry and Professor David Rowlands, Brecon, the latter being responsible for the lyrics.

I regret to say that the famous Pontycymmer male voice choir has withdrawn from the field in favor of the Rhondda choir, conducted by Tom Stephens, which will be the only one from Wales to compete at the World's Fair Eisteddfod. These choirs will however compete at the National Eisteddfod at Pontypridd, and the result will be awaited with interest.

At the recent National Temperance Fete held at the Crystal Palace, the Dowlais Temperance Choir, conducted by Mr. R. T. Rees won the third prize, South London coming first, and Nottingham second. The set piece was Hatton's "Fairy Whispers," as well as another selected by the choir. The optional piece sung by the Dowlais choir was Gwilym Gwent's famous glee, "The Breezes of Morning," published at the office of THE AMERICAN MUSICAL TIMES.

Two pieces published in the AMERICAN MUSICAL TIMES have also been sung at a London Concert, viz: "Twilight Dreams" song, by J. Price and "Midnight March," a vocal March by the same composer. Both were a success, the song being well sung by Mrs. Cuff, and the March equally well rendered by Mr. Warner's select choir.

Mr. Dan Davies is again to the front. Although he has severed his connection with the Dowlais choir, he has trained up his new choir at Merthyr to a high state of perfection, winning the £100 prize both at Porte and Bridgend.

Mr. E. D. Lloyd, (London), has been appointed organist to the Congregational Church, Bethesda, North Wales, in place of the late eminent musician and song composer, Mr. R. S. Hughes. Mr. Lloyd is a young man of much promise, and has already made a mark as a composer.

A new Cantata entitled "Fairy Revels" (Gwyliau'r Tylwyth Teg,) for soprano, mezzo soprano and Alto, by a young Welsh composer, Mr. Edward Broome, of Bangor, has just been published by D. Jenkins, Mus. Bac. Aberystwith. This was the prize cantata at the Ban-

gor National Eisteddfod, 1890. It is melodious and attractive without being difficult, and a welcome addition to our repertoire of music for female voices.

In the Musical Herald for July is given a Biographical sketch of the well known professional singer Mr. Lucas Williams. Few musical Welshmen there are who have not heard him. With but three exceptions he has sung at every National Eisteddfod for the last eighteen years. He has a wonderful bass voice, resonant and powerful, yet delightfully mellow and pleasing. "Mr. Williams was born at Treforis, Glamorganshire, and lived there until his eleventh year, when he removed to Stockton-on-Tees. He learned Welsh in England, and speaks it and English equally well. He knows every town and village in the principality. As a boy he had a good contralto voice, and was taught the old notation by Mr. John Thomas (Ieuan Ddu). He soon learned tonic solfa at Stockton from Mr. William Harris, the leader of a psalmody class. He took the elementary and intermediate certificates from the well-known Ieuan Gwyllt, and learned harmony and analysis through the postal classes of of the tonic sol-fa college. For many years he was a roller in the ironworks of his adopted town. In that region where man lives by the sweat of his brow, talents are not allowed to be idle, and Mr. Williams was soon compelled to become the conductor of a sol-fa choir, in which capacity he excelled. Having won the bass solo prize at the Pwllheli National Eisteddfod, he went to London to study. He entered the Royal Academy of Music, where Prof. Macfarren was principal, but he did not stay there long, but placed himself under the best known voice trainers, including Mr. Henschel and Mr. Randegger. The music that Mr. Williams prefers is oratorio. He has sung Elijah more times than any other man except Santley, having sung it eighty-six times. Mr. Williams has sung in almost every oratorio that is performed. He is going to sing at the next National Eisteddfod at Pontypridd, one mile from his birthplace, and he regards this fact as a nail in the coffin of a certain old adage. Though he has not sought to be an adjudicator, he has often had to act in that capacity, as he is well qualified to do. His hobby is painting, and especially the cultivation of the friendship of artists, whom he finds the most interesting and the most constant friends."

Madame Clara Novello Davies, Cardiff, is training her Welsh Ladies' choir for the World's International Eisteddfod. They will sail, if everything goes well in the third week in August.—GWNNE.

### What the Sistine Choir Is.

The recent report that Pope Leo XIII has given his consent that the Sistine Choir of Rome visit the World's Fair has led many people who have known of this organization, but in a vague way, to inquire into its history and achievements. The following is a short account of the choir:

The Sistine Choir is a collegiate body, consisting of thirty-two Choral Chaplains, which for many centuries has enjoyed the exclusive privilege of singing at all those solemn services ecclesiastical functions in which it is customary for the Supreme Pontiff to officiate in person.

It had its origin in the school for the education of choristers founded in Rome, probably by Pope Sylvester early in the fourth century, and which certainly existed as early as the Pontificate of St. Hilarius (461-468). St. Gregory the Great (590-604) developed the system so that the various Basilicas were all thus supplied with singers (boys and men), who assembled for the greater festivals and attended the Pope whenever he officiated. These early schools of singers were governed by an ecclesiastic of high rank; boys were admitted at a very early age and, if of gentle birth, were deemed members of the Papal household like pages at the secular courts; when their voices changed they were prepared for the priesthood or otherwise provided for.

