

"Land of Mona." We found more or less of this faulty articulation with all of the choruses. The solo parts were well sung, in unison, page No. 4, 7th and 8th bars, and 14th and 15th. In this party we felt the true spirit of this magnificent war song displayed. The second tenors on page No. 8, "To arms," on B being very effective, the first of parties to properly sustain it, and all of the voices united in splendid form in making this ending a fitting climax to a most artistic rendition of the "Sound of war falls on my ear."

The adjudicators without hesitation make the following award:

No. 3, first prize.

No. 2, second prize.

THE FEMALE CHORUS.

Following is the adjudication on the female chorus:

PARTY NO. 1.

Voices, very good quality and well balanced, pleasing, good intonation, slightly off pitch, page 4, 10th bar.

Articulation, very good, and the voices blending nicely. The attack on pages 1 and 6, "Come, come," etc.

Precision, fair, somewhat hurried, but were well under the control of the leader. The tempo was rather fast, a few pulsations slower would have been better. The singing of this party was very good throughout and made a very pretty bridal rendition.

PARTY 2, FEMALE CHOIR.

Voices, good; the low alto very good the balance of parts fair, the second soprano marring the intonation in many places, and in consequence the blending of the parts was not quite as satisfactory as the first. Attack on page 1 and 6 good. The tempo of this party was also too fast, somewhat faster than the first. Phrasing extremely good, the ending of bars 6, 8 and 10 was done to a nicety; precision good; expression good. The singing of this party as a whole was also very sweet, excelling in attack and precision the first party, but lacked in light and shade.

FEMALE CHORUS NO. 3.

Voices, fair; balance, fair; articulation, fair; intonation, fair; blending, ordinary; the second soprano too light and of poor quality, and the first soprano on page 4, where the solo starts, contained too many voices of different qualities of tones, and the alto sang chest tones too high. If this is not remedied soon, it will be the ruin of their voice. Great care should be taken in the blending of the different registers of the voice the transitions from one to the other should be made as smoothly and evenly and passing points made strong through careful vocalization and culture. Tempo too slow; phrasing fair. It was nevertheless a commendable rendition.

The adjudicators in awarding the prize recognize the closeness of the competition between the first and second parties that the only satisfactory conclusion and also a unanimous one, is that the first prize be divided between No. 1 and 2 and the second prize given to No. 3.

LADIES' QUARTET.

The adjudication on the ladies' quartette is as follows:

Quartette No. 1—Voices fair, soprano thin and unsteady in tone production. Balance second soprano and low alto

too weak in most places. Introduction second alto off pitch page 3, sixth bar, articulation fair, blending poor, no assimilation of the voices. Attack fair. This selection should have been rendered with more emphasis given the first beat in the bar. Precision poor, the low alto dragging very much, making the singing sluggish and cumbersome. The tempo extremely slow throughout and became very monotonous. They failed to carry the pitch raising it a half tone, this fact alone sometimes debars competitors from winning. The expression was very ordinary.

LADIES' QUARTETTE NO. 2.

Voices fair, low alto poor, first soprano shrill in the upper register, second soprano on page 3, bar 5, was bad. Blending there seemed to have been a friction between the voices and lack of affinity which made blending almost impossible. Balance, we found the second soprano too weak for the other voices. Intonation fair, low alto off pitch page 3, second bar, articulated fair, phrasing fair, precision poor, tempo too slow, both parties being very deficient in the expressive quality necessary to better portray the sentiment of this beautiful song. They also failed to maintain the pitch raising the same half a tone. Adjudication given by Jno. T. Watkins.

CHURCH CHOIR CONTEST.

The Church or ward choir contest was decided as follows and for the following reasons:

Contest on the glee, The Summer, by Gwilym Gwent. We have heard this glee so frequently, that, like all other familiar things, it must be exceptionally well rendered in order to make any remarkable impression. Generally speaking, the three choirs that competed acquitted themselves very creditably.

CHOIR NO. 1.

The andante maestoso was taken up in good style and time; and the con comodo taken gradually faster, as it should be. The quality of the voices was not to be commended in this choir, the altos and tenors being at times a little harsh and strained. I should have liked the andante marcato movement somewhat slower in order to give better contrast to the other movements. It would also show up the melody to better advantage in this portion, while the voices accompanied it softly in staccato. The sopranos took the liberty of too much portamento in the melody at times, which slightly marred the beauty of its legato character. I should prefer it cleanly sang without this gliding effect. The allegro was in good tune. It is faulty to end the tied notes in the last bar with an accent or jar.

CHOIR NO. 2.

This choir sang the movement much in the same tempo as choir No. 1. The voices were somewhat better and fuller. The alto part in this choir was much weaker than the other parts. In the andante marcato, the lower voices (alto, tenor and base) would have showed the melody better had they sang softer. The tempo here also might be a little slower. The runs in the last movement were nicely done, and the ending was better than that of the first choir.

CHOIR NO. 3.

The andante maestoso tempo was

proper. The con comodo was—I should say—slightly fast. Andante marcato was shown to better advantage than that given by the first and second choirs. The time was slower, the melody was more beautiful, while the lower part was light and soft, as it should be. The allegro was clear, light and cleanly executed. The voices in this choir were better than that of the choirs Nos. one and two, and the lights and shades, blending, and general interpretation better. Without the least hesitation we award the prize to choir No. three.

T. J. DAVIES, Mus. Bac.

PRIZE COMPOSITION.

The adjudication on the composition for the male chorus is as follows:

Adjudicator Mr. T. J. Davies, Mus. Bac., Scranton, Pa., on the male chorus composition, Salt Lake City Elsteddod, October 3 and 4, 1895.

Twelve compositions were received for the best musical composition, suitable for male chorus, (composers to select their own words) bearing the following names:

G. Minns, Cambrian, Ap Ohio, A Sailor, Naamoo, E. F. Parry, Bertini, Oregonian, Pioneer, Glyndwr, Basso Cantanta and Plaidy.

Since I have carefully marked the erroneous progressions of each composer on the MSS, I will not mention them here, but simply confine myself to a few brief remarks on the comparative character and merit of each writer.

The least pretentious of these compositions is the one assigned to E. F. Parry, it being cast in the plainest part—song form—without any desire for extension or independent part-writing.

The next in length is a beautiful part-song entitled "Alone," by Cambrian. He uses the proper C clef for the tenor parts. This writer is melodious, scholarly, and finished in every detail.

Basso Cantanta's subject is "The Sailor's Song." The initial unison phrase is not a happy one, passing, as it does, from the tonic to the seventh of the key. Unhappily this portion is frequently repeated throughout the work. The harmonies in several places are rather crude; nevertheless Basso-Cantanta shows much ability, and would fare to better advantage in this competition were it not for his introducing so much foreign matter to the home key toward the end; after which he fails to establish the freedom necessary to form a happy and satisfactory finish.

Oregonian gives his description of A Storm at Sea which covers twenty-one pages of full-sized music paper. He, doubtless has a gift for melody, but is sadly wanting in the means for harmonious dress.

Bertini writes in a light, pleasing manner. His form as regards contrast of movements and change of key is the best part of his work. His shortcoming is the same as that of Oregonian—the want of originality and harmonic color. It is strange that one who writes so melodiously should have so many errors in his part writing.

Plaidy—This writer reminds me of the author of the technical studies for the pianoforte, for, indeed, his effort, comparatively, is almost as dry as