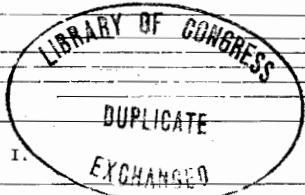


THE AMERICAN MUSICAL TIMES.



YOUNGSTOWN, O.
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VOL. IV. NO. I.

JANUARY, 1894.

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NO. 25 Drifting Away.

Rev. J. E. Rankin, D. D.

P. M. Haas.

1. Drifting a - way.... from Je - sus our Lord!.. Drift ing a -
 2. Drifting a - way.... from the paths once trod.... Drift ing a -
 3. Drifting a - way.... from the cross, where He died.... Drift ing a -
 4. When wilt thou turn.... 'gainst the downward tide?... When wilt con-

- way.. from love of His Word, Drifting a - way from the light and from
 - way.. from the peo-ple of God, Drifting a - way.. from tel - low - ship
 - way.. from the wound in His side, Drifting a - way.. from a seat on His
 - fess.. this Je - sus de - nied? When, with thy face all a - light with the

CHORUS.

care, Drift - ing a - way... from song and from prayer,
 - sweet, Drift - ing a - way... from the mer - cy seat,
 throne, Drift - ing a - way... into dark - ness unknown,
 day, When wilt thou cease from this drift - ing a - way, } Drifting a -

- way, Drifting a - way, Drifting a - way.. from Je - sus.



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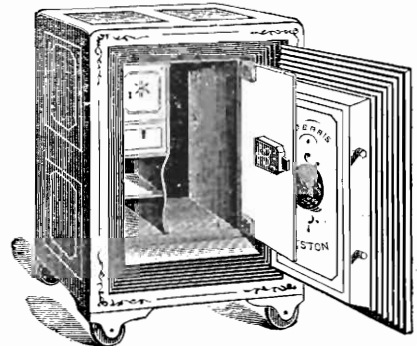
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Poetry.

Happy New Year.

"Faith that increaseth, walking light;
Hope that endureth, happy and bright;
Love that is perfect, casting out fear,—
These shall insure thee a Happy New Year."

Upon Marine Park Pier.

He stood alone upon the pier
Far from the sleeping city;
The stars above gazed down with love,
The soft winds sighed with pity.
It breathed upon his fevered brow
As he, his sad face turning,
Upraised his eyes unto the skies
And spoke in accents yearning:

"Der stars is out, der moon shines clear upon der water bright,
But aw! yours truly on der pier ain't feelin' out t' sight;
Me mun' is gone, me heart is broke—I feels its sting and ache,
For oh, I ain't der selfsame bloke since Mag give me der
shake.

"Aw, Mag! I t'ought youse true's could be, I t'ought youse
more den nice,

I t'ought dat youse was stuck on me—but dat don't cut no ice!
Youse t'rew me down an broke me heart an' broke me bank-
book, too—

Such gay deceivin' on youse part I never t'ought 'f you.

"Youse shook me fer a red-head mug wot lives in Chahlus-
town—

A dead cold sport wot owns a plug an' goes a-drivin' roun'—
Of course yo'll go t' every spiel an' take der shows in, see?
But when he's broke, aw! den it's he'll be t'rown down same's
me.

"Der stars is out der moon shines clear above der old fort
hill.

Der water flows beneat' der pier so peaceful, carm an' still;
But I don't sigh t' rest me head beneat' de water blue,
I wants t' see before I'm dead some fly mug t'row down you."
—JOHN H. LEWIS, in Boston Globe.

All one's life is music, if one touches the note rightly and in
time.—RANKIN.

Crystalized into tenets, hardened into dogmas, the words
of the Gospel are made to give forth a harsh metallic tone,
while originally their sweet, silvery cadence attracted by
force of love, while now the effort is too frequently made to
compel by fear.—COLVILLE.

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Prof. Morris's First Organ Recital.

The first concert of the series of four historical organ recitals was held Tuesday evening, Nov. 14th, in the Baptist Church. The program, which was carefully selected from the works of the great masters of the sixteenth century, showing almost every shade of thought and school, including those of Belgium, France, Italian and English, of that century, was highly interesting and instructive; it also gave full scope to the artists. The program opened with an "Ave Maria" by Arkadelt, which was simple and beautiful. All that is modern was banished away and one had only to close his eyes and would believe he was transported 400 years back. A Gloria from Palestrina's Mass, "Assumpta," the musical giant of that century, ended the first number. Then followed some quaint madrigals by different composers of different schools, but the madrigal knows no country or school and cannot be confined to any specified place. Any person listening to the different madrigals would be impressed by their similarity and likeness. True, they were cast in a certain mold, but such is the power of music that none could distinguish the nationality of any. The vocal numbers were delightfully sung by the Lyric Quartet, composed of Misses Bowen and O'Donnell, and Messrs. Lane and Campbell. The old ballad, "Banks of Allan Water," was tenderly sung by Mr. Campbell, and was encored. Miss Bowen sang "No, no, mia care" by Carissimi, and touched the hearts of all present by her pathetic rendition of this pathetic air, its very quaintness and plain harmony being most effective as compared with that called "modern harmony," as exemplified by some composers. Great praise is due Mr. J. H. Morris for masterly playing of the organ numbers, and for preparing such a rare, wholesome treat to the true lovers of art. Had it been a minstrel show the church would have undoubtedly been full. This demonstrated fact is the saddest comment upon public taste in this city. A first class entertainment is not a howling financial success. There were present enough cultured element who know a good thing to put the promoters on a good footing for the remainder of the series, and who went away delighted. The next Recital takes place in February. 1894.—ARGUS.

—O—

Some Humorous Memories Of An Organist.

* Have I had any queer experiences? Well, yes, a good many more than I can at present recall; and I suppose most organists have witnessed some quaint incidents. Church services are more reverently conducted nowadays than they were when I was a youth. As a lad I used to play the organ in a small country church, where the miserable little instrument stood in a gallery that blocked the window at the west end of the nave. In this gallery also sat the choir, of both sexes, and during the long, dry sermons of the prosy old black-gowned vicar, the tenors and basses (local butchers and bakers) were actually accustomed to retire behind the organ and smoke their pipes at the open casement of the big window. But we have changed all that.

Once, when living in the country, I had been spending the afternoon at the house of a friend. Before leaving we made a tour of the garden, greenhouse, orchard, and poultry-yard. I was pressed to take back a few eggs with me, and these I rather reluctantly accepted and placed carefully in my coat-tail pockets, intending to go straight home. Something, however, delayed me in my walk, and as I had to play at the evening service I proceeded direct to church. There I was engaged in conversation with the clergyman until the last

moment, when I went to the organ and began to play the voluntary. I had hardly begun when my nostrils were assailed by a most offensive effluvia. I had sat down on those eggs, one of which, at least, happened to be in an advanced stage of decomposition!

A certain London clergyman, a man of original ideas, told me in the vestry one evening just before service, that he preferred not to be hampered by selecting the hymns beforehand; that he liked to leave them to the impulse of the moment, and that I should hear the numbers when he gave them out. The service reached the point "In Quires and places where they sing, here followeth the anthem," and I was leaning over the rood loft, where the organ was placed, intent on catching the number of the hymn. It reached my ears as "Hymn, high-hundred-and-hinty-high; the high-hundred-and-hinty-highth hymn." It was quite unintelligible to me in my position, right above his head, and I could do nothing but wait for a second and, perhaps, clearer announcement.

The clergyman, however, did not repeat it, but started singing (there was no choir on the occasion), and the congregation, who thought I had "struck" or was suffering from mental aberration, joined in. Recognising the tune, I brought in the organ at the second verse. But the tune applied to several hymns in the book, and, as I failed to detect which one they were singing, I did not know when to stop. The result was that I played one verse as a solo on the organ after the words had been exhausted! This new method of giving the hymns to the organist was abandoned.

I shall never forget opening a new organ in a village a little way out of London. The ceremony was advertised extensively in the neighborhood, and the church was crowded in every part. On my arrival I was astonished to find that I was expected to "show off" an organ that was in an alarming state of incompleteness. The clergyman was profuse in his apologies. Those dreadful builders! A most iniquitous business! Would I kindly do the best I could under the circumstances? I said I would, and I did. The front of the organ was not in, so there was no book-rest, and I had to engage a boy to sit by my side and hold my music. There was no swell pedal, so it was necessary to substitute a piece of looped string. Some of the stops had no pipes yet, and others were execrably out of tune, while many of the notes "ciphered" so badly that I stuck postage stamps on them so that I might know which to avoid. In short, when I sat down to play, the instrument was largely composed of string, tin-tacks, and sealing wax. The difficulties I had to contend with were enormous. The local newspaper reporter did not know all this, or he would scarcely have said that I had "succeeded in displaying all the beauties of the new instrument!"

Once, when living in a provincial town, I received a visit from a certain well-known comic singer, who was on a tour in that part of the country. He explained that he had just been deserted by his accompanist, and would be grateful if I would help him out of his fix by presiding at the pianoforte. I declined. The entertainment was not to my taste, and I did not consider that it would enhance my local reputation to appear in connection with it. He was very pressing, however, and I at last consented on the condition that the piano and myself were hidden behind a screen or curtain. At night I went to the hall and took up my position unobserved. Everything went all right up to the last song, and I was glad to think that my rather unpleasant duties would soon be over. It was very warm behind the curtain, and I had taken off my coat. Suddenly, as the lion comique was singing the chorus to his last verse, down fell the curtain, and the audience were surprised and evidently greatly amused to see the organist of St. M——, whose prejudices against everything in music not high-class and classical were well known, seated in his shirt-sleeves vamping to a comic song of the most pronounced vulgarity. Of course the singer had prearranged this *denouement* in revenge for the contempt I had shown for his entertainment; though he declared, with a wicked twinkle in his eye, that he had not.

Band and Orchestra.

The Select Knights Band of Pittsburgh, Pa., have elected the following officers for 1894:—

President, John Powell,
Vice President, Henry Grant,
Secretary, Harry Davis,

Director and business Manager, Geo. M. Williams. The Treasurer submitted the following report for 1893,—

| | |
|---------------------------|------------|
| Money received for 1893, | \$2,100 00 |
| Expended for Uniforms, | 550 00 |
| Expended for Music, | 128 00 |
| Total on hand Jan., 1894, | \$1,422 00 |

The band is in a flourishing condition, as seen by the foregoing statement, and under the directorship of Mr. Williams, who is an able musician, it will certainly exceed its record in 1894.

