THE EVENING NEWS.

Tues... August 12 1873.

Welsh Music.

A WELSH CHOIR CARRY OFF THE MUSIC PRIZE AT THE CRYSTAL PALACE.

The London correspondent of the New York *Tribune*, writing July 15th, says:

Most Americans who know anything about the Crystal Palace, know that its directors have made great efforts in various ways for the development of musical art. Last year they organized a National Music Meeting with competitions and prizes in large numbers, and the success of the experiment was so great as to lead to the repetition of it this year, with a success even more brilliant. The ceremony has just closed, and with some remarkable results. One of the excitements of last year was the appearance of a Welsh choir, the singing of which was so extraordinarily good that the great Challenge Prize of £1,000 was awarded to it, although no rival choir appeared and no contest took place. The celebrity they thus gained, coupled with the amount of the prize, was supposed to be great enough to insure a spirited contest this year. England abounds in musical organizations and the choral associations of Manchester, Birmingham, Leeds, and other large towns have a national reputation; not to speak of London. But the only body which appeared against the Welsh was the Tonic Sol-Fa Association, one of the best known in England. The struggle has just been concluded by the signal triumph of the South Wales choir over their English opponents.

Both choirs had to sing J. S. Bach's motet, "I wrestle and play;" the final chorus "Hallelujah," from Beethoven's Mount of Olives; "See what love," from Mendelssohn's St. Paul; and "Come with torches brightly flashing," from the Walpurgis Night, by the same author. The judges were Sir J. Benedict, Sir J. Goss and Mr. Barnby, whose names are, I presume, almost as well known in America as in England. The scene of the competition is admirably suited for choral effects, and the larger the number the better adapted is the Crystal Palace concert-room for their display. In numbers the Welsh had an advantage, mustering 500 strong to the 200 of the Tonic-Sol-Fa's. Perhaps they had a slight advantage also in the national enthusiasm, both of the singers and of the audience, for it is estimated that at least half of the 12,000 who came to hear the contest were Welsh. In the patriotic interest they take in an event of this kind they beat the English all hollow, and so strong is the sympathetic feeling in such cases between the contestants and the audience that the latter may very likely have contributed to their countrymen's victory. Be that as it may, the victory was of the most decisive kind—so decisive that one competent critic describes the whole affair as becoming a Welsh festival, while the Welsh themselves have already christened it the Crystal Palace Eistedfodd. The same critic, writing to the London *Times*, says of the singing:

The fire and sustained energy with which the Welsh choristers, under the vigorous guidance of "Caradoc," their chief (the women dispensing with the printed music), sang "Come with Torches," from Mendelssohn's "Walpurgis Night," was astonishing. That in this difficult piece their intonation should be here and there at fault was inevitable; but their "attack" was as sure as the stroke from a hammer delivered by a well skilled hand, and their precision was never once at fault. This chorus (in which, by the way, the orchestra took part) being persistently encored, the familiar "March of the Men of Harlech" (sung in the Welsh language—unaccompanied) was substituted in its place; and here not only were the freshness and pungent quality of the voices shown off to eminent advantage, but the intonation was quite as unimpeachable as the precision already referred to.

There were other competitions during the meeting, including four for solo vocalists, one for solo trumpets, three for brass bands and bands of all instruments, together with choral contests on a smaller scale than that in which the Welsh carried off the flag. But the strength—or at least comparative strength of English musical training is supposed to be so much in choir-singing that by far the greatest public interest was directed to this particular prize. The very amount of it made it important. And since its award, the glory of winning it has been almost eclipsed by the glory of an invitation to the victors to sing at Marlborough House, the town residence of the Prince of Wales. The loyalty of the Welsh to the Prince, who takes his title from the principality they are so proud of, is of the soundest kind. They call him "our Prince," albeit they see but little of him. Nor is the Prince slow to seize a good chance of doing a popular thing, and when he understood the circumstances, he issued a gracious command that the whole choir of five hundred should sing before himself and the Princess. As no private house is big enough for a concert of that kind, it had to be held on the lawn. There the Welshmen gathered yesterday afternoon, while in front of them sat the royal party, comprising of the Prince of Wales, the Princess and their children, the Czarevna, the Grand Duchess of Mecklenburg-Strelitz, the Prime Minister's son, Mr. W. H. Gladstone, M. P., and a number of other distinguished persons. Most of the Welsh members of Parliament were present with their countrymen, having marshaled them over from Willis's rooms, the Marquis of Bute leading, Mr. Fethergill, Mr. Richards, Mr. Holland, Sir. I. Lloyd, Mr. Davies, and others accompanying him. For the moment distinction of rank was forgotten. The members of the Welsh choir are mostly, or wholly, members of what are called the lower classes—miners, iron-workers, tradesmen on a small scale, and the like, with their wives, sons and daughters. Their conductor, "Caradog," or "Camdoc," is an innkeeper named Griffith Jones, formerly a blacksmith, in the employ of Messrs. Fothergill, one of the great iron firms of South Wales. He is described as the best violin players in Wales, and an accomplished musician generally. That he is an admirable conductor we need no further proof.

