

THE AMERICAN MUSICAL TIMES.



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2. The day star bright o'er all is shining, Awake, and hail the coming day; Re-
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or - ient sky there gleams the morning, Arise, and gird thine arm - or on.
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wake! the night will soon be gone, A - rise, and gird thine arm - or on.



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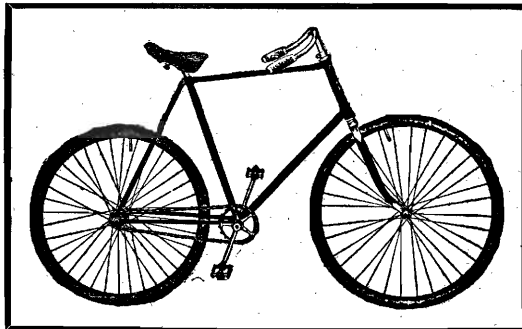
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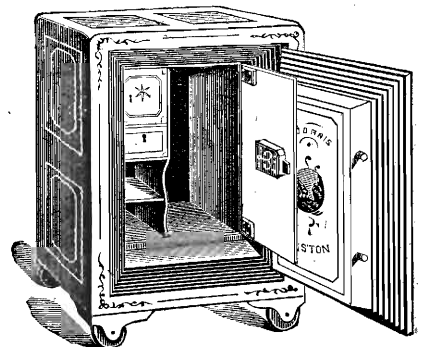
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H. S. Saroni.

H. S. Saroni, the composer of the Mazurka published in this number of our journal, is one of the few veterans who date their entrance into the field of music in the United States nearly half a century ago. A pupil of the great Fred-eric Schneider, he arrived in New York in 1844 and after teaching several years started in 1849 a musical paper: "Saroni's Musical Times," having as competitors "Dwights Musical Journal," "The Message Bird" and probably one or two others the names of which the writer does not recollect. About the same time he translated Marx's Theory of Compo-sition, which passed through fourteen or fifteen editions. He also wrote the musical "Vade Mecum," a work which in a small space contains a vast amount of information. An "Analytical Theory of Music" succeeded the latter work. As a composer he was equally active. counting amongst his works many Songs, Waltzes, Marches, Nocturnes, Concertos for Piano with Orchestra, Overtures, Symphonies, Operettas, Comic Operas.

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The Reason Why.

"'Tis strange that it always is easy
For a man when he is flirting, you know,
To swear to a woman he loves her,
By all that's above and below.

"But when he is truly in earnest,
Tell me the reason, I pray,
'Tis awfully hard to utter
The words that he fain would say?"

She replied, as her dimples deepened,
"The reason is simple, forsooth;
'Tis because it is awfully hard, sir,
For a man to utter the truth."

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The Rational Element in Music.

FROM the same root that the word *rational* is derived, we also obtain the words *reason* and *reckon*. In our perception of time and form, which have so much to do with the fine arts, it is this reckoning, or calculating, faculty that is chiefly brought into play, and it is this shade of meaning that I wish to emphasize in using the word *rational*.

In all the fine arts except music, we have either objects or, as in poetry, ideas derived from objects, in the time and space relationships of which the rational element consists. Music employs sounds, which stand for neither objects nor ideas. We must, then, either discover time and space relationships in the combinations of sounds, or give up the idea that music has any rational element.

Before starting on our quest for the rational element in music, I would like to draw your attention to a distinction between the arts and the sciences. In the latter, the rational element is all that comes up for consideration, so that precision is possible, and in such a science as mathematics, is absolute, as far as human intelligence goes. In the arts we have a much more difficult problem, for the rational element instead of being the end, is only the means, or material, through which a still higher relationship is expressed. This higher relationship does no violence to the material of art, but recombines this material according to the canons of art, and we perceive the result as beauty. As the sciences deal only with the manifestations of matter, so art deals only with the manifestations of beauty. We can no more have a formula for beauty than for life. I am not attempting to show the rationale of beauty, but the rationale of the material out of which beauty is constructed; that is, that, like the other arts, music has a rational basis. I hope to prove this, and to throw a little light on a subject which is befogged with sentimentalism.

Let us now consider of what the rational element in music consists. We found that in the other arts it consists of the various relationships that the external world presents no such relationships in music. We have no raw material presented to us. The sensations of sound, out of which music is made, have to be intentionally produced.

We recognize two elements in sound: that which expresses rhythm, and that which expresses pitch.

The most obvious manifestation of sound that appeals to the reason is its *time* or *rhythm* element. Historically, this time element is developed first. We see in children and savages a keen appreciation of similar rhythmic groups. I think a larger number of people than we realize enjoy music simply because of its rhythmic element. Even in the animal world we find a tendency to combine sounds into rhythmic groups. For instance, a hen that has just laid an egg, expresses her joy by a very definite rhythmic figure. The rooster expresses his various signals rhythmically, among the song birds we find this phenomenon still more developed. My observation is this: that were animals produce sounds as signals, —that is, when they wish to express an idea through the sound, —the sound has a recognizable rhythmic figure; but when the sound is emitted under excitement, such as fear or anger, the rhythmic figure is irregular. A cat fight is a good illustration.

Mr. Herbert Spencer considers music to be derived from the cadences of language; but if my observations are correct, his theory does not go back far enough. I should rather reverse the proposition, and say that when sounds were first used for expressing ideas, they had more the characteristics of music than of language, as we see well illustrated in the various signals of the barnyard. As intelligence increased, the purely signal or sign element separated from the rhythmic element, which has remained an aid in expressing our emotional states, as in poetry and music. We can easily see that if it is the rhythmic element that makes these early sounds distinguishable from ordinary noise. The rhythms are differently shaped beads, and the sound the thread upon which they

are strung. This is the chief characteristic of savage music, in which the rhythm predominates so strongly over the pitch.

Why this *germ* of music, rhythm, with its slight sound-thread, should have existed so early in the history of the race, and yet have been so much slower than the other arts in maturing, will be seen when we consider the other element of music, *pitch*.

As time is the property of rhythm, so space is the property of pitch. We speak of ascending and descending sounds, though nothing really ascends or descends. But that variations in vibrations affect us thus is a universal fact. An object moved in space changes its relations to other objects. It is by noticing the changed relationships that we recognize the extent and character of the actual change. The mere perception of a sound going up or down would not be sufficient to give us a rational sense of space. There must be points by which we can measure the extent of the movement up or down. In order to see whether musical sound by its pitch element will not supply us with such points, let us refresh our memories in regard to some facts in connection with the physics of sound.

There are three characteristics of sound: pitch, strength, and quality.

The rate of vibration decides the pitch; the force, or amplitude, of vibration decides the strength. The only factor left, to which we can assign that which is called "quality," must be the shape of the wave. Anyone who has thrown stones into a pool of water has noticed that the first stone starts a symmetrical wave. When a second stone is thrown in, immediately after, two sets of waves are started, and the two sets modify each other. Where the crest of both waves coincide, the water rises higher, and where they disagree, they cancel each other. Thus the shape of a large wave may be modified by superimposing smaller waves upon it. This is exactly what happens in a musical sound-wave. The smaller waves, instead of being noticed as separate sounds heard above the main sound, are noticed as the quality of the sound. A voice and a cabinet organ producing the same sound, with the same power, will make sound-waves alike in every respect, except for the smaller waves that are traveling with the main waves, and varying their shapes. As the intensity of these smaller waves varies in each tone, so will the quality of the sound vary.

Sounds which have musical quality are not simple, but compound. We call the parts of which the compound sounds are made, the *partials* of the sound. The main wave which decides the pitch of the sound is the first partial, the next in size traveling with it is the second partial, and so on. We find that in musical sounds the vibrations of the upper partials develop in the order of the digital numbers. A sound accompanied by partials developed in the order of digital numbers gives us the following succession, ascending in this order: *doh, doh, sol, doh, me*, and so on. These partials decrease both in intensity and in the size of the interval, as they ascend.

A musical sound, then, will fix certain points which will always have exact relations to each other, these relations being determined by the shape of the sound-wave. The requisite is, that the mind hold firmly the first sound, or tone, noticing not only the first partial which decided the pitch, but noticing the quality of the tone, this quality being the result of the accompanying partials.

It is natural to infer that in singing one tone after another, the second tone will be one whose presence has been already felt in the first tone. I find in my experience with the school children that those who are somewhat deficient in tone perception sing the tones, *doh, me, sol, doh*, much more correctly than the tones of the straight diatonic scale.

Children often confuse the first and second partials. If the first is low, they will, in trying to sing it, take the second partial, though both are within their range. Again, if the first partial lies high for them, they will take the octave below, treating the tone they hear as the second partial.

Though the second partial is the easiest to relate, the physical adjustment of the throat necessary, makes it harder to sing than a smaller interval. The third partial, or sol, if taken in a lower octave than that in which it actually occurs, makes a smaller interval than the second partial, and consequently is easier to sing. As we find that children do strike different octaves of a tone with ease, we may be justified in inferring that a partial will be sung most naturally which lies the shortest interval from the first tone, though its actual pitch may be far above the original tone. For example, the third partial is actually twelve tones above the first partial, but when sung two octaves below its actual pitch, the interval formed is that of a fourth below the first tone. These are the nearest related tones.

As soon as the lower tone is heard the ear is conscious of its upper partials. The strongest partial of this second tone, which is not already a partial of the first tone, is the ra, or the fifth, of the second tone. If we call the first tone doh, we will have me and sol as its partials, though me, being the fifth partial, will not be felt as strongly as sol. Through sol's partials we will have te and ra. This ra, the stronger partial, will be easily related to doh, through sol. If we can relate ra thus, through its lowest partial, we may with equal ease relate a tone to doh, if we conceive of doh as being the third partial of some other tone. This tone will be fa, sung most easily as an interval of a fourth above doh. Fa's weaker partial will be la, sung as a minor third below doh.

We will have, then, doh as a central tone, with sol, la, te, leading up to it, and fa, me, ra, leading down to it. I have seen proof of the naturalness of this succession of tones in my experience in the schools, which has also been confirmed in a book called "The Septonate," by Julius Klausner. He considers doh as the center of the group of seven tones, instead of as the lowest tone of an ascending order.

