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THE AMERICAN MUSICAL TIMES.

YOUNGSTOWN, O.
THE AMERICAN MUSICAL TIMES.
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JUNE, 1894.

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 3. Car - ry the stand - ard no - bly, Ask - ing for aid di - vine;

Nev - er de - sert our arm - y, O, ne'er give up our shield.
 Have it in youth's bright morning, Love for the Lord, to show.
 Pray - ing for light and wis - dom, O - ver the path to shine.

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Forth to the might - y con - flict, His prais - es we will sing.

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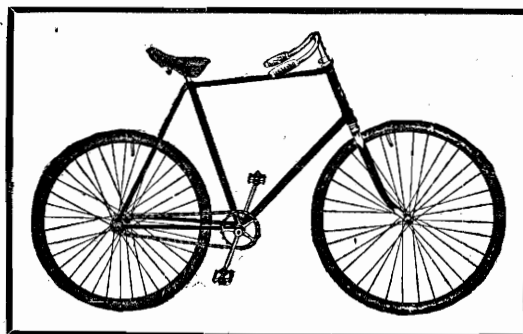
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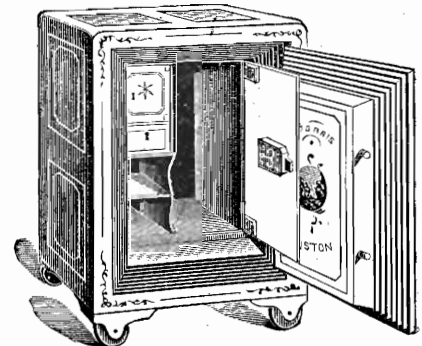
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Poetry.

A Patriotic Feel.

When you hear old "Yankee Doodle,"
Or some lively martial air,
There's a prickly sort of feeling
That will start up in your hair;
It will travel down the backbone
To the region of the heart,
It will never stop a-going
Till it reaches every part.

There's a lump that keeps a-swelling,
Right in under your left lung;
It's your heart, a-raising thunder,
And it wants to start your tongue,
You're chock full of love of country,
From your forehead to your heel,
You are ready now for action—
You've a patriotic feel.

You forget all selfish motives
And your sordid love for gain,
When you see the old flag floating,
And you hear that martial strain.
You have got real kindly feelings.
And with Tom and Dick you shake,
Now, if you're inclined to spirits,
It's a friendly glass you'll take.

Now he e comes the boys a-marching,
They are old boys now, you know,
For they had a smell of powder
More than thirty years ago.
Some are old and lame and careworn,
And they carry battle-scars—
Nickum left his arm at Shiloh
But he held on to the stars.

There is jolly old Jack Hoskins,
With his wooden peg, you see;
Jack had both his legs in Georgia—
One is missing at the knee.
So you stand and watch them passing
With their solemn, mournful tread;
Now you see a comrade's absent,
There's a coffin—just ahead.

There's a misty sort of something
That will gather in your eye,
And, in spite of all your wiping,
It is hard to keep them dry.
It is not a woman's weakness
To be moved by something sad—
It's the milk of human kindness
That you did not know you had.

Oh, these sacred tears of pity,
When the heart speaks through the eyes,
They are Pearls from Angel Mercy,
Precious jewels from the skies.
Now unlock the holy chamber,
Don't try longer to conceal
What is Christ-like in your being—
Have a patriotic feel.
A. B. Van Fleet, in National Tribune.

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Pipe Organs and Their Builders.

AN INTERESTING CHAT WITH MR. EDWARD G. JARDINE.

At the same desk at which his father sat over half a century ago, Mr. Edward G. Jardine, the renowned pipe organ builder, bent at his work with the inevitable skull cap on his head. At his side sat his handsome young son, also hard at work, in the seat he himself used to occupy once.

Nearly fifty years' commerce with church people has given Mr. Jardine a sedate and placid cast of countenance, but there is a merry twinkle in his eye which suggests that you have only to scratch him, and he will unbend and give you a fund of anecdote and reminiscence of New York and music in the olden days.

"Pipe organ building," said Mr. Jardine, as I sat down by his side, having brushed away three or four cats and a litter of kittens, "began in the year 1800 in New York. I guess old man Geib was the first to build organs here. He also made some pianos. He was a German, a character. I knew his son, who used to go round and have good times with George W. Morgan, the organist.

"The first big organ that ever came to this country was brought over from England. It got here just after the war broke out in 1812, and was sent to Halifax, N. S. After the war was over it was brought back and set up by old Geib in St. Paul's Chapel, corner Broadway and Fulton street.

"Old Thomas Hall was an apprentice of Geib. Henry Erben, another German, formed a partnership with Hall, and they built the old organ in Trinity church that stands there now.

"My father, George Jardine, arrived in this country in 1836. He was brought up in the factory of Flight & Robson in London.

"They were church organ builders, and at that time supplied all the country churches with barrel organs. My father thought it would be a good thing to introduce them into this country. He soon found, however, that people over here didn't want the same old tunes ground out every Sunday that their fathers had sung to, and so he only made a few, although to musicians it was far more enjoyable to hear a barrel organ play a tune well than the way the majority of organists in those days murdered hymn tunes. Good organists were scarce.

"So my father turned his attention wholly to regular key organs. His first factory was corner Broadway and Grand street, where his brother, John Jardine, had been manufacturing pianos for some years previous, and had actually made some with an overstrung bass. John Jardine commenced to make pianos in New York in 1828.

"The first large organ my father built was for St. James' Lutheran Church, in what was known then as Orange street, now called Baxter street.

"The next large organ he built was for the first Presbyterian Church in Jersey City, which church formerly stood in Wall street. Two weeks ago the *New York Recorder* published an account and a picture of that organ.

"The third large organ made by him was for the Church of the Annunciation, on Fourteenth street, where it still stands.

"In 1850 my father took me into partnership with him, and the firm became Geo. Jardine & Son.

"This firm, as you know have built hundreds of organs; and some of the largest in the country, such as the great organs in the cathedrals of New York, Trenton, Pittsburg and Mobile and the Brooklyn Tabernacle.

"About 1850 the firm of Hall and Erben was dissolved. Both continued separately to make organs.

"The only other organ builders that go back as far as there were George and Caleb Hook of Boston, also Thomas Appleton of Boston.

"Appleton must have died about 1840. Every time he visited New York he came to see my father. One day he came in and said: 'I built \$100,000 worth of organs, and to-day I'm not worth a d—d five dollar bill.' Shortly after he died.

"The Hooks are both dead. The business is still continued by their clerk, whose name is Hastings, under the firm name of Hook & Hastings.

"My father died in 1886, the year before Henry Erben died. Erben, with all his hard work, died much in the same predicament that Thomas Appleton was in. He left two sons, Admiral Erben, and the other—well, he has vanished out of sight.

"Hilborne Roosevelt commenced operations about 1870, and built a number of large organs. He died in 1885. His brother Frank Roosevelt, continued the business for a time, but finally sold out to Farrand & Votey of Detroit.

"Within the last twenty years great improvements have been introduced into the manufacture of pipe organs, but principally in the mechanical construction.

"The pipe or tonal part of the organ, like the violin, arrived at perfection about two hundred years ago, and is, in all its main respects, to-day as it was then. The improvements consisted in making the touch of these large organs easy to play upon, as the limit to large organs has been the inability of the fingers to open so many valves as would be required for very large organs, especially those on heavy wind pressure, producing great power.

"Another feature has been the introduction of the electric action, by which the performer can play the organ when it is placed at the other end of the church, similar to our large organ in St. George's Church, where the organist is 200 feet away from the instrument, and the response from the fingers is 'quick as lightning'—indeed it is 'lightning.'

"The greatest improvement in organ action was the pneumatic action invented by Barker, of London, and first introduced by Caville, of Paris, in the great organ of the Church of the Madeleine, in that city. The French, German, English and American organ builders all seem to keep in touch with each other.

"All improvements seem to appear simultaneously in all these countries, probably through the medium of the musical journals, which keep the manufacturers posted with respect to progress.

"Forty or fifty years ago organists didn't get much money. They didn't deserve much.

"I remember one old fellow by the name of Travis. He told me one day that he was getting the largest salary of any organist in the country. 'How much?' said I. '\$800 a year,' said he, but he confessed that he 'donated back to the church \$700 of it, so he really only got out \$100. He could play billiards though—if he wasn't a great organist.'

Here my pencil gave out, and Mr. Jardine kindly sharpened it for me.

I have observed in this life more than once that there are good, kind Christian souls who will rather sharpen your pencil for you with their keen bladed knife than see you hack at it with a blunt weapon. It seems as if their sense of order and decency were offended unless the pencil was sharpened properly.

"Well," said Mr. Jardine as he handed me the pencil again. "we had a funny experience since you were here last.

"An organist in Brooklyn kept writing us that the pedal wouldn't couple with the great organ. We sent our tuner over twice and he reported nothing at all the matter with the organ. Finally the organist came over here to lay us out, and we happened to ask him if he had pulled out the stop called the pedal lock, which every organist ought to know prevents the pedals from being used, unless it is pulled out.

"He said he had pulled it out once but couldn't get any music out of it, and he pushed the d—d thing in again!

"Perhaps you can see the joke. I'm going to give a supper to a lot of organists soon, and I'll try it on them. I'll invite that organist to make one of the party. Perhaps he'll catch on!"—MUSIC TRADES.

The Late Rev. John Morgan Thomas.

A NOTED MUSICIAN AND ELOQUENT DIVINE.