Prof. Peter Welsh, the celebrated bandmaster of Albia, Iowa, is a very faithful and successful worker. He is also director of the Presbyterian Church Choir of that city. Following is a program to be given at the Presbyterian Church under his supervision;—

| | |
|---|-----------|
| Chorus—"The Carnovale"..... | Rossini |
| Choir. | |
| Music..... | |
| Mandolin Club. | |
| Vocal Solo—"New Moon, True Moon"..... | Thompson |
| Miss Holselaw. | |
| Cor. and Bar. Duet—"The Rivals"..... | Reed |
| Alford Bros. | |
| Song and Chorus—"Quit Your Meanness"..... | Excell |
| P. Welsh and Party. | |
| Glee—"Sleighing Glee"..... | Parry |
| Choir. | |
| Vocal Solo—"Italia"..... | Trottere |
| Miss Mercer. | |
| Violin Solo—"Last Rose of Summer"..... | Farmer |
| P. Welsh. | |
| Vocal Solo—"Only Tired"..... | White |
| Mr. Kelsey. | |
| Music..... | |
| Mandolin Club. | |
| Vocal Solo—"The Little Beggar Girl"..... | Parry |
| Mrs. Ireland. | |
| Bar. Solo—"Rocked in the Cradle of the Deep | |
| | |
| Mr. Art Alford. | Rollinson |
| Finale—Benediction..... | Rossini |
| Choir. | |
| Pianists, Mrs. Baird, Miss Simpson. | |

KIMMSWICK, MO.

The Farmington Band will give a concert on January 27th.

The Kimmswick Little Wonder Band gave a concert on December 30th, to a good house.

The Kimmswick Band gave a concert December 26th, which was a success musically and financially.

High Ridge Band has finished a successful year's work, notwithstanding the hard times that have raided the country.

The Desoto Cornet Band gave a concert on January 1st, which was a grand success. Over a hundred had to be refused admission.

The young men of Irontown organized a brass band of fifteen members, and have engaged P. B. Lankford, of Kimmswick, as teacher.

Koke McClan's (the solo cornet player) mother died during Christmas week. This will prove a drawback to the Valles Mines Band concert, as he cannot be with them for some time.

The Crystal City Band were forced to disband on account of the glass factory shutting down.—P. B. LANKFORD.

MINNESOTA.

FAIRMONT, Minn., Jan. 6.—The following notices from our local papers will give your readers a better idea of the standing of our orchestra than any words of the sender; "On Monday night Cooley & Knowles' Orchestra made its debut, and if words of mouth can turn the heads of its members, they must be well nigh drunk with the wine of praise. This appearance was made after but a week's practice. Mr. Cooley, the leader, who as yet is a stranger to our people, seems to have the ability to both execute and conduct in a very creditable manner, and all the members are made of the right stuff to make the Fairmont orchestra famous. Dr. Richardson complimented the organization in a neat little speech at the close of the performance, and his sentiments were re-echoed by the entire audience. The Fairmont Orchestra is deserving of all the business that can be thrown in its way. The Orchestra contains the following membership: W. M. Cooley, 1st violin and conductor; Chas Popple, 2d violin; Herbert Fowler, clarinet; E. Hicks, cornet; C. E. Goetz, bouble bass; J. H. Knowles, french horn; E. W. Bird, trombone; H. Dorothy, flute, and Mrs. W. M. Cooley, piano. Some of our people say that we have the finest orchestra they ever heard, and no doubt it is the best in Southern Minnesota, and on the high road to success.

WISCONSIN.

GREEN BAY, Wis., Jan. 6.—The White Hussar Band is running the skating rink this winter. It is open twice a week. The boys are doing well, both financially and in their music.

The Y. M. C. A. Band have been having Mr. Chas. B. Campbell as teacher this winter, and are improving very fast. They are now able to handle the better grades of music, including standard overtures.

Charles McKinzie, of Green Bay, is teaching the Wrightstown Band. They are getting along nicely, and will come out in the spring with a new stock of music. Success to them.

The brass bands at Oneida are practicing regularly each week, and we expect to hear good of them the next time they turn out. They are among our best bands.

The French Band at De Pere, are hustling as usual, learning new music and taking every job in reach of them.

The Juvenile Band of this city is improving very nicely. They have several engagements booked for next summer. They play forty-six different pieces of music in a very creditable manner. They are to play at an entertainment and installation of officers of the G. A. R., on Friday night, January 12th.

The Trombone Band is practicing new music for next summer's work, and doing fully its share of playing this winter in string.

Thos. Swan, the veteran bandman, is again located at Sturgeon Bay, teaching and publishing music, also editing *Swan's Amateur*. Success to him.

The hard times do not affect this locality enough to discourage any of the bands into disbandment. They are not composed of the kind of men that get discouraged easily; but have got pure grit and lots of push. We wish every band in the land would get up some entertainment, concert or supper, to keep up an interest in the band during the winter. The experience of the writer is, that in order to keep up an interest in the band it is necessary to have some place for them to play in public every month or two. If you don't have to turn out with your band until next summer, some of the boys will not be so regular in their attendance at rehearsals as they would if you had a job a week or a month ahead. If your band is located in a town where you can't get an engagement until next summer, then make an engagement. Fit up your band with six or eight good pieces of music (even if they are simple), play music of different styles, get the best local talent to help you, either by giving piano or organ solos, violin, singing, or anything that they will furnish that is good and will please the public. Recitations, dialogues, &c., are also good. Mix these in between your pieces, so as to make a nice program. Charge a small admission fee, and if you have no use for the money, give it to some charitable institution, and you will see you will have plenty of engagements next summer. Wake up boys, put your shoulder to the wheel and push.

The American Musical Times.

PUBLISHED MONTHLY.

EDITOR AND GENERAL MANAGER—D. O. EVANS.

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

IT AFFORDS US much pleasure to announce to our readers, that we have purchased a \$1200.00 HOE CYLINDER PRINTING PRESS, with a capacity of 2000 impressions per hour. The issue of this number of THE AMERICAN MUSICAL TIMES is somewhat delayed on account of the moving of said press, laying of foundation, and procuring the necessary over-head fixtures and machinery, in order to obtain the most perfect service. The typographical work of this number, is only a fair specimen of the work which we aspire to do. It is our aim to publish a superior journal this year, and to this end, we would earnestly urge our many friends to procure subscribers and business for the TIMES. We have received hundreds of encouraging letters from prominent musicians—complimenting our work and promising substantial assistance. Some musicians foolishly think that their musical standing and dignity is sufficient compensation, but to such we would say, that it takes money to publish a musical journal, and a lot of it.

WE HAVE received for publication from J. Haydn Morris, Mus. Bac., Mt. Vernon, New York, his Sacred Cantata for Soli and Chorus, entitled *The Captivity*. This cantata was in competition at the World's Fair Eisteddfod, but for some unexplained reason, the prize was withheld. It is rumored in musical circles that the adjudicators pronounced the cantata a very excellent work, comprehensive and original. From personal correspondence that we have seen, it appears that there was some flim-flam business introduced. One of the adjudicators writes: "Now do not be discouraged by the decision. It does not mean that your work is not worth \$150.00. Personally I shall look forward to seeing some more of your work. You have decided talent, and will, no doubt, not let the withholding of the prize retard your efforts." "I know that Dr.—, feels sorry as I do, and regret the dissatisfaction." Space will not permit our giving more than just a mere mentioning of the contents at present. The work will be fully reviewed when published.

- 1 Introduction—Andante Religioso, followed by an Allegretto movement.
- 2 Recit. and Aria.....O God, The Heathen
- 3 Duo.—I and II Soprano.....We are Become
- 4 Chorus—Mixed Voices.....By the waters
- 5 Recit and Aria—Tenor.....O, remember not
- 6 March for the Piano.....The return from Captivity
- 7 Recit—Tenor.....O that the Salvation
- 8 Chorus—Mixed.....Jacob shall rejoice
- 9 Solo—Alto.....Turn again
- 10 Recit.—Soprano.....He that goeth
- 11 Chorus—Mixed.....So we Thy people
- 12 Fugue—Finale.....We will show forth Thy praise

General Review.

Solos.

Wm. A. Pond & Co.

O. H. EVANS, MUS. DOC. Why Art Thou Silent Bethlehem? 40c.
 Recitative and Aria for contralto, well planned and affording the vocalist abundant scope.

—O—

W. J. STEPHENS. The Garment's Hem, 40c.
 Sacred Solo for Soprano or Tenor, a sweet and sympathetic melody of moderate difficulty. Words by Rev. J. E. Rankin.

—O—

D. O. Evans, Youngstown, O.

ALFRED CROOK. The Old White Schoolhouse, 40c.
 The author has written a very fascinating ballad, with a sweet and flowing Waltz refrain—and we predict it will become immensely popular.

—O—

HARRY E. JONES. Anticipation 60c.
 Sailor's Love Song.

It is seldom our pleasure to review so excellent a song, and we feel somewhat incompetent to give it proper mention. The happy departure from the general treatment, is commendable. The first movement in 6-8 time, begins with a striking and resolute theme, picturing the rugged sailor's intense love of home—as the cliffs of Columbia are towering to sight. Baritones, if you desire to captivate your audiences in concert work, procure a copy of Anticipation. The words written by Mr. Anthony Griffiths, are beautiful, we append a few lines:—

I shall meet her again,
 Ere the sun sets to-night,
 For the cliffs of Columbia,
 Are towering to sight,
 And behold as the fog,
 Flies away o'er the sea,
 The land where my loved one,
 Is waiting for me.

—O—

BLAINE'S HANDY MANUAL OF USEFUL INFORMATION.

There has just been published in Chicago a most valuable book with the above title, compiled by Prof. Wm. H. Blaine, of Lancaster University. Its 500 pages are full of just what its name implies—useful information—and we fully advise all our readers to send for a copy of it. It is a compendium of things worth knowing, things difficult to remember, and tables of reference of great value to everybody, that it has never before been our good fortune to possess in such compact shape. Our wonder is how it can be published at so low a price as is asked for it. It is handsomely bound in flexible cloth covers, and will be sent to any address, postpaid, on receipt of 25 cents in postage stamps, by the publishers.