A glance at this group of tones will show that there are two places where the interval from one tone to the next is approximately only half as great as the intervals between the other tones. We find difficulty in singing a half tone except in the two places where they occur in the group above. We may infer, then, that when this tonal relationship is but slightly developed there will be difficulty in singing these half tones. Now if we omit two tones we can avoid these half steps and form a five-toned scale. Investigation shows that such a scale is almost universal among savages and people whose musical development has been retarded.

If the relationship of tones, as I have traced it, is correct, the essential element in producing such a scale system is, that the first tone shall have strong, low partials, developed in the order of the digital numbers. Such a tone will be musical. But we find in savage music the tone element is very slight, and poor in quality. The music appeals almost entirely through its time element, rhythm. Not until there is development in civilization, and relative improvement in tone quality, will any extensive ability to recognize tonal relationship be possible. Meanwhile rhythm and language will develop, and in language we will have an ailment that will partially fill the place of related tones.

Our object in taking notice of this relationship of tones is to find certain exact measurements, by means of which we can note definitely the distance up or down that a tone passes in reference to the preceding tones. The practical application enables the ear to recognize similar tones or passages when they reappear, thus making it possible to produce the effect of a close, necessary in musical form. Without this faculty no design can be expressed in sounds,—except a rhythmic design,—for there can be no other way of grouping the sounds tonally, however pleasantly they may sound when heard, one after the other.

Let us now see how language may have partially filled the place occupied by this tonal relationship in modern music.

The words in a phrase, or the syllables in an arbitrary group, once heard, suggest a definite relationship of parts. There is a beginning and an end. It may be asked, "Why may not an arbitrary set of musical sounds be remembered as easily?" It may be, after a natural tonal relationship has been developed; but when that is very indefinite, to remember a group of tones is much more difficult than to remember syllables that have consonants to define them. A phrase or group of syllables, adjusted to a well-defined rhythm, will give a stronger sense of unity than a slight thread of tone whose relationships have not as yet been strongly felt.

Miss Fletcher, in her recent investigations of Indian music, makes a statement to the effect that many of the Indian songs have syllables making no sense in themselves, or words so altered to fit the rhythm that they cannot be recognized. It seems to me fair to infer that this custom originated, long before the Indian's tone sense had developed to its present state, in a desire to give greater unity to his sounds by grouping tones arbitrarily with the aid of syllables and words. As his tone sense developed, he still kept his arbitrary use of syllables. Miss Fletcher's investigations show that there is a latent sense of harmony which can be accounted for if Indian developed his tone relationships with the aid of partials, as I have suggested.

If we infer that all savage music developed as has the Indian, we shall have to explain, for instance, why the Greek did not discover the tonal relationships and use them harmonically as well as methodically. If in his early stages of development he did as the Indian does, we can see how he may have been misled by the very use of the syllables which aid him in his earlier musical efforts. As his science increased he discovered the seven tones of the diatonic scale, but with this progress there was an increasing dependence on words to give meaning to his tunes, because the Greek had instrument capable of producing strong, low partials. He seems to have regarded instrumental music merely as a curiosity.

Depending on words for the coherence of his tunes, the Greek did not feel

the necessity of limiting himself to the natural order of tones suggested by the partials. Though he used this order, he constructed others, by so commencing and ending his tunes that the half steps which we have observed differ from the natural order in their relations to the first tone. The relative position of these half steps, in the order of the tones, determined the various scales or modes. These arbitrary modes gave marked peculiarities to the tunes constructed upon them, and widened the Greek's power of expression, though in a direction that prohibited any great advance. The very individuality of the tunes fitted them to express simple emotional states, for certain tunes could be easily associated with certain feelings. Constant use would fix these associations, so that we can understand why the Greek resented any change or novelty in his music. Plato's writings on music, and the incident of the Spartans banishing a musician for adding another string to his lyre, illustrate this point. Thus peculiar modes became stereotyped, and the Greek music petrified, as did the art of Egyptian sculpture.

The early Christians followed Greek models, and wandered blindly for a thousand years. It is not until the latter part of the tenth century that we find any attempt at harmony. It is a very striking fact that this commencement of harmony was coincident with the development of the pipe organ, which gives a fine field for the study of tones sounded simultaneously. From this time on, feeling for the relationships of tone and the mechanical skill in making instruments that had good musical tones developed together.

I have purposely given so much time to the development of feeling for tonal relationships, that we may see how important the matter is. For not until the ear could feel a logical relationship between chords or tones, apart from any relationship forced on them by word, was it possible for modern music to exist. This relationship gives us the definite space element, the necessity for which will be seen when we consider the result of the connection between rhythm and tone.

When we hear a number of raps we are conscious of some force producing them. Now, if we add to rhythm the space element of tone, we shall change this force to motion. Mr. Gurney, in the "Power of Sound," expresses this idea calling melody "ideal motion." But he confines this ideal motion essentially to melody. My idea is that it is the factor in harmony in which the space element of tones becomes most evident. This feeling of motion is always present in music, and it is by our unconscious power of relating the tones of a melody harmonically, that we notice the sense of motion that Gurney has observed in melody. This motion in music is not, like odor and color, perceived directly by any sense, but we perceive it by means of coordinating power of mind as we perceive form. This ideal motion is the material out of which music is made. We have been using the phrase "element of music," as applying both to rhythm and sound; but not until rhythm and sound have been combined, so as to produce ideal motion, do we find a result that can be compared with the other arts as supplying material for the exercise of the rational faculty; for this ideal motion has a definite existence apart from any artistic value.

We find people interested in buildings, statuary, pictures, and poetry, in all of which there may not be the slightest spark of beauty. This interest lies in the ideas suggested by the material, apart from any art value. The same fact is illustrated in music, which may have no artistic beauty, and yet may have interest, because of its motion. Most of the music used for both secular and sacred purposes has its only excuse for existence because of the sense of motion which it awakens. It would be interesting to investigate why motion pleases us. Nature affords us a limited field for such investigation in connection with the motions of water; for I think there is a considerable resemblance between the pleasure derived from the motion of the surf or a brook, and that derived from the motion of music. Our feelings are aroused by all these sources, but they are directed into no definite channel, as are the feelings awakened by the other arts, with perhaps the exception of architecture. This freedom induces reverie, awakens past feelings having a sense of mystery about them,—for, like ghosts, they appear without the material which accompanied their original appearance. But the weakness and the power of music consist in the fact that it stimulates our feelings and at the same time leaves the feelings free to be directed in any channel which association or fancy may suggest; hence music without these directing influences has no moral quality. It can express no ideas except ideas of motion. So a musician, in an instrumental work, can express only moods. That is, his ideal motion may be calm or agitated, the degrees and varieties of such expression being endless. But to ask what a composer means by a certain composition is to ask a question which from the very nature of this ideal motion cannot be answered. That this ideal motion appeals to the rational faculty is shown by the fact that we can enjoy the stimulation of ideal motion without fatigue. That which stimulates the senses directly, soon tires us. The pianoforte offers a fine field for the exercise of the rational faculty, the sensuous beauty of its tone being much slighter than that of a violin or of a fine voice. Also its capacity for giving the harmony enables a Rubinstein, for instance, to hold an audience for over two hours, while a beautiful voice or a violin would have exhausted the audience from the very nature of its appeal, which is more to the senses than to the mind.

I have said enough to show the philosophical bearings of our inquiries into the nature of the rational element in music. I hope that I have shown that what seems difference between music and the other arts is only a difference in the nature of the manifestation of the material that appeals to the rational faculty. The fundamental difference is not in the lack of a material, but in the nature of the material.

—CHARLES HUBERT FARNSWORTH, IN MUSIC REVIEW.

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"What is Fair?" by Peter Peuser, is well written, may be classed with the serious ballads, but will be found very effective.

"Come Dear Amanda," Quartet for male voices by J Haydn Morris. Mr. Morris is always sure to give us something interesting and unique and it seems that the Muse has given him more than he asked for this time. Amanda will be in demand with the boys.

OFTEN some special work was the direct cause of the death of some great composer. Thus Mozart's work on the Requiem, the superstitions it caused to arise in him, and the funeral thoughts consequent upon it, were the chief causes of his death. "Elijah" is said to have killed Mendelssohn. Haydn said on his death-bed, "The 'Seasons' gave me the finishing stroke." "Zampa" was the cause of the early decease of Herold, or at least hastened his death, and "Carmen" caused Bizet, the most promising composer of the French school, to die at thirty-seven years of age. And so with Haydn Parry, his preparation of "Miami" for the Cardiff festival must forever be unfinished. It is a melancholy list and one which proves that art is a severe mistress.

THE ANNOUNCEMENT that Dr. Joseph Parry, Professor University College, and Principal South Wales School of Music, Cardiff, has arrived in the country and will visit our city.

The Dr. has always expressed a grateful spirit towards the people of Youngstown and never loses the opportunity to note their past efforts. Arrangements have been completed through an efficient local committee to have the Dr. lecture on music. This will be the first lecture ever presented in Youngstown by so eminent a musician on the subject. The lecture will be interspersed with vocal and instrumental music for illustration. The services of the Lyra Quartet of this city has been secured, also Prof. Chas. Liebman's orchestra and the Ladies' Vocal Society. We hope our music loving public will avail themselves of this rare treat.

Don't forget the date and place, Wednesday evening, July 25th. at Disciple Church.

SYLLABUS OF THE LECTURE.

PART I.

Music, its History in each century from the 4th, its many forms, styles, and their authors. Harmony, Counterpoint, Fugue on the Hymn Tune, Recit, Aria, Anthem, The Cantata, Oratorio, and the Grand Opera; also upon Instrumental Music from the Suite, Overture, Sonata, Chamber Music, Symphony, Form up to the Modern Romantic School of Schumann, Chopin, Berlioz and Wagner.

PART II.

Upon the Music and Musicians of Wales, Ancient Welsh Airs, the Eisteddfod, and Old Welsh Musicians; on the Congregational Singing and Hymn Tunes of Wales; on Choral Singing in Wales, Conducting and Adjudicating, Orchestral Music. On the Nationalism of Music. Music Teachers and Music degrees. On a Welsh National Opera. On a Welsh National Academy of Music. On Memorial Musical Scholarships. Our duty and need in the present period.

The First Week's Instalment.

The Summer Girl is the perfect enigma. She'll keep you guessing all summer and you'll have to give her up in the Fall.
R.

The Summer Girl is a bit of femininity draped in muslin and delusion—principally delusion.
CAB.

The Summer Girl is a girl that hasn't much to her.
CRITIC.

The Summer Girl is the coolest thing in a hot season. X.