THE WELL known and highly honored subject of this sketch departed this life on March 31st., at the age of sixty-nine years. His death is an occurrence that finds fitting notice in a musical publication, for Mr. Thomas was not only of strong musical tastes and inclinations but was the author of numerous compositions of recognized merit. In his younger days he was widely known amongst the people of his own nationality as a singer of rare abilities. Wherever opportunity occurred his powers found earnest exercise in the endeavor to improve the musical portion of the service of the sanctuary. His influence in this direction is one that has been exerted in many and widely separated communities, both in this land and in that of his nativity.

While a resident of Pittsburg, Pa., a number of years before the opening of the civil war, Mr. Thomas in collaboration with Dr. Hunter, of the Methodist Episcopal Church, published "Hunter's Songs of Devotion" This book at once became a widely popular one. A large porportion of the selections contained therein were of Mr. Thomas' own composition. Numerous anthems, conspicuous amongst which may be mentioned "The First Psalm," hymn tunes and devotional melodies are the works of the same author. These all point to unusual talent on the part of their composer.

Mr. Thomas was a prominent figure at most of the earlier and at many of the later Welsh "Eisteddfods" held in this country. He held upon many occasions the office of adjudicator, and was a frequent and successful competitor in musical and particularly literary compositions. As adjudicator he was the first to award a prize to the renowned Dr. Joseph Parry, and was one of the first to call attention to the superior musical talent of that world famed composer.

The closing weeks of Mr. Thomas' life were spent in musical composition. This he found a useful means of diverting his mind from fast increasing physical infirmities. He leaves many unpublished compositions, a glance at certain of which show them to possess a high degree of merit.

At the outbreak of the civil war in this country, Mr. Thomas resigned his pastoral charge and entered the army. He was chaplain first of the 77th, and afterwards of the 155th, Pennsylvania Volunteers. He saw much arduous service in many of the most sanguinary and decisive campaigns in the south and south-west. The exposures and hardships of this period undoubtedly contributed to the shortening of his life. He has been most actively interested in the Grand Army of the Republic and had been Commander of the post of that organization at his home in Alliance, O.

Space will not permit of more than the barest mention of his standing as a minister of the Gospel of Jesus Christ. In this capacity his powers found their highest and most cheerful exercise. Few men have been privileged to the performance of as fruitful service. His loss comes to many hundreds of persons, particularly in Ohio and Pennsylvania with a sense of personal bereavement.

Three memorial services in his honor were held in Alliance, on Sunday Apr., 29th, upon which occasion numerous speakers from far and near vied with one another in the eloquence and fervency of their tributes to the high character as well as the noble and useful career of the departed.

Local Major and Minor.

The Cambrian Glee Club of this city, are working diligently and their labors are not in vain. They have held one grand concert in the First Presbyterian Church here, and will participate in several others in the near future.

—o—

The Operetta Ruth, under the auspices of the Young Ladies Sodality of this city, was presented at the opera house on Tuesday night June 5, 1894, to a very large and appreciative audience. The parts were all very well taken and all who participated as well as those who had charge of the entertainment, have every reason to be proud of its success.

—o—

The Evening Star, a leading Washington paper, in speaking of the musical commencement of the pupils of the Howard University, highly praised Prof. W. J. Stephens, director of that department for his successful work for the past year. Prof. Stephens has in addition to his University work, a fine mixed choir of 125 voices, and a male choir of 25 voices, styled the President's Glee Club. After the commencement, Prof. Stephens started east, holding several concerts on his way. He will adjudicate at the Oak Hill Eisteddfod this month. We, also, had the pleasure of hearing him at Youngstown, in a concert, held by the Elm St. Congregational Choir, on Wednesday, June 6-94. The concert was well attended, and successful. Following is the program rendered :

PART FIRST.

- Piano Duet.....Lizzie and Joseph Edwards
- Star of Evening.....Thomas
- Choir.
- Solo—Pilgrim of Love.....Bishop
- Prof. W. J. Stephens.
- Trio—Praise Ye.....Verdi
- Mrs. Loller, Messrs. Lodwick and Price.
- Recitation.....Miss Mamie Hess
- Solo—The Comrade.....Price
- David S. Davis.
- Quartet.....Edwards Quartet
- Solo—The Lost Chord.....Sullivan
- Miss Gwen Thomas.

PART SECOND.

- Piano Solo.....Miss Hannah Williams
- Solo—Better Land.....Cowen
- Miss Sophia Jenkins.
- Solo—Come Into the Garden Maud.....Balfe
- Prof. W. J. Stephens.
- Recitation—Selection.....Miss Clara Evans
- Duet—Call to Arms.....Hughes
- Messrs. Davis and Price.
- Solo—Wonders of the Deep.....Jude
- Mr. David Richards.
- Solo—Penillion.....Parry
- Prof. W. J. Stephens.
- The Rivulet.....D. Protheroe
- Choir.

The American Musical Times.

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

ON THE last page of this issue can be seen the advertisement of the celebrated Monarch Bicycles. Read it.

Rev. D. T. Phillips of Chicago, has sent us a beautiful poem, entitled "Our Welcome Sabbath Home," which we acknowledge with thanks.

THE POETICAL selections of Mr. Geo. Coronway of Wilkes Barre, Pa., are very choice, and we are delighted to know that our readers appreciate his newness of style. Shencyn Shadrach promises several selections to the Children's Praise.

THE MUSIC in this number is deserving of special attention on the part of our readers. The Sunday-School selections will give some idea of the good work we are doing in the publication of a healthier class of music for children's voices. We have received from the pen of Prof. Geo. Marks Evans three beautiful compositions for our new Sunday School Book. "The God of love is Speaking," is a charming composition and its adaptability for children's voices is excellent. We are also indebted to Prof. Harry E. Jones of Philadelphia for half a dozen of his unique compositions for the same work. "Jesus my Saviour," "Behold a Stranger at the Door," "Tarry with me," etc, are little *gems*, surpassing the much used Sunday School songs, in both melody and harmony. Our many friends all over this land are rendering invaluable assistance in the preparation of a collection of sacred songs for children's voices. We are making every effort to have the work in shape to be offered for sale by September next. We shall be glad to hear from conductors and superintendents of Sunday Schools. Special enducements will be offered in order to have the Children's Praise introduced.

BYDD EIN "CERDD—FOLIANT Y PLANT"
 llyfr at wasanaeth yr Ysgol Sul yn barod yn Medi 1894. Car-
 em glwyed oddiwrth arweinyddion yr Ysgolion Sabbothol.
 D. O. Evans, Youngstown, O.

Editor's Letter Box.

HALLELUJAH.

To the Editor.

I wish to ask a few questions concerning the "Hallelujah Chorus," Handel's—Messiah.

Please give me the pronunciation and definition of the word Hallelujah?

Do you know of a work on the pronunciation of words in singing?

Bevier, Mo.

J-E-P.

(Hallelujah, (*hal-le-lu-ya*) Praise ye Jehovah. A song of thanksgiving and praise: written also *Allelujah* and *Alleluia*. In hallelujah, the *j* usually stands for *i*, and, in that capacity, is pronounced *y*.)

There is no work known to us upon the pronunciation of words in singing. We cannot conceive of the difference between words spoken or sung, except that singing is *advanced* speaking.)

Special musical gifts to the readers of THE AMERICAN MUSICAL TIMES.

With a view of introducing the following selections, and of assisting our musical friends during these hard and trying times, we offer the following six beautiful and original vocal and instrumental selections for the small sum of 50c.

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	PRICE.
1. The Old White School-house.....Crook	40
2. Doubting.....Protheroe	50
3. I will Exalt Thee.....Evans	50

INSTRUMENTAL.

4. The Frogs' Revelry.....Baker	60
5. Megan Waltz.....Evans	35
6. Spring Greeting.....Krebs	40

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Send us 50 cents and the above six pieces will be sent to your address post-paid.

SECOND SPECIAL OFFER.

VOCAL.

	PRICE.
1. Nations of all the Earth.....Monroe	50
2. Save the Boy.....Williams	35
3. Spirit of Freedom....Duet.....Tavalaw	50

INSTRUMENTAL.

4. Bridesmaid's Rondo.....Evans	40
5. Second Valse.....Godard	50
6. Joyous Greeting.....Kinkel	50

TOTAL \$2.75

Send us 50 cents and the above six pieces will be sent to your address post-paid.

MAIDEN MOONSHINE.

"Where shall you go, Miss Bess," he asked,
 "This summertide beguiling?"
 "To London, Paris, and at last
 To Rome," she answered smiling.

And will she go abroad? Alas,
 'Twas but a sweet pretense, sir;
 'Twas London, Conn., and Paris, Mass.,
 And Rome, N. Y., she meant, sir!—Vogue.

Advice for the Holidays.

BY JOHN TOWERS.

At the last recital for the year, recently given by the vocal students in the Utica, (N. Y.) Conservatory of Music, Mr. Towers gave some excellent advice concerning the duties of pupils when on vacation. Amongst other things he said :

There is a time for everything, and I hold, as I know most of you do, that holiday-time is the proper season for relaxation, rest, and merry-making. Were you for instance, to go on working during this period, as regularly, systematically and perseveringly, as many,—but not all—of you have done during the past school year, you would be doing a very foolish and imprudent thing, inasmuch as you might, possibly, break down under the strain, and thus undo all that has been done. Without health and bodily vigor, all intellectual acquirements are null and void. “Mens sana in corpore sano” is a maxim as old as the rocks, and almost as tangible and eternal. For my part I do not apprehend that very many of you will do anything so rash as to overwork yourselves, either at musical or any other studies in holiday-time, or run any undue risk of bringing on brain fever from too severe mental strain and application. Indeed in my 34 years’ experience as a vocal teacher, and 16 more years as a vocal student,—50 mortal years in all!—I have rarely known of that part of the anatomy being seriously disturbed or jeopardized by overwork. On the contrary I have trained hundreds and hundreds of aspirants for vocal fame and fortune, whose brains, in many cases, have, it is true, languished and died, not however from overwork but simply from inanition brought about by want of effort and exercise. No, you need have little fear of this dire calamity, either now or at any subsequent period of your mortal life. You may take my word for it that you may work early and late and never stop working, without much risk to your brain, providing that your method of study be well regulated and systematic.

