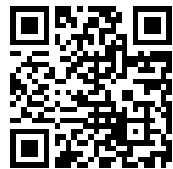

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*Notable Welsh
Musicians (of Today)*

Frederic Griffith

Mus 106.52.20

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NOTABLE
WELSH MUSICIANS.

0

NOTABLE WELSH MUSICIANS

(OF TO-DAY),

WITH PORTRAITS, BIOGRAPHIES,

AND

A PREFACE ON THE CONDITION OF MUSIC IN
WALES AT THE PRESENT TIME,

EDITED BY

FREDERIC GRIFFITH, A.R.A.M.,

Solo-Flautist, Royal Opera House, London.

SECOND EDITION.

London :

FRANCIS GOODWEN, 47, LEADENHALL STREET, E.C.

1896.

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TO

JOHN RUTSON, ESQUIRE

(OF NORTHALLERTON),

AS A SLIGHT MARK OF RECOGNITION

OF THE

MANY SIGNAL SERVICES HE HAS RENDERED TO

YOUNG ARTISTS THROUGHOUT GREAT BRITAIN GENERALLY,

AND MORE PARTICULARLY

AS A TOKEN OF GRATITUDE FOR HIS INESTIMABLE

KINDNESS TO THE AUTHOR HIMSELF,

THIS BOOK IS RESPECTFULLY DEDICATED.

NOTE.

The Editor intends this work to be no more than a brief record of the careers of those of his compatriots who have distinguished, or are likely to distinguish, themselves in the exercise or the practice of the art of music. He has endeavoured to make it as complete as possible, and trusts that it may not be disfigured by any serious omissions. In conclusion, he desires to thank those who have been kind enough to assist him; in particular, his friend Mr. T. J. Harries, whose encouragement and kindness have been of the utmost value to him, also Mr. W. H. Sonley Johnstone, and Mr. Harry Jones, to both of whom he is indebted for much valuable assistance and advice.

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THE MUSICAL ART IN WALES.



WALES has the reputation of being a musical country, and in many ways it may be said that she deserves the appellation. At the same time, it is a singular fact that, whilst no country has displayed more natural aptitude for music, there is none which has made so small an impression upon the history of Art. The explanation of this (at first sight) strange statement is not far to seek. Wales suffers from the very prodigality of her gifts. Music seems to come to her children as instinctively as speech. Singing is the natural gift of the Welshman; it is his amusement, his consolation at all times. There is no village, however small, but has its choir or its male voice party; there is no gathering, whether of pleasure or sorrow, where singing, and mostly of a rare quality, is not heard. Then why is it that, with this abundance of good material, so little is accomplished? It is because Wales has hitherto been so satisfied with her natural gifts that she has given no serious thought to the ways and means of their development. In the most active musical centres in the Principality the great classical masterpieces are practically unknown; in fact classical music is seldom performed at all; the Art, as art, is almost totally unstudied.

It will, no doubt, be argued that the above statement is not correct, or at any rate that it exaggerates the admittedly imperfect state of musical culture in Wales, but we are convinced that it is a simple statement of the facts. It is, of course, true that at the head-quarters of most of the leading choirs the best known oratorios may be heard once or twice a year; but the performance is one that cannot be called first-rate, owing, no doubt, in the first instance to the fact that the orchestra is generally incapable of doing its work even moderately well, and, in the second place, that the conductor is content as long as the choir is well versed in its own department, quite forgetful of the truth that it is the orchestral portion which is the chief element in forming the tone-colour of the composer's picture. It is to be regretted also that conductors are, as a rule, satisfied with a totally inadequate rehearsal of the combined forces. If

there be an overture to the work, it is generally run through in a slip shod fashion ; then to settle the tempi the first few bars of each number are played. This is all, and so the rehearsal of a big work is concluded in the course of half-an-hour or so. The writer remembers a case in point which took place only a very few years ago at one of our national meetings. One of Handel's greatest choral works was performed at the evening concert, the band and choir meeting together for the first time on that occasion. Needless to say, the result was by no means an artistic performance, although the chorus, soloists, and orchestra were individually excellent. One cannot refrain from thinking that too much importance is attached to the vocal portions of a performance while the value of the work assigned to the orchestra is apt to be overlooked, instrumental music being considered as merely a support for singers. Now this is not serious art-work, neither is it respectful to the great men who have enriched us with the fruits of their labours. A contrast is opportune here. Imagine the late Sir Joseph Barnby, one of the greatest choir-masters England has ever produced, conducting any work on a public occasion without a thorough rehearsal, however well-acquainted all concerned might be with it! Equally absurd would it be to think that the most hackneyed and even old-fashioned opera would be performed at Covent Garden without an entire rehearsal first. So obvious is this, that at a concert given by one of the finest English orchestras a well-known conductor apologised to his cultured audience because the Philharmonic band had only had one rehearsal of an important Symphony—a work which had been performed by that particular band many times before. This therefore shows the need of frequent rehearsal, and emphasises the absurdity of expecting artistic results from such haphazard performances as those referred to above.

The existing state of things is, no doubt, due to the low value put upon instrumental music in Wales, with the exception of a few isolated cases, and also to the lack of encouragement given by audiences to instrumentalists even of the first rank. The orchestra must be regarded as something more than a "necessary evil"; it is the backbone of the composer's intentions. Even as the pianoforte accompanist at concerts—whose name is printed in type half the size of that of the other performers, and who is very often the most accomplished all-round artist on the programme—is looked upon as a mere machine, so is the orchestra at most performances, especially of choral works, looked upon as a very unimportant item. We are glad to perceive that a change is gradually taking place in these sentiments. The more enlightened our audiences become the more ready are they to appreciate the value of good instrumental music, which after all is the basis of true

musical art. An immediate improvement would ensue if, on important occasions more money were laid out on the engagement of an adequate professional orchestra, instead of paying fabulous sums to star artists, whose exorbitant fees are very often enough to cover the expense of securing six or eight good professional players. If the same importance were only attached to the necessity of engaging a band of first-rate and capable artists as is already given to the training and general ensemble of the choir, then, indeed, we should have a rendering worthy of the name of the master whose works we endeavour to interpret. Be it understood that these remarks do not so much apply to the numerous small choral societies which exist, and whose limited funds will not allow of such an outlay, but are addressed more particularly to those large and flourishing Choral Unions which abound in many parts of Wales.

Appeal for the encouragement of instrumental music in Wales has so often been made, without any practical result, that it seems almost hopeless to bring it once more before the notice of those who are truly interested in the encouragement of Art. Talent is continually budding forth, and it behoves every Welshman who has the musical reputation of his country at heart to encourage every twig and bud which would thus forward the growth of an endless variety of beautiful flowers, instead of cultivating only one particular blossom, which, however lovely, must sooner or later become monotonous. If we excel in choral singing, why should we not take our place with other nations and play our part on the highest plane of the divine Art? Are we to remain forever a nation of singers and singers only, as we are justly termed? *No!* But if we are not, we must give due encouragement to instrumentalists wherever they are to be found. Let Wales give them the means of cultivating their talent, or at least give them an equal share of the generosity and substantial support which is continually being showered upon young vocalists.