A believer in moons and sentiment. ROMEO.

The Mecca of many a seashore pilgrim's dollar. HARDUP.

Peaches and cream. H.

The Summer Girl is a mixture of large hat, parasol, thin clothing and wiles.
H. A.

Local Major and Minor.

Miss S. K. Knight of the New York Vocal Institute is in this city and has a large class in vocal work.

Miss Kate Winspere has returned from the New England Conservatory of Music, Boston, where she has been studying for the past year.

The Theatrical season opens July 28th, with Cleveland's Minstrels as the attraction. Manager Rook promises to give us many good shows. The opera house company have closed contracts for many repairs to be made before the regular season opens on Sept. 1st. The principal improvements will be on the seats and stage.

Miss Helen Livingstone of Baltimore, Md., is enjoying her summer vacation at her mother's home on West Rayen Ave. Miss Livingstone's work in vocal culture has been very successful, and her many friends in this city are very anxious to hear her sing. It is very possible that arrangements will be made for a grand concert before the summer is over.

The Maenerchor will participate in the Toledo Festival July 31 and Aug. 1, 2 and 3. The Society number twenty active members, with Prof. Chas. Liebman as their musical director. A special number of their program is Gwilym Gwent's "Sieges Marsch," (Soldiers' Victory March) which they sing with telling effect. Prof Emil Ring of Cleveland, O., who will conduct the combined societies at the Festival, was in the city recently for the purpose of examining the work of the Youngstown society, and was very enthusiastic over the efficiency of the chor and complimented very highly the earnest work of Prof. Chas. Liebman.

Mrs. J. Edgar Rudge, Contralto,

ASSISTED BY MR. HENRY KROESEN, OF CLEVELAND, PIANIST,
GAVE A SONG RECITAL AT 663 ELM STREET, ON
THURSDAY EVENING, JUNE 14th.

Our leading musicians were present by kind invitation and showed marked interest and pleasure in the vocal numbers.

SONGS FROM OPERA AND ORATORIO.

- a. Recit. and aria, "che faro," from "Orfeo".....Gluck
- b. Habanera, "L'amour est un oiseau," from "Carmen"..Bizet
- c. Recit. and aria, "O Thou that Tellest".... }
- d. Recit. and aria, "He shall feed His Flock" }Handel
from "The Messiah,"

Mrs. J. Edgar Rudge.

- a. Scherzo, op. 31.....Beethoven
- b. Au Village.....Tschaikowsky
- c. Mazurka.....Godard

Mr. Henry Kroesen.

- a. "Lehn deine Wang" }
- b. "Marie"..... }
- c. "Ave Maria".....Schubert
- d. "The Bonnie Banks o' Loch Lomond.....Old Scotch
- e. "The Mission of a Rose".....Cowen

Mrs. J. Edgar Rudge.

The committee having the Christmas Eisteddfod mprogra in charge have completed their work and the musical program published.

The greater portion of the vocal numbers are new compositions, but the prizes are too insignificantly small to arouse any special interest in musical circles. The small amount of \$100. for the first prize will not bring the Painesville and Cleveland societies a distance of sixty or seventy miles, when they can go to Columbus and compete for a prize of \$300., and gold medal to the successful conductor, and a second prize of \$100. with a silver medal to the conductor winning said second prize.

Again, male chorus \$100. second prize \$50.

Ladies Chorus \$75., second prize \$25.

Quartet, \$16.

Such prizes as these will arrest the attention of musicians in general, and stimulate the competitive spirit to organize and enter the arena. Three dollars for a soprano solo, (and an old worn out solo at that,) and three dollars for a piano solo will not awaken sufficient interest so as to make the Eisteddfod a grand success.

The ninth annual Convention of Ohio Christian Endeavor Union held in this city was a grand gathering of Endeavor workers. The Rev. W. F. McCauley declared that the Youngstown Convention excelled all previous gatherings in every particular, and more complete and systematic arrangements were never enjoyed, for all of which he thanked the local committees. P. M. Haas had charge of the Convention choir of 200 voices, orchestra and a Mason & Hamlin Liszt organ. The choice musical selections contained in the Souvenir Program were sung by the choir and the large audience with thrilling effect.

The special Music introduced at the various meetings of the Convention were as follows:—

Anthem—Hark, hark my Soul.....Shelley

First Presbyterian Quartet, Miss Myra McKeown organist.

Duet—The Lord is my Shepherd.....Smart

Misses Annie Aubrey and Marie Jury.

Quartet—Lead Kindly Light.....Buck

Aeolian Quartet.

Solo—Holy City.....Adams

Mrs. E. L. Brown.

Male Chorus—Where is He?.....Beethoven

Cambrian Glee Club, Mr. John M. James, conductor.

Anthem—Arm of the Lord Awake.....Nicholds

Plymouth Church Choir, Mr. B. B. Phillips director.

Soprano Solo—Judith.....Concone

Mrs. Tavalaw Evans.

Trio Ladies' Voices—Hearts Feel that love Thee....

.....Mendelssohn

1st. SOPRANOS.

Mrs. Tavalaw Evans

Miss Maggie Collins

" Mary McCambridge

2nd SOPRANOS.

Mrs. Dr. Dickson

Miss Maggie Moore

" Lottie Evans

ALTOS.

Mrs. W. J. Edwards

Miss Gwendolen Thomas

" Maggie Edwards.

Members of the Ladies' Vocal Society.

General Review.

Book.

George Barrie, Philadelphia, Pa.

THE ART GALLERY. Price \$2.00

This book, illustrates the most important paintings and sculptures selected for exhibition in the art department of the World's Columbian Exposition. Edited by Charles M. Kurz assistant chief of the art department.

To those who did not visit the exposition, the illustrations of the art exhibits will convey an idea of them that could be obtained in no other manner so effective or adequate.

The table of contents gives a short sketch of each artist. The book contains 336 engravings, 400 pages beautifully bound in cloth.

D. T. Phillips, Chicago.

REV. D. T. PHILLIPS. The Heroes of Faith. \$1.00

A volume of twenty-two sermons intended to exhibit the nature and efficacy of faith. The sermons are well analyzed, well balanced, well discussed, and well applied. Neatly bound in cloth, Price \$1.00.

If Desirable we can furnish, or fill orders.

Cantata.

John J. Hood, Philadelphia, Pa.

ADAM GEIBEL. Bethuel's Daughter.
Libretto by
E. E. HEWITT. Isaac and Rebekah .75c.

This sacred cantata by a well known composer is very melodious, pleasing nature, in the conventional form.

The choruses are light, yet interesting, and altogether the work will make a good evening's entertainment.

CHARACTERS.

Eliezer.....	Tenor	Rebekah.....	Soprano
Abraham.....	Bass	Her Mother.....	Alto
Laban.....	Tenor	Bethuel.....	Bass
Isaac.....	Baritone	Attendants, Quartet and Full Chorus.	

PLAN.

PART I—Eliezer's Mission

Scene.—The home of Abraham.

PART II—The meeting at the well.

PART III—Morning at Bethuel's home.

PART IV—Meeting of Isaac and Rebekah.

Bridal March.

Finale.

THE CAUSE.

"Attend your church," the rector cries,
To church each fair one goes.
The old go there to close their eyes,
The young to eye their clothes.—TRUTH.

BYDD!

CERDD-FOLIANT

Y PLANT!

Sef Casgliad o ddarnau gwreiddiol at wasanaeth Ysgolion Sul,

Yn Barod yn Medi Nesaf.

CAREM GLYWED ODDI-WRTH FLAENORIAID AC ARWEINWYR YSGOLION SUL A CHORAU PLANT, FEL Y DANFONIR *SPECIMEN COPY* PAN YN BAROD.

A ganlyn ydyw enwau ychydig or pryf awdwyr, y rhai sydd wedi rhoddi eu cynrychion goreu, er gwneyd y Casglaid hwn yn deilwng o sylw a chefnogaeth ein ysgolion Cymreig.

Harry E. Jones, Mus Bac.....	Philadelphia, Pa.
J. Haydn Morris, " "	New York City.
D. Protheroe, " "	Scranton, Pa.
Geo. Marks Evans " "	Shamokin, Pa.
D. O. Jones.....	Supt. Music Public Schools, Emporia, Kas.
Elmer C. Davis.....	Rewey, Wis.
J. Slater.....	London, Eng.
I. J. Jones.....	Dell Roy, O.
J. R. Jones.....	Chicago, Ill.
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Prof. T. J. Birt.....	Punxsutawney, Pa.
J. S. Lewis.....	Salt Lake City.
Mrs. Tavalaw Evans.....	Youngstown, O.
Jas. H. Hood.....	Rock Springs, Wy.
W. W. Jones.....	Cambria, Wis.
Gwilym Gwent.....	
Will H. Young.....	Youngstown, O.
Thos. W. Watkins.....	Olyphant, Pa.

Cynwys y llyfr dros gant o dudalenau, Prs 35cents yr un.

\$30. y cant.

DANFONER POB GOHEBIAITH I'R CYHOEDDWR.

D. O. EVANS,
YOUNGSTOWN, O.

UNREST.

Alone I watch the Midnight-Hawk poised on pinions of Unrest.

AMERICAN MUSICAL TIMES EDITION.

By D. O. EVANS.

Tempo di Mazurka.

Dreaming, wishing, I am weary,
Would that morning might appear—
O'tis dreary, very dreary,
This—to love and not be near.—TARBEAUX.

H. S. Saroni.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Tempo di Mazurka'. Dynamics include *p*, *mf*, *rit.*, *p a tempo.*, *m.d.*, *ff*, and *p*. Fingerings are indicated by numbers 1-5 above or below notes. There are also some 'X' marks above notes in the first system.

5 3 3 3 4 3 3 3

mf *cres.* *ff*

The first system contains measures 1 through 4. The treble clef staff features a melodic line with fingerings 5, 3, 3, 3, 4, 3, 3, 3 and accents over measures 1, 2, and 3. The bass clef staff provides a harmonic accompaniment. Dynamics include *mf*, *cres.*, and *ff*.

4 3 2 1 4 3 2 1 5 4 2 5 4 1 4 1

dim. *p* *f*

The second system contains measures 5 through 8. The treble clef staff has fingerings 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 2, 5, 4, 1, 4, 1. Dynamics include *dim.*, *p*, and *f*.