G. W. Ogilvie & Co.,
 276 & 278 Franklin St.
 Chicago, Ill.

—O—

MUSICAL CONTEST.

We have received from the publishers, the two great rival marches:

"Protective Tariff Grand March,"
 and
"Free Trade Grand March."

The former is by the well known author, Will L. Thompson, of East Liverpool, Ohio. The latter is by Wm. Lamartine, an author of equal talent, and both pieces are beautiful, bright and showy marches of medium difficulty for the Piano or Organ. Price 40 cents each.

Local Major and Minor.

Alfred Crook, author of The Old White Schoolhouse, is a Youngstown boy of more than ordinary ability and originality.

The many friends of Miss Harriet E. Thorne will no doubt be delighted to see in this issue of THE AMERICAN MUSICAL TIMES, the specimen pages of her new composition "America"—Valse Caprice.

We wish to call the attention of the many friends of Prof. Sam Morris, to his professional card on the first page of this issue. Mr. Morris' talent is appreciated by the musical people here, and he is getting all the work that he can do.

The Musical people of this city have lost a very dear friend by the death of Mr. C. H. Andrews. His liberality and generosity will be greatly missed, especially by those deeply interested in the musical part of the Eisteddvods, as his contributions were always very liberal.

The sweet and impressive music which was rendered at the funeral of Chauncey H. Andrews, was under the charge of Miss Myra McKeown. The quartet composed of Mrs. E. L. Brown, Miss Amy Rice, Messrs Harry Bonnell and Gay Donaldson sang the hymn "Lead Kindly Light" very beautifully. The solos by Mrs. E. L. Brown and Mr. Gay Donaldson were rendered effectively.

Mrs. Dr. Gibson, gave a musicale at her residence on Wick Avenue, Jan. 11-94 in honor of Mr. and Mrs. W. L. Simonton. Following is the program:—
Solo—Answers.....Mrs. W. L. Simonton
Duet—The Two Fishermen....

Mr. Thos. Jenkins and J. L. Simonton
Piano Solo.....Mrs. E. L. Brown
Piano Solo—Remembrance.....Mrs. J. L. Simonton
Solo—Jennett's Choice.....Mrs. S. H. Lightner
Recitation.....Mrs. D. M. Wilson

With piano accompaniment by Mrs. Paul Wick.
Solo.....Miss Harriet Worrall
Piano Solo—Minuet Antique.....Miss Myra McKeown
Solo—The Mighty Deep.....J. L. Simonton
Refreshments were served, and the event was most enjoyable.

On Jan. 3rd 1894, Mrs. Tavalaw Evans, organized a Ladies Vocal Society, composed of her pupils in Vocal Culture. The Society will be called "The Youngstown Ladies' Vocal Society." The object of this society is to become more proficient in sight reading, and the study of Solos, Duets, Trios, and Partsongs, and profit by the advantage of ensemble work. The society will meet at 8 P. M. every Tuesday evening, at the residence of Mrs. Tavalaw Evans 229, E. Wood St. The following is a list of the officers, and members.

EXECUTIVE COMMITTEE.

Mrs. Huntley, Mrs. B. F. Hawn, Mrs. Tavalaw Evans.

MUSIC COMMITTEE.

Mrs. Huntley, Mrs. B. F. Hawn, Mrs. Tavalaw Evans.
Secretary :—Mrs. B. F. Hawn.
Treasurer :—Miss Myra Evans.

MEMBERS OF SOCIETY.

Mrs. Huntley, Mrs. B. F. Hawn, Miss Edith Moore, Miss Edith Davis, Miss Maggie McGowan, Miss Maggie Collins, Miss Maggie Clark, Miss Maggie Moore, Miss Gwendolin Thomas, Miss Carrie Houston, Miss Lottie Evans, Miss Rachel Evans, Miss Mattie Evans, Miss Myra Evans, Miss Agnes Duffy, Miss Jennie Parker, Miss Anna Price, Miss Minnie Connell, Miss Welsh.

The twenty-eighth annual Eisteddvod, held at the Opera House Christmas Day, was a grand success musically and financially. Mr. Ed. Leighton's decisions gave general satisfaction with the exception that we thought that he secluded himself in a remote part of the stage, where it was difficult to hear the competitors. The result of the Soprano Solo "Better Land," will, we believe substantiate our statement.

The Elm St. Congregational Church Choir, under the directorship of J. B. Lodwick, carried off the chief prize, for the Lord's Prayer, by Dan Protheroe, Mus. Bac.

Prof. W. D. Davis conducted the successful children's choir in the competition of The Day of Gladness by Harry E. Jones.

The Gwent arrangement of "Harlech" was admirably rendered by the two societies, but the Cambrian Glee Club was by far the superior and were awarded the prize. Mr. Ed. Griffiths deserves much credit for his good and careful training of this club.

Altogether the Eisteddvod was very interesting and decidedly harmonious, and the most enjoyable festival held for some time.

TEMPLE GEMS.

A COLLECTION OF ORIGINAL ANTHEMS FOR

C - H - U - R - C - H S - E - R - V - I - C - E ,

COMPILED BY D. O. EVANS.

PRICE, - - - - - 75 CENTS.

1. "In Those Days,"—solo, duet, trio and chorus.....Gwent
- 2 "Blessed is the Man,".....Gwent
3. "O, How Manifold are Thy Works," harvest anthem.....Gwent
4. "Oh, How Have the Mighty Fallen," funeral anthem.....Gwent
5. "Hark! The Herald Angels Sing," christmas anthem.....Gwent
6. "For Now is Christ Risen," Easter...Gwent
7. "The Star of Bethlehem," Christmas, anthem.....Nicholds
8. "Joy to the World,"—solo, soprano, bass and chorus.....Nicholds
9. "Arm of the Lord," missionary anthem.....Nicholds
10. "Great God of Wonders," juvenile anthem.....Gwent
11. "Oh, That I Had Wings," juvenile anthem.....Gwent
12. "Blessed Recollection," funeral anthem.....Lodwick

Singing In English.

Why not sing more songs in English, and also sing them in better English? It is a shame that, with the great wealth of English poetry, so many composers prefer to pour forth imitation German *Lieder*, and so many young students prefer to make havoc in the Teutonic or Italian language, rather than sing sensibly in their own mother tongue.

When these students do condescend to warble in the vernacular, they disguise the language so that it cannot be understood. They have been told that English is a hard language to sing in, and therefore they mangle and distort words under the mistaken impression that they are rendering it easier.

The fact is that English requires a little more study to deliver fluently than Italian; but, with practice upon the closed vowels "er" and "ee," and steady work upon the baneful "tle," "gle," and "ing" terminations, the difficulties vanish and a pure pronunciation is attained. And this is not nearly so difficult as for the German singer to attain a good pronunciation of his gutturals or for the French vocalist to overcome the nasal tendency of his language. Singers, give your own language a fair chance.

FLIGHT OF A TARTAR TRIBE.

Subject for Translation, English to Welsh, at Middlepoint Eisteddfod.

The Lake of Tengis, near the frightful Desert of Kobi, lay in a hollow amongst hills of a moderate height, ranging generally from two to three thousand feet high. About eleven o'clock in the forenoon the Chinese cavalry reached the summit of a road which led through a cradle-like dip in the mountains right down upon the margin of the lake. From this pass, elevated about two thousand feet above the level of the water, they continued to descend, by a very winding and difficult road, for an hour and a half; and during the whole of this descent they were compelled to be inactive spectators of the fiendish spectacle below. The Kalmucks, reduced by this time from about six hundred thousand souls to two hundred thousand, and after enduring for two months and a half the miseries we have previously described,—outrageous heat, famine, and the destroying cimeter of the Kirghises and the Bashkirs,—had for the last ten days been traversing a hideous desert, where no vestiges were seen of vegetation and no drop of water could be found. Camels and men were already so overlaid that it was a mere possibility that they should carry a tolerable sufficiency for the passage of this frightful wilderness. On the eighth day, the wretched daily allowance, which had been continually diminishing, failed entirely; and thus, for two days of insupportable fatigue, the horrors of thirst had been carried to the fiercest extremity. Upon this last morning, at the sight of the hills and the forest scenery, which announced to those who acted as guides the neighborhood of the Lake of Tengis, all the people rushed along with maddening eagerness to the anticipated solace. The day grew hotter and hotter, the people more and more exhausted; and gradually, in the general rush forwards to the lake, all discipline and command were lost,—all attempts to preserve a rearguard were neglected. The wild Bashkirs rode in amongst the encumbered people and slaughtered them by wholesale, and almost without resistance. Screams and tumultuous shouts proclaimed the progress of the massacre;

but none heeded,—none halted; all alike, pauper or noble, continued to rush on with maniacal haste to the waters,—all with faces blackened by the heat preying upon the liver, and with tongue drooping from the mouth. The cruel Bashkir was affected by the same misery, and manifested the same symptoms of his misery, as the wretched Kalmuck. The murderer was oftentimes in the same frantic misery as his murdered victim. Many, indeed (an ordinary effect of thirst), in both nations, had become lunatic; and in this state, whilst mere multitude and condensation of bodies alone opposed any check to the destroying cimeter and the trampling hoof, the lake was reached; and to that the whole vast body of enemies rushed, and together continued to rush, forgetful of all things at that moment but of one almighty instinct.

GOR-AWYDD Y BOBL AM NEWYDD-DEB.

Subject for Translation, Welsh to English at Middlepoint Eisteddfod.