Our national institution, the Eisteddfod, is our great Festival, the one fête of the year to which everybody musically inclined wends his way. What can be more impressive than the sight of this huge gathering of thousands joining with enthusiasm in the singing of a favourite Welsh hymn while eagerly awaiting the contest which is about to take place between their favourite choirs. No Welsh heart can remain untouched by this display of feeling, and even the colder natures of our Saxon friends have been moved to feelings of intense emotion. The keen competition and the high degree of excellent singing invariably heard at the Eisteddfod has obtained for years and years, and yet our country remains painfully stagnant as far as any progress in the highest realms of Art is

concerned. Unfortunately, it is the Eisteddfod which must be held responsible for this deplorable state of things, and it is not hard to reason why. The danger resulting from prize-giving ends very often in complete satisfaction to the winner instead of being an encouragement for the hard work which is required for the formation of a true musician. The winning of a prize at the Eisteddfod is looked upon by many young singers as a certificate which entitles them to consider themselves full-blown professionals ready to take their places in the circle of artists who have earned that distinction by years of hard industry. It is a frequent occurrence to find young children of the Eisteddfod placing themselves on the same rung of the ladder as the cultured musician who has toiled away for many years in the great field of musical knowledge. Now this is not right; we must have musicians, not mere singers. It is far preferable to hear the poor voice of a thorough artist than to listen to the glorious voice of an uncultured and wholly inartistic singer. A good voice is a beautiful gift from God, it rests with the fortunate owner to make the best use possible of it. We all know that to become pre-eminent in any branch of art, talent is necessary, but conscientious work is equally necessary.

It must not be forgotten that the great choral contests excite a spirit of rivalry, which has for some time impeded the proper development of the art. Towns and districts are matched against each other. The whole of the time which is given to music is employed in the working-up of two or three test pieces, in the rendering of which each tries to outshine its rivals. A piece of evidence which bears on these arguments lies in the fact that when the chorus for the Cardiff festival was being selected it was confidently expected that Wales had a great chance of matching its choral calibre against the other Festival choirs, but unfortunately it was found impossible to draw upon the rich resources of the country. There was so little general knowledge of music shown that the strain entailed in the teaching of eight or nine unfamiliar works would have been unbearable. It was, in fact, absolutely impossible to accept as members men and women who would have to be entirely taught by ear. The result is that the majority of the large well-known choirs cannot attempt the great modern works. The test-pieces are, of course, mastered thoroughly with months of training, but how is it possible to prosper while such a condition of affairs prevails? Why do we not have competitions for sight-reading? That would, at any rate, stamp the victors as being better musicians than their opponents.

Orchestral playing and composition receive little encouragement from the Eisteddfod. The prizes are generally not worth trying for, and that does not stimulate ambition.

At Pontypridd the prize for orchestral playing was £50—quite an unusual amount. Is it to be wondered that only one orchestra appeared on the platform? The argument may be used that such competitions do not excite enthusiasm. It is in a matter like this that the Eisteddfod shows its true colours. Art comes second to the object the Committee have in view—*i.e.*, the object of making a big surplus.

Take again the utter disregard and indifference with which the Eisteddfod treats the few instrumentalists that Wales can boast of. At a National Eisteddfod held a very few years back not a single solo instrumentalist was engaged; at Llanelly one harpist only was engaged. On the other hand, solo singers were paid huge sums for their services. Is this encouraging instrumental music in Wales? How can one expect an improvement as long as the Committee which arranges these matters consists of men, the majority of whom know very little indeed about music. Now, since the Eisteddfod would be nothing without its music—that is from a point of attractiveness—it is clear that the Musical Committee should have a big voice in its management. May it be suggested that a Committee should be formed of representative musicians from all parts of Wales, in fact a permanent Executive Musical Committee? At any rate, as long as the present system obtains, so long will music, the most important factor, suffer from the neglect which has impeded its progress. The Eisteddfod must change its course of action. Have not all the eminent musicians preached this at every meeting for many years? and yet no decisive step has been taken. What has become of the Orchestral Association of Wales? Failed for lack of support. The Eisteddfod must fulfil its obligations to the Art which keeps it on its feet; it must carry out its duty of fostering that Art, and of nursing the talent which undoubtedly is a characteristic of the Celtic race, but which lies so often dormant because no attempt is ever made to encourage anything but *singing*. Why should we not produce great composers, great instrumentalists, as well as great singers?

On two recent occasions the Welsh people were afforded the grandest opportunities they could ever receive of hearing works of the great masters, past and present, performed by a splendidly-trained choir, a first-class London orchestra, and excellent vocalists. Moreover, these occasions were honoured by the presence of Britain's leading composers, who were kind enough to be there to encourage and further the progress of Art in Wales. What is the result? A large deficit. If we are really musical, let us at least be able to fill the Park Hall, Cardiff, and show that our appreciation is not limited to a small repertoire of choruses. If we are an artistic nation, we must be proud to meet all artists, apart from their nationality. The true artist transcends all national

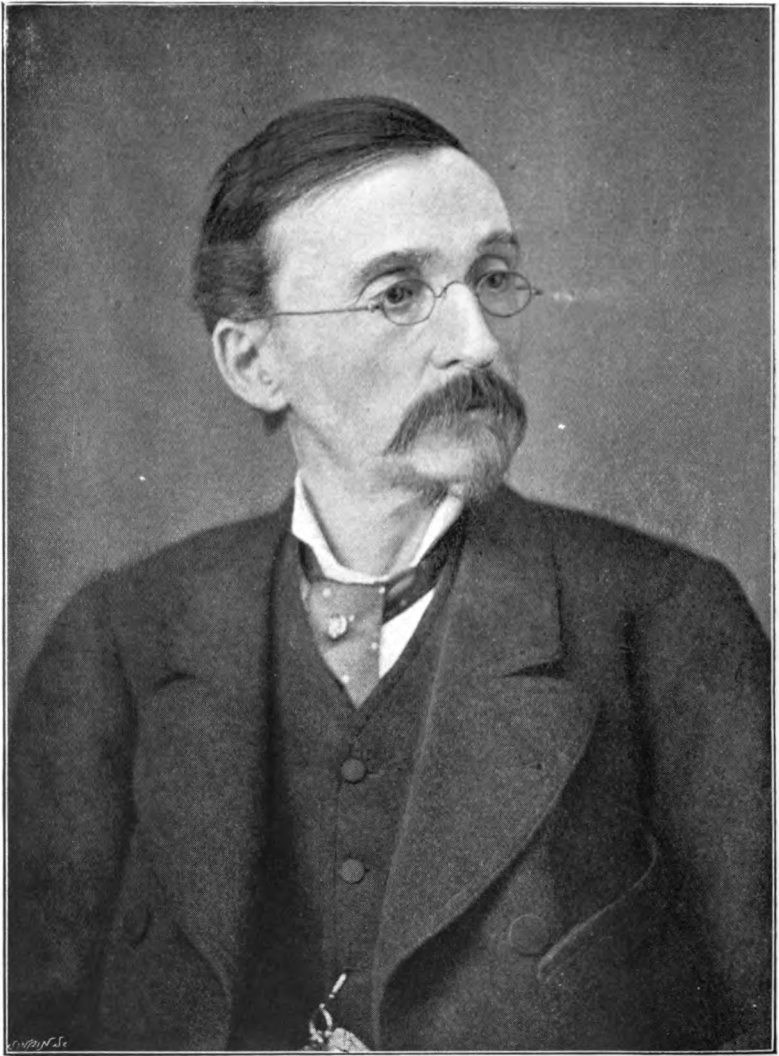
lines. He is a cosmopolitan who shakes hands with his colleague whether he be English, Welsh, Ashantee, or Matabele. There has been an outcry that Welsh conductors should be engaged for these Festivals; but if greater conductors are to be obtained outside of Wales, let us by all means secure them. Birmingham is contented to stand by Dr. Hans Richter, perhaps the greatest of all conductors, and the Birmingham Festival is one of the greatest Festivals in the kingdom.

Wales has many and precious gifts. Let her use them wisely and well. Above all things let her remember that Art knows no geographical boundaries and recognises no limitations of language. She should welcome its most illustrious votaries whether they come from the North or the South, the East or the West. A more whole-hearted and less circumscribed devotion to music will bring to the people of Wales its own reward. National feeling and national characteristics will always find expression in music, and the higher the degree of musical culture the finer will be the method of that expression. By being more musical we shall not be less Welsh. That is a golden maxim that ought to be placarded in letters a foot long on every Eisteddfod platform in our beloved land.