It is neither expected nor desired that any of you shall do much serious study in the ten weeks following the oncoming commencement day. You might, however, with certain advantage, do just work enough to keep the muscles flexible and the brain free from cobwebs and rust. Remember, there is no such thing as standing still. You must either go backwards or forwards. Stillstehen ist zurueckgehen. You will the more fully realize this when you remember that the shore of human knowledge is so vast as to be practically limitless and boundless, and that the more you traverse it the farther off seems to be the coveted and crowning horizon. You will also the better understand that although some of you fancy you know a great deal, you do not know all, by millions of tons! This apparently distressing reflection need not discourage you, nor deter you from honestly trying to succeed. Be encouraged by the thought that everything which has already been accomplished by brainy, persevering and wide awake men and women in all ages of the world, can again be accomplished by the oncoming men and women of similar grit. There never yet was a human difficulty which has not been overcome, and what is more there never will be. Go to your well-earned holiday with this idea uppermost in your minds: Get all the pleasure, rest and relaxation you possibly can; but also strive to get additional knowledge, or at least let none of that slip which you already possess. It may be true that “all work and no play makes Jack a dull boy.” It is undoubtedly true that “all play and no work makes Jack a jackass,”—with ample apologies to that much abused and much underrated quadruped!

Battles Won by Song.

There are two instances on record of a battle being won by song. In the fifth century Germanus, bishop of Auxerre, and Lupus, bishop of Troyes, were sent into Britain to refute the doctrine of Pelagius. During their stay in this island the Picts and Scots, hearing that the Roman legion had been withdrawn, commenced hostilities, and drove the Britons from the northern to the more southern parts of the island. Germanus, at the request of the hard-pressed islanders, led them against the Picts and Scots, who had advanced as far as Mold in Flintshire. The bishop, having been a military commander in his youth, placed his men in an advantageous position and then started one of the songs of the church. This song began at the commencement of the battle, and so vociferously did the British sing the refrain “Hallelujah” that the hills echoing with the sound, terrified their enemies and caused them to flee in all directions. This was called the Hallelujah victory. The date is fixed by all historians at A. D. 429.

The second instance occurred on the 6th of November, 1792, when the French under Dumouriez encountered the Austrians at Jemmapes, in Belgium. The day was going dead against the French when Dumouriez ran out to the front and raised the Marseillaise. Fort thousand voices instantly took up the chorus, and, inspired by the magic of the battle song, the French rallied and fell so furiously upon the Austrians that the tide of battle was completely turned and victory given for defeat.

Technique.

Technique is in a certain sense the opposite of æsthetics; inasmuch as æsthetics have to do with the perceptions of a work of art, and technique with the embodiment of it. Pianistic technique implies, in its widest sense, a faultless mastery of every mechanical difficulty in the required tempo, and without any perceptible effort. It supposes correct fingering, and it requires a precise touch with appropriate degrees of strength and gradations of strength. Therefore, technique comprises more than mechanism; mechanism is merely the manual part of technique, not requiring any directing thought; for example, as to fingering, which precedes mechanism; as to tempo, which governs mechanism; as to force, which qualifies mechanism, as to touch, which ennobles mechanism. Mechanism is, therefore, within technique and forms the mechanical element of it, as beauty of touch forms the artistic element. Mechanism ends where thought is added to it. Technique begins where mechanism has already attained a certain grade of perfection.

Technique should not seek to shine by itself, and least of all give the impression of being the performer’s strongest point. It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as to play every note clearly and in the spirit of the composition. Technique, being mechanical rather than artistic, does not of itself make the artist, and giving evidence of persevering labor rather than of talent, ranks, *æsthetically speaking*, lowest among pianistic attainments, although it is really the most brilliant of them and absolutely indispensable. But when technique, already faultless, is qualified by refinement and poetry in touch and taste, it ceases to be simply mechanical and becomes artistic.—CHRISTIANI.

Poetry.

OLD PRINTER'S PRAYER.

God guard and bless
The Printing Press ;
Its mission grand
Guide with Thy hand ;
Its potent might
Direct aright ;
Untrammelled, pure.
Let it endure ;
With high enterprise
Let it arise
To teach mankind
To lead the blind ;
To cast aside
Ignoble pride ;
To conquer wrong
However strong ;
To help the weak,
And dare to speak
As with Thy tongue
All powers among.
Its labors Thine,
Make them divine—
With justice blent,
Omnipotent.
From pole to pole,
As ages roll,
Let it diffuse
(And scorn misuse)
The living truth,
Until, in sooth,
Its wond'rous rays
Illume our ways,
And wisdom, peace,
Without surcease,
Shall mind control,
And every soul,
Enlightened, free,
Rejoice in Thee.

THE BACHELOR'S COMPLAINT.

Returning home at close of day
Who gently chides my long delay,
And by my side delights to stay?
Nobody !

Who sets for me my easy-chair,
Sets out the room with neatest care,
And lays my slippers ready there?
Nobody !

When plunged in dire and deep distress,
And anxious cares my heart oppress,
Who whispers hopes of happiness?
Nobody !

When sickness racks my feeble frame,
And grief distracts my fevered brain,
Who sympathizes with my pain?
Nobody !

Who regulates the cheerful fire,
And piles the blazing fuel higher,
And bids me draw my chair still nigher?
Nobody !

Then I'm resolved—so help me fate !—
To change at once my single state,
And will at Hymen's altar mate—
Somebody !

THE HARP OF ERIN.

(Written for the American Musical Times.)

Awake, oh harp of Erin !
Inspire my soul once more,
I long, oh harp of Erin,
To hear thy strains of yore ;
Still bright, in song and story,
Doth shine thy ancient glory—
Oh ! harp divine,
What notes like thine—
Soul-stirring harp of Erin !

Awake, oh harp of Erin !
Renew thy noble strain,
My heart is longing ever
To hear thy voice again ;
Why bend thy head in sadness ?
Come fill my heart with gladness—
No more repine
Oh harp divine—
Celestial harp of Erin !

Thy note, oh harp of Erin
With sweetest mem'ries ring,
What happy recollections
Flash from thy magic strings,
Of days still bright in story,
When thou reigned in thy glory
Bright days of yore,
Return once more—
Shine on the harp of Erin !

God speed the happy morning,
When Freedom's royal sun
Shall shine again on Erin—
And when the victory's won—
In Freedom's royal temple
With joy we shall assemble
To greet again,
Thy noble strain—
Victorious harp of Erin.

SHENCYN SHADRACH.

THE GAME OF LIFE.

SPORT.

This life is like a game of cards, which mortals
have to learn,
Each shuffles, cuts, and deals the pack, and each
a trump doth turn.
Some bring a high card to the top, and some will
bring a low,
Some hold a hand quite full of trumps, and others
few can show.

In playing, some throw out their trumps their
winning cards to save,
Some play the king, some play the duce, but many
play the knave.
Some play for money, some for love, and some for
wordly fame.
But not until the hand's played out can they count
up their game.

When hearts are trumps we play for loves and
pleasure rules the hour,
No thought of sorrow checks our joy in beauty's
rosy bower.
We laugh, we dance, sweet verses write, our cards
at random play,
And whilst the heart remains on top, our life's a
holiday.

When diamonds chance to rule the pack the play-
ers stake their gold,
And heavy sums are lost and won by players young
and old,
Each one intent upon the game doth watch with
eager eye,
That he may see his neighbor's cards and cheat
him on the sly.

When clubs are trumps, look out for war on ocean
or on land,
For awful deeds of blood are done when clubs are
held in hand.
Then lives are staked instead of gold, the dogs of
war are freed,
And sad it is for any land when clubs once hold
the lead.

Last game of all is when the spade is turned by
th' hand of Time ;
He waits for the end of the player's game in every
age and clime.
No matter how much each one wins, or how much
each may save,
The spade will finish up the game and dig the
player's grave.

THE BELLE OF SCIO.

(Written for the American Musical Times.)

Why sighs the Belle of Scio ?
To me thy woe impart ;
Tell me, sweet Belle of Scio,
What pains thy noble heart ?
Why standest here listening—
Thine eyes, with tears glistening,
Gaze o'er the distant sea ;
Has he, whom thou lov'st dearest,
The one whom thou deem'st nearest,
Proved false to thee ?

Think not that I'm forsaken—
List to my tale of woe :
My love from me was taken,
Enchained, across the flow ;
For him, my tender maiden,
My heart, with longing laden,
Waits on this rocky shore,—
But ah ! the winds are sighing,
They say my love is dying—
My love will come no more.

"Go Belle of Scio, die,"
Thy love waits thee on high,
On heaven's bright, happy shore ;
Here, fondest ties must sever,
Here, friends are parting ever—
In heaven we part no more.

Suggested by the painting, "The Belle of Scio," by M. Benner. Scio is another and more modern name of Chios, a beautiful island in the Aegean Sea, once a member of the Ionian Confederation.

For about two centuries and a half it has been under the Turkish rule, and at the hand of the Moslem tyrant it suffered its latest calamity, in 1822, when, as a punishment for insurrection, its inhabitants were slaughtered or enslaved and its chief town destroyed. M. Benner, in his picture, represents the "Belle of Scio," in company of her maid, waiting on the rocky shore the return of her absent lover.

Looking, with strained eyes over the sea, she endeavors to reanimate her despairing spirit with some words of hope which turn to despair as she utters them:

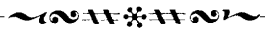
"Will he not return? Yea, sure, he will come again.