4 3 2 1 5 4 3 2 5 4 5 2 4 3 2 1 4 3 2 1 4

p *m.k.* *mf*

The third system contains measures 9 through 12. The treble clef staff has fingerings 4, 3, 2, 1, 5, 4, 3, 2, 5, 4, 5, 2, 4, 3, 2, 1, 4, 3, 2, 1, 4. Dynamics include *p*, *m.k.*, and *mf*.

4 3 2 1 4 3 2 3 5 4 3 2 1 3 1 3 5 4 2 1

cres. *p*

The fourth system contains measures 13 through 16. The treble clef staff has fingerings 4, 3, 2, 1, 4, 3, 2, 3, 5, 4, 3, 2, 1, 3, 1, 3, 5, 4, 2, 1. Dynamics include *cres.* and *p*.

1 2 3 4 5 2 4 5 4 3 2 1 5 4

f

The fifth system contains measures 17 through 20. The treble clef staff has fingerings 1, 2, 3, 4, 5, 2, 4, 5, 4, 3, 2, 1, 5, 4. Dynamics include *f*.

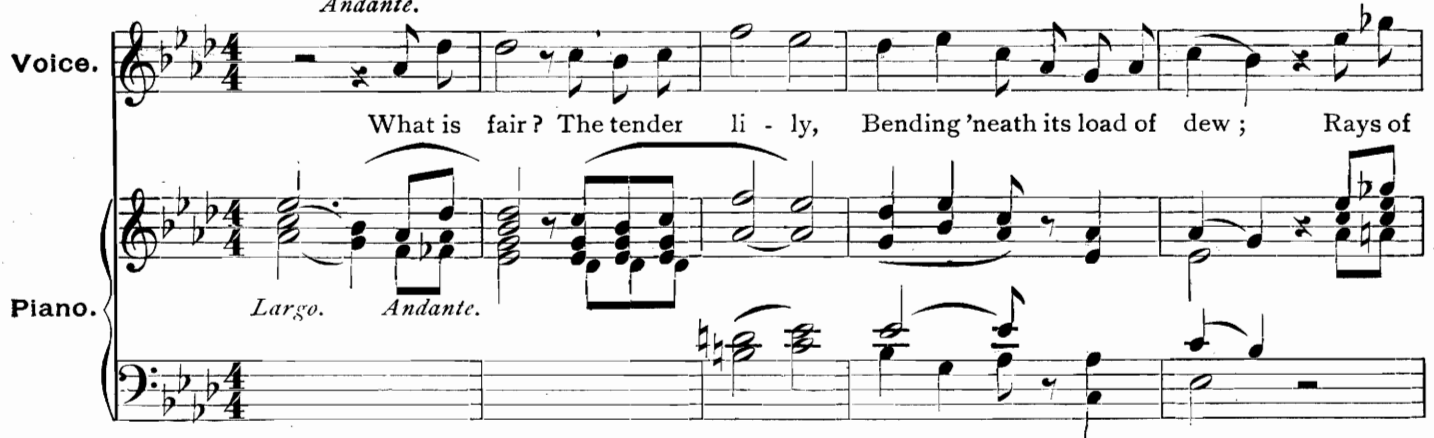
WHAT IS FAIR?

From the Welsh of IOAN EMLYN.

By Thos. Owen, Jr.

Peter Peuser.

Andante.

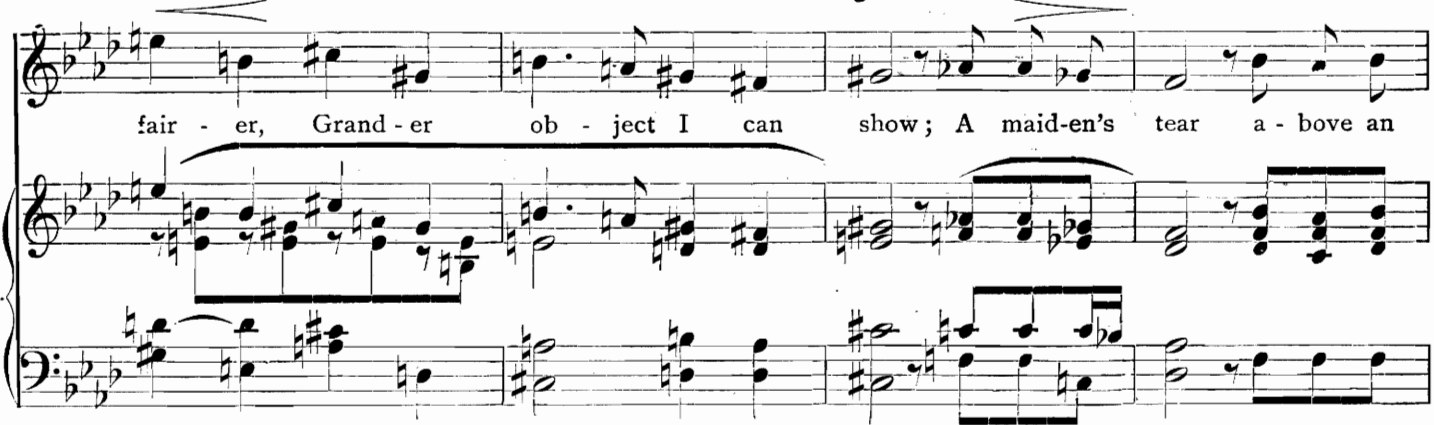
Voice. 

What is fair? The tender li - ly, Bending 'neath its load of dew; Rays of

Piano. *Largo.* *Andante.*



sun - shine danc - ing light - ly On a rose of per - fect hue—This is fair! But, lo, a



fair - er, Grand - er ob - ject I can show; A maid - en's tear a - bove an

Rall. 

or - phan, Sympathizing with his woe.

Tempo.

NO. 8 Saviour, Like a Shepherd Lead Us.

Dorothy A. Thrupp.

Harry E. Jones.

1 Sav - iour, like a shep - herd lead us, Much we need thy
 2 We are thine, do thou be - friend us, Be the guard - ian
 3 Thou hast prom - ised to re - cieve us, Poor and sin - ful
 4 Ear - ly let us seek thy fav - or, Ear - ly let us

ten - d'rest care; In thy pleas - ant pas - tures feed us,
 of our way; Keep thy flock, from sin de - fend us,
 though we be; Thou hast mer - cy to re - lieve us,
 do thy will; Bless - ed Lord and on - ly Sav - iour,

For our use thy folds pre - pare. Bless - ed Je - sus,
 Seek us when we go as - tray. Bless - ed Je - sus,
 Grace to cleanse and power to free. Bless - ed Je - sus,
 With thy love our bo - soms fill. Bless - ed Je - sus,

Bless - ed Je - sus, Thou hast bought us, thine we are.
 Bless - ed Je - sus, Hear, oh hear us, when we pray.
 Bless - ed Je - sus, We will ear - ly turn to thee.
 Bless - ed Je - sus, Thou hast loved us, love us still A - - - men.

Come Dear Amanda.

PART-SONG, MALE VOICES.

Words by THOMPSON.

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

J. H. MORRIS

I. TENOR. *f* 3/4 4/4

1. Come dear A - man - da, quit the town, And to the ru - ral hamlets

II. TENOR. *f* 3/4 4/4

2. The birds a - wake, the flowers ap - pear, Each spreads a ver - dant couch for

I. BASS. *f* 3/4 4/4

1. Come dear A - man - da, quit the town, And to the ru - ral hamlets

II. BASS. *f* 3/4 4/4

2. The birds a - wake, the flowers ap - pear, Each spreads a ver - dant couch for

fly... Be - hold the win - t'ry storms are o'er, And gen - tle ra - diance glads the

thee... 'Tis joy and mu - sic all we hear, 'Tis love and beau - ty all we

fly... Be - hold the win - t'ry storms are o'er, And gen - tle ra - diance glads the

thee... 'Tis joy and mu - sic all we hear, 'Tis love and beau - ty all we

cres. *f*

sky... The storms..... are gone..... And

see... 'Tis joy..... 'tis joy..... 'Tis

p *cres.* *f*

see... la, la, la, la, la, la, la, la, la, la, 'Tis

p *cres.* *f*

sky... la, la, la, la, la, la, la, la, la, la, And

p *cres.* *f*

see... la, la, la, la, la, la, la, la, la, la, 'Tis

Entered at Stationer's Hall, London, England.

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COME DEAR AMANDA.

rit.



gen - tle radiance glads... the sky, the sky.
love and beau-ty all... we see, we see.

gen - tle radiance glads... the sky, glads the sky, the sky.
love and beau-ty all... we see, all we see, we see.

gen - tle radiance glads... the sky, glads the sky, the sky.
love and beau-ty all... we see, all we see, we see.

gen - tle radiance glads... the sky, the sky.
love and beau-ty all... we see, we see.

p



3. Come let us mark the grad - u - al spring, How peeps the bud,
3. Come let us mark the grad - u - al spring, How peeps the bud,
3. Come let us mark, How peeps the bud, how the
3. Come let us mark, How peeps the bud, the bud,

p



the blossom blows, Till Phil - o - mel be - gins to sing,
the blossom blows Till Phil - o - mel be - gins to sing,
blos - som blows, Till Phil - o - mel be - gins to sing, and per - fect
the blossom blows, Till Phil - o - mel be - gins to sing, and per - fect

rit.



And per - fect May to swell, to swell the rose.....
And per - fect May, and per - fect May to swell, to swell the rose.....
May, and per - fect May, and per - fect May to swell, to swell the rose.....

COME DEAR AMANDA.

Tempo primo.

4. E'en so thy ris - ing charms im - prove, As life's warm sea - son grows more

4. E'en so thy ris - ing charms im - prove, As life's warm sea - son grows more

4. E'en so thy ris - ing charms im - prove, As life's warm sea - son grows more

4. E'en so thy ris - ing charms im - prove, As life's warm sea - son grows more

bright, And op'ning to the sighs of love, Thy beauties glow with full de -

bright, And op'ning to the sighs of love, Thy beauties glow with full de -

bright, And op'ning to the sighs of love, Thy beauties glow with full de -

bright, And op'ning to the sighs of love, Thy beauties glow with full de -

poco. light, And op - - - - - ning to..... the

light. La, la, la, la, la, la, la, la, la, la, The

light. La, la, la, la, la, la, la, la, la, la, The

light. La, la, la, la, la, la, la, la, la, la, The

sighs, the sighs of love, the sighs of love, .. the sighs..... of love.....

sighs, the sighs of love, the sighs of love, .. the sighs..... of love.....

sighs, the sighs of love, the sighs of love, .. the sighs..... of love.....

sighs, the sighs of love, the sighs of love, .. the sighs..... of love.....