Os mynwn ni ddeall gwir gymeriad yr Atheniaid, y bobl hyn oeddynt am ganrifoedd wedi eu meddwi a'u syfrdanu gan gynyrchion eu beirdd, eu hathronwyr, eu hareithwyr, eu haneswyr, a'u celfyddydwyr, mae'n rhaid i ni fyfyrion ar gynwysiad y geiriau uchod. Gwelwn mai yr hynodrwydd penaf a berthynai iddynt yn amser Paul oedd gwancusrwydd angerddol, a pharhaus am rywbeth newydd. Gallwn dybied nad oedd o bwys ganddynt beth a ddywedent os byddai yn ymddangos yn newydd, na pheth a wrandawent yn ei gylch ond iddo fod allan o blith pethau cyffredin, ac yn peidio taro yn uniongyrcholl yn erbyn eu teimladau, a'u dychmygion hwy. Eu nefoedd ddaiarol oedd chwedleua, a newid gwrthrychau, a phynciau eu mawl, a'u hymyfyrdiad, &c. Ychydig iawn oedd yn eu plith, er mor envog mewn dysg a doethineb oedd eu dinas yn gofyn yn hyderus, beth oedd yn wirionedd—beth oedd yn sylweddol, a pha beth oedd yn briodol, a buddiol i'w sefyllfa; ond treuliai y bobl hyn eu hamser i borthi eu hunanoldeb gyda ffug-ddarganfyddiadau, a choegwybodaeth eu henwogion mwyaf ymhongar, ac nid pethau goraf eu henwogion oedd yn boblogaidd yn ei plith, eithr y pethau salaf; nid y gwrloneddau a gyhoeddidd ganddynt a gofleidient gyda'r sel wresocaf, ond y cyfeiliorniadau a gynygient i'w sylw. Cyhoeddod yr apostol Paul i'w clywedigaeth y gwrloneddau ardderchocaf a glywodd clust ddynol erioed, ond ni arosodd meddyliau y bobl hyn funud uwch eu penau mewn myfyrdod pryderus, a sobr fel pobl am gael gafael ar y gwrlonedd, canys rhai o honynt a'i gwatwasant ef a'i athrawiaethau, ac eraill o honynt a droisant eu cefnau arno gan ddywedyd "Ni a'th wrandawn drachefn am y peth hwn."

STATES MEANT.

A monthly statement, Mo.; a weakly statement, Ill.; a personal statement, Me.; a graphic statement, Del.; a written statement, Penn.; a decimal statement, Tenn.; an interesting statement, Miss.; a historial statement, Ark.; a confident statement, Kan.; a rich statement, Ore.; a lump statement, Mass.; a spirited statement, R. I.; a medical statement, Md.; a French statement, Va.; a French statement, Ala.; an emphatic statement, O.; an emphatic statement, La.; a close statement, N. Y.; a neutral statement I. T.; a neat statement, Wash.; a doubtful statement, Wy.
Truth.

SHEPHERDS' SONG.

(Cân Y Bugail.)

American Musical Times Edition
By D.O. EVANS.

D. KRUG.

Moderato.

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a treble clef, a 3/4 time signature, and a dynamic marking of *f*. The tempo is marked *Moderato*. The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.*, *p*, and *dim.*. Fingerings are indicated by numbers 1-4. There are also 'x' marks above certain notes, likely indicating breath marks for a vocal line. The second system continues the piece with similar notation. The third system features a *dim.* marking. The fourth system includes *cresc.*, *f*, *dim.*, and *p* markings, ending with the instruction *leggerio*. The fifth system concludes the piece with a *cresc.* and *p* marking.

The first system of musical notation consists of two staves. The upper staff features a melodic line with various ornaments and fingerings (3, 1, 3). The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *cresc.* and *f*.

The second system continues the piece with similar melodic and harmonic textures. Fingerings such as 1, 3, and 4 are indicated. The lower staff has a steady accompaniment.

The third system shows a more active melodic line in the upper staff with frequent ornaments and fingerings (3, 1, 4). The lower staff accompaniment includes chords and moving lines. Dynamics include *cresc.* and *ff*.

The fourth system features a melodic line with ornaments and fingerings (3). The lower staff accompaniment includes chords and moving lines. Dynamics include *cresc.* and *dim.*.

The fifth system shows a melodic line with ornaments and fingerings (3, 2, 4). The lower staff accompaniment includes chords and moving lines. The dynamic is *p*.

The sixth system concludes the piece with a melodic line and ornaments. The lower staff accompaniment includes chords and moving lines. Dynamics include *cresc.*, *f*, and *dim.*.

p dol. *Marcato.* *marcato*

3 1 3 1 3

4 x 1 4 x 4 x

p

2 x

4 1 x

mf

1

dim. *p.* *cresc.* *f* *dim.*

3 1 1 3 3

p leggiero *cresc.*

3 4

p *cresc.*

4 3

4

AMERICA. Valse Caprice.

American Musical Times Edition,
By D.O. EVANS.

HARRIET E. THORNE

Introd.

PIANO.

f *p* *ff* *Cadenza.* 3 2 4 1 3 1 3 2

Delicatezza. 4 1 3 2

Tempo de Valse.

mf *leggiere.*

cresc.

leggiere.

Con grazia.

First system (measures 1-4): Treble clef features a melodic line with eighth notes and slurs. Bass clef features a piano accompaniment of chords. Dynamics include *p* and hairpins.

Second system (measures 5-8): Treble clef continues the melodic line. Bass clef has chords. Dynamics include *cresc.*, *f*, and *ten. 2.*

Third system (measures 9-12): Treble clef has chords and slurs. Bass clef has chords. Dynamics include *Legato. p*

Fourth system (measures 13-16): Treble clef has chords and slurs. Bass clef has chords. Dynamics include *f* and *p*

Fifth system (measures 17-20): Treble clef has chords and slurs. Bass clef has chords. Dynamics include *f*, *cresc.*, *accel.*, and *dolce. pp*

Sixth system (measures 21-24): Treble clef has a melodic line with slurs. Bass clef has chords.

THE SAILORS CHORUS.
(CYDGAN Y MORWYR.)



Published by D. O. EVANS, Youngstown O.

Welsh words by MYNYDDOG.

English words by Rev. T. C. EDWARDS.

DR. JOSEPH PARRY.

Allegro. ♩ = 168.

Op. 20.

Doh B.

I. TENOR. : m, | l, :-l, | l, : l, | se: t, | l, : s, .m, | l, :-| - : s, .m, |
 1. Let mirth and joy reign in our hearts, Haul a - way, haul a -
 2. Or when the waves like mountains rise,

II. TENOR. : | : | : | : | : s, .m, | l, :-| - : s, .m, |
 1. A cha - lon ys - gafn yn y fron, Codwn hwyl, codwn
 2. Pan y cwyd y don ei phen,

I. BASS. : | : | : | : | : s, .m, | l, :-| - : s, .m, |
 Haul a - way, haul a -

II. BASS. : | : | : | : | : s, .m, | l, :-| - : s, .m, |

l, :-| - : t, | d :-d | d : d | t, : r | d : t, .t, | d :-| r :-r | m :-| - : -|
 way, While now we sing in different parts, Haul a - way, haul a - way.
 And when our ships thrown to the skies,

l, :-| - : | : | : | : | : se, .se, | l, :-| t :-t, | d :-| - : -|
 hwyl, Wrth droi ein guy - neb tu - a'r don, Codwn hwyl, codwn hwyl.
 A Phan neid - iar' llong i'r nen,

l, :-| - : | : | : | : | : m, .m, | l, :-| s, :-s, | s :-| - : -|
 way, Haul a - way, haul a - way.

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

LISTEN LOVELY MAID. (GWRANDO ENETH FWYN.)

SERENADE FOR MALE VOICES.

Published by D. O. EVANS, Youngstown O.

English and Welsh Words by J. POWELL JONES.

D. O. EVANS.

Andante Sostenuto, M. 60 = ♩

P *rall.*

m . m : - : - . | s . s : - : - . | f . f : - : d . r | m : - : - |
 Listen, Lady, Listen lady love,
 d . d : - : - . | m . m : - : - . | d . d : - : d . t₁ | d : - : - |
 Gwrando, Eneth, Gwrando eneth fwyn,
 s₁ . s₁ : - : - . | ta₁ . ta₁ : - : - . | l₁ . l₁ : - : l₁ . la₁ | s₁ : - : - |
 Listen, Lady, Listen lady love,
 d₁ . d₁ : - : - . | d₁ . d₁ : - : - . | 'd₁ . d₁ : - : d₁ . d₁ | d₁ : - : - |
 Gwrando, Eneth, Gwrando eneth fwyn,

f *Tempo.* *P* *rall.*

l . l : - : - . | se . se : - : - . | r . m : f : - . s | m : - : - ||
 An - gels, guard thee, from the realm's a - bove.
 f . f : - : - . | r . r : - : - . | t₁ . d : r : - . r | d : - : - ||
 Gwilied, Engyl, di aei nef - ol swyn.
 f . f : - : l₁ . | t₁ . t₁ : - : - . | s₁ . s₁ : l₁ : - . t₁ | s₁ : - : - ||
 An - gels, guard thee, from the realm's a - bove.
 f₁ . f₁ : - : - . | m₁ . m₁ : - : - . | f₁ . m₁ : r₁ : - . s₂ | d₁ : - : - ||
 Gwilied, Engyl, di aei nef - ol swyn.

f *Tempo.* *P* *rall.*

Correspondence.

CHICAGO NOTES.

The last two numbers of the AMERICAN MUSICAL TIMES have given great satisfaction to the singers of this city. It is expected though that some one will reply to the unworthy remarks shot at one of the ablest musicians of the age, Dr. John H. Gower, in connection with the main choral contest of the late Eisteddfod, in the November number. These uncomplimentary, and untrue remarks came with bad grace from the quarter they did, when it is considered that Dr. Gower had to speak almost impromptu, because Mr. Tomlins was not there, according to the honor conferred upon him and that Dr. Gower stood out, we understand, against the other two in favor of Choir No. 4 for second prize. But two are always too much for one when it comes to a vote.

The item showing up the way Mr. Tomlins went astray in his inconsistent and uncomplimentary compliments to the Welsh choirs, after the Eisteddfod committees had given him the place of honor, is considered a true version of that little after-unpleasantness and shows how a great man can belittle himself, and be carried away with narrowness and, perhaps, jealousy. Previous to the great choral display at the Eisteddfod, Mr. Tomlins, it is said lauded Welsh choral singing in strong terms.

The Cymrodorion Society have elected their new officers for the next year, with Attorney D. V. Samuels as president, D. E. Humphreys, secretary, D. R. Jones, recording secretary etc. The society will indulge in the reading of the prize compositions, previous to their publications. If so, do not expect to see them in print until some time in 1895.