LONDON, *February*, 1896.



PART I.
COMPOSERS.



D. EMLYN EVANS.

Photo by Humphreys, Carnarvon.

PART I.

→ COMPOSERS. ←



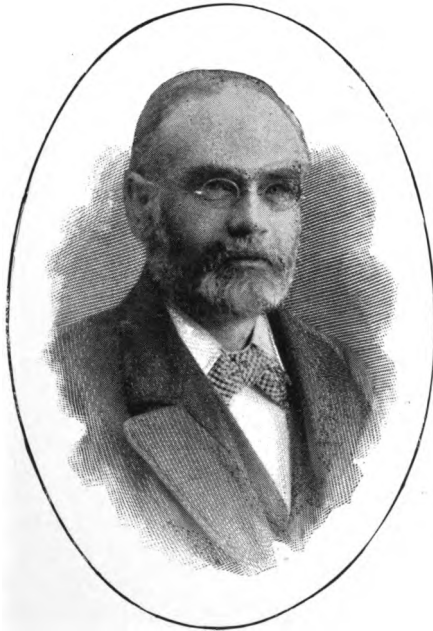
D. EMLYN EVANS

was born near Newcastle-Emlyn, Cardiganshire, in 1843. He was apprenticed when very young to the drapery, a trade which he followed for over thirty years. He possessed a good alto voice, which settled down into a tenor without a break, and when a lad he learned to play upon the flute and various other stringed and brass instruments; but, with the exception of a few lessons on the pianoforte and organ, he has been entirely self-taught. Mr. EVANS first began to compose in 1863, when he won the prize for the best hymn-tune at an Eisteddfod held at Bridgend (Glamorganshire), following this up with first prizes at Eisteddfodau held at Aberystwith (National, 1865), Neath (1866), Carmarthen (1867), Mold (1873), Pwllheli (1875), and various others in Wales, England, and America, culminating in the Wrexham National Eisteddfod (1876), when he won the four prizes offered for vocal compositions.

His compositions include four cantatas (two of which have full orchestral accompaniment), thirty anthems, fifty glees and part-songs, forty songs, six duets, six songs (with chorus), a number of hymn-tunes, children's pieces, and various madrigals, choruses, etc., many of which are published. He has also arranged a number of old Welsh anthems, airs, and tunes, and has published the "Melodies of Wales," a collection specially arranged by him, and performed before the Queen in 1889. He is also co-editor (with Mr. D. Jenkins, Mus. Bac.) of "Y Cerddor" ("The Musician"). He has published a manual on Accompaniment (the only one in Welsh) and an extended series of chapters on Orchestration, also in Welsh. He has also contributed various papers on musical subjects to the Cymmrodorion and other literary societies.

DAVID JENKINS,

a well-known figure on the Eisteddfodic platform, was born at Trecastle, Breconshire, in 1849. He was not what may be termed a musical prodigy, for until he was nine years of age he took not the slightest interest in music. At that age he sang alto in a choir which was about to compete at a local Eisteddfod, but it was not until he was sixteen that he began to study music seriously from the tonic-solfa system. Two years later he obtained the advanced certificate (A. C.) of the Tonic-Solfa College, and about this time he was first heard of as the conductor of a choir, which in his twentieth year he led to victory at Llanddeusant, when he defeated such leaders as Mr. D. T. Prosser (Eos Cynlais), and Mr. John George (Llew Tawe). Meanwhile every spare moment was devoted to the study of harmony, counterpoint and composition. The first success he had in this line was the winning of a prize at the Tonic-Solfa College for the best anthem, when the late Sir G. A. Macfarren was adjudicator. Soon after this he became a student at Aberystwith College, winning in his second term a three years' scholarship, and shortly after he was appointed assistant to Dr. Joseph Parry. He continued to compete at various Eisteddfodau, winning in 1873 a prize of £5 at the Utica (America) Eisteddfod, and in 1875 £10 at Pwllheli National Eisteddfod. In 1876 Mr. JENKINS carried off the chief prize for composition at Carnarvon with his Cantata, "Arch y Cyfammod." In 1877 he secured the degree of Bachelor of Music at Cambridge University, his name appearing first on the list. In 1885 he went on a tour in the States, staying there about four months, during which time he worked extremely hard, adjudicating and conducting singing festivals. Mr. JENKINS annually adjudicates at about twenty Eisteddfodau and conducts at least thirty-five festival choirs. Besides this he is Professor of Music at Aberystwith College and co-editor with Mr. Emlyn Evans of the musical paper, "Y Cerddor." He has published a great number of songs, glees, choruses, anthems, besides three cantatas and a children's operetta. He composed an oratorio, "Dewi Sant," for the Carnarvon Eisteddfod of 1894, also a cantata, "The Psalm of Life," specially written for the Cardiff Triennial Festival of 1895. As well as the above he has composed an oratorio, "David and Saul"; but with the exception of six choruses, this is not published.



DAVID JENKINS.

Photo by H. H. Davies, Aberystwith.



CHARLES FRANCIS LLOYD.

Photo by Lyddell Sawyer, Sunderland.

CHARLES FRANCIS LLOYD

is the fifth son of John Ambrose Lloyd, the popular Welsh composer, whose hymn-tunes and anthems are sung wherever the Welsh language is spoken. It was never intended that the subject of this sketch should devote himself to music as a means of livelihood, and no attention was bestowed upon his musical training as a boy. A love for the divine art was, however, inherent in him, and to this and to his own exertions he owes the position he has attained in the musical world. Although almost entirely self-taught, at the age of fourteen, when at school in Ruthin, he was sufficiently well advanced to deputise at Church for the local organist. At the age of sixteen he was appointed organist of the Parish Church, Beaumaris, and four years later, on his removal to the North of England, he was appointed organist and director of the choir of Tynemouth Parish Church, a position which he held for sixteen years. Shortly after this Mr. LLOYD graduated as Bachelor of Music at the University of Oxford. He has held many important appointments in the North of England, including those of conductor of the Tynemouth Philharmonic Society, conductor of the South Shields Choral Society, local examiner for the Royal College of Music, musical critic of the *Newcastle Daily Journal* and of the *Western Daily Press* (Bristol). Although he devoted himself so actively to the practical side of music, throughout his life Mr. LLOYD'S greatest pleasure has been derived from musical composition. As early as 1870, when quite a boy, his name appears as the composer of a tune in a hymnal edited by his father. Only once in his life, however, has Mr. LLOYD competed for a prize in musical composition, and that was in connection with a prize of twenty guineas offered by a London paper for the best setting of a cycling song. The adjudicator was Mr. F. H. Cowen, and out of 304 competitors, including 68 Doctors or Bachelors of Music, he awarded the prize to Mr. LLOYD. The success of this song encouraged Mr. LLOYD to follow it up by others, with the result that in 1891 he gave up all his musical appointments and devoted himself, so far as music is concerned, exclusively to composition. Among his works may be mentioned an Orchestral Suite in F, a Concert Overture in F, Church Services, anthems, part-songs, and a large number of successful and popular songs, including "Dearie," "Across the Minster," "The Chords of Life," "Were I the Streamlet," "The Way of Peace," etc., etc. Mr. LLOYD is in great request as an adjudicator at the National Eisteddfod of Wales, and is a warm advocate of reform in the musical department of the national festival.