But no; he is in the tomb: he waits, he listens!
Go, Belle of Scio, die! he extends to thee his arms.

Go seek thy lover, who hither comes no more."

SHENCYN SHADRACH.

MERRY HEARTS.



AMERICAN MUSICAL TIMES EDITION,
By D. O. EVANS.

Schottische Caprice.

D. Asaph Evans.

Introduction.



The musical score is written for piano and consists of five systems. The first system is the introduction, marked *mf*. The second system continues the introduction, marked *cres.* and *f*. The third system begins the Schottische section, marked *Tempo di Schottische.* and *mp*. The fourth and fifth systems continue the Schottische section, with the fifth system marked *f*. The Schottische section features a melody in the right hand with triplets and a bass line in the left hand with chords and triplets. The piece concludes with a final chord in the right hand.

8VA.....

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines. A 'cres.' (crescendo) marking is placed between the two staves.

The second system continues the piece, starting with a 'ff' (fortissimo) dynamic marking. It features similar melodic and harmonic structures to the first system, with triplet figures in the upper staff.

The third system maintains the 'ff' dynamic and continues the musical development with consistent melodic and harmonic patterns.

The fourth system continues the piece, showing the progression of the melodic and harmonic material.

The fifth system concludes the piece, ending with a final melodic phrase and harmonic accompaniment.

mp

TRIO.

ff mf

Ped. * Ped.

ff mf

Ped. * Ped.

ff mf

Ped. * Ped.

ff

Ped. * Ped.

This system contains the first two staves of music. The treble staff features a series of triplet eighth notes, with some notes beamed together. The bass staff begins with a forte (*ff*) dynamic and includes a triplet of eighth notes. Pedal markings are present at the beginning and middle of the system.

p *f* *p*

This system contains the next two staves. The treble staff continues with eighth notes and some slurs. The bass staff shows a dynamic shift from piano (*p*) to forte (*f*) and back to piano (*p*).

1 2

f *cres.*

This system contains the next two staves. The treble staff includes first and second endings, marked with '1' and '2'. The bass staff features a forte (*f*) dynamic and a crescendo (*cres.*) marking.

ff *mf*

Ped. * Ped.

This system contains the next two staves. The treble staff has triplet eighth notes. The bass staff starts with a forte (*ff*) dynamic and later changes to mezzo-forte (*mf*). Pedal markings are present.

ff

Ped. * Ped.

This system contains the final two staves. The treble staff continues with triplet eighth notes. The bass staff begins with a forte (*ff*) dynamic. Pedal markings are present.

First system of musical notation, measures 1-4. The treble clef staff contains a melodic line with triplets and a fermata. The bass clef staff contains a bass line with triplets and dynamic markings *ff* and *mf*. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic line with triplets. The bass clef staff continues the bass line with triplets and dynamic markings *ff*. The system concludes with the instruction *D. C.*

Third system of musical notation, measures 9-12. The treble clef staff features a melodic line with triplets and a fermata. The bass clef staff provides harmonic support with chords and a few notes. Dynamic marking *mf* is present.

Fourth system of musical notation, measures 13-16. The treble clef staff has a melodic line with triplets. The bass clef staff has a bass line with chords. Dynamic markings *cres.* and *f* are present.

Fifth system of musical notation, measures 17-20. The treble clef staff has a melodic line with triplets and a fermata. The bass clef staff has a bass line with triplets and dynamic markings *ff*. A *8va.* marking is present above the treble staff. The system ends with a double bar line.

Work Boys, Work.

(School Song.)

NO. 36

Moderato.

J. AS. H. HOON.

1. We'll stop our lessons here, Let ev-ery one give ear; An-
 2. Per-haps some one may cry, "Al-though I were to try, And
 3. A spi-der in a shed, Was swing-ing by his thread, But the
 4. A war-rior in that shed, Did rest his wear-y head, But the
 5. My les-son now is done, You see it ev-ery one; Let us
 Bass, ad lib.

oth-er sort of les-son now I bring; The les-son won't be long; And I'll
 la-hour at my studies night and day; I nev-er should excel, For I
 beam he tried to reach was rather high, Six times he swung too low,—Did he
 lit-tle he-ro's triumph gave him cheer, Six times he too had failed, But the
 work with all our might and persevere Like the spider and the king, A

cres.

put it in a song With a cheery tune that ev-ery one can sing,
 can-not stud-y well," I an-swer nev-er fear but work a-way.
 fail next time? Ah, no, For the lit-tle he-ro said that he would try.
 next time he prevailed, For the spider taught King Bruce to perse-vere,
 brave heart let us bring, And we'll reach a good deal higher nev-er fear.

CHORUS. Marcato.

'Tis work, boys, work and you will prosper, Work girls also with good will; A

Work Boys, Work. --- Concluded.

cres.

rit. mp

girl or boy, who tries is ve-ry sure to rise, But a sluggard keeps the bottom of the hill.

NO. 37 Love the Name of Jesus.

If ye love me, keep my commandments.—St. John 14. 15;

Moderato.

T. J. B.

1. I love the name of Je-sus, The suf-fer of the
 2. I love the name of Je-sus, How sweet it sounds to
 3. I love the name of Je-sus, Our sor-row He will

cross, Who saves good lit-tle chil-dren, From suf-fer-ing and
 me, It helps me on to glo-ry, Where an-gels bright I'll
 share, O, could I on-ly help Him, That cru-el cross to

rit. tempo.

loss; He knows our ev-ery weak-ness and sor-row ev-ery
 see; Then let us not for-sake Him, His prais-es sing to-
 bear; I know I'm weak and sin-ful, But He will bear me

Andante. 76 = ♩ *mf*

Where light and life and joy..... and peace, In un - di - vid - ed empire

mf

Where light and life and joy and peace, In un - di - vid - ed empire

mf

Where light and life and joy and peace, In un - di - vid - ed empire

mf

Where light and life and joy and peace, In un - di - vid - ed empire

Andante. mf

reign, And thronging An-gels nev - er cease, And

reign, And thronging Angels nev - er cease, And thronging

reign, And thronging Angels nev - er cease, And throng - ing An - gels nev - er cease, And thronging

reign, And thronging An-gels nev - er cease, And

throng - - ing An-gels nev - er cease their joy - ous strain, Where

An - gels nev - - er cease their joy - ous strain, Where

An - - gels nev - er cease their joy - ous strain, Where

throng - - ing An-gels nev - er cease their joy - ous strain,

love beams in re - ful - gence bright, And eve - ning shadows nev - er fall, Where

love beams in re - ful - gence bright, And eve - ning shad - ows nev - er fall, Where Thou...

love beams in re - ful - gence bright, And eve - ning shadows nev - er fall, Where Thou...

And eve ning shadows nev - er fall,

Thou, E - ter - nal Light of Light, Art Lord..... of all; Where Thou, E -
 E - ter - nal Light..... Art Lord..... of all;
 E - ter - nal Light of Light..... Art Lord.. of all;
mf Where Thou, E - ter - nal Light of Light, Art Lord..... of all;

Piu mosso. f - ter..... nal Light of Light..... *Tempo.* Art
 Where Thou, E - ter - nal Light of Light, Art
 Where Thou, E - ter - nal Light of Light, Art
 Where Thou, E - ter - nal Light of Light, Art
Piu mosso. f *mf* *Tempo.*

mf *f*

Lord, art Lord of all, Light of Light, Light of Light..... Art

Lord, art Lord of all, where Thou, Eter - nal Light of Light..... Art

Lord..... of all, Light of Light, Light of Light..... Art

Lord, art Lord of all, Light of Light, Light of Light, Art Lord.....

meno mosso. *rall.*

Lord of all, where Thou Eternal Light of Light, Art Lord,..... at Lord of all

Lord of all where Thou Eter - nal Light, where Thou E-ter-nal Light of Light, art Lord of all

Lord of all, where Thou Eter-nal Light of Light,..... art Lord..... art Lord of all.

..... of all, where Thou E-ter - nal Light of Light, art Lord, where Thou Eternal Light of Light, art Lord of all.

meno mosso. *rall.*

Carion Fawr Iesu.

Rhif 10

J. M. JONES.

P. M. HAAS.

1. Car - iwn wen fan - er Ies - u, I e - ang faces y hyd;
 2. Dal - iwn wen fan - er Ies - u, Yn aml - wg tra fo'm llyw;
 3. Chwyfiwn wen fan - er Ies - u, Can of - yn dwyf - ol nerth;

Na chiliwn byth o'r fydd - in, Dewr lyn - u wnawn o hyd
 Bo - re ein hoes gys - eg - rwn i was - an - aeth - u Duw.
 A gol - eu, a doeth - in - eb I Springo - o'r llwybrau serth.

CYDGAN.

'Mlaen y teith - iwn nin - nan, 'Fil - wyr Bren - in nef;

Yn mlaena ni i'r ym - gyreb, Dan gan - u idd - o Ef.

Gwyl Y Plant.

Rhif 12

MATHRAFAI.

P. M. HAAS.

1. O ol - eu wawr, ar - ianudd swynol, Sy'n symud draw, brudd leni'r nos; O'r
 2. Y wawrdydd clae'r dy wifh i'u'n gwisgo, Pob bryn a dol, a choedwig werdd; Rhir
 3. O foren gwyn, blodlenog ecindeg, O'r brydferth fwyn ddydd gwyl y plant; Y
 4. O cym - er Ies - u fawl plant byclatin, Y tyner, hawddgar, ydwyt Ti; A

dwyriau deg, mae'r nef yn gwirio, A chiriara'r niwl sydd ar y rbos,
 Sab - oth teg, Ti sydd yn fan - io - Ca - lon - au plant a mawl a cherdd.
 gen - au glan ar par o ga - lon, Per seini - io mol - iant Ies - u wnant
 der - hyn flaenfrwyth peratidd flod - au, Ein ca - lon, can, a'n ha - berth ni.