Arise All Ye Nations.
 (TLYRNASOEDD Y DDAEAR.)
 (Anthem.)

Paraphrased by
 T. G. JONES, (Tavalaw.)

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

J. AMBROSE LLOYD.

f Allegro.

	DOH. C.									
C	}	:	:s	d' :—	d' :d'	m' :—	d' :—	s' :—	s' :s'	
		:	:s	d' :—	d' :d'	m' :—	d' :—	s' :—	s' :s'	
I	}	:	:s	d' :—	d' :d'	m' :—	d' :—	s' :—	s' :s'	
		:	:s	d' :—	d' :d'	m' :—	d' :—	s' :—	s' :s'	
		A - rise, all ye na - tions, sing un - to Teyrn- as - oedd y ddae - ar, cen - wch i								
C	}	m' :—	:d'	t :—	t :t	r' :—	t :s'	s' :s'	fe' :—	
		s :—	:s	s :—	s :s	s :—	s :t	t :t	l :—	
5	}	d' :—	:m'	r' :—	r' :r'	r' :—	r' :r'	r' :—	r' :r'	
		d' :—	:d	s :—	s :s	t :—	s :s	r' :—	r' :r'	
		God, A - rise, all ye na - tions, give praise to Je - Dduw, Teyrn- as - oedd y ddae - ar, can - mol - wch yr -								
		give - praise - to - Je - can - mol - wch yr								
C	}	s' :—	s' :—	:	:m'	m' :—	m' :m'	s' :—	m' :—	
		s :—	s :—	:	:s	s :—	s :s	s :—	s :—	
9	}	r' :—	t :—	:	:d'	d' :—	d' :d'	r' :—	d' :—	
		t :—	s :—	:	:d'	d' :—	d' :d'	t :—	d' :—	
		ho - vah, A - rise, all ye na - tions, Ar - glwydd, Teyrn- as - oedd y ddae - ar,								
C	}	r' :m'	f' :—	m' :—	:m'	m' :—	m' :m'	s' :—	m' :d'	
		s :—	t :t	d' :—	:s	s :—	s :s	s :—	s :s	
13	}	t :d'	r' :—	d' :—	:d'	d' :—	d' :d'	r' :—	d' :d'	
		s :—	s :s	d' :—	:d'	d' :—	d' :d'	t :—	d' :m	
		sing un - to God, A - rise, all ye na - tions, give cen - wch i Dduw, Teyrn- as - oedd y ddae - ar, can -								
C	}	r' :m'	f' :—	m' :—	d' :—					
		s :—	s :s	s :—	m :—					
17	}	t :d'	:t	d' :—	d' :—					
		s :—	s :s	d :—	d :—					
		praise to Je - ho - vah. mol - wch yr Ar - glwydd,								
		BASS SOLO. <i>Andante. maestoso.</i>								
		:d m :s d' :d' t d' :—r'								
		Praise him that rid - eth up - on the Yr hwn a ferch - yg ar nef y								
		DOH. F.								
C	}	t :s	:l	f :—	f :—m	m :—	:	:ds	t :r	
		heav - ens, nef - oedd,	which y	were rhai	of..... oedd er -	old, ioed,				
F	}	f :f.m f	:—s	m :d	:t ₁	l ₁ :—	l ₁ :—s ₁	s ₁ :—	:	
		rid - eth up - on ferch - yg ar nef	the y	heav - ens, nef - oedd,	which y	were rhai	of..... oedd er -	old, ioed,		

Poetry.

THE LAUGHING RILL.

(Written for the AMERICAN MUSICAL TIMES.)

The laughing rill give me! give me!
That winds its way through rock and lea,
Sporting amid the grasses green,
Then rolling like a silver sheen.
Tossing the sunbeams like a ball,
Playing bo-peep where shadows call,
Always singing, never sighing,
Never sleeping, onward trying.

The laughing rill give me! give me!
No matter where its sound may be,
Stealing along some wild ravine,
Or breaking through a meadow green,
Leaping down a woodland ridge,
Or gurgling through a broken bridge,
By bowered walk or garden sweet,
It laughs where ever we will meet.

The laughing rill give me! give me!
That kisses shrub and tangled tree,
That plays within some clover nook,
Then rambles where the lilies look,
Humming along where daises creep,
Slyly hiding in grasses deep,
Splashing, tumbling many a day,
Always finding a place to stray.

Cin., O. Sallie A. Lewis,

RORY DARLIN.'

Oh! rise up, Rory darlin, for there's knockin' at
the door!
We must leave the little cabin that we built in
days of yore;
For the place is ours no longer, we must go, dear,
you and I,
And who can tell us, Rory dear, where we to-night
shall lie?
We must go, dear, we must go, dear, for they'er
knockin' at the door,
There's no room for us in Ireland, the place is
ours no more!

There's a country that they tell of far away across
the sea,
Where they say there's luck and fortune in store
for you and me;
But the richest country, darlin,' and the luckiest
spot on earth
Can ne'er be like ould Ireland, the place that gave
us birth!
We must go, dear, we must go, dear, there's a
stranger at the door,
There's no room for us in Ireland, the land is ours
no more!

But if there's no room over there, and forth again
we're cast,
There's another country left us that will take us
in at last;
'Tis up yonder, Rory darlin'! where the stars are
shinin' fair,
And there'll be no weary roamin' when we once
are safe in there.
Let's be goin' Rory darlin,' let the world be as it
will,
Our hearts are with ould Ireland and Heaven's
above us still!

F. E. Weatherly.

FAT AND LEAN.

A thin little fellow had such a fat wife,
Fat wife, fat wife, God bless her;
She looked like a drum, and he looked like a fife,
And it took all his money to dress her,
God bless her,
To dress her,
God bless her,
To dress her.

To wrap up her body and warm up her toes,
Fat toes, fat toes, God keep her.
For bonnets and bows and silken clothes,
To eat her, and drink and sleep her,
God keep her,
To drink her,
God keep her,
And sleep her.

She grew like a 'a'get—he grew like a sword,
A sword, a sword, God spare her!
She took all the bed and she took all the board,
And it took a whole sofa to bear her.
God spare her,
To bear her,
God spare her,
To bear her.

She spread like a turtle, he shrank like a pike,
A pike, a pike, God save him!
And nobody ever beheld the like,
For they had to wear glasses to shave him.
God save him,
To shave him,
God save him,
To shave him.

She fattened away till she burst one day.
Exploded, blew up—God take her!
And all the people that saw it say
She covered over an acre.
God take her—
An acre—
God take her—
An acre. Lean.

THE DEPTH OF A HEART.

Brave mortals! who dare voice all feelings within,
And with a caress of affection makê known
The sweetest of thoughts, and cage them in words
Before they arise and have flown.

For feelings are subtle and shy, and so sweet
They surge thro' the heart and are gone
Ere the mind in its blindness and dullness of
speech
Awakes to the fact that they're born.

Then forgive me, my love, if my tongue or my pen
Cannot pour forth one-quarter the part
Of the love which God and the angels can see
O'erflowing the depths of this heart.
—Helena M. Richardson, in Fibre and Fabric.

Lives of poets oft remind us,
If we use the proper means—
Discard metre, rhyme and reason—
We can shine in magazines.
Kansas City Journal.

If I must love, as lovers love in story,
Let no false witch-fire tempt my soul away,
Let me adore the star of purest glory,
That ever hush'd the night to praise or pray.

Philosophy.

An editor wrote a ball-room puff, saying:
"Her dainty feet were encased in shoes that
might be taken for fairy boots." But the blunder-
ing compositor made it read: "Her dirty feet
were encased in shoes that might have been taken
for ferry-boats."—Printers' Auziliary.

Welsh place-names are nearly always descrip-
tive. "Pen-y-gwælod" was translated on Satur-
day for the benefit of the Bridgend magistrates as
"The top of the bottom." Our intelligent com-
positor says if he can find "the bottom of the top"
he will die happy.

His Honor—Have you anything to say before
sentence is passed upon you?

The Convicted—Yes, Your Honor, I have one
simple request to make: In sentencing me, please
don't say that I was convicted by a jury of my
peers.

"Why are you sitting here in the draught?"

"Just to prove to old snuffer that his cure for a
cold isn't worth anything.

Little Girl (looking in hand glass.) Pa, did
God make you?

Yes dear:

Ma! Did God make you?

Yes child.

Intently looking in the glass she exclaimed,
how he has improved since he started, hasn't he?
—Ata.

A Merthyr paper wants to know why are all
great men small. "We are not working off a
paradox," adds our contemporary, "but expressing
a thought produced by the reflection that, like
Cæsar and Napoleon, and Nelson and 'Morien,'
Mr. Dan Davies is picked up in a very small case."
Perhaps it is because they have been too busy to
grow.

PROFESSIONAL MISTAKES.

Apropos of the lawyers pitching into experts on
the witness stand in murder trials, the case is
recalled where the lawyer looked quizzically at
the doctor who was testifying and said:

"Doctors sometimes make mistakes, don't they?"

"The same as lawyers," was the reply.

"But doctors' mistakes are buried six feet under
ground," said the lawyer.

"Yes," said the doctor, "and lawyers' mistakes
sometimes swing six feet in the air."

A Cathays boy was once asked by his teacher
how many glasses of beer were left if he, and
mother, and his father took one glass each out of
five. "None," he answered. "You do not know
your arithmetic," said the teacher. "Maybe,"
replied the boy, "but I know my father." Theory
did not go with that boy.

Limitations of Literature.—Little Boy: What
is your papa?