JOSEPH PARRY,

the Lecturer on Music at the University College of South Wales and Monmouthshire, was born in Merthyr, on the 21st of May, 1841. He came of a musical family, his mother especially possessing considerable ability. The family emigrated to America in 1854, and settled in Pennsylvania, where they resided for upwards of twenty years. In his youth JOSEPH PARRY had to face great difficulties and disadvantages, which he, however, overcame with patience and enthusiasm, but he was far on in his teens before he was able to seriously study music. The year 1861 found him a fellow student of Madame Antoinette Sterling, and the late Mr. P. B. Bliss, in New York State, where his rapid progress induced him to compete at various Eisteddfodau with success. He won the prizes at Swansea (1863) and Llandudno (1864) for chorales, part-songs, and motets. In 1868 JOSEPH PARRY entered the Royal Academy of Music, London, where he studied for three years, and where he won several prizes. His professors were Sir William Sterndale Bennett and Dr. Steggall. In the third year of his studentship he took the degree of Mus. Bac. at Cambridge University, a distinction which no Welshman had hitherto obtained. He then returned to America and founded a musical institute there, from which he retired on receiving the appointment of Professor at Aberystwith University College. Never lacking in perseverance, he now determined to pass the examination of Doctor of Music at Cambridge University, which he succeeded in doing, and at present he is the only Welsh Doctor of Music. Subsequently he established a School of Music at Swansea, where he had several now well-known singers under his care, and since the year 1888 he has performed the duties pertaining to the office previously referred to—to wit, that of Lecturer on Music at the University College at Cardiff.

His compositions are especially popular in Wales, and are very often selected as principal competitive pieces at the Eisteddfod. A great number of chorales, songs, glees, and other miscellaneous works, have been produced by him, as well as orchestral works (an Orchestral Ballad and a Suite), and other compositions, such as "Sleep," the "Dying Minstrel," etc. His opera, "Blodwen," has had great success both in Wales and in America. His three cantatas—"The Birds," "Joseph," and "Nebuchadnezzar"—have also obtained hearty recognition. An oratorio, entitled "Emmanuel," was produced in London with success, and his third oratorio, "Saul of Tarsus," was performed under the best of circumstances at the first Cardiff Festival. His latest opera, "Sylvia," was recently produced at Cardiff, and was received with delight by his countrymen.



JOSEPH PARRY.

Photo by Goldie, Cardiff.



J. T. REES.

J. T. REES

was born at Ystradgunlais in November, 1858. He had very little schooling, as he had to start work (underground) when only nine years of age, and continued to work as a collier until he was twenty-one. During that time he studied the Tonic-Solfa system, and obtained the advanced certificate (A.C.) When he came of age he gave up the coal-pit and went to Aberystwith to study composition under Dr. Joseph Parry. The course was short, owing to Dr. Parry's removal to Swansea, but Mr. REES studied hard and successfully, with the result that he won the prize of £20 for the best string quartet at Aberdare National Eisteddfod, the adjudicators declaring it to be the best composition ever sent in to an Eisteddfod. After this he worked for the degree of Mus. Bac. at Toronto University. He obtained it, and has since won the prize of £20 offered by the National Eisteddfod Association for the best setting of a Psalm for chorus, soli and orchestra. Mr. REES is a busy man, and his time is wholly taken up with teaching, composing, and adjudicating.

W. T. REES,

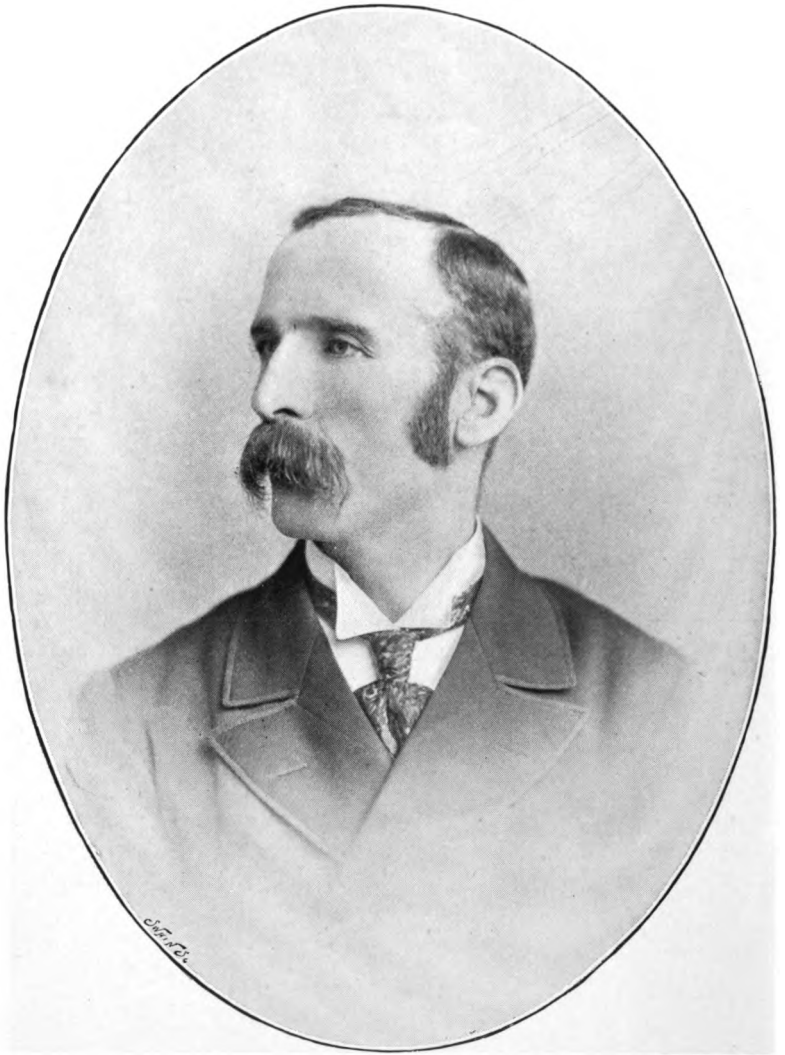
better known by his Eisteddfodic title, "ALAW DDU," is a native of Bridgend, Glamorganshire, where he was born in 1838, of humble extraction. He began life as a collier, but all his spare moments were devoted to the study of music, of which he was passionately fond. For many years he continued to work in the mines, removing from one district to another until, in 1869, he finally settled at Llanelly, Carmarthenshire, where he now resides. Before this time his abilities as a composer had begun to be recognised, he having obtained several prizes for hymn tunes, among them the popular "Glan Rhondda." His works comprise two oratorios, six cantatas, three motets, (one of which brought the author the prize at Conway National Eisteddfod), and numerous anthems, choruses, glees, part-songs, quartettes, trios, etc. In addition to this, Mr. REES has found time to edit two Welsh musical magazines, "The Musical School" and "The Welsh Musician." He has also contributed articles to many other periodicals, is the author of a course of papers on "The Music of the Sanctuary," and is joint-author with the Rev. J. Owen, M.A., Criccieth, of a prize biography of the late Ieuan Gwyllt. He was also awarded a prize at the London National Eisteddfod in 1887 for an essay on "The best means of raising the standard of orchestral music in Wales."

Mr. REES is in great request as an adjudicator, and in this capacity has been before the public for over thirty-five years.



W. T. REES (Alaw Ddu).

Photo by McLucas, Llanelly.



TOM PRICE.

Photo by J. W. Fife, Merthyr.