CYDGAN.

O for - eu pridd, hy - fryd yw bron, Teg flodau'r oes dydd Sab - oth Iton, O

for - eu pridd, hy - fryd yw bron, Teg flodau'r oes dydd Saboth Iton.

Soldiers' Chorus.

MARCH, BOYS, MARCH.

Published by D. O. EVANS, Youngstown, O 110.

Words by GEORGE CORONWAY.

W. A. WILLIAMS. (Op. 98.)

DOH. Ab. *Andante marcato.* M=86.

I Tenor	:	:	:	:	:	:	:	:	:
II Tenor	:	:	:	:	:	:	:	:	:
I Bass	m ₁ . : l ₁ . t ₁ . : d .	r : m ₁ . d ₁ t ₁ : —	d . : l ₁ . t ₁ . : m	d : r ₁ . r m : m					
II Bass	m ₁ . : l ₁ . t ₁ . : d .	r : m ₁ . d ₁ t ₁ : —	d . : l ₁ . t ₁ . : m	d : r ₁ . r m :					
	March, boys, march, boys,	on - ward we go ;	March, boys, march, boys,	on - ward we go ;	On -				
Ab	m . : l . se . : l .	t : l ₁ . l se : —	l : l ₁ . l s : —	d' : d' . d' t : —					
	March, boys, march, boys,	On - ward we go ;	On - ward we go ;	on - ward we go ;					
	m . : d . t ₁ . : d .	r : d . d t ₁ : —	d m : re . re m : —	m . s : s . s s : —					
5	— : — — : m . m	m : — m : r . r	d : — de : de . de	m : — r : —					
	ward we	go	on - ward we	go	on - ward we	go			
	d . : l ₁ . m ₁ . : l ₁ .	se ₁ : l ₁ . l ₁ m ₁ :	l ₁ : f ₁ . f ₁ m ₁ : m	m : d . d s ₁ : —					
	March, boys, march, boys,	on - ward we go ;	on - ward we go, march,	on - ward we go ;					
Ab	s : m ₁ . d l ₁ : t ₁	d : r ₁ . r m' : —	:	:	l : s . s m : —				
	Fear not the foe, boys	on - ward we go ;			on - ward we go ;				
	s : m ₁ . d l ₁ : t ₁	d : l ₁ . l ₁ t ₁ : —	:	:	m : r ₁ . r d : —				
9	:	l ₁ : l ₁ . l ₁ se ₁ : m	m : d . l ₁ se ₁ : m ₁	d : t ₁ . t ₁ d : —					
		Onward we go ; march,	Fear not the foe, boys.	on - ward we go ;					
	:	l ₁ : f ₁ . f ₁ m ₁ : m	m : d . l ₁ se ₁ : m ₁	l ₁ : m ₁ . s ₁ d : —					
Ab	l : m ₁ . m d' : —	t : m ₁ . m l : —	s : m ₁ . m f : — f	m . m : l . l se :					
	Brothers in arms	comrades in fight,	Stand by the flag and	battle for the right ;	Stand				
	f : m ₁ . m m : —	m : m ₁ . m re : —	m : d . d d : t ₁	d . m : re . re m : m					
13	d : d . d d : —	s ₁ : d . d d : —	d : d . l ₁ l ₁ : se ₁	i ₁ . l ₁ : l ₁ . l ₁ t ₁ :					
	Brothers in arms,	comrades in fight,	Stand by the flag and	battle for the right :					
	d : d . d l ₁ : —	m ₁ : s ₁ . s ₁ fe ₁ : —	m ₁ : l ₁ . l ₁ r ₁ : — r ₁	d ₁ . d ₁ : f ₁ . f ₁ m :					
Ab	l : se . se l : —	s : d' . d' t : —	s : s . s d' : — s	s . s : d' . d' t : —					
	Brothers in arms,	comrades in fight,	Stand by the flag and	bat - tle for the right . .					
	— : — — : m . m	m : — r : r . r	ma : — — : ma	ma . ma . ma . ma r : —					
 by the	flag, Stand by the	flag, and	bat tle for the right . .					
17	d : t ₁ . t ₁ d : —	d : d . d s ₁ : —	d : d . d l ₁ : d	d . s ₁ : s ₁ . s ₁ s ₁ : —					
	Brothers in arms,	comrades in fight,	Stand by the flag, and	bat - tle for the right . .					
	:	l ₁ : l ₁ . l ₁ m ₁ : —	s ₁ : s ₁ . s ₁ ma ₁ : — ma ₁ ma ₁ . ma ₁ . ma ₁ . ma ₁	d ₁ : d ₁ . d ₁ s ₁ : —					
	comrades in	arms, Stand by the	flag and bat - tle for the	right, for the right . .					

(1)

SOLDIERS' CHORUS.

ff ad lib.

Ab	d' :l.,l s :-m s :fe.,fe m :-m m :l.,t ₁ d :-r m :d.,r m :-	Soldiers, be brave, with hon - or in view, Be val - iant in war, most gal-lant and true.....
	m :f.,f m :-m m :re.,re m :-m m :l.,t ₁ d :-r m :d.,r m :-	Soldiers, be brave, with hon - or in view, Be val - iant in war, most gal-lant and true.....
	21 s ₁ :l.,t ₁ d :-s ₁ t ₁ :t ₁ .,t ₁ m ₁ :-m m :l.,t ₁ d :-r m :d.,r m :-	Soldiers, be brave, with hon - or in view, Be val - iant in war, most gal-lant and true.....
	d ₁ :f.,f d ₁ :-d ₁ t ₂ :t ₂ .,t ₂ m ₁ :-m m :l.,t ₁ d :-r m :d.,r m :-	Soldiers, be brave, with hon - or in view, Be val - iant in war, most gal-lant and true.....

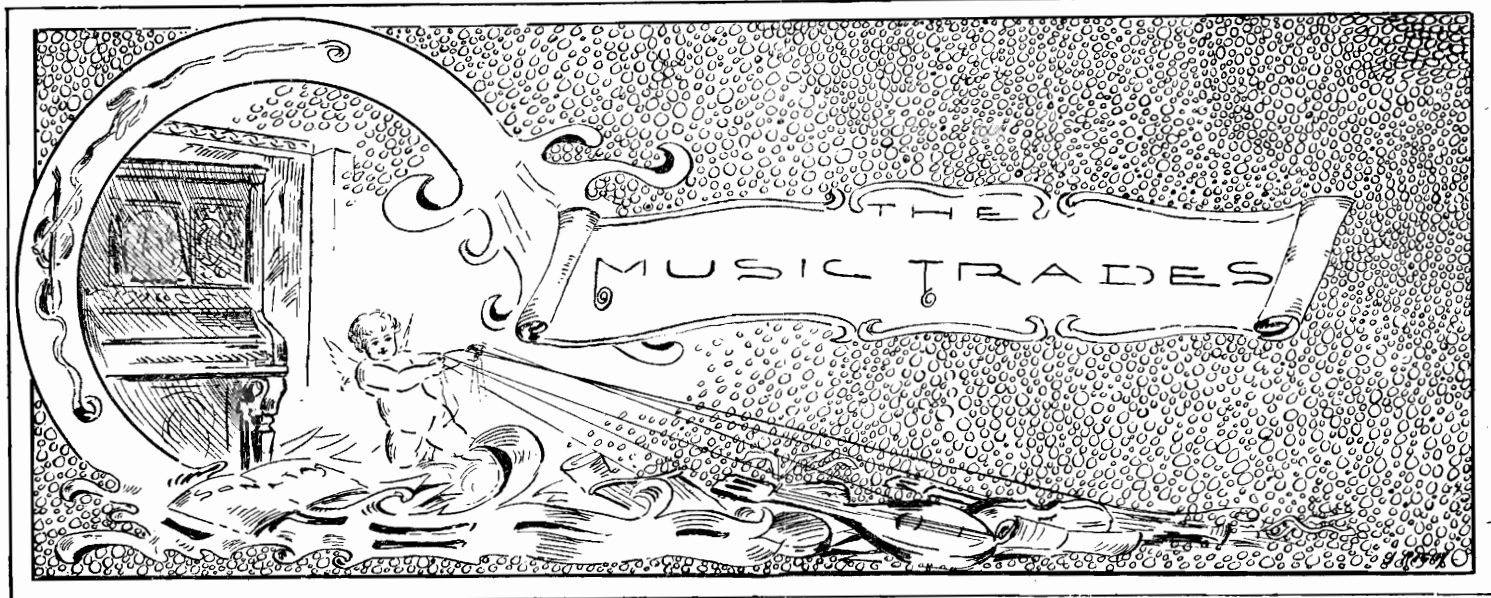
F-t-m-l. *f Allegro. con brio. M=72.*

F	ms:-f:m d' :-t:l s :-f m :-:	l :-:t d' :-:r' d' :-: t :-:s	Vic-to-ry, vic - to-ry be.... our cry... glo - ry be.... our aim;..... The
	de:m:-r:d l :-:s:f m :-:r d :-:	l :-:l l :-:l s :-: :-: m	Vic-to-ry, vic - to-ry be.... our cry... glo - ry be.... our aim;..... The
	25 l ₁ :d:-d:d d :-:d:d d :-:d d :-:	f :-:f m :-:f m :-:m r :-:s ₁	Vic-to-ry, vic - to-ry be.... our cry... glo - ry, glo - ry be.... our aim;.. The
	l ₁ :d:-d:d d ₁ :-:d:d ₁ d ₁ :-:d ₁ d ₁ :-:	f ₁ :-:r ₁ l ₁ :-:f ₁ s ₁ :-: :-: s ₁	Vic-to-ry, vic - to-ry be.... our cry... glo - ry be.... our aim;..... The

F	s :-:m m :-:f.s f :-:r r :-:	s :-:l:s f :m :r d :-: :-: :-:	sol - dier's life.. is the life.... for me.... Tra la la la la la la.....
	de:-:de de:-:r.m r :-:t ₁ t ₁ :-:	s :-:l:s f :m :r d :-: :-: :-:	sol - dier's life.. is the life.... for me.... Tra la la la la la la.....
	29 l ₁ :-:l ₁ l ₁ :-:l ₁ .l ₁ l ₁ :-:t ₁ t ₁ :-:	s :-:l:s f :m :r d :-: :-: :-:	sol - dier's life.. is the life.... for me.... Tra la la la la la la.....
	m ₁ :-:l ₁ l ₁ :-:l ₁ .l ₁ r ₁ :-:s ₁ s ₁ :-:	s :-:l:s f :m :r d :-: :-: :-:	sol - dier's life.. is the life.... for me.... Tra la la la la la la.....