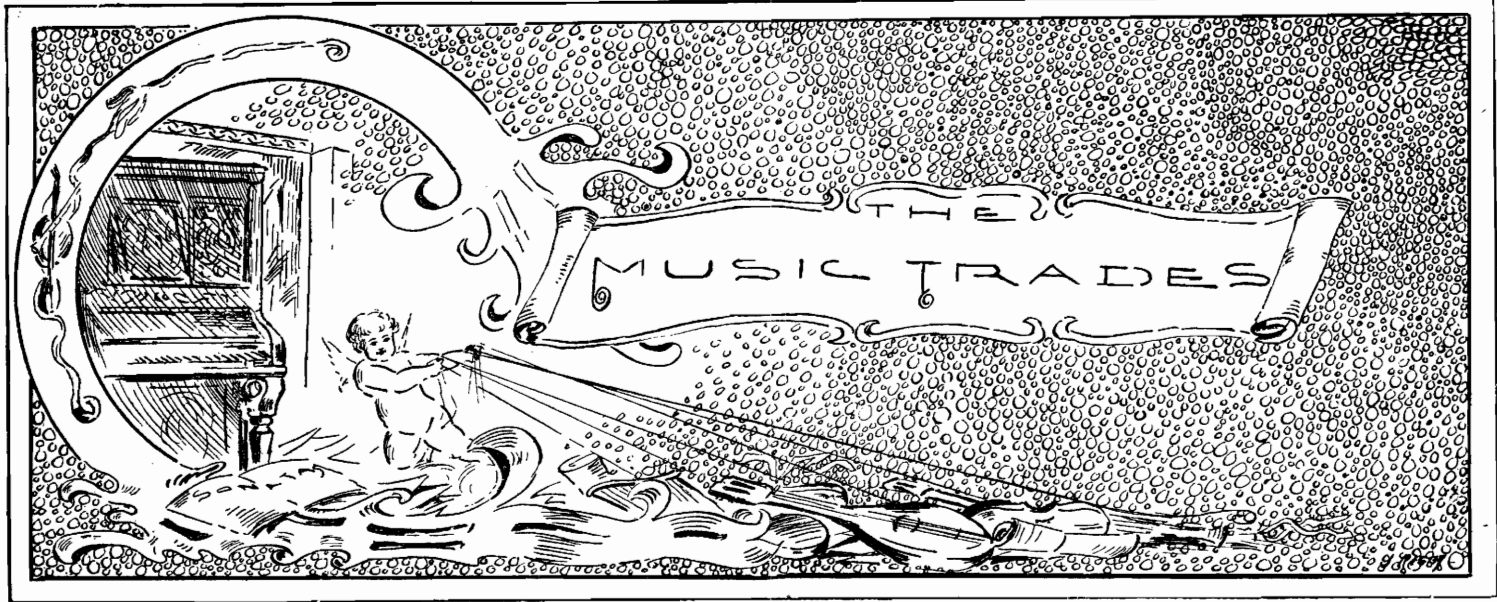
Little Girl:—He's a literary man.

"What's that?"

"He writes."

"What does he write?"

"Oh, he writes most everything 'cept checks."
—Good News.



A fine Estsy "phonorium" has been placed at Brighton Beach for the use of Seidl's orchestra.

Mr. Leopold Peck, of Hardman, Peck & Co., is spending his vacation at Sharon Springs, N. Y.

H. J. Votteler, the Arcade publisher, of Cleveland, Ohio, is in Europe on an extended pleasure tour.

P. J. Gildemeester, of Gildemeester & Kroeger, reports a better feeling in New York State and Pennsylvania.

Percy Ashdown, of Edwin Ashdown, Limited, leaves Monday for a two weeks' stay in Northern New Hampshire.

C. C. Curtiss, President of the Manufacturers' Piano Co., of Chicago, will shortly sail from New York for Europe.

Mr. Charles H. Parsons, president of the Needham Piano and Organ Co., is expected home from his European trip this week.

The Mason & Hamlin Company are furnishing the organs for the Long Island Chautauqua Assembly now in session at Great South Beach, L. I.

Mr. H. D. Cable and Mr. Geo. W. Tewksbury are in Paris. May kind Heaven protect these two truly good men from the snares of that wicked city!

Mr. Phillips, who went to England as head tuner for the Story & Clark Organ Co., arrived there just before the fire, which destroyed their factory. He returned to Chicago last week.

Mr. George Foster, of Rochester, N. Y., of the piano manufacturing enterprise bearing his name, is in the west this week visiting his agents. Mr. J. T. Wamelink, Cleveland, has recently added the Foster to his line of pianos.

Mr. J. H. Thomas, traveling salesman for the Hamilton S. Gordon pianos, returned last Monday from an extended Western business trip. It was Mr. Thomas' intention to cover a portion of the Southern territory on this tour, but he conclu-

ded to return to New York and await a settlement of the labor troubles.

THE WEBER PIANO CO.

Mr. Albert Weber, of the Weber Piano Company, announces that the factory of this house will be run on full time during the remainder of the summer, as it has been for the past four months, with the exception of ten days, when it became necessary to shut down in order to put in a quantity of new machinery, at an expense of several thousand dollars. Mr. Weber says the factory has the most complete mill rooms to be found in the piano trade.

BON VOYAGE TO MR. WISSNER.

(From the N. Y. Press of July 8th.)

Mr. Otto Wissner, of Brooklyn, the piano manufacturer, accompanied by his oldest son, sailed for Europe Thursday last on the Normannia, of the Hamburg line. A large number of Mr. Wissner's employes, including nearly all of the managing department of the house, were at the steamer to wish him a pleasant voyage, and they presented him with a magnificent floral piece, representing the Normannia, upon which he sailed. Several representatives of the press were also present. Mr. Wissner's trip will not be altogether one of pleasure and recreation, as he will visit several large piano firms, both in England and on the Continent, from whom he has received letters in relation to the agency of the Wissner piano. He will return about October 1st.

A CARD FROM MR. WILLIAMS.

I take pleasure in announcing to friends and the general public my withdrawal from the Levassor Piano Co., having sold my stock, and had no connection with it whatever since June, 1894. I also beg to announce my purchase of an interest in the well-known piano house of Hockett Bros. & Puntene, doing business for many years in Central and Southern Ohio, with headquarters at Columbus, who, on the first of August, will open one of the largest music houses in Cincinnati, located at the N. E. corner of Fourth and Elm. I wish to thank you personally for your influence and patronage in

the past, and hope for a continuance in the future. Trusting you will give me the compliment of calling at an early date after the first of August at the piano rooms of Hockett Bros. & Puntteney Co., I remain

Very truly yours,
O. W. WILLIAMS.

Cincinnati, July 2, 1894.

—o—
NEW FIRMS.

W. P. Owen has opened a music store at Joplin, Mo.

Jacob Leonard & Son, of Albany, have opened a music store at Saratoga Springs.

The Erd Piano Co., will not remove to Milwaukee, but will remain at Saginaw, Mich.

J. W. Hawd, formerly a music dealer at Gloversville, N. Y., has moved to Ilion, N. Y.

Holly & Blaine, formerly salesmen with A. D. Coe, of Cleveland, have opened a piano store at Elyria, O.

J. H. Frazell has opened a music store at Benton Harbor, Mich., and is handling the A. B. Chase and Sterling goods.

The Olean Music Co. has opened a branch at Smithport, Pa., under the management of Messrs. Doyle & Babbitt.

The Singer Piano Co. has been organized under the laws of New Jersey, with a capital stock of \$220,000, of which \$50,000 will be paid in. Those interested are Alfred Singer, Chas. W. Brambach, Arthur de Bausset and Edwin V. Machette. The plant will be at West Hoboken, N. J.

H. Monroe Brown has opened a music store at Trenton, N. J. He will handle the Lester pianos and the Wilcox & White organs.

—o—
W. P. Owen of Joplin, Mo., owner of the Patent combined Adjustable Bridge and Tail Piece for Guitars, is highly pleased with the reception given to his Novel Patent by the trade. What is claimed for it:

1. We claim, by using this bridge and tail piece, a better tone, because the strings are attached in such a way as to give full vibration to the sounding board.
2. That it will prevent the instrument from warping or splitting, as is frequently the case with the old bridges.
3. It can be adjusted to fit any size guitar.
4. The bridge is adjustable and can be raised or lowered at will by the performer.
5. Any one who can use the guitar can adjust it to the instrument.
6. When using this bridge we will guarantee any guitar to carry wire strings, as well as gut strings, without injury to the instrument.
7. It is made of brass, nicely finished and nickle plated, and will last a life-time.
8. It can't get out of order.
9. After the guitar is tuned, the pitch can be raised or lowered by the tension screws in the bridge in a few seconds of time.
10. When the instrument is not in use the strings can be slackened by lowering the bridge and thus save the breakage of strings.
11. It is an ornament to the guitar and will be a great seller.
12. The usual length of strings are used with this bridge.
13. All dealers should keep them in stock, for they will be called for as soon as they are shown to the public.

ASHLAND NOTES.

The month of June which has just passed, has been most hearty and enjoyable for those blessed with an innate conception of God's most beautiful period of the year. Robins never sang more sweetly, the meadow lark never poised with more equilibrium or equiponderance in mid air, and the turtle dove's low mournful coo in some distant tree, awakens aspirations in the human soul and lead one on to exclaim—

Music's charm is in bits of singing,
Which God drops in the lonely vales,
To set the echo ringing.

The primroses which line the roads of Ashland County with their delicate hues of pink and white, and the fragrance of the sweet brier mingled with that of the Elderberry blossoms, pink clover and yarrow, tend to gladden the heart of the weary traveler, and awaken feelings that lead him to think God smiles upon us, through the delicate colors.

Not unmindful of all these and the heavy laden fields of golden wheat (nodding under an "over-production") among which the farmer is reveling to-day, more for pleasure than profit; and the charm of running those human reapers which cut, gather, bind and tire is so great that it is not an unusual sight to see the wife or daughter cutting a swath and managing the three horses attached to the machine, with as much dexterity as the husbandman. All this to an attentive ear and admirer is a repertoire of opera and oratorio fit for the gods.