During the greater part of the fourteenth century the Papal seat was located at Avignon, where the choir received into its membership many of the best singers—and composers, too—of the French and Flemish schools, bringing in the polyphonic style, then peculiar to the Netherlands. This new element exercised an irresistible influence over the older Roman traditions, after the return of Pope Gregory VI. from Avignon in 1377 and the reunion of the choir with the schools, which latter had always remained in Rome. Though he sang in the choir but a short Palestrina was in 1565 created composer to the Pontifical Chapel, and in that capacity produced the immortal masterpieces that have ever since served as the standards for ecclesiastical music and have exercised an invaluable influence upon the development of the art in general.

While the honorable names of Allegri (1629-52) and of Baini (admitted 1795, died 1844) among later *maestri* of the Sistine choir should be mentioned, the habits and constitution of that body have really undergone no marked change since Palestrina. Hence it is that its performances are so infinitely valuable, as traditional evidences of the style of singing at that period—evidences without which the works of Palestrina would be to us a dead letter.

The only change of any note during these three centuries has been to increase the membership from 24 to 32 soon after Palestrina's time, and to supplement the boys' voices with adult male soprano and contralto singers, whose voices had been preserved in mature years either by a special method of training or by accident. The present director, Mustafa, is himself a famous adult soprano.

The singing of the Sistine Choir has aroused the wondering admiration of many generations of musicians. The habit of constantly practicing together without instrumental accompaniment of any kind, leads to a perfection of style quite unattainable by those who are accustomed to lean on the organ for support. There are also certain traditional ornaments

and forms of expression which are profound mysteries to the uninitiated.

How important to the effect of the music is the manner of singing peculiar to this choir may be inferred from the fact that the choiristers of the Imperial Chapel at Vienna attempted once to sing the famous *Miserere* of Allegri from a special copy furnished to the Emperor Leopold, and the effect was so dissatisfying that the Pope's *Maestro di Capella* was suspected of having purposely sent a spurious copy so as to keep the original for Rome alone. The Emperor actually dispatched a courier to the Vatican to complain of the insult, and it took much diplomacy to reach the final proof that the trouble lay not in the copy but in the way it was (not) sung.

The remembrance of this international incident added greatly to the wonderment produced by the famous feat of the 15-year-old Mozart—nearly a century later, during Holy Week, 1779—who wrote down this entire *Miserere* after hearing the Sistine Choir sing it one day, corrected his *MS.* during the Good Friday service and afterward sang and played it with all the traditional *abellimenti* so well that Cristoforo, the principal soprano of the choir, declared it perfect. Like this jealously guarded work most of the music sung by the Sistine Choir belongs to it as exclusively as its style of singing.

—PRESTO.

### Broke A Collar Bone Singing.

Fifty years ago European audiences listened with rapt admiration to Rubini, a tenor, of whom it was said that, though he himself could not act, he made his voice act for him. The intensity of expression he gave to his voice, the judicious use of the tremolo and the management of light and shade produced a thrilling effect. But his best vocal feat consisted in taking the bass of the upper stave without preparation, thus retaining it for a long time and then letting it imperceptibly die away. The listeners could hardly believe their ears.

The adventures are always on the edge of danger. On one occasion Rubini, after repeating his vocal feat and being a second time encored, found himself unable to produce the expected note. Determined not to fail, he gathered up his vocal strength and made a supreme effort. The note came with its wonted power, brilliancy and duration, but at the cost of a broken collar bone.

A surgeon examined the singer and found that the tension of the lungs had been too powerful for the strength of his collar bone. Two months' rest would be required to reunite the clavicle, and this the singer declared to be impossible, as he had only finished several days of a long engagement.

"Can I sing at all with a broken collar bone?" he asked.

"Yes, it will make no difference in your voice," answered the surgeon. "But you must avoid lifting heavy weights and any undue exertion—above all, you must leave B flat alone."

Rubini continued to sing with a broken clavicle until the termination of the engagement.—PHILADELPHIA PRESS.

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*Andante. p*

Soprano  
O! ar - os gyd - a mi, Y mae'n hwyr-hau, Ty -

Alto  
O! ar - os gyd - a mi, Y mae'n hwyr-hau, Ty -

Tenor  
*p*  
O! ar - os gyd - a mi, Y mae'n hwyr-hau, Ty -

Bass  
O! ar - os gyd - a mi, Y mae'n hwyr-hau, Ty -

Organ  
swell Soft Sft.  
Soft Ped. *man.*

wyll - wch, Ar-glwydd sydd o'm deutu'n cau, Pan gil - ia pob cyn-

wyl - wch, Ar-glwydd, sydd o'm deutu'n cau, Pan gil - ia pob cyn-

wyll - wch, Ar-glwydd, sydd o'm deutu'n cau, Pan gil - ia pob cyn-

*Ped.*

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