F	s :-:f:m d' :-:t:l s :-:f m :-:	l :-:t d' :-:r' d' :-: t :-:s	Vic - to-ry, vic - to-ry be.... our cry,... Glo - ry be.... our aim..... The
	m :-:r:d l :-:s:f m :-:r d :-:	l :-:l l :-:l s :-: :-: m	Vic - to-ry, vic - to-ry be.... our cry,... Glo - ry be.... our aim..... The
	33 d :-:d:d d :-:d:d d :-:d d :-:	f :-:f m :-:f m :-: r :-:s ₁	Vic - to-ry, vic - to-ry be ... our cry,... Glo - ry be.... our aim..... The
	d :-:d:d d ₁ :-:d:d ₁ d ₁ :-:d ₁ d ₁ :-:	f ₁ :-:r ₁ l ₁ :-:f ₁ s ₁ :-: :-: s ₁	Vic - to-ry, vic - to-ry be.... our cry,... Glo - ry be.... our aim..... The

F	s :-:m m :-:f.s f :-:r r :-:	s :-:l:s f :m :r d :-: :-: :-:	sol - dier's life.. is the life.... for me.... Tra la la la la la la.....
	de:-:de de:-:r.m r :-:t ₁ t ₁ :-:	s :-:l:s f :m :r d :-: :-: :-:	sol - dier's life.. is the life.... for me..... Tra la la la la la la.....
	37 l ₁ :-:l ₁ l ₁ :-:l ₁ .l ₁ l ₁ :-:t ₁ t ₁ :-:	s :-:l:s f :m :r d :-: :-: :-:	sol - dier's life.. is the life.... for me.... Tra la la la la la la.....
	m ₁ :-:l ₁ l ₁ :-:l ₁ .l ₁ r ₁ :-:s ₁ s ₁ :-:	s :-:l:s f :m :r d :-: :-: :-:	sol - dier's life.. is the life.... for me.... Tra la la la la la la.....



J. P. LaGrange has opened a music store at No. 181 Main St., Ashtabula, Ohio. Mr. LaGrange has had considerable experience in selling Organs and Pianos.

—o—
An organist says that a cow moos in a perfect fifth octave, or tenth; a dog barks in fifth or fourth; a donkey brays in a perfect octave, and a horse neighs in a descent on the chromatic scale.

—o—
The McPhail Piano Co., Boston, are always bringing out something new. The latest is a little work for piano dealers large and small, entitled "How to buy for cash and how to procure the funds to do it with."

—o—
The Mason & Hamlin Organ and Piano Company will soon remove from their temporary quarters, No. 96 Fifth avenue to their future permanent home, No. 136 Fifth avenue, which is being handsomely fitted up for their reception.

—o—
H. C. Dobson, maker of the celebrated Dobson Banjos, warns the trade not to cash checks to persons representing themselves as his agents. These trying times are productive of evil practices and great caution must be exercised.

—o—
The immense pane of French plate glass for the show window of Mason & Hamlin's new warerooms on Fifth ave., was put in yesterday. It is one of the largest in this city, and the operation of unloading, unpacking and setting it attracted quite a crowd.

—o—
Mr. M. E. Norton, representing the James L. Haven & Co., manufacturers of Piano & Organ Stools, Cincinnati, O., was in our city recently looking up the trade. The James L. Haven make a superior stool, which far excels the eastern makers. It is only a question of time until the east must submit to the superior methods and enterprise of the west.

—o—
NEWMAN BROS. & CO.

—o—
Manufacturers of Parlor & Chapel Organs, Chicago, Ill., have just issued a very handsome catalogue of the new styles organs. Thirty-one points of excellence are presented to the trade, and each point appeals to the intelligent dealer or

organist. The air circulating reed cell, patented by G. R. Newman, is an important feature, modifying the tone of the reeds so as to give thereto a character closely resembling in quality and "timbre" the corresponding tone of a pipe organ. Each organ design in the catalogue is printed in illuminated colors and are at once attractive and beautiful. Dealers will appreciate so neat a catalogue.

—o—
CHASE BROS. PIANOS.

—o—
The Chase Bros., have made a remarkable success, with their pianos wherever introduced.

The Chicago Evening Post in speaking of the Chase Bros. Pianos, says:—

The tone of the instrument is round and full, having at the same time great brilliancy and power, * * * * The instrument is equally well adapted to the requirements of the solo player or for accompanying either the voice or an instrument. The singing quality of the tone and its sustaining power are remarkable. The Chase Bros. may well be gratified with their success and can point without hesitation to the results of years of labor and claim for it a place in the ranks of all first-class instruments.

—o—
GEORGE W. TURNER.

—o—
Springfield, Mass., June 1, 1894.

Editor AMERICAN MUSICAL TIMES:

I beg to inform the trade through your paper that I have bought out my partner, Mr. Steere, and shall continue the business of Steere & Turner, at the old stand, corner of Orleans and Quincy streets, where I shall be pleased to see and hear from my old patrons and friends; also to receive any one interested in pipe organs. Have had nearly forty years' experience in church organ building, over twenty-four years as a manufacturer and member of the firm of Steere & Turner. Have built over 300 instruments, which are to be found in every State of the Union and also in Canada. Hope to build many more.

Yours very truly,
GEORGE W. TURNER.

THAT HAINES JUDGMENT.

The Judgment of \$661 which was recorded against Napoleon J. Haines in favor of Pratt, Reed & Co., has been stricken from the records by order of the Court.

It appears, so Mr. Napoleon J. Haines states, that Pratt, Reed & Co., delivered a lot of keys to Haines Bros., and not immediately receiving the cash for the same, went to their lawyers, De Forest Bros., and began suit for the amount of bill.

Messrs. Haines Bros.' lawyer sent an answer to the suit to the office of De Forest Bros. by mail, and they being away from the office, the letter was not opened, and their office reported to the Court that Messrs. Haines Bros. had not answered the suit, and the case went by default, whereas it was not even legal for Pratt, Reed & Co. to commence action in this State, as they are a Connecticut corporation, and have not filed papers of incorporation in this State.

The judgment was filed on May 31st, and on the following day, when this came before the notice of the Court, the judgment was discharged.

It has certainly not shown a very liberal spirit on the part of Pratt, Reed & Co., to rush to law without giving the old house of Haines Bros. a chance to explain, and especially when taken into consideration that the house of Haines Bros. has paid them in their years of dealing with them, about \$1,000,000.

It was a mistake of the lawyers, and Messrs. De Forest Bros. are said to have apologized for it.

THE WORLD'S FAIR MEDALS.

A most extraordinary complication seems to have arisen over the World's Fair medals and diplomas, a complication which stamps John Boyd Thacher, the head of the Bureau of Awards, as a very genius of red tape.

It appears that some time ago, Mr. George R. Davis, Director General of the World's Fair, drafted a bill, the purpose of which was to protect such exhibitors as had obtained diplomas and medals, from any fraudulent claims that unscrupulous persons, whether exhibitors or not, who had not obtained any award might make.

The bill was passed by Congress.

Section three of this bill reads as follows :

Any person who within the United States, or any territory thereof, without lawful authority, makes or illegally aids or assists in making, or causes to be made, any dies, mold, or plate in steel, plaster or any substance whatever * * * of the medals and diplomas of award for the World's Columbian Exposition * * * shall on conviction thereof be punished by a fine of not more than \$5,000 and be imprisoned for not more than ten years, or both, at the discretion of the court.

It is evident that this paragraph turns for its efficacy on the words "without lawful authority."

Director General Davis, who drew the bill, states that he put in these words only to apply to those who might claim to have received an award when they really received none; and that he had no intention whatever of interfering with those exhibitors who had obtained awards. But John Boyd Thacher ruled otherwise, and claimed that, under the act, no one had a right to advertise a fac-simile of his diploma or medal.

The absurdity of such a situation would seem so obvious as scarcely to need any comment.

The idea that exhibitors, who, coming from all parts of the earth, and receiving as the reward of their enterprise an award,

should be debarred from publishing and advertising a fac-simile of what they got is too utterly ridiculous, especially when we consider that the author (Mr. Davis) of the very bill under which this most absurd ruling has been made, protests against ever having intended any such meaning as the construction put upon his bill by Mr. Thacher.

And to add to this comedy of errors the Attorney-General of United States has sustained Mr. Thacher.

Last November, it seems, Mr. Thacher, as Chairman of the Committee on Awards, notified the publisher of the trade paper that he was in danger of fine and imprisonment for printing, by way of advertisement, a fac-simile of a diploma of award.