The purpose of the last remark is to hurry up their publication.

Our Dailies have announced a number of concerts by Prof. Apmadoc in Wisconsin towns, such as at the Hillsdale School, Spring Green, Cambria, Randolph, etc; also the organization of vocal classes at Englewood, and on the South Side. An intelligent gentleman remarked of these classes: "At these classes of Apmadoc's more knowledge of musical theory, and of safe vocal training are got than at any musical classes in Chicago. We are glad to record this remark.

The articles of Mr. W. S. B. Mathews, on the World's Fair choral contests in the last number, comes like a bombshell, and makes a terrific racket. We agree with some of his conclusions, but strongly dissent from others. We trust some good writer will reply to Mr. Mathews in a dignified and intelligent manner, trusting the genial editor of the TIMES will tenderly place in the basket all trashy and shallow letters that may evolve from the brainy ones of the earth.

We wonder what David Jenkins Mus. Bac. will say when he reads that his "Impetuous Torrents" is a "sad piece of musical rubbish" and that he himself is a "one Jenkins, presumably Welsh in origin." Dafydd, paid a rhegu.

The Apollo Club, Mr. Tomlins director, will render the "Messiah," Dec. 28; "Samson and Delilah," Feb. 1; Part Song Concert—Male Voices, March, 8. "The Golden Legend" and Dying Phoenix, April 26,—all in the finest Hall in the world, the Auditorium.—CELLO.

MUSICAL NOTES FROM ENGLAND AND WALES.

Mr. Edward Broome, conductor of the North Wales Choir that competed at the World's Fair Eisteddfod, has accepted and entered on engagement as organist in Canada. He is a decidedly promising musician being a conductor of above the average merit and also an organist of repute. As a composer, he has been successful in producing many very melodious compositions, amongst which may be mentioned a cantata for schools (for Soprano and Alto) that won the prize at the National Eisteddfod, Bangor, North Wales in 1890. We wish him every success.

The friends of Mr. Wilfred Jones, R. A. M. will be glad to know that he has settled down in Wrexham, North Wales, and has opened there a School for Voice Production. He has also been appointed Local Examiner for the Royal College of Music, London.

The second volume of the "Cambrian Minstrelsie," a collection of Welsh Airs edited by Dr. Parry and Prof. D. Rowlands, B. A., has just appeared. The publishers are T. C. & E. C. Jack, Edinburgh. Both Dr. Parry, who is responsible for the musical arrangement, and Prof. Rowlands, the compiler of the words are to be congratulated upon their success. This volume is equal in all respects to Vol. I., and we hope the venture will be from a financial point of view, a success.

We hear that Mr. Dan Protheroe, Mus. Bac., intends to bring his Scranton choir to compete at the National Eisteddfod to be held at Carnarvon in 1894. It is a big venture. Will not Professors J. Powell Jones, Haydn Evans and Stephens bring their choirs over also? We should give them all a hearty welcome.

The following is a copy of an illuminated address presented to Mr. Tom Stephens and his victorious Male Choir, by their admirers:—

To the Rhondda Glee Society and to Tom Stephens, conductor of the Society.

Gentlemen—We, your fellow countrymen, and neighbors, greet you on your return to the land of "Cymry," and rejoice with you on the grand victory achieved at Chicago, a victory which can only be gauged, as to merit, when we bear in mind the fact that the contest in which you engaged was open to the whole world. Many of us have been with you in practices and the training of your marvellous choir, and we recognize the debt of gratitude the Welsh people owe you and your choir, as their representatives, in sustaining the "Land of Song" in its right position in the world of music. While we give to the conductor our gratitude as a trainer and leader of the party, we wish it to be thoroughly understood that the choir itself has carried its general on the victory which we and all true hearted Welshmen hoped and prayed might be attained. We only hope and trust that your signal victories in the past may influence the people of the Rhondda Valley to aim at the founding of a choral institution, permanent and substantial, and second not even to that of Huddersfield and other large towns in England, with its object of educating and ennobling the sons of toil in this important centre. May you continue your course onward and upward, and may your able and distinguished conductor have a long and brilliant career.

On the behalf of the reception committee,
Rees T. Jones, Chairman,
Geo. H. Smith, Treasurer,
Lewis M. Jones, Secretary.

Mr. F. G. Edward's has an interesting article on Mendelssohn in the "Musical Herald." It was when Mendelssohn visited Wales in 1829, at Coed-du, a country house near Mold that he composed for the Misses Taylor, who were fellow visitors, his three well-known pianoforte pieces Op. 16—Andante and Allegro in A; the Capriccio, in E minor, and "The Rivulet." These three compositions Mendelssohn, in September of 1829 played to Goethe, then in his eighty second year. "The Rivulet" was a special favorite of the great composer. He wrote of it in later days as "the best I have done in that way; it is so flowing, and quiet, and drowsily simple that I have played it to myself every day, and have got quite sentimental over it." Mendelssohn had the true temperament of the genius who recognizes that the divinely gifted belonged to the world and not to a section merely. "No national music for me" he burst out at Llangollen. "Ten thousand devils take all nationality."—GWYNNE.

JOHNSTOWN, PA.

Mr. Editor.—It may be interesting to you or some of your readers to know what I heard said of THE AMERICAN MUSICAL TIMES one day. It was a conversation. The speakers were both seemingly interested in music. It ran thus, (or nearly so.)

"Where did you get that song you sang at the last concert?"

"In THE AMERICAN MUSICAL TIMES."

"I thought I had never seen or heard of it before, it was a splendid song."

"Don't you ever see the MUSICAL TIMES?"

"No. I have heard of it, and saw one number which contained an old song that was sung in Wales many years ago."

"Yes, that is one of its good points. The Editor has the tact to see that the good songs and music of the present age is as worthy of preservation as those of the past. For instance 'The Shepherd Of Aberdovey' has, in the poetry and music all the simplicity and beauty characteristic of those contained in 'The Songs Of Wales,' and others, are the same 'All Hail To Columbia.'"

Still if you have only seen one number you have but a very faint idea of what it is. You say you admired the song I sang at the concert. Well, each number contains either song or duet, or something of the kind, and all of a high order of poetry and Music, vocal and instrumental, besides instrumental pieces."

"I admit that I do not know much of course having seen only one number. What else does it generally contain?"

"It gives instruction to vocal and instrumental students, publishes eminent men's letters and articles on the voice and cultivation of music.

Poetry too in short as much as its limits allow of everything pertaining to music. I have taken it from the commencement, and found every individual number to be more than worth its price three times, and some of them containing songs, of which one is worth the price of a years subscription."

"Does all the songs belong to the same class?"

"No. Some are moral and instructive; some are temperance songs; others are sacred."

"I think that lady who sang 'Save The Boy' last year had the MUSICAL TIMES in her hand."

"Yes, it was there she got it. That is a song that ought to be preserved and sang while there is one saloon left in the country."

"You think it is worth subscribing for then?"

"Worth? I should say so. It is looked for at our house, like a dear and intimate friend. You get it and I'll wager that in less than a year you will say the same."

"All right. We shall see."—LLINOS TAF.

MUSIC AND MUSICIANS.

CHOPIN AND ART—HENSCHEL'S "STABAT MATER"—SIR STERNDALE BENNETT'S OPINION OF TALENTED PERSONS—HANDEL FESTIVAL OF 1894—GOUNOD'S DEATH SONG—JERICHO AND THE RAM'S HORNS—APTOMMAS, THE NOTED WELSH HARPIS—TSCHAIKOWSKY'S WILL—LADIES ORCHESTRA AS A CHURCH ATTRACTION—ETC., ETC.

Chopin says; One arrives at art by roads barred to the vulgar; by the road of prayer, of purity of heart, by confidence in the wisdom of the Eternal, and even in that which is incomprehensible.

Mr. Henschel's "Stabat Mater," for solo, chorus and orchestra, has been accepted by the Birmingham Triennial Musical Festival Committee for first performance at the next festival in 1894, under Mr. Henschel's conductorship.

Sir Sterndale Bennett says: I believe that persons of talent may be able to find out a great deal for themselves without the help of a teacher. There can be no doubt that such do often succeed in doing many things admirably, yet for all that, I think sooner or later you are sure to discover great gaps in their acquirements.

The directors of the Crystal Palace have fixed the following dates for the Handel Festival of 1894, under the conductorship of Mr. August Manns:—Friday, June 22nd, grand rehearsal; Monday, 25th, "Messiah"; Wednesday, 27th, selections from sacred and secular compositions, and Friday, 29th. "Israel in Egypt."

It is said of Charles Gounod, the great French composer, who has passed away, that he was singing his "Requiem," accompanied by the organist of the church of St. Cloud, when attacked by the malady which ended his life. And so his own noble "Requiem" was sung by himself as his death song. (This reminds me somewhat of Mozart's end). Thus, in sense, Gounod realized Tennyson's idea that "Every man at time of death would fain set forth some saying that may live after his death, and better human kind; for death gives life's last word a power to live." Gounod was a kind hearted man, with strong religious feeling, and a serene mind. His attitude towards the question of a hereafter was that of a strong, calm soul, patient, and unmoved by fear. Once, after hearing a paraphrase of Hamlet's "To be, or not to be," he answered with a smile. "We shall soon know it all. It is true that I can easily preach patience, because I am nearer the hour than you are; but it will come, never fear. All will be explained, light will dawn on all things, and you will find that the unknown is not so appalling. I am certain of it."

The *Organ*, of Boston, notes that Mr. J. W. Couter, organist of Andover Parish Church, is also mayor of the town. This reminds the editor of a case in a small manufacturing town in the State of New Hampshire, where the pastor of the church is also organist and sexton, shovels the paths in winter, and does farming in summer, all on a salary of nine hundred dollars. The same journal tells a story of a certain cleric who became alarmed for the safety of his church when he saw the enormous 32 feet pedal pipes of the new organ being unloaded. In a state of trepidation he wrote for advice to the late Eugene Thayer, who replied that "The only case on record where musical sounds had destroyed the walls of any building or city, was when the blowing of the ram's horns destroyed the walls of Jericho, and this was undoubtedly due to the fact that the ram's horns were exceedingly out of tune."