Forming in a semi-circle, the choir sang the national anthem; then the Welsh melody of "Llwyn Own," or the Ash Grove, "the conductor," says another critic, "wielding his baton of gold and ebony, which has been sent him from the Welsh settlers in Australia, and with it guiding his huge choir, without any music, with a precision that Costa might have envied." Then came the chorus of "Let the hills resound," by Brinley Richards, which was given with such precision and effect that the Prince and Princess, good musicians both, asked—or I suppose I should say commanded—that it should be repeated. The Princess afterward caressed the composer to be notified that she would accept a dedication of it to herself. It was followed by "Rhyfelgyacu gwyr Harlech," (I am not answerable for the Welsh, but I hope it is all right), or the "March of the Men of Harlech," and the whole wound up with "God Bless the Prince of Wales." At the close, the conductor was presented to the Prince, who took hands with him and that mark of royal condescension was profoundly appreciated. The choir would have liked to cheer, had it not been whispered that demonstrations of that kind were not expected. How the enthusiasm was kept in I cannot say; but it must have been a struggle for the outspoken Cambrians. But cheer they did at last, in response to a few words from the Prince, expressing his thanks for their coming, and his hope that their visit had been as agreeable to them as their singing had been excellent, with a wish for their safe journey home. Possibly even American Welshmen have not all grown too democratic to be gratified by this gracious speech. At any rate, the stamp of royal approval goes a great way in this country, and the reception at the Marlborough House will be reckoned in Wales scarcely less honor for the choir than the great Challenge Prize itself.

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Oak Creek, F. B. Lyman.
Kanosh, Colbert King.

BEAVER COUNTY.

JOHN R. MURDOCK, Presiding Bishop.

*Beaver, John R. Murdock.
Minersville, James McKnight.

IRON COUNTY.

Paragonah, S. B. Smith.
*Parowan, W. H. Dame.
Summit.

W. H. DAME, Presiding Bishop over the three last named places.

Panguitch, G. W. Sevy.
Cedar City, Henry Lunt.

KANE COUNTY.

Kanarra, L. W. Roundy.
Harmony, W. D. Pace.
Bellevue, J. H. Johnson.
*Pine, J. Q. White.
Virgin, [illegible]
Rockville, [illegible]
Springdale, [illegible]
Kanab, [illegible]

WASHINGTON COUNTY.

Harrisburg, O. B. Adams.
Washington, [illegible]
St. George, D. D. McArthur.
Santa Clara, Samuel Pulsipher.
Pine Valley, Wm. Snow.
Tonaquint, [illegible]
Pinto, [illegible]
Meadow, G. M. Crosby.

SHOWCHIEF COUNTY, NEVADA.

Genoa, [illegible]
Genoa, W. H. Lyman.
Mormon Station, [illegible]
*Carson Station.

WHITE STAR LINE.
Between New York, Cork and Liverpool.
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RAILROADS.

C. P. R. R.

ON AND AFTER SUNDAY, MAY 4th, 1873, Trains will leave OGDEN, as follows:

5.40 p.m. (Daily) Passenger Trains for Reno (for Carson and Virginia), Sacramento, Marysville, Shasta (for Portland, O.), Stockton, Merced (for Yosemite), Tipton (for Los Angeles), San Jose and San Francisco.

5.00 p.m. (Daily) Through Emigrant Train for Sacramento and San Francisco.

T. H. GOODMAN,
Gen'l Passenger and Ticket Agent.

A. N. TOWNE,
Gen'l Sup't.

GEO. H. RICE,
Agent, Salt Lake City.

Office with Marshall & Carter, over W. F. & Co's Bank.

U. P. R. R.

UNTIL further notice trains will leave and arrive at Ogden daily as follows

LEAVE:

Daily Express,	8.30 a.m.
Mixed,	4.30 p.m.
Freight,	10.30 a.m.

ARRIVE:

Daily Express,	5.10 p.m.
Mixed,	2.35 p.m.
Freight,	6.10 a.m.

Daily connections made at Ogden with Utah Central Pacific road from Salt Lake City and all points in Southern Utah.

At Bryan with stages for Sweetwater mines.

At Cheyenne with Denver Pacific road for Denver, Central City, Georgetown and all points in Colorado and New Mexico.

At Omaha with Chicago and Northwestern, Chicago, Rock Island and Pacific, Burlington and Mo. River, Kansas City, St. Joe and Council Bluffs railroads, and Missouri River line of steamers for all points East and South.

Tickets for sale to all points East at office of Wells, Fargo & Co., East Temple street, and at the office of Utah Central Railroad, in Salt Lake City; also at Union Pacific Railroad Ticket Office in Ogden, at which office berths on sleeping cars can be secured.

Arrangements have been made whereby passengers desiring to visit Denver on their way East can avail themselves of an excursion rate from Cheyenne to Denver and return at greatly reduced rates.

For particulars and all information in regard to passage, apply at ticket offices.

Passengers should be careful to secure their passage tickets to all Eastern and Southern points via Omaha, and thus avail themselves of the advantages of a through sleeping car, comfortable accommodations and quick time.

THOS. L. KIMBALL,
Gen'l Ticket Agent.

T. E. SICKELS, Chief Eng'r and Supt. d79

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A. M. SMITH,
General Passenger Agent, Chicago.

HUGH RIDDLE, Gen'l Sup't, Chicago.

A. L. WAIT,
Gen'l Agent for Pacific States, San Francisco. d81

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Troy,	Baltimore,
Harrisburg,	
Boston,	
Burlington, Ia.,	Whitehall,
Pekin,	Rock Island,
Springfield, Ill.,	Chicago,
St. Paul,	Toledo,
Pittsburg,	Niagara Falls,
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J. C. McMULLIN,
General Sup't, Chicago.
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New York, Boston,
And all points in New England and the Canadas. Also to
Cincinnati, Louisville, St. Louis, New Orleans
And all points South and South-west.

This Line has adopted all modern improvements in track and equipments, including

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