The alarmed publisher at once applied to the Attorney-General of the United States for an opinion as to the meaning of the act. The Attorney-General confirmed the dictum of John Boyd Thacher. The publisher printed no more fac-similes. But in the meantime some 25,000 distinguished recipients of medals and diplomas had published fac-similes of the tokens of honor awarded to them.

Commenting on this the Chicago Inter-Ocean says in a recent issue :

"It is a strange condition in which 25,000 of the famous artists, inventors, manufacturers, and merchants of the world find themselves—denounced by John Boyd Thacher and the Attorney-General as counterfeiters, while the inferior class of exhibitors are enabled to 'warn' the public against the 'criminal practices' of the very persons whom it was the intent of the Committee of Awards to honor. The advantage at present is with the incompetents. The reward is for the tricky."

The Chicago Herald, in the course of an editorial says :

It is outrageous to impute any criminal intent to those who have used for advertising purposes the recognition their goods have won. Such use has followed each exposition that has been held, and it is right and proper that the public should know whose goods entitled their maker to such recognition. The crime, if there be any, is only the technical violation of a clause in a law which was put there through an error. It is quite likely that the law will be amended, so that those who won prizes may let the world know it, giving such evidence of the fact as may fairly be demanded."

The government seems to recognize the absurdity of the situation, as they are handling the matter courteously. They have begun suit against none, but have simply asked all who have been advertising the World's Fair diplomas to discontinue doing so, until the law is so modified as to comply with the original intent. Mr. Davis is now in Washington for the purpose of securing such an amendment of the phraseology of the act as will prevent John Boyd Thacher from further rivalling the reputation of Dogberry, and also enable those who obtained medals and awards at the World's Fair to advertise them by means of fac-similes of the tokens of merit they obtained.

—Ex.

Nay, never falter ;

No good deed is done

By falterers who ask for certainty.

No good is certain but the steadfast mind,

The undivided will to seek the good ;

'Tis that compels the elements, and wrings

A human music from the indifferent air.

The greatest gift a hero leaves his race

Is to have been a hero.—

GEORGE ELIOT.



MUSIC AND MUSICIANS.

The Newburg Vocal Society gave an excellent performance of the popular cantata "Esther," in the Music Hall, Cleveland, O., Tuesday May 23, under the directorship of Prof. D. Davies. Miss Sadie Jones, pianist and an efficient orchestra furnished the accompaniment.

Through the kindness of Mr. G. T. Mathews, we are in receipt of a catalog of the sixty-fifth anniversary of the Brooklyn Sunday School Union, which was held Friday, May 25, 1894. It was a magnificent affair, the grandest anniversary ever yet held, and the march with 52,000 children in line must have been a most glorious sight.

In a recent letter received by us, the following order was given. The "above address" was not designated but we suppose the writer's thoughts must have soared to the ethereal heights. Here is the order:—

Please send me three copies of "Jerusalem my glorious home" and "O, that I had wings" to the *above address*.

The Baltimore Herald of May 6th, published an interesting pen and pencil sketch of the principal vocalists of the monumental city—a collection of talent that Baltimore has reason to be proud of. Our friend T. L. Thomas is highly praised for his excellent work as leader and tenor of the church of the Messiah. Men who have risen to prominence through their own efforts and inspired by ambition and a love for the art are always appreciated.

In the choir of St. Peter's, Rome, there is not a female voice; and yet, says a recent traveler in Italy, the most difficult oratorios and sacred music written are

rendered in such a manner as to make one think that Adelina Patti's high soprano is leading. The choir is composed of sixty boys. They are trained for the work from the time they get control of their vocal chords, and some of the best singers are not over nine years old. At the age of seventeen they are dropped from the choir.

At the recent Eisteddfod held in Hutchinson, Kans., the Emporia musicians were more than successful. The choir of mixed voices under Prof. D. O. Jones' directorship captured the chief prize \$500 with a very deserving compliment from the adjudicator, Prof. Archer of Chicago. The Ladies' society under the leadership of Mr. W. Rees, also took first prize; and the male voice party, under Prof. Rhys Herbert was second in that contest. This record shows that Emporia musicians have not been idle.

Few people know the history of the Welsh air, "Jenny Jones, of Llangollen," or "The Charming Young Widow I met on the train," according to Gus Williams' American edition. The facts are these:—Charles Matthews was at one time rusticated at a farmhouse near Llangollen. The old farm was in a valley over the castellated hill, which every visitor makes it a part of his religion to climb. In the farmhouse was a merry maiden, good as gold and beautiful to look upon—in fact, a Welsh maid of the old type. In praise of her Matthews wrote the song, and a famous Welsh composer wedded it to music.

The Board of Directors of the Cincinnati Musical Festival in speaking of Mr. Ben Davies, says:

Mr. Ben Davies comes to America and to the Eleventh Cincinnati Festival

bearing the hall-mark of approval for great and serious work done upon the operatic stage and concert platform of Great Britain. It was while completing his musical studies at the Royal Academy, London, that this budding artist attracted the attention of the late Carl Rosa, who, with his habitual keen judgment and forethought, enlisted the young vocalist a member of the famous Carl Rosa Opera Company. More recently he has exercised his gifts in the field of oratorio, varied, however, by the occasional operatic appearances. Mr. Davies' voice is dramatic in quality, yet sweet and sympathetic; and his singing is marked with singular fervor and intellectuality. He has been singing in New York since his arrival in this country, and is spoken of by competent musical authorities as the finest tenor ever heard in oratorio, his voice being full, rich, almost baritone in its low range; his high notes pure tenor, and beautifully given. He sings with great expression, and his dignity and ease of bearing are very delightful; with all this he is a perfect musician and sings correctly, his phrasing and enunciation being perfect. The Oratorio Society audience (generally a very cold one) went wild over him, and insisted on an encore of "Be Not Afraid," which had never been sung before as he sang it. The general comment was that no such tenor had ever been heard before in oratorio.

CANDIDATING FOR CHURCH CHOIRS.

There were ninety and nine arranged in line

In the dimly lighted church.
The ninety and eight sang aloud their fate—

Every one to be left in the lurch.

To only one has the good news gone
Rejoice! We have chosen you.
While the ninety and eight "with thanks" await
A committee on which to renew.

Correspondence.

JOHNSTOWN, PA.

Mr. Editor.

Enclosed please find a program of a concert given in the opera house Friday evening May 18, by the Cambrian Glee Club under the directorship of Prof. Thos. E. Morgan. The glees and choruses were well rendered; and as for the soloists and instrumental performers, it is sufficient to say that each got heartily encored, Mr. Lou Cohen fairly bringing "the house down," by his performances on the violin. Both Misses Miller and Price are above our commendations, while Mr. James Jones (the glee club pianist) is a credit to his city and his nation, not only as a pianist, but as a general worker in every good cause that appeals to him for musical assistance.

LLINOS TAF.

PROGRAM.

Chorus—"Worthy is the Lamb" (Messiah).....	Handel
Choir	
Tenor Solo—"Leonore".....	Bailey
Mr. A. Prosser.	
Male Chorus—"Martyrs of the Arena".....	DeRille
Cambrian Glee Club	
Soprano Solo { a. "Daily Question," }	Helmund
{ b. "Mother's Darling," }	Miss Young
Glee—"Now by Day's Retiring Lamp".....	Bishop
Choir	
Piano Duo—"Tarantelle,".....	Raff
Misses E. V. Miller, Flora D. Price	
Part Song—"Tenting To-Night".....	Johnson
Cambrian Glee Club.	
Violin Solo, 7th Air.....	DeBeriot
Mr. Lou Cohen	
Contralto Solo { a. "Indian Love Song".....	DeKoven
{ b. "Snow Flakes".....	Coven
Miss Hagey	
Glee—"Le Voyage".....	Gwent
Choir	
Bass Solo—"Clang of the Hammer".....	Ambroise
Mr. Asaph Jones.	
Chorus—"Hallelujah" (Messiah).....	Handel
Choir	
Violin Soloist, Mr. Lou Cohen.	
Pianists, Misses E. V. Miller, Flora D. Price.	
Accompanist, Mr. James R. Jones.	

"The Creation."

LIMA O.

May 17th., was another happy event in musical circles at the opera house. A large audience witnessed the repetition of the "Creation." Many people expressed themselves when leaving the opera house that they were sorry that Lima's May festival was over. Mrs. Bishop, soprano, Mr. Jenkins, tenor, and Mr. Clark, baritone were the soloists, and great praise is given these eminent singers by the Lima Choral Society and the

musical people of Lima. Never was such fine solo singing on the stage in Lima as was heard in this fine oratorio, "The Creation," the last two evenings. Mr. Jenkins has a pure tenor voice, and his singing was pleasing to all who heard him. Mrs. Bishop is a favorite among Lima musicians, and too much cannot be said for her. Mr. Clark is one of the finest baritone artists Lima ever had the pleasure of hearing, and is fast making a wide reputation as an oratorio soloist. This trio will always be remembered by the people of Lima. The choruses last night were fine; taken all through, were better than the previous evening. The choruses entered into the spirit of the music, and it was worked out in grand style. Prof. Miles is noted for his fine directing, and he made an example of his fine work by his rendering of this grand oratorio. We hope that Lima can at some future time have the opportunity to hear more of these fine oratorios. Lima should be proud of the Choral Society, and they should be more encouraged in all their good work.

Tribute to a Scrantonian.

The following tribute to a Scrantonian appears in the Musical News, of Reading, which is edited by Dr. Stocks Hammond: "The Radiant Morn,' composed by T. J. Davies, Mus. Bac., is a beautiful composition, particularly well adapted for quartet choirs. There is a fund of pure melody in all this young writer's clever efforts, and his part writing is excellent. Mr. Davies is a resident of Scranton, and that city should be proud to possess a composer of so much prominence."