TOM PRICE

was born at Rhymney, Monmouthshire, in 1857. He comes of a musical family, which in the present generation seems to be particularly in evidence, his brother, Mr. John Price, being the conductor of the celebrated Rhymney choir. As a boy TOM PRICE did not have the advantage of much education, as at the age of ten he was at work in the coal mines, but even when very young he had a keen appetite for reading, studying among other subjects Welsh poetry, and he is firmly of the opinion that the study of poetry is of the greatest value to every true musician. At this time he was a member first of Heman Gwent's, and subsequently of T. E. Jones' choir, through which he first became acquainted with the works of Handel, also the part-songs of Webbe and Bishop, who were the popular composers of that period. The majesty and strength of the great Saxon master's oratorios exercised a most wholesome and beneficial influence upon his mind, but the composer who impressed him most, and who may be said to have taken thorough possession of him, was Mendelssohn. Apart from the advantages he obtained in being a member of these choirs, Mr. PRICE'S musical education was almost nil. He had two harmony lessons from Heman Gwent, and it is amusing to record, that so great was his ambition, that the first exercise he took to his master was one in "Fifth Species of Counterpoint." Heman Gwent smiled, and advised his commencing nearer the beginning. After this he carefully studied the works of Albrechtsberger, Cherubini, and Hamilton, and he soon began to be known as a composer, competing at various Eisteddfodau, with success. He has won at different times the following important prizes: Song and chorus (in America), "Requiem Hiraethog" (Tredegar), "Requiem Lord Penrhyn" (Carnarvon National Eisteddfod), anthem, semi-chorus, and trio (tied with Dr. Rogers). Besides these, he has composed a dramatic cantata, twenty anthems, three songs, six male-voice choruses and part songs, glees, etc.

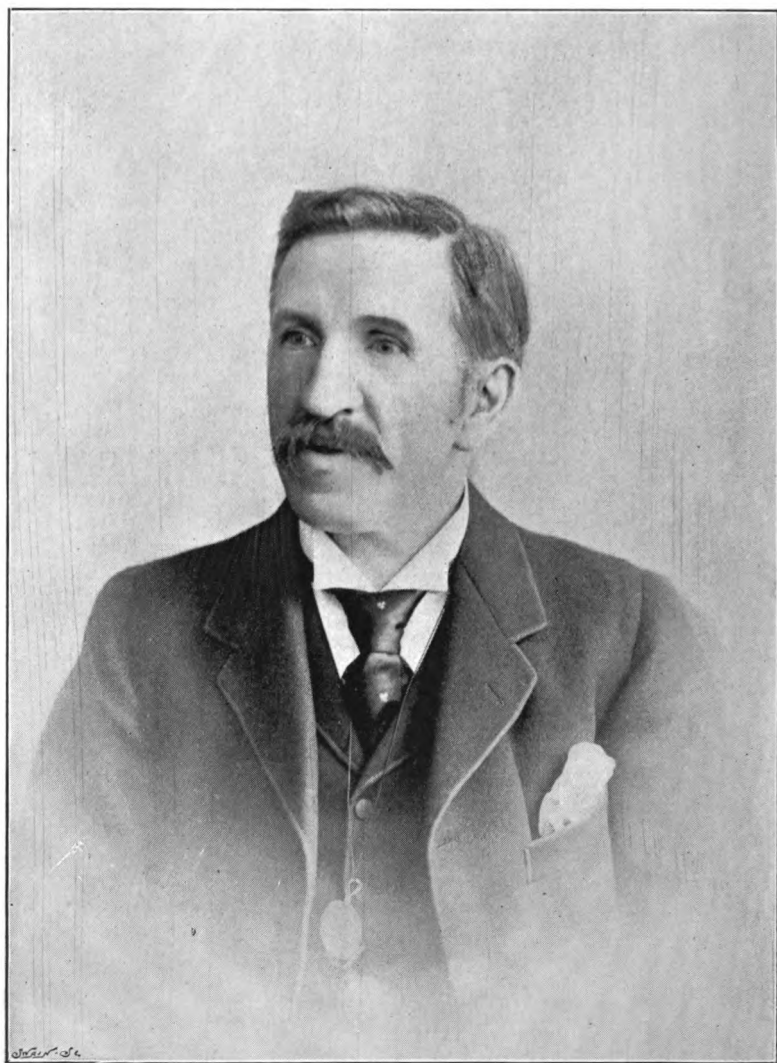
Mr. PRICE contributes largely to Welsh musical literature, and has received the advanced certificate (A.C.) of the Tonic Solfa College.

T. MALDWYN PRICE

was born of musical parents at Llanbryn-mair, Montgomeryshire. He received his first instruction in music from his father, who is well-known as a conductor. Subsequently he became a student at the University College, Aberystwith, under Dr. Joseph Parry, and later he entered the Royal Academy of Music, London. On leaving the Academy he returned to his native land, and was appointed organist of Llanfyllin Parish Church. In 1885 he was offered the post of organist and choirmaster of St. Mary's Parish Church, Welshpool, a position he still holds. Since his appointment there he has been a very successful teacher of music, but is perhaps best known as the composer of "The Fishermen," a glee for male voices, with which he won a prize at Liverpool National Eisteddfod in 1884. This glee has been repeatedly selected for competition at Eisteddfodau, both in Wales and America, including the Carnarvon National Eisteddfod in 1894. His setting of the hymn, "Abide With Me" (for mixed voices) is also becoming very popular, and is selected for competition at the National Eisteddfod, to be held at Newport, Mon., in 1897. Mr. Price often acts as a musical adjudicator at local Eisteddfodau.



T. MALDWYN PRICE.



J. H. ROBERTS, Mus. Bac.

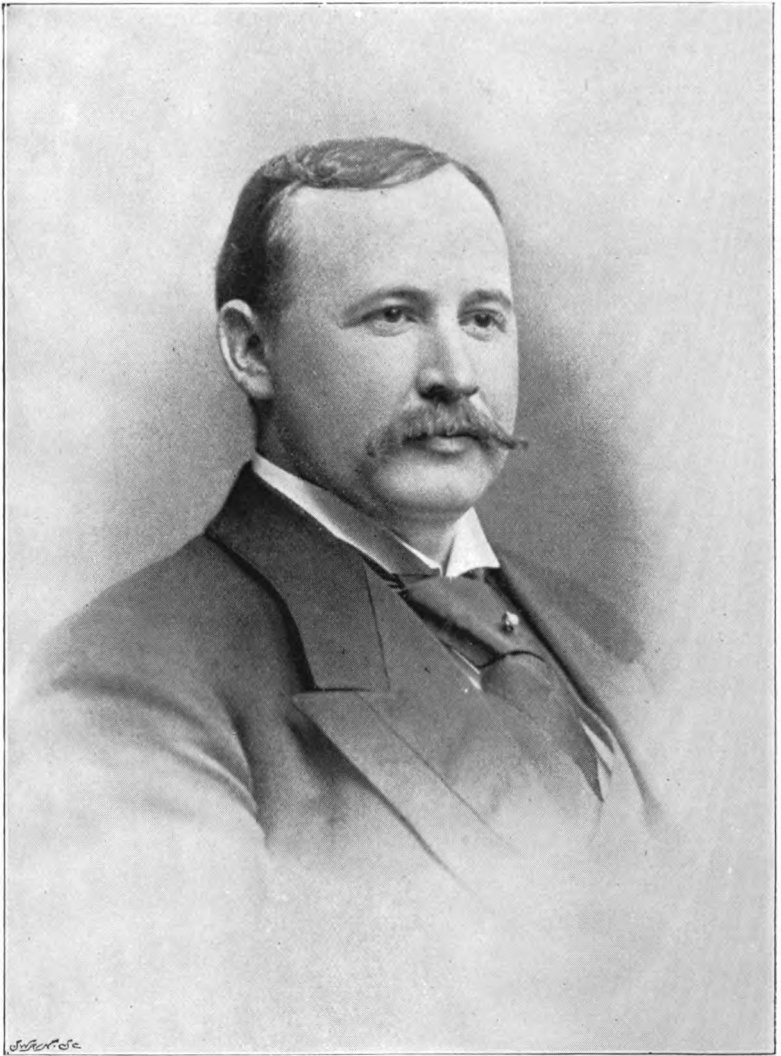
Photo by Kinsley, Carnarvon.