Aptommas, the noted Welsh harpist, gave one of his "plebiscit" recitals at Buffalo N. Y., recently and a very novel method was adopted to make up the program for the entertainment. A number of lists of forty pieces played by Mr. Aptommas, were given to those of the audience occupying the front seats, and these persons named the selections which constituted the program. As popular taste in music runs, there was more of variations on "Home Sweet Home," and of Alvars, Osborne, Allen and Langley than of Beethoven, Heller, Schumann and Mendelssohn. Mr. Aptommas' tour through America has been very successful, his recitals being attended by the elite of society. He returns to England in the spring.

The Chicago Musical College has engaged Miss E. Bel-Fouche, as teacher of the French language.

Tschaikowsky's will leaves all of his personal property to those in his service, while his rights in authorship, etc., were left to his nephews. These rights amount to some 20,000 roubles or about \$8,000.

Pupils of the Des Moines Musical College are fast winning honors both at home and abroad. Miss Addie Blakeslee carried off the first prize for the solo singing at the Welsh musical festival at Oskaloosa, Christmas night.

Harry Kennedy, an actor and writer of popular songs, died at his home in Brooklyn on the 4th.

The Organist of Grace church, San Francisco, has inaugurated a scheme for drawing an audience to the Sunday evening services. The attraction is an orchestral auxiliary to the choir and organ, composed mainly of girls. It is said to work like a charm.

The Eisteddfod is persistently budding out in fresh places. The latest is a "National Eisteddfod" to be held in the Town-hall of Sydney, Australia.

At a recent concert the Soprano and Tenor soloists made skittles of the Duet "Maying." "Seems to me those folks are maying in different fields," growled a quiet man as he placed his hands to his ears.

The Eisteddfod held at Utica, N. Y., Dec. 30, 1893 and Jan. 1, 1894 was a great success both financially and musically. Prof. J. Powell Jones, as adjudicator of music gave entire satisfaction, and did himself great credit. Prof. D. Thomas' Male Party from Fair Haven, Vt., captured the chief male voice selection.

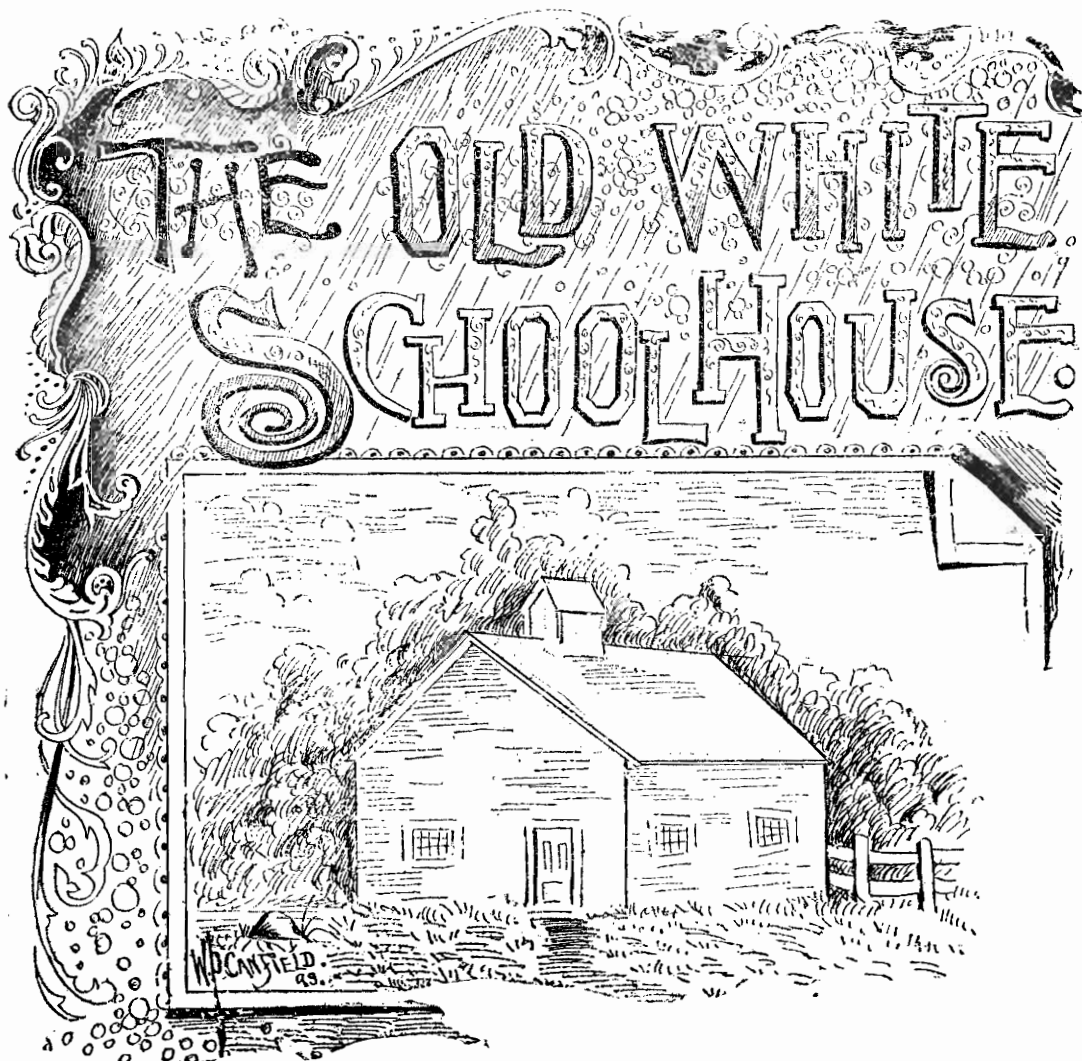
Prof. Harry E. Jones, of Philadelphia, Pa., has been engaged as adjudicator at the Eisteddfod of Middleport, O., March 16, 1894.

The Christmas Services at St. Paul's Church, Cincinnati, Ohio, under the directorship of David Davis, choir-master, and Geo. W. Webb, organist, were very elaborate. The Boy Choir did some very excellent work, under Mr. Davis, that was very complimentary to so worthy a musician. Mr. Davis is also the director of the Tusculum Choral Society of Cincinnati, one of the finest organizations in this state.

The talkative new clerk had just been presented by his fellow-employees with a testimonial." As he unwrapped the dainty box before the admiring throng, he said: "Well, boys, this is very kind of you, indeed, I'm sure, and quite unexpected, which makes it all the more kind, being quite unlooked for, but I appreciate it, nevertheless, and I assure you that I"—Then a solemn hush (for perhaps the first time) fell over him.

The testimonial was a chin rest.—

Lyon & Healy Advertiser.



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| THE OLD WHITE SCHOOL HOUSE, | 40 ^c |
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[12-1194.]

The Haunted House.

BY MABEL P. SMITH.

This house is haunted: yes, indeed it is!
 But not by ghosts in trailing robes of white,
 With waving arms and icy touch and kiss,
 Who always choose the witching hour of night
 To wander up and down the level floors
 And some unhappy wight's warm blood to
 freeze;
 My ghosts, alas! are not such ghosts as these.

No, they are visions, visions of the past,
 Of dear ones who have entered into rest;
 They come and go, their forms no shadows cast.
 I would embrace them, but my arms have
 pressed
 The empty air. Ah, me, the dear home life!
 It all comes back around me as I gaze;
 And then once more begins the bitter strife,
 I live once more my long and lonely days.

Come, friend, with me and pass the old house by;
 Let us go in, there's naught to do us ill.
 Did you not hear a murmur like a sigh?
 Ah, look! the empty rooms begin to fill!
 I see a loved one's face, so mild and kind,
 Smiling, midst heavenly lights around it
 thrown.

Do you not see it? Oh, your eyes are blind!
 They should be led, like mine, by love alone.

The same old chairs stand where they used to
 stand,
 The curtains in the soft breeze rise and fall,
 The same old clock points with a warning hand
 To passing hours that never seem to pall;
 With all their old time actions pass me by,
 Father and mother, yes, they both are here,
 And there is one whose face I know; 'tis I!

Ah, fade not yet, dear visions of the past!
 Stay but a little while in each old place!
 My blest and dear! Too long ye cannot last
 While love for me lights up each spirit face.

Come, let us go; the night is falling fast;
 The visions and the day alike are flown.
 I turn me back from that dear, lovelit past
 To face whate'er the future holds, alone!

Nay, friend, seek not to shake my firm belief
 That dear ones wait me up at heaven's gate,
 And in their arms I shall find full relief
 For all my weary days and desolate.

I am not wrong in this; I surely deem
 That heaven will hold the sweetness of the past,
 And a home life, to which this earth's shall seem
 But poor and barren, shall be mine at last!

X-MAS MUSICAL ENTERTAINMENT.

Fifth Season 1893, X-Mas Musical Entertainment,
 given by the pupils of Mrs. Florence T. Pelton.
 At her residence, Brooklyn, N. Y. Saturday
 Dec. 23.

Trio,—“Galop”.....Streabogg
 Christian MacGregor, Emma Newton, Eleanor Waite.
 “Redowa,”.....Streabogg
 Stella Goldberg.
 “Characteristic Sonatina,” No. 2.....Sternberg
 Grace Matthews.
 “Maybells,” No. 8.....Spindler
 Emma Newton.
 “Flower Song,”.....Wienskowitz
 May Murphy.
 Duet,—“Waltz,”.....Kaun
 Winthrop and Eleanor Waite.
 “Cradle Song,”.....E. van Laer
 Florence Bradley.