Mr. Gwilym Amos, of Wilkes-Barre, Pa., Mrs. Robert Blackman and Mr. Lewys Watcyn, of Scranton, Pa., have passed the first examination for bachelor in music at Trinity University, Toronto, Canada. Messrs. Amos and Watcyn passing in first class. This makes twenty candidates that have succeeded in Trinity who have been prepared by Mr. T. J. Davies, Mus. Bac. It is no wonder that Mr. Davies is conceded to be one of the most successful and scholarly teachers in Pa., a glance through his much admired compositions never fails to interest the fancies of the modern musician.—ED.

"I would I were a bird," he cried.
She turned her head away.
And soft the weary zephyrs sighed:
"A jay!"

A Challenge.

The following appeared in the Ashtabula News Journal:—

TO THE MUSICAL PUBLIC,
Ashtabula, O.

Mr. R. S. Aughenbaugh, a piano tuner (?) has undertaken to run down my work in Ashtabula. To give him a chance to prove his ability as a tuner, I challenge him to a tuning competition, and any sum he will put up, I will cover, the judge to be the head tuner from either of the following factories; Steinway, Chickering, Knabe, Decker Bros. or Weber, or the examining tuner of the Piano Tuners' Association, of Illinois. This will give the public of Asthabula a chance to decide whether myself with 38 years' experience as a piano maker and tuner or Mr. Aughenbaugh, with little or no experience, is the best tuner. I might mention I am not known to any tuner of any of the factories or association I have named.

LEONARD G. BONNER,
378 Lincoln Ave., Youngstown, O.

The Arion Club May Festival at 14th, Regiment Armory—(Park Rink) Columbus, Ohio, May 14, was a grand success. The Arion Club was organized in 1884, and during its existence has presented to Columbus the leading artists of this country.



WE OR OUR DEALERS can sell you machines cheaper than you can get elsewhere. The NEW HOME is our best, but we make cheaper kinds, such as the CLIMAX, IDEAL and other High Arm Full Nickel Plated Sewing Machines for \$15.00 and up. Call on our agent or write us. We want your trade, and if prices, terms and square dealing will win, we will have it. We challenge the world to produce a BETTER \$50.00 Sewing Machine for \$50.00, or a better \$20. Sewing Machine for \$20.00 than you can buy from us, or our Agents.

THE NEW HOME SEWING MACHINE CO.

ORANGE, MASS. BOSTON, MASS. 28 UNION SQUARE, N. Y.
CHICAGO, ILL. ST. LOUIS, MO. DALLAS, TEXAS.
SAN FRANCISCO, CAL. ATLANTA, GA.

FOR SALE BY

H. A. LOZIER & CO.,
WHOLESALE DEALERS,
CLEVELAND, O.

Concerts.

High School Commencement.

FIRST BAPTIST CHURCH, SHARON, PA.
THURSDAY EVENING, MAY 31st, 1894.

The musical program prepared by Prof. W. H. Young was most excellent.

The schools have made a very marked progress under Mr. Young's instruction.

The following are the musical numbers of the exercises.

Chorus—"Praise Ye the Lord".....From Esther
Chorus—"Oh, Softly Rise, Bright Summer Moon".....
Class Song—"The call of the Fairies".....Richards
Graduating Class.

Song—"Because of Thee".....Tours
Miss Gertrude Williamson.

Chorus—"O, Fairy Land, Wake".....

Song—"When the Heart is Young".....Dudley Buck
Miss Gertrude Williamson.

Chorus—"Gently Fall the Dews of Eve".....Mercadanti

In Rapture Divine.

MUSIC WAS KING AT THE OPERA HOUSE
FRIDAY EVENING, JUNE 1.

THE FIRST MAY FESTIVAL CROWDS THE HOUSE
AND PROVES A CHARMING SUCCESS.

What parent was there so fortunate as to have had a child or children participate in the Music Festival, whose heart did not thrill with pride as he gazed upon the sea of bright faces which greeted him at the rising of the curtain. Such a spectacle had never before been seen in that building. Seated upon tiers, each one accommodating about thirty, row after row filled with children and young people, arose until the heads of some almost touched the flies. The large stage was filled. Gaily bedecked with flowers and with just enough color in the dresses of the maidens to relieve the monotony of white, the sight was a pretty one. A row of ferns was placed across the stage. There were no other decorations; they were not needed. The children made the most effective that could have been procured. As to the audience it was what it ought to have been—very large and enthusiastic. Balcony, gallery and the entire lower floor were occupied, every seat in the house having been sold before the hour of opening. The first annual musical festival of the Warren public schools was a success, and therefore that kind of entertainment will hereafter be a part of the school work. Mr. Jones, the director of music in the public schools, has worked long and faithfully and he well deserves the congratulations of many on what he has accomplished.

One of the many taking features of the program was that each selection was not too long. No one was tired and wished that the end would come. Several times the performers responded to encores, contrary to the understanding that there was to have been no repetition. The soloist, Miss Hickok, added to the pleasing impression she made at a former appearance in this city and was given a hearty reception. "For all Eternity" was rendered with violin and piano accompaniment, by Prof. Leffingwell and Miss Hanson, respectively. In the duet, "I Feel Thy Angel Spirit," by Miss Hickok and Mr. J. Powell Jones, did their voices blend especially well. The chorus of 400 voices sang "Education's Mighty Chorus" and "Mark the Merry Elves" and Handel's "See the conquering Hero Comes" in a manner that brought forth much admiration. There is where Mr. Jones' thorough drilling shows. He has the faculty of bringing out the best that is in each pupil. The program follows.

Education's mighty Chorus.....Full Chorus
Baby's Playthings.....Central School Babies
White Cap's Song.....Tod Avenue A Primary
Mark the Merry Elves.....Full Chorus
May Song and Dance.....C Primary, Market St School
Solo—For All Eternity.....Miss Letta G. Hickok
Popping Corn.....Chorus
a. The Gardener,
b. A Little Boy's Walk, { C Primary Grade from all
c. Test Work, { Schools.
d. Wildbird's Song. {
Duet—The Swallow.....Misses Gloeckie and McCurdy
Song—Selected.....Jamie Ackley
Sunflower Song.....Prospect School, B. Primary
Overture.....Orchestra
Mary's Little Lamb.....Central D Grammar Boys
"With Sheathed Swords,".....
.....High School and A Grammar
Duet—"I Feel Thy Angel Spirit".....Miss Hickok and
.....Mr. Jones
Columbian Song.....Fulton School, A Primary
Lullaby—(From Ermine).....Miss Hickok and Chorus
Doll Drill.....Central A Primary
See the Conquering Hero Comes.....Full Chorus
Sash Drill.....A Grammar Girls
Medley of Patriotic Songs.....Full Chorus
Accompanists, Miss Frances Hanson and Dana's
Orchestra,
Director.....J. Powell Jones
Warren Chronicle.

THE NEW DIXIE.

Dixie land is the land o' cotton.
Springtime there is mos' fergotten ;
Freeze away,
Freeze away,
Freeze away down south in Dixie !

O spring, she come 'cross a field o' clover,
Slipped on the ice and tumbled over ;
Freeze away,
Freeze away,
Freeze away down south in Dixie !
—Atlanta Constitution.

A Grand Choral Festival.

AT LLANELLY, S. WALES.

Among the many Cymanfaoedd which have been held all over Wales, the one held by the Welsh Congregationalists of Llanelly and Pembrey, on Tuesday, May 29 1894 at the Market Hall stands unique. There has certainly not been anything like it in that part of Wales before.

No church could hold the thousands that congregated in the immense Market Hall that day, hence the reason for holding it there.

The morning meeting was set apart for the children, a vast throng with bright beaming faces, numbering 1150 voices who were seated in the centre of the Hall. A great many eloquent divines addressed the vast congregation, and the children sang exceedingly well under the direction of Dr. Joseph Parry, who was chosen chief of the Gymanfa. The children sang among other things, several of Dr. Parry's own compositions, and were delighted with the pleasant manner which Dr. Parry assumed in conducting them, and the praises he showered upon them for their singing. He maintained that it required a special talent to compose suitable music for the young, and that he possessed that talent, although he did not say so, was evident from the ease and liveliness which the children sang his own composition "Y Milwr Bach."

The afternoon and evening sessions brought forth a larger assembly than was ever seen at Llanelly before. The centre was wholly taken up by the choir of remarkable strength numbering over 1100 voices, the volume of sound produced was immense, and nothing was more touching than to hear this vast assembly sing the fine congregational hymns.

Dr. Parry has composed a hymn recently in memory of his late distinguished son, Mr. Haydn Parry, and a desire was expressed on his arrival at Llanelly on Monday night that it should be sung at the Cymanfa the next day. There was no music of it at hand, and although it was not decided to print it until about ten o'clock that night, copies of the music and words were distributed at the Cymanfa in the morning. It was sung at the three sessions, and Dr. Parry stated that it was sung as if it had always been familiar to the multitude. The composer thought this a remarkable achievement.

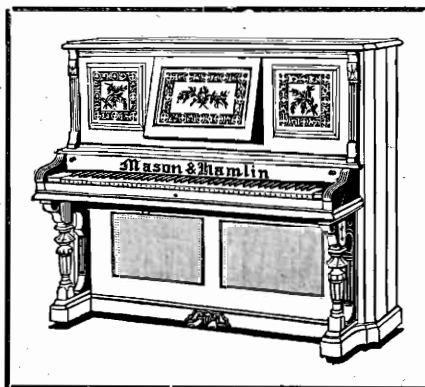
The vast choir sang admirably well, several of Dr. Parry's anthems being among their selections. The Congregationalists are being heartily congratulated upon the signal success of this Cymanfa, and the sincere hope is that it will be an annual event henceforth.

—SOUTH WALES PRESS.

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