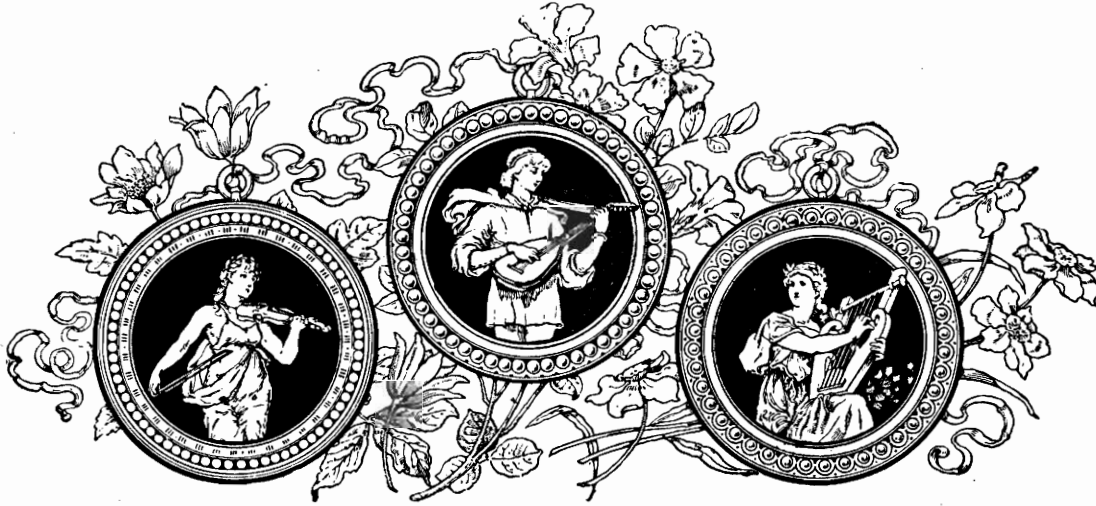
Ashland has been made melodious during the past month by several pleasing receptions. One was given by Miss Emma Taylor at her beautiful suburban home, situated on a bluff overlooking the city and surrounding country. Among the guests present were Mrs. Smith, organist of the First Presbyterian church, the Misses Stroop, the charming daughters of Rev. Stroop of First M. E. Church, Mr. A. A. Tarbeaux from Boston, and Mr. Miller who rendered some beautiful music on the guitar accompanied by Miss Stroop on the mandolin. Mrs. Smith is a brilliant musician and played on a new Mason & Hamlin piano, to the pleasure of all present.

Later on Mrs. Smith gave what was intended for a lawn party, but a heavy rain spoiled the out of door part of the program, but a most enjoyable time was had within door. Music and dancing were indulged in to the pleasure and merriment of all.

At the Methodist Church, Miss Flora Heffner, has had several occasions during the month past to display some of her ability as an organist, and we put it mildly when we say that she handles the organ well for the limited advantages she has had, and a promising future surely awaits her.

J. W. Cliffe who handles the Mason & Hamlin, Story & Clark instruments, has made some fine sales during the month, considering that farmers are so busy at this season, and if all who have promised to buy fulfill said promises, Mr. Cliffe will be obliged to purchase new ledgers and cash books.

Mr. David Miles, the Estey representative moves along in the even tenor of his way and is a very quiet unassuming gentleman.—BEAU BRUMMELL.



MUSIC AND MUSICIANS.

Dvorak has sailed for Europe.

Puccini's opera, "Villi," is a failure.

Wagner operas head the list in Paris.

Mr. George Purdy has sailed from Boston for England.

Albani has given a concert in aid of the Donizetti monument.

Mr. Edward Lloyd has arranged to give a series of concerts in Berlin next winter.

Miss Della Rogers of Denver, Colorado, has an operatic engagement at St. Petersburg.

A series of performances of Wagner's operas will take place at Munich, from August 2 to October 3.

Mr. John E. Parry of Oak Hill, O., has returned home for the summer vacation after a studious year spent in the Cincinnati College of Music.

Mr. Wm. Griffith (Gwilym Galedffrwd) of Poultney, Vt., is spending the hot summer months, inhaling the fresh sea air at Ocean Grove, N. J.

Mr. Edward Grieg, the Norwegian composer, has been invested with the honorary degree of Doctor of Music by the University of Cambridge, England.

Will the time ever come when the American public will demand that all operas shall be sung in English, whatever may be the nationality of the composer or of the singer?

Otto Davis of Sharon, Pa., has returned from Boston where he has been studying music with the leading teachers for several years. Otto is posted on musical matters from *Alpha to Omega*.

Handel has an able and zealous advocate in Mr. T. L. Southgate, the distinguished London writer on music. Handel's music will live forever, despite the envious snarling of pygmy musicians and critics who have not the capacity to appreciate its simple grandeur.

The Institute String Quartet, Warren, Ohio, gave a concert at the M. E. Church, West Farmington, O., June 7, under the auspices of the Philomathean Society of Farmington College.

Negotiations are now pending for the appearance of Innes' Great Band in this city. Mr. Innes carries the following vocalists:—Miss Martha Garrison Miner, Mme. Adele Engle, Mr. Payne Clarke and Mr. Beaumont Ralston.

Miss Cartzdafner, New York City, and a pupil of Mr. James Sauvage, sang the principal soprano part with Mr. Ben Davies in Rossini's "Stabat Mater" recently given at Brooklyn, N. Y. Mr. Sauvage has a number of students that are receiving from \$500. to \$1,000. for Sunday Church duties. Gwilym Miles has a fine voice and his teacher expects great things from him and says:—he has "*digon o dan ac enaid Cymreig.*"

The mixed choir of 54 voices, under the leadership of Mr. Jeremiah Wayne, and the male voice party of 32 voices, under the leadership of Mr. Wm. R. Hughes, both of Bangor, Pa., are preparing to go to Allentown Eisteddfod,

both choirs promise to turn out well. Mr. Wayne has also a children's choir under training, and no doubt will carry the honors at the coming Eisteddfod. Mr. T. J. Jones is secretary of the three choirs.

The fourth of July exercises at Bethel, Mo., were very patriotic and enthusiastic. The forenoon session consisted of the reading of the Declaration of Independence, music by the bands, and a chorus of 200 children's voices, conducted by Prof. E. S. Morris. In the afternoon, there was a band contest, first prize \$50. second prize \$25, also a grand chorus of 300 voices conducted by Prof. J. R. Howey. Prof. J. L. Morgan of Ottumwa, Iowa, was adjudicator of the band contest.

Mr. Edward Broome, of Brockville, Canada, held two very successful concerts, one on May 15 at Smiths Falls, Canada, and the other at Brockville, Canada, on the 18 of May. Among the beautiful selections sung at these concerts was the conductor's part song, called "The Stars out-peep." The Review Record says of it, "There is a depth of soul in the melody of this beautiful piece of music which makes one wish it was thrice as long." The papers at Brockville say it was vociferously encored, and had to be repeated, and was the gem of the evening. Mr. Broome went back to England in June, to conduct the Penrhyn Male Choir before the Prince and Princes of Wales on July 12, and may also conduct the same choir in the male competition at Carnarvon Eisteddfod. Mr. Broome intends to be back in Canada the latter part of July.

Correspondence.

Grand Oratorio.

HAYDN'S CREATION ABLY PRODUCED BY THE DELPHOS CHORAL SOCIETY AND OPERA HOUSE ORCHESTRA.

The Creation given at the Sheeter Opera House June 22nd, was a brilliant success in every way, and the audience was large and exceedingly select.

Venedocia, Gomer, Ft. Jennings, Middlepoint and other places sent a large number to represent them. The curtain rose at 8:30 disclosing to view, the stage handsomely decorated with palms and flowers and the choral society seated on a gradually inclining platform. Then the celebrated orchestra assisted by Prof. Wm. Jenison of Ft. Wayne as first violinist took its place on the stage. The soloists Mrs. Jeannie Smith Healy, of Cincinnati, Mr. Fred Jenkins of Cleveland, Mr. Rienzi Thomas of Ft. Wayne were seated to the right of the leader, Prof. H. W. Owens whose stand occupied the center of the stage directly in front of the singers.

The introduction "Chaos" and solo "In the Beginning" and chorus, "And the Spirit" up to the words "And there was Light" was rendered with vividness and good effect under the dimmed lights, when at the words "And there was Light" all the lights were turned on. The choruses "Awake the harp, the Heaven's are Telling," "Achieved is the Glorious Work" (second chorus) and "Sing Unto the Lord ye voices all" were rendered in such a manner as to receive hearty and continued applause from the house.

We are glad to say that all the choruses were rendered in a highly creditable manner and without a break. Mrs. Jeannie Smith Healy has a fine soprano voice, and fully sustained the good reports that had preceded her. She has a clear powerful voice and made the difficult runs with ease and accuracy. Her enunciation and phrasing were especially pleasing.

"Now Heavens in fullest Glory Shone" gave Mr. Rienzi Thomas ample opportunity to display the full compass of his deep bass voice. The bright aria "In Native Worth" by Mr. Fred Jenkins was most warmly applauded. Mr. Jenkins is a finished oratorio singer, has a pure tenor voice and left a very favorable

impression on the audience. Great credit is due to the choral society and their faithful and able leader H. W. Owens, who has successfully lead them in two contests, given two oratorios, the Messiah and Creation and one cantata since the society has been organized, which is only eighteen months.

A Tribute to Preachers.

FREE TRIPS TO EGYPT, THE HOLY LAND AND EUROPE FOR FIVE OF THEM.

THE PITTSBURG TIMES, which is always doing something out of the common, announce its intention of paying all the expenses of a trip to Egypt, the Holy Land and the capitals of Europe, to be taken by the five preachers who are voted most popular by its readers. The voting began Monday, July 2, and will continue for six months. Every publication day during that time THE TIMES will print a coupon, which, when properly filled out and sent to the Excursion Department of THE PITTSBURG TIMES will count as one vote. After the 31st of December the votes will be counted, and the five preachers who have received the greatest number of votes will be invited to make this wonderful tour as the guests of THE TIMES.

The tour will occupy about ten weeks. The departure of the party from New York will be so timed as to enable the tourists, traveling by easy stages, to spend Holy Week in Jerusalem. En route there will be stops at Gibraltar, Genoa, Naples, Alexandria, Cairo, Ismalia, Jaffa, Ramleh and Jerusalem. At each place there will be abundant time to see and study all the objects of interest. The return trip will be by way of Turin, the Mt. Cenis Tunnel, Paris, London and Southampton. The party will be accompanied by a representative of THE TIMES, who, in addition to paying every cent of the expense incurred, will attend to every detail necessary for the comfort and enjoyment of the guests of THE TIMES. The accommodations everywhere will be the best money can buy.

THE TIMES has been heartily commended for providing vacation trips for the public school teachers. Its determination to do something for the preachers of Pennsylvania, Ohio, West Virginia and Maryland is certain to be equally popular, and the plan of the tour which is outlined above is so magnificent that the contest will be lively from the start. THE TIMES is the leading newspaper of Pennsylvania and gives all the news for one cent a day. If you are not already a reader, order THE TIMES from your newsdealer at once. If there is no agent for THE TIMES in your locality, write for terms to agents and an opportunity will be given you to increase your income with little trouble.