“Tumult,”.....Heller
 Agnes Pelton.
 Song,—“I have a Dolly,”.....Gabriel
 Stella Goldberg, Emma Newton, Florence Bradley.
 Faust Waltz,.....Gounod
 Josie Hudson.
 Trio,—“Waltz,”.....Spindler
 Agnes Pelton, Grace Matthews, May Murphy.
 PART SECOND.
 “La Zingara,”.....Bohm
 Margie MacGregor.
 Trio,—Two Violins and Piano.....Dancla
 Helen MacGregor, Walter Taylor, Josie Hudson.
 Duet,—“La Sultana,”.....A. de Kontski
 Miss Gair, Margie MacGregor.
 “Carmencita,”.....Hachh
 Helen Hudson.
 “Polish Dance”.....Scharwenka
 Miss Gair.
 Duet,—“Tarantelle,”.....Sydney Smith
 Helen and Josie Hudson.
 “Christmas Carol,”.....Fairlamb
 Class.
 Kinder,—Symphony,.....Haydn
 First Violin.....Helen MacGregor
 Second Violin.....Mr. Taylor
 First Piano.....Helen Hudson
 Second Piano.....Margie MacGregor
 Trumpet.....May Murphy
 Drum.....Mr. White
 Bell Tree.....Jessie Hudson
 Cuckoo.....Agnes Pelton
 Nightingale.....Grace Matthews
 Quail.....Florence Bradley

COMING EISTEDDFODS.

NEWBURGH, O.

A GRAND EISTEDDFOD,

Under the auspices of the Forest City
 Glee Club.

Will be held Saturday, March 3rd, 1894.

President:—William McKay, Esq.
 Newburgh, O.
 Conductor:—J. B. Lodwick, Esq.
 Youngstown, O.
 Adjudicators-Music. Prof. J. Powell
 Jones, Painesville, O.
 Recitations. Mr. J. D. Lewis,
 Newburgh, O.

EXECUTIVE COMMITTEE.

President, Mr. John R. Lodwick;
 Vice President, Mr. W. Shinnock;
 Treasurer, Mr. Willis Sadler;
 Financial Secretary, Mr. Joseph Stephens;
 Corresponding Secretary, Mr. I. T. Daniel.

- PRIZE.
- To the choir of not less than 30 voices, that will best render “How amiable are thy tabernacles,”.....Dr. Parry.....\$30 00
 With a purse of \$5.00 to the successful conductor.
 - To the Male chorus of not less than 16 voices, that will best render, “Sailors’ Chorus”.....Dr. Parry..... 16 00
 - To the Children’s choir that will best render, “Through the Valley of the Shadow,” Number of tenors and bass, left to the discretion of the Conductor, Gospel Hymns..... 16 00
 - Trio,—“God be Merciful,”.....Dr. Parry..... 6 00
 - Duet, Tenor and Bass,—“Hope Beyond,”.....C. A. White..... 4 00
 - Soprano Solo,—“Children’s Home,”.....F. Cowen..... 2 50
 - Alto Solo,—“Flee As a Bird,”.....C. A. Dana..... 2 50
 - Tenor Solo,—“Once Again,”.....Arthur Sullivan..... 2 50
 - Baritone Solo,—“The Village Blacksmith,”.....W. H. Weiss..... 2 50
 - Children’s Solo,—“Throw out the the Life Line,”.....Gospel Hymns..... 1 50
 - Sight Singing Contest..... 1 50

RECITATIONS.

“Ymson y Llofrudd,”.....Gwyrsoydd.....\$2 00
 “The Gambler’s Wife,”..... 2 00
 14. For those under 15 years of age, “Burial of Sir Thomas Moore,”..... 1 50
 All the music can be had of D. O. Evans, Youngstown, O.

**The Western Ohio Normal School
 EISTEDDFOD.**

To be given March 16, 1894.

—IN—

EUTERPEAN HALL, MIDDLEPOINT, OHIO.

OFFICERS.

G. W. Hurlless, Pres. H. W. Owens, A. C. &
 G., Secty. Mrs. H. W. Owens, Treas,
 Conductor. Dr. R. E. Jones, of Gomer, Ohio.

ADJUDICATORS.

Music—Prof. Harry E. Jones, Philadelphia, Pa.
 Essay—Rev. T. Roberts, Venedocia, O.
 Translation—English to Welsh, Rev. W. M.
 Davies, Gomer, O.
 “ Welsh to English, Mr. J. J. Ed-
 wards Venedocia, O.
 Poetry—Rev. J. Francis Davies, Lima, O.

- Chorus: (a) “And the Glory of the Lord.”
 Handel (The Messiah.)
 (b) “Jerusalem my glorious Home.”
 Dr. L. Mason.....\$50 00
 Not less than 35 voices.
- Chorus: “Awake the Harp,”.....Haydn.....The
 Creation..... 30 00
 Not less than 30 voices
- Male Chorus: “Comrades in Arms,”.....Adolph
 Adam..... 20 00
 Not less than 16 voices
- Glee: “Mountain Brooklet,”.....John Thomas.. 16 00
 16 mixed voices.
- Quartet: “The Radiant Morn.” T. J. Davies. 4 0
- Duet: T. and B. “The Call to Arms.”.....R. S.
 Hughes..... 3 00
- Soprano Solo: “Waiting.”.....H. Mallard.. 2 00
- Alto Solo: “He was Despised and Rejected.”
 Handel (Messiah)..... 2 00
- Tenor Solo: “The Lover’s Musing.” W. Davies 2 00
- Bass Solo: “The Noble Boy of Truth.”.....Dr.
 Parry..... 2 00
- Piano Solo: (a) Valse No. 2, Op. 34, A Minor;
 F. Chopin.
 (b), Mazurka No 2, Allegretto Grazioso. E
 Flat. F. Bache..... 2 00
- Organ Solo: “Clayton’s Grand March.”.....C.
 D. Blake..... 2 00
- Musical Composition. An Anthem to the fol-
 lowing words: “Hear me when I call, O Lord
 of my righteousness: Have mercy upon me,
 and hearken unto my prayer. Lord, lift up
 the light of thy countenance upon me. I will
 lay me down in peace and take my rest; For
 it is thou, Lord, only makest me to dwell in
 safety. Amen..... 4 00
- First sight reading..... 1 00
- Writing from hearing..... 1 00
- Translation from Welsh to English..... 2 00
- Translation from English to Welsh..... 2 00
- Essay, in English or Welsh; “Influence of
 Music.”..... 3 00
- Oration: “Patriotism.” English or Welsh.
 8 minutes..... 3 00
- Poem: “The Columbian Exposition.” English
 or Welsh..... 2 00
- Declamation: “Rienzi’s Address to the Ro-
 mans.” [McGuffey’s 6th R.]..... 2 00

CONDITIONS.

Adjudicators will divide or withhold prizes according
 to merit.
 All choirs competing on No. 1 must compete on
 Number 2.
 All choirs competing on No. 1 must sing together
 after the contest and before the adjudication is given,
 under a suitable leader to be chosen by the committee.
 Competitors have the option to use Welsh or English
 words.
 In case of necessity preliminary examinations will
 be held.
 Pseudonyms of contestants must be in the hands of
 the Secretary by March 7th.
 Translations, Essays and Orations must be in the
 hands of the Secretary by March 1st.
 All the music can be had of D. O. Evans, Youngs-
 town, O.

St. David's Day.

BEVIER EISTEDDFOD.

—WILL BE HELD AT—
WATSON'S OPERA HOUSE,
 St. David's Day, March 1, 1894.

LIST OF SUBJECTS AND PRIZES.

| | |
|--|---------|
| Anthem—"Arise all ye Nations"....(Lloyd)..... | \$35 00 |
| To Choirs not less than 25 nor over 35 in number. | |
| Glee—"The Last Rose".....(Lloyd)..... | 15 00 |
| To Choirs not less than 25 nor over 35 in number. | |
| "Hurrah for Santa Claus".....(Jno. Price)..... | 10 00 |
| To Choirs of children not over 15 years of age not less than 20 nor over 25 in number, six adults to assist. | |
| Male Chorus—"Listen Lovely Maid" (D. O. Evans)..... | 8 00 |
| To Party of eight voices. | |
| Mixed Quartet—"Thou Knowest my Heart Benedic- tion".....(Parry)..... | 4 00 |
| Female Quartet—"John Anderson my Jo John" (Durrner) Osgood | 4 00 |
| Comic Quartet, male voices, "Blackbird Pie" (White) | 4 00 |
| Trio S. T. and B.—"O Restless Sea".....(C. A. White)..... | 3 00 |
| Comic Trio—"Stammering Trio"..... | 3 00 |
| Duet T. and B.—"Two Sailors".....(Parry)..... | 2 00 |
| Soprano Solo—"When the Midnight Moon is Shin- ing".....(J. P. Jones)..... | 1 50 |
| Contralto Solo—"Flee as a Bird" Key F..(Dana)..... | 1 50 |
| Tenor Solo—"The Old White School House" (Crook)..... | 1 50 |
| Solo, Baritone or Bass—"Anticipation" (H. E. Jones) | 1 50 |
| Organ Selection—"Andante" from Andante Sonata in A \flat Op. 26 arr. by J. Low..... | 2 00 |

MUSICAL COMPOSITION.

| | |
|--|------|
| Trio, Soprano, Tenor and Bass—on the words given below..... | 3 00 |
|--|------|

FILL THE BOWL.

Fill the bowl with rosy wine,
 Around our temples reefs twine,
 And let us cheerfully awhile,
 Like the wine and roses smile.

To-day is ours, what do we fear?
 To-day is ours we have it here,
 Let's treat it kindly, that it may,
 Wish at least with us to stay.

Let's banish care, let's banish sorrow,
 Not to us belongs to-morrow.

POETRY.

| | |
|---|-------|
| For the best Elegy on the late Mr. David W. Jones (Dewi Glan Taf) Bevier, Mo., compositions not to be over 300 lines..... | 20 00 |
|---|-------|

PROSE.

| | |
|--|------|
| Essay,—“The Advantage of a good Education..... | 5 00 |
| Letter, “For the best letter from an old maid ac- cepting a marriage proposal on conditions”..... | 2 00 |

RECITATIONS.

| | |
|---|------|
| “Emmets Vindication” (Appletons Fifth Reader)..... | 2 00 |
| “Selling the Farm” (Edwards Elocution)..... | 2 00 |
| “Guilty or not Guilty” (Speaker Library) for chil- dren under 12 years of age..... | 2 00 |

ADJUDICATORS.

Adjudicator on Elegy :—Rev. D. P. Jones (D. O. Went,) 139 Hyde Park Ave., Scranton, Pa
 Music and Composition—Prof. W. B. Powell, Hiteman, Iowa.
 Prose and Recitations—Rev. R. W. Hughes, Grinnell, Iowa.
 Conductor—Rev. R. W. Hughs.
 Accompanist—Mrs. Gay, Bevier, Mo.