J. H. ROBERTS

was born about a mile from the famous Penrhyn Slate Quarries. He was very fond of music as a child, but it was not until he was ten that his attention was seriously devoted to the art. He had lessons from a good local professor, and at the age of twelve was made organist of a neighbouring church. Two years later he was teaching the staff notation to a class of fifty, using the "Hullah" method. After five years' service as organist Mr. ROBERTS left his native place and went to reside near Towyn. Here he started a Choral Society, which sang at the annual temperance festival at Harlech Castle, and attracted the notice of the Committee who urged the young conductor to enter the Royal Academy of Music, but he at that time wished to go to Gloucester and become a pupil of S. S. Wesley. He spent a week at the house of Wesley, who spoke well of his talent for composition, and then and there offered him the post of organist at one of the city Churches, but nevertheless it was finally decided he should enter the R.A.M. This he did in 1870, becoming a pupil of Sir Sterndale Bennett for composition, and Dr. Steggall for organ. He remained there for four years, producing meanwhile a symphony, two overtures, a quartette for strings, two pianoforte sonatas, and other works. On leaving the Institution Mr. ROBERTS was elected an Associate, and accepted the post of organist and choir-master in his native town. He soon secured a large teaching connection, which finally led to his removal to Carnarvon, where he has since resided. In 1882 he graduated as Mus. Bac. at Cambridge under Sir George Macfarren.

Of his compositions his anthems and part songs have had a large circulation. At the Bangor National Eisteddfod he took the prize of twenty guineas and a gold medal for a cantata; and for the National Eisteddfod held at Carnarvon in 1894 he wrote an overture "Caractacus," which was successfully performed under his bâton. Surrounded as he is by tonic sol-faists, Mr. ROBERTS felt that he ought to understand the system, and to do this he went thoroughly through it, passing all the examinations, and he is now a Fellow of the Tonic Sol-fa College, and is in cordial sympathy with the system. He thinks that far from keeping back music in Wales it has enormously stimulated the practice and study of the art, and has not only taught the masses to sing, but has provided a ladder by which students may rise to advanced subjects.

PART II.
SINGERS.



BEN DAVIES.

Photo by Russell & Son, Baker Street, London.

PART II.

→ SINGERS. ←



BEN DAVIES,

the world-famed tenor, was born in Swansea Valley in 1858. He showed musical talent at an early age, and his local successes decided him to adopt music as his profession—a wise course which has proved a benefit to himself and his country. At twenty years of age he entered the Royal Academy of Music, studying with Signor Randegger. At that excellent institution he won the bronze, silver and gold medals and the Evill prize of ten guineas for declamatory singing. On leaving the Academy he was elected an Associate. Shortly after this he joined the Carl Rosa Opera Company, singing the principal tenor rôles in their repertoire. It was during this period that he met his charming wife, Miss Clara Perry, a lady of wide reputation and a most artistic vocalist. He met with great success in London in the principal tenor part of Cellier's Opera, "Dorothy," and later in the title rôle of Sir Arthur Sullivan's "Ivanhoe" at the ill-fated English Opera House, and Mr. DAVIES has since appeared several times in opera at Covent Garden. He won many laurels at the World's Fair, Chicago, and his recent triumphs in Germany stamp him as one of the world's greatest tenors.

He continually appears before the Queen, and is evidently a favourite singer of Her Majesty's.

By conscientious hard work and earnestness Mr. BEN DAVIES has worked himself into the front rank of tenor singers, a fact which should serve as an example to all musical students.

D. FFRANGCON-DAVIES,

whose voice was described by Sims Reeves as "the purest baritone voice he had ever heard," was born at Bethesda, Carnarvonshire, a district which has produced many vocalists of note. His father was a musician, and took a keen interest in developing the love of the art so apparent in his son, and at an early age he had many struggles with Beethoven's Sonatas and other classical works, so that a good foundation for his later success was then laid. He received his early education at the Friars' Grammar School, Bangor, going from there to Jesus College, Oxford, where he was elected an exhibitor. In due course he took his B.A. and M.A. degrees at Oxford University, and it was while there that Mr. Edwin Holland first discovered that he had a baritone voice of great purity and range. By his advice Mr. FFRANGCON-DAVIES took up the study of music seriously, and came to London, where he commenced to study at the Guildhall School of Music under Mr. Latter, afterwards changing to Mr. Shakespeare, from whom he learned the art of proper voice-production, and to whom he attributes a certain measure of his success. His first public appearance was at the Free-Trade Hall, Manchester, in January, 1890, and since then he has won for himself a foremost place amongst contemporary singers. His first appearance in opera was also in Manchester, when he played "Valentine" in "Faust." He had then no knowledge of the stage—there was but one hour's rehearsal—and yet notwithstanding he had the honour of a double call before the curtain. Since then he has sung in many operas, both for the late Carl Rosa, and for Sir Augustus Harris, and he was engaged by Mr. D'Oyly Carte for the part of "Cedric, the Saxon," in Sir Arthur Sullivan's "Ivanhoe" at the Royal English Opera House. At the close of the English Opera season Mr. FFRANGCON-DAVIES turned his attention to Oratorio singing, and has sung from John O'Groats to Land's End in such works as "Elijah," "The Creation," "The Messiah," and all the great modern works by Sullivan, Hubert Parry, Cowen, etc.



D. FFRANGCON-DAVIES.

Photo by Alfred Ellis, London.



MAGGIE DAVIES.

Photo by Henderson, Rochdale.

MAGGIE DAVIES,

a soprano, who, from the compass and fresh bird-like quality of her voice, has been named by some "the Welsh Patti," is a native of Dowlais, South Wales. At less than ten years of age she was chosen to sing the solos in important works with one of the celebrated Dowlais Choirs, and before fifteen years of age she was a favourite with concert-goers throughout Wales. In 1886 Miss DAVIES was successful in obtaining a three-years scholarship at the Royal College of Music, which was renewed to her for another three years in recognition of her talent. She is a great favourite at the Welsh National Eisteddfodau, and has met with complete success as principal soprano at the Crystal Palace, Boosey's Ballad Concerts, Birmingham Festival Choral Society, Cheltenham Festival Choral Society, Dublin Musical Society, Glasgow Choral Union, St. James's and Queen's Hall, and all principal London and provincial concerts. She was chosen by Dr. Villiers Stanford to create the part of Kitty O'Toole in his Opera, "Shamus O'Brien," and the London Press was unanimous in praise of her performance. She is one of the most successful artistes of recent years, as well as one of the most conscientious and hard-working.

MARY DAVIES.

IN a "plébiscite," instituted some years ago by an evening newspaper, one of the questions given to the readers was the following:—"Who is the best ballad singer?" and the answer, given with no doubtful voice, was "MARY DAVIES." MARY DAVIES was born in London of Welsh parents, her father, Mr. William Davies, being a bard, and as such rejoicing in the name of "Mynorydd," and who for years acted as Precentor to the Welsh Chapel in Soho, and at present holds the same office at the Welsh Chapel in Charing Cross Road. In connection with this office he instituted a class for teaching the elements of music and sight singing, and in this class his little daughter Mary was a pupil at nine years of age, and to this simple, natural source she looks back as to the altogether wholesome foundation of her musical education. When still little more than a child she sang at small Welsh concerts in London, and thus attracted the attention of Mr. Brinley Richards, who was so struck with her talent that he offered to teach her the piano for nothing, and soon after Madame Edith Wynne and Mrs. Watts-Hughes, finding that she had a voice, very sweet in tone, but not of great volume, lent their valuable aid to develop the organ in question. When she was sixteen she made her first appearance at a professional concert given by Mr. Brinley Richards, and was most favourably received. This was in 1873. At this time she was a member of the Welsh Choral Union, and when, in 1874, Mr. John Thomas, the Queen's Harpist, founded a scholarship at the Royal Academy of Music in connection with the Union, MARY DAVIES competed and won it. She studied at the R.A.M. for five years under Signor Randegger, and won, besides the usual annual awards, the Parepa-Rosa Gold Medal and the Christine Nilsson Prize of £20. Before the close of her fourth year at the Academy, she was engaged for the Ballad Concerts, in connection with which she is so widely known, and she has been engaged for every annual course of Ballad Concerts since. Though she is best known as a ballad singer, she has gathered many laurels in Oratorio singing in the provinces. She has sung with deserved success at the Worcester, Gloucester, and Chester Festivals, at the Liverpool Philharmonic Concerts, at the Leeds, Bradford, Huddersfield, Edinburgh, and Glasgow Choral Unions, and she is notably welcome in Manchester, where Sir Charles Hallé has repeatedly availed himself of her services.