Solos.

ALTO OR BARITONE.

Anticipation.....	Jones
He Wipes the Tear.....	Birt
The Comrade.....	Price
The Soldier Brave.....	Parry
The Traveler.....	Morris

SOPRANO OR TENOR.

Doubting.....	Protheroe
He Wipes the Tear.....	Evans
I Will Exalt Thee.....	Evans
Like as a Father.....	Jones
My Blodwen.....	Parry
The Lover's Musing.....	Davies
The Old White-Schoolhouse.....	Crook
*Twilight Dreams.....	Price

Duets.

He Shall Feed His Flock.....	S & T.....	Gwent
O Lord we Adore Thee.....	S & A.....	Evans
The Call to Arms.....	T & B.....	Hughes
The Spirit of Freedom.....	T & B.....	Tavalaw
The Two Sailors.....	T & B.....	Parry

Trios.

SOPRANO, TENOR AND BASS.

As Pants the Hart.....	Gwent
Sweet Love Divine.....	Verdi
The Rose of Summer.....	Morris
The Voyagers.....	Gwent

Quartets.

Abide With Me.....	Davies	
Jesus Lover of my Soul.....	Birt	
Nations of all the Earth.....	Solo & Quar.....	Monroe
*Sleep my Darling.....	Parry	
The Radiant Morn.....	Davies	
True Love Lives on Forever.....	Gwent	
The Stars Out-Peep.....	Broome	

Male Voices.

Blackbird Pie.....	White
*Cambria's Song of Freedom.....	Davies
*Comrades in Arms.....	Adam
The Flow'rets Close at Eve.....	Abt
Hail to Thee Sweet Music.....	Price
Leonora.....	Davies
Love List to my Pleading Song.....	Protheroe
*Sleep on, Dream on.....	Gwent
*Soldiers' Chorus.....	Gwent
*Soldiers' Victory March.....	Gwent
*The Old Bachelor.....	Gwent
*The Pilgrims' Chorus.....	Parry
The Stars in their Beauty.....	Peuser

Anthems.

Blessed are the Dead.....	Evans
Father, O Hear us.....	Hughes
If ye Love Me.....	Morris
Let Thy Merciful Ears.....	Morris
The Lord's Prayer.....	Protheroe

Glees and Choruses.

*Charming Chloe.....	Gwent
*Freemen Lift Your Banner High.....	Gwent
*Sing Unto the Lord.....	Gwent
*Sleighting Glee.....	Gwent
*The Rivulet.....	Protheroe
The Spring.....	Gwent

Those marked thus* can be furnished in both notations.

Concerts.

Third Annual Concert.

FOR THE BENEFIT OF THE BUILDING FUND WAS HELD AT THE U. B. CHURCH, SHAMOKIN, PA., THURSDAY EVENING JUNE 28 UNDER THE DIRECTORSHIP OF PROF. GEO. MARKS EVANS.

PART I.

- Glee—"See Our Oars,".....Stevenson Choir.
- Selection from "Little Tycoon,".....Spencer Bohemian Club.
- Song—"Arabella,".....Parry W. E. Jones.
- Trio—"Fair Flora Decks,".....Danby Mrs. Young, Davies and Findlay.
- Song—"Pardoned,".....Piccolomini B. J. Thomas.
- Recitation.....Selected Miss Maud M. Cowling.
- Song—"A Son of the Desert Am I,".....Philips William Thomas.
- Quartet—"Yachting Glee,".....Culbertson Haydn Quartet.
- Glee—"Come, Fairies, Trip It,".....Parry Choir.

PART II.

- Selection.....Selected Bohemian Club.
- Duet—"Singing Still,".....Owens Jones and Evans.
- Song—"When the Tide Comes In,".....Millard Miss Sallie Chester.
- Song—"The Sailor's Grave,".....Sullivan D. I. Davies.
- Recitation.....Selected Mrs. C. C. Malick.
- Quartet—"Calm be Thy Slumbers,".....Bishop Miss Maurer, Mrs. Young, Messrs. Jones and Jones.
- Song—"The Inchcape Bell,".....Hughes Prof. G. M. Evans.
- Song—"For all Eternity,".....Mascheroni Miss Katie Haughawaut.
- Glee—"Hail, Smiling Morn,".....Spofforth Choir.
- Finale—"My Country 'Tis of Thee,".....Carey Audience.

ARTISTS.

- | | |
|-----------------------|----------------------|
| SOPRANOS. | ALTOS. |
| Mrs. G. M. Evans | Mrs. Shipman |
| " C. C. Malick | " May J. Young |
| " H. Andrews | Miss Blanche Cowling |
| Miss Katie Haughawaut | " Florence Thursby |
| " Maud M. Cowling | " Katie Klinger |
| " Bessie Maurer | |
| " Gertie Thursby | |
| " Nora Metz | |
| " Sallie Chester. | |
| TENORS. | BASS. |
| Paul Klinger | D. I. Davies |
| Will Maurer | B. J. Thomas |
| Evan Jones | Richard E. Jones |
| John Buffington | W. E. Jones |
| James A. Findlay | Irvin Buffington |
| Simon Allgaier | |
| George M. Evans. | |
- Bohemian Banjo and Mandolin Club.
Accompanists—Frank C. Leader and Richard Price.
Director—Prof. George Marks Evans.

The Commencement Concert by the students of the Music Department of Berea College, Berea, Ky., was given June 25, 1894. at the College Chapel. The music was very fine, showing great results from the year's work. Following is the program given.

- Overture to Zampa, 8 hands.....Herald Mrs. Lodwick and Fairchild and Misses Hanson and Byrkit.
- a. The Violet.....Mendelssohn
- b. Bride Bells.....J. L. Roeckel Mary Baker.
- Norwegian Peasant Wedding March.....Sodermann Harmonia.
- a. La Consolation.....Mendelssohn
- b. Spinning Song..... " Ruth Todd.
- Beware!.....H. W. Dow Ariel Quartet.
- Valse Lente, from Sylvia.....Leo Delibes Misses Baker and Todd.
- a. Total Eclipse, from Sampson.....Handel
- b. Meditation.....Cheney Wm. Lodwick.
- Polish Dance.....Scharwenka Jennie Hanson.
- a. April Showers.....Hatton
- b. Protect us through the Coming Night.....Curschmann Ladies Chorus.
- Il Trovatore, 2 pianos.....Verdi Mrs. Fairchild and Jennie Hanson.
- Magnificat.....Tours Harmonia.

Grand Concert.

FESTIVAL AND BALL,

GIVEN BY THE TWENTIETH WARD CHOIR WEDNESDAY JUNE 20th., 1894, AT THE WARD MEETING HOUSE SALT LAKE CITY, UTAH.

CONCERT PROGRAM.

- Opening Chorus.....Choir
- Piano Solo.....Miss Kate Romney
- Soprano Solo.....Miss Della Daynes
- Recitation—Massacre of Zoroaster.....Miss Belle Salmon
- Duet—Life's Merry Morning.....Misses Kate Dunbar and Annie Swenson
- Instrumental Medley.....Guitar and Harmonica Band
- Essay—Eminent Composers.....Miss Isabella Romney
- Song—By the clever impersonator and Comedian.....Jos. Adams
- Trio—Love Divine.....Verdi Miss Mary Romney, Jas. T. Dunbar and Jno James. Conductor.....Jas. T. Dunbar Accompanist.....Miss Kate Romney

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- La Comas.....
 - Glide Lancers.....
 - Minuet.....
 - Waltz.....
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- J. J. Daynes, Jr. } Floor Committee.
Susie Ellis. }

Commencement Concert.

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- W. H. Dana.....Conductor.
- Marionetten Overture.....Gurlitt Orchestra.
- Wedding Serenade.....Svendsen String Orchestra.
- Fantasia Brilliante—Cornet.....Arban Prof. O. Farrar.
- Concerto Militaire.....Lipinski Prof. W. W. Leffingwell.
- Rhapsodie D'Auvergne—Piano and Orchestra.....Saint Saens Miss Augusta Skinner.

PART II.

MILITARY BAND.

- O. Farrar.....Conductor.
- Poet and Peasant Overture.....Suppe Band.
- Variations Brilliante—Clarionnette.....Mueller Prof. J. D. Cook.
- Return of the Troops.....Eilenberg Band.
- Offertoire, D Minor—Organ.....Batiste Prof. J. Schmitt.
- Czardas.....Brahm Band.
- Daughter of the Regiment.....Donizetti Band.



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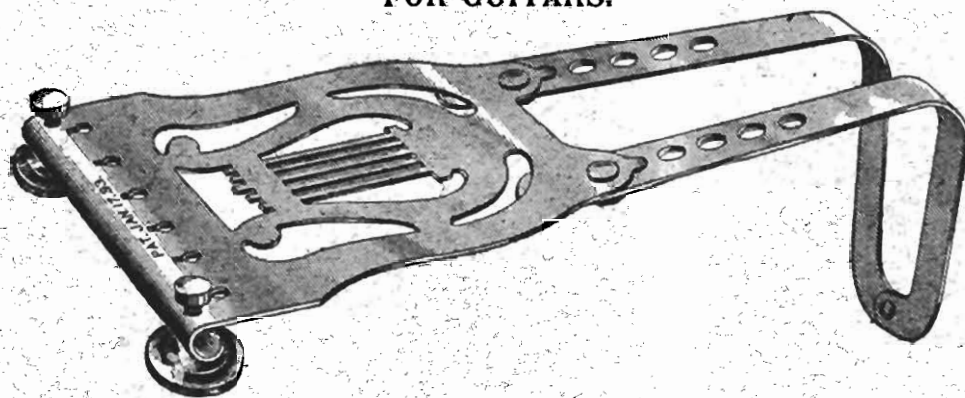
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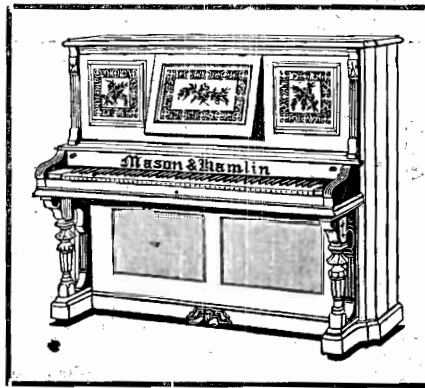
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