CONDITIONS.

1. That the Adjudicators are authorized to withhold prizes where merit is insufficient.
2. Competitors winning prizes shall be required to produce proof (if necessary) of the genuineness and originality of their compositions.
3. That all successful compositions shall be the copyrighted property of the Eisteddfod committee.
4. Pseudonyms of contestants to be in the hands of the Secretary on or before February 20, 1894.
5. Competitors must sing with an Accompanist of their own or the one furnished by the committee.
6. That all compositions shall be in the hands of their respective Adjudicators on or before February 20, 1894.
7. Price of ticket will be deducted from prize of successful competitors that will not be present.
8. Essay and letter in Welsh or English,
 E. P. DAVIS, President,
 J. P. EVANS, Secretary.

A Musical Young Man.

The young man who wore his hair long and talked music had been to call on the young woman, and when he took his leave she took herself into the library where her father was and threw herself on a sofa wearily.

“Tired?” inquired the father.

“He’s been talking music in the abstract,” was all she had to say.

“What did he say about it?”

“Well,” she replied, “he said that the musical faculty is located in the second frontal convolution of the brain, and as it has a center in each cerebral hemisphere a strong development of it expands the temporal region of the cranium about where the hair begins.”

“Was that all?” smiled the father.

“Oh, no. He said further that the temperament or mixture of the bodily elements must also be very carefully considered, and as the tone art is so largely a matter of feeling and suggestion the degree of sensitiveness and responsiveness in the fiber of the individual will be only second in importance to the development of the brain.”

“Why didn't you ask him to sing after that?”

“I did, papa; I did,” sighed the girl.

“And did he?”

“Yes, he did, and he sang ‘Fallen by the Wayside’—‘After the Ball.’”—Detroit Free Press.

VOICE AND PIANO.

| | | | | | | | |
|--|-------------------------|------------------|----|---|--------------------|--------------|----|
| Among the hills..... | G, d-g, 3..... | Bucherer. | 40 | Arm, arm ye brave..... | C, b-e, 4..... | Handel. | 75 |
| Among the lillies..... | F, c-g, 3..... | Czibulka. | 35 | Arrow and the song..... | D, b-f, 3..... | Gounod. | 40 |
| An auld Irish wheel..... | E, c-e, 3..... | Mackenzie. | 35 | Arrow and the song..... | A, c-d, 3..... | Bälfe. | 35 |
| An awful little scrub..... | D, d-e, 3..... | Grossmith. | 40 | Arrow and the song..... | D, a-e, 3..... | Pinsuti. | 35 |
| Anchored..... | G, c-e, 3..... | Watson. | 50 | Arthur and Martha. com..... | G, d-e, 3..... | Lloyd. | 40 |
| And so will I..... | D, d-e, 3..... | Pinsuti. | 35 | As of old..... | D, b-e, 3..... | Molloy. | 30 |
| And so would you..... | D, d-c, 3..... | Tours. | 35 | As sings the nightingale..... | C, b-g, 4..... | Pinsuti. | 50 |
| Angel (The) came..... | G, d-f, 3..... | Cowen. | 35 | Ask me not why (Child of Regt). Eb, e-g, 3..... | | Donizetti. | 30 |
| Angel land..... | G, d-e, 3..... | Pinsuti. | 35 | Ask nothing more..... | Eb, bb-fb, 4..... | Marziale. | 35 |
| Angelus of Old, (The)..... | Bb, d-f, 3..... | Rodney. | 50 | Ask me not to sing with feeling. 3..... | | Gwent. | 50 |
| Angel's lullaby, (The)..... | Eb, d-f, 3..... | Barri. | 50 | As I'd nothing else to do..... | Eb, b-f, 3..... | Hatton. | 30 |
| Angels am a cummin' (Ethiopian)..... | | Bland. | 40 | As pants the hart, trio..... | G#, 4..... | Gwent. | 50 |
| Angel footsteps..(Du.)..... | Ab..... | Addison. | 40 | As pants the hart. sac. so and qt. 3..... | | Morrison. | 40 |
| Angel forms are o'er me bending..... | | Persley. | 40 | As sweet little Mary..... | F, c-d, 3..... | Watson. | 30 |
| Angel Bessie..... | | Metcalf. | 40 | As welcome as flowers in May. G, d-e, 3..... | | Robey. | 25 |
| Angels ever bright and fair.... | F, d-f, 3..... | Handel | 35 | As you like it..... | Bb, c-f, 3..... | Pinsuti. | 30 |
| Angel, The (Ger. and Eng. trans. by Harger).. | | Rubenstein. | 40 | Asleep on her downy pillow.... | Eb, e-f, 3..... | Cooper. | 40 |
| Angel's (An) song..... | G, d-d, 4..... | Pinsuti. | 40 | Asleep..... | D, e-f, 3..... | Behrend. | 30 |
| Angel at the window..... | A, e-f, 3..... | Tours. | 40 | At benediction..... | F, b-db, 4..... | Barri. | 40 |
| Angel choir..... | D, c-f, 3..... | Pinsuti. | 50 | At eventide (Falka)..... | F mi. & ma., | | |
| Angel of my dreams..... | C, d-e, 2..... | Pinsuti. | 40 | | c-f, 3.... | Chassaigne. | 30 |
| Angels called thee, little dar- | | | | At last..... | C, c-g, 4..... | Cowen. | 35 |
| ling, S. C..... | F, f-e, 2..... | Westendorf. | 40 | At last !..... | Eb, f-a, 4..... | Maddern. | 40 |
| Angel's gift..... | Eb, b-e, 4..... | Dick. | 40 | At Noontide..... | F, c-d, 3..... | Hill. | 40 |
| *Angels' greeting, ..(Du.)..... | D, c-f, 2..... | Abt. | 30 | At the ferry..... | F, c-f, 4..... | Wellings. | 30 |
| Angels of the hearth..... | F, d-f, 3..... | Hullah. | 35 | At the concert..... | F, c-f, 3..... | Pontet. | 40 |
| Angels' whisper..... | Bb, d-f, 2..... | Lover. | 30 | At the convent gate..... | F mi., f-f, 3..... | Tosti. | 40 |
| *Angels whisper of my mother, | | | | At the eastern gate..... | Eb, c-f, 3..... | Tours. | 40 |
| S. C..... | F, c-d, 3..... | Scott. | 35 | At Vespers..... | Bb, e-a, 4..... | Tosti. | 50 |
| Angels will open the beautiful | | | | Aubade..... | F mi., e-g, 3..... | Cowen. | 40 |
| gates,..S. C..... | D, d-f, 3..... | Rutledge. | 40 | Aunt Tabitha..... | D, d-c, 3..... | Diehl. | 40 |
| Angus MacDonald..... | C mi. & ma, c-e, 4..... | Roeckel. | 40 | Auld Lang Syne..... | D, d-c, 2..... | Burns. | 30 |
| Annie Song, "Nanan"..... | D, d-g, 3..... | Genee. | 35 | Auld Robin Gray..... | DK, d-g, 2..... | Haydn. | 25 |
| Annie dear, I'm called away... Bb, f-f, 3..... | | Guest. | 35 | Auld Robin Gray..... | D, d-g, 3..... | Lindsay. | 30 |
| Annie Laurie..... | C, c-e, 2..... | Dunn. | 30 | Auntie..... | F, c-e, 3..... | Behrend. | 40 |
| Annie o' the banks o' Dee..... | G, d-c, 3..... | Glover. | 60 | Austrian evening hymn, sacred | | | |
| An old garden..... | DK, d-g, 4..... | Temple. | 50 | (Du)..... | Eb, a-b, 2..... | Hemans. | 30 |
| An oid faded picture..... | d-e, 3.... | Tidball & Bradt. | 40 | Autumn..... | D mi., & ma., | | |
| Answers..... | Eb, bb-cb.... | Blumenthal. | 35 | | c#-d, 3.... | King Hall. | 30 |
| Apart..... | Eb, c-f, 3..... | Gatty. | 30 | Autumn song, ..(Du.)..... | A, 3..... | Mendelssohn. | 40 |
| A penny for your thoughts.... | G, d-g, 3..... | Hartog. | 35 | Autumn Song..... | Bb, d-f, 3..... | Brounoff. | 40 |
| Appear, love, at thy window.... | quar. G..... | Jenks. | 35 | Ave Maria (God the Father)... Bb, d-e, 4..... | | Brounoff. | 40 |
| April song..... | Eb, a-f, 3..... | Bizet. | 35 | Ave Maria..... | F, e-g, 4..... | Protheroe. | 60 |
| Arab flower..... | E mi, d#f, 4..... | Mariani. | 40 | Ave Maria..... | Eb, g#e, 4..... | Luzzi. | 35 |
| Arab steed..... | G, f-f, 3..... | Hodson. | 30 | Ave Maria..... | Gb, c#g, 4..... | Luzzi. | 35 |
| Arabian girl..... | C mi., db-g, 3..... | Bizet. | 60 | Ave Maria..... | Bb, f-f, 3..... | Schubert. | 40 |
| Are the children at home?.... | F, c-f, 3..... | Gabriel. | 30 | Ave Maria..... | G, d-b, 4..... | Gounod. | 30 |
| Are you dreaming, love of me?. F, d-f, 3..... | | Skelly. | 40 | Ave Maria..(Sac.)..... | Eb, d-g, 3..... | Kucken. | 35 |
| Arise, He calleth thee..... | Eb, eb e, 3..... | Roeckel. | 30 | Ave Maria and Tantum Ergo | | | |
| Armourer..... | Eb, b-e, 5..... | Reyloff. | 35 | Latin words..(Sac.)..... | C..... | | 35 |

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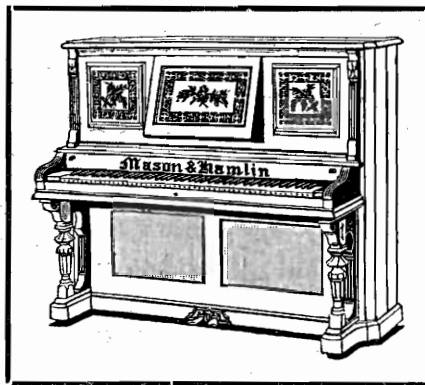
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