After MARY DAVIES left the R.A.M. she was elected first an Associate, and in 1882 a fellow of the Institution. She was married in March, 1888, to a countryman and namesake, Mr. William Cadwaladr Davies, late Secretary and Registrar of the University College of Bangor, N. Wales.



MARY DAVIES.

Photo by Fradella & Young.



D. PUGHE EVANS.

Photo by Siedle Bros., Swansea.

DAVID PUGHE-EVANS

is the son of a farmer in the parish of Conwil-in-Elvet, Carmarthenshire, where he was born in 1866. When quite a lad he played the violin, and also belonged to Mr. R. C. Jenkins' Choir at Llanelly. In 1887 he won an open scholarship for singing at the Royal College of Music, tenable for three years, at the end of which the Council awarded him a one year's extension for merit. He studied with Mr. Henschel, Dr. Bridge, Dr. Stanford, Dr. Hubert Parry, Mr. Stephen Kemp, and Sir Walter Parratt. On finishing his education at that institution, he was attached to the Arthur Rousby Opera company for some time, taking principal parts. Illness compelled him to abandon the stage, and he now has an excellent practice in Swansea as a teacher. He has composed several popular songs and has won many prizes at National Eisteddfodau in that branch of the art.

MARTHA HARRIES,

who is a native of Llanelly, Carmarthenshire, is the granddaughter of the Rev. Howell Williams, one of the leaders of Nonconformity in Wales, and who is remembered by many to this day as the "silver-tongued" Howell Williams. She made her first public appearance when quite young by competing at several local Eisteddfodau; but, strange to say, it was as a *reciter*, not as a singer, that she became known. Indeed, at this time no one thought much of her voice, but as a reciter she was remarkably successful, and it is doubtless owing to this early training that she possessed the gift of clear enunciation, which was one of the greatest charms of her singing in after years. Her first appearance as a vocalist was in a competition for a duet, in which she took the soprano part, but afterwards her teacher, Mr. J. Glyn Thomas, finding that her voice was really a contralto, encouraged her to compete at local Eisteddfodau in the alto solo competitions, and she was very successful. About this time she became a member of the famous South Wales Choir, under the leadership of Caradog, and twice visited the Crystal Palace, London with the choir in 1872 and 1873. In 1874 she entered the R.A.M., and was examined by Sir W. Sterndale Bennett, who was much struck with the quality of her voice, and who proved himself a true friend to her up to his death. She studied there under Mr. F. H. Cox and Signor Fiori. In 1876 she appeared at the National Eisteddfod held at Wrexham, in the place of Mdme. Patey, and sang in "The Messiah," and from that time her success as an oratorio singer was assured. She has sung in all the leading towns in England, Wales and Scotland, and has had several pressing invitations to visit America. Miss HARRIES is also an adept at the ancient art of Penillion-singing—an accomplishment which few of our Welsh singers attempt. She illustrated this quite lately at the Gorsedd Proclamation at Llanelly.

Miss HARRIES married some time ago William Phillips, Esq., and her home is near Ammanford, Carmarthenshire. Although she has practically retired from the profession, her services are often willingly given at local concerts and Eisteddfodau, and she leads an active and useful life, being a member of the County Governing Body under the Intermediate Education Act.



MARTHA HARRIES.

Photo by W. C. Roberts, Swansea.



JOHN HENRY.

Photo by Mowll & Morrison, Liverpool.

JOHN HENRY,

well-known as a composer and bass singer, also as a teacher of singing, is a native of Portmadoc, North Wales. From his early childhood he dabbled in music, and he tells an amusing story of how, at the age of six he tried to teach a little pig in his father's farm-yard to sing; even thus early commencing to show in which direction his talents lay. Two years later he made his first appearance in public as a performer on the tin whistle, and when ten years of age he was the leader of a band of tin whistles and small kettle drums formed by him at Portmadoc. After being first a bugler and then a cornet player in the band of the 4th Carnarvonshire Volunteers, he, at the age of thirteen, was made its band-master—a post which he held for some time. When about seventeen he began to compete at various meetings for the bass solos, and in two years was successful in twenty-eight out of thirty competitions, besides singing in different parts of Wales the bass rôles in *Elijah*, *Samson*, *The Messiah*, etc. At the age of twenty-two JOHN HENRY entered the Royal Academy of Music, and studied singing under Mr. William Shakespeare; and, after leaving, he himself commenced a career as a teacher of singing in London, but unfortunately his health failed him, and he was obliged to remove to Liverpool. Here he has remained ever since, and has worked himself into one of the foremost positions in his particular branch of the profession—pupils coming to him from various districts round. Mr. JOHN HENRY is the composer of a number of well-known Welsh and English songs, the most popular of which is, perhaps, "*Gwlad y Delyn*" (*Land of the Harp*), also some part-songs and a cantata for solo voices, chorus, and orchestra.

J. JONES-HEWSON.

was born at Swansea in 1874. He studied singing and music generally under the tuition of his father, who was himself a well-known singer thirty years ago. He then took up the violin under Mr. W. F. Hulley, and later on played in that gentleman's well-known Orchestra all over South Wales, thus gaining invaluable experience both in Oratorio and Orchestral music.

He left Swansea for London in June, 1892, with no idea of entering either the musical or dramatic profession, but acting on the advice of several musical friends who had heard him sing, he determined finally to yield to the great fascination which the footlights had always possessed for him, and following up this idea he sang to Mr. D'Oyly Carte in June, 1894. He was immediately engaged as chorister and understudy at the Savoy, at which theatre "Mirette" was then in rehearsal. Six months later he was sent on tour with the principal provincial Company to play "Francal" in "Mirette," and from Christmas, 1894, up to October, 1895, he played several parts, including "Francal" and "Gerard" in "Mirette," "Mr. Goldbury" and "Captain Corcoran" in "Utopia," "Tommy Merton" in the "Vicar of Bray," "Arac" in "Princess Ida," and "Bouncer" in "Cox and Box." In October, 1895, he was sent for at the request of Sir Arthur Sullivan to play the part of "Pish-Tush" in the "Mikado" revival at the Savoy, where he now remains, a part having been written for him in the Gilbert-Sullivan opera, "The Grand Duke."



J. JONES-HEWSON.



DAVID HUGHES.

Photo by Goldie, Temple Street, Swansea.

DAVID HUGHES,

indisputably one of the best vocalists Wales has given birth to, was born in Landore, Swansea, in 1863. After proving himself to be possessed of unusual vocal powers at local Eisteddfodau and concerts, he entered the Royal Academy of Music, where he studied under that great voice-producer, Signor Manuel Garcia, who, by the way is over ninety years of age, in good health, and still carrying on the great work which has benefitted so many hundreds of vocalists. DAVID HUGHES worked under Signor Garcia for some years, during which time he met with extraordinary success winning the Evill Prize, Leslie Crotty Prize, Rutson Memorial Prize, Parepa Rosa Gold Medal, Certificate of Merit, silver medal and bronze medal for singing, also bronze medals for acting and elocution. Such brilliant success as a student augured well for his career. Thoroughly conscientious in his work, modest and retiring to a probably harmful degree to himself, nevertheless DAVID HUGHES has earned the reputation of being one of the best and most popular baritones of his day.

MALDWYN HUMPHREYS,

well known in London and the provinces as a tenor vocalist of unusual ability, was born in Machynlleth. After his voice broke, he entered for competition in important Eisteddfodau, and upon one of these occasions Mr. Henry Leslie was the adjudicator, who, in awarding the prize to Mr. HUMPHREYS, spoke in high terms of his singing. This resulted in Mr. Leslie carefully testing the voice of the young man, and so pleased and satisfied was he that he advised him to go in for the profession.

The Royal Academy of Music (of which he is now an Associate) was the institution to which Mr. HUMPHREYS went, and he took with him a letter from Mr. Leslie to Sir George Macfarren, asking that he might be placed under that eminent teacher, Mr. Randegger. On hearing Mr. HUMPHREYS he at once consented to take him, and the young tenor now feels that that was a lucky day in his career, for he says that in Mr. Randegger he found not only a most careful and capable teacher, but his "best friend in the world," for no one has put more in his way.

He had a most successful career at the Royal Academy. The Bronze Medal, Silver Medal, Certificate of Merit, the Evill Prize, the Joseph Maas Memorial Prize, and the Gold Medal have all been his. Mr. Santley (who, with Mr. Vernon Rigby, adjudicated on one of these occasions) said he promised to be one of the greatest singers Wales ever produced—a very high compliment, especially from so qualified a judge.

Mr. HUMPHREYS has sung at the Norwich Festival, at the Crystal Palace in two concerts given on the Handel Festival scale, at a Bristol Festival intermediate concert, at the Albert Hall and St. James's Hall Ballad Concerts, at Covent Garden Oratorio Concerts, and in most of the large provincial towns. He is equally at home either in oratorios or ballads. As a very capable and refined vocalist, and as a good, worthy fellow, he is much esteemed by those who know him.



MALDWIN HUMPHREYS.

Photo by Alfred Ellis, Upper Baker Street, W.



HANNAH JONES.

Photo by Russell & Sons, Baker Street, London.

HANNAH JONES,

the popular contralto, is a native of Skewen, near Swansea. Miss Jones manifested a love for music at an early age, when she became a faithful member of the Swansea Choral Society, then under the conductorship of the late Mr. Silas Evans, the able and well-known musician. At the age of fourteen Miss JONES carried off the prize at the National Eisteddfod, a feat she repeated three years in succession. By the advice of Mr. Joseph Bennett, the musical critic of the *Daily Telegraph*, she went to London, and studied at the Royal Academy of Music under Signor Manuel Garcia, M. Duvivier, and Mr. Fred Walker. The result of her study there was the winning of more awards than all previous contraltos in the Institution. Miss JONES was selected by the Academy authorities to sing at the concert given in honour of the Abbé Liszt a year before his death, and she was also invited by Madame Patti to sing with her for the benefit of the Swansea Hospital. Curiously enough, the concert took place in the same hall as that in which she made her *début*.

Miss JONES has sung in every important hall in the United Kingdom with unvarying success. This amiable artiste is as popular in the profession as she is with the public.

HIRWEN JONES,

one of the most successful of Welsh tenor singers, is a native of the Tivy-side Valley, South Cardiganshire. He inherited his musical talent from his father, who was for many years the leader of the singing at his place of worship, and in addition to this used to hold singing classes and give instruction in the rudiments of music. When a lad, he learned the Tonic Solfa notation, and at the age of sixteen gained the Intermediate Certificate of the Tonic Solfa College. After this he competed at several local Eisteddfodau, but strange to say the first prize he obtained was for singing one of the *bass* solos from Haydn's "Creation." The same time he tried for one of the tenor solos from the "Messiah," but was unsuccessful. Soon after, acting upon the advice of Mr. Lewis Thomas and Miss Mary Davies, he entered the Royal Academy of Music, where he remained six years, studying under Mr. Shakespeare and Mr. Randegger, and gaining the Bronze and Silver Medals for singing. In the year 1887-1888 he toured in Holland and Germany in light opera, and achieved a great success, but although he has received several offers since for opera, he feels more at home in oratorio and concert work, and has refused all of them. In 1890 Mr. HIRWEN JONES made his first appearance at one of the Festivals of the Three Choirs at Worcester, singing the principal tenor parts in the "Messiah," "Creation," and other works, with Madame Albani, etc. In 1894 he was engaged for another Festival at Hereford, and on both occasions met with flattering success, and was most favourably commented upon by the Press. Mr. HIRWEN JONES is also greatly in request for private concerts and "At Homes," and has frequently had the honour of singing before the Prince of Wales and other members of the Royal Family. He has sung in almost every part of the United Kingdom from Penzance to Inverness, and was a member of Madame Patey's farewell tour, when it ended so sadly by the death of the eminent contralto at Sheffield, in February, 1894. In the autumn of 1895 he was engaged for the Patti tour and also for the Leeds Festival.



HIRWEN JONES.

Photo by Alfred Ellis, Upper Baker Street, London.



DYFED LEWYS.

Photo by T. C. Turner, Barnsbury Park, London.

DYFED LEWYS.

One of the sweetest toned tenors that Wales has yet produced is to be found in the person of Mr. DYFED LEWYS. Born at Llanerwys, Carmarthenshire, in 1855, like many of his brother Cymry who have risen to eminence, he comes of a lowly, but musical stock. While quite a boy DYFED LEWYS was an adept at flute-playing, being a member of a fife and drum band, of which he became ultimately the conductor, in which capacity he secured several Eisteddfodic honours. At the age of eighteen he joined the Orpheus Glee Club, and soon became the bright particular star of this excellent body of vocalists. At this time Madame Patti had just taken up her residence at Craig-y-nos, and the conductor of the Orpheus Glee Club received an invitation from her to take his party to the Castle. Among other glees they sang one in which a solo was sung by Mr. LEWYS. Madame Patti was much struck by his fine voice, and congratulating him heartily on the possession of so fine an organ, strongly advised his studying for the profession. Accordingly he entered the Royal Academy of Music, and since then his career has been one of unbroken success. In 1893 Mr. LEWYS made a tour in the United States. During his visit he was engaged at the World's Fair, Chicago, where he made a great impression. He has conducted the Welsh Festivals at St. Paul's Cathedral, has appeared at most of the best concerts in London, and is in great request by provincial Choral Societies.

BARRY LINDON (John David Smith)

is a native of Ystalyfera, Glamorgan, South Wales. From his childhood he showed a great fondness for music, and later on he proved himself to be the owner of an exceptionally deep and magnificent bass voice. He has studied at the Royal Academy of Music, and won several medals for singing and elocution. Well-known musical critics thus speak of him :—

“ Mr. BARRY LINDON reminds us of the days of Formes and Lablache.”

“ His voice may be described as a basso-profundo, though his higher register is by no means of a mean order. His lower notes, deep and distinct, almost seem to vibrate in their intensity.”



BARRY LINDON (John David Smith).

Photo by Arthur Weston, Newgate Street, London.



MARY OWEN.

Photo by W. & D. Downey, Ebury Street, London.

MARY OWEN

was born in Carnarvonshire, and is the daughter of the Rev. Robert Owen, now of Mold. From a child of seven she was a constant competitor and winner at local Eisteddfodau. In 1883 she was awarded the chief soprano prize at the National Eisteddfod held at Denbigh. A few weeks after at Lee's competitive concerts held at Liverpool, the plébiscite placed her first in the vocal competition with a majority of 365 votes.

The same year she came up to London and studied at Madame Sainton-Dolby's Academy for two years. On Madame Sainton-Dolby's death she went to the R.A.M. and studied under Mr. William Shakespeare for three years.

She made her first appearance before an English audience at the Crystal Palace Concerts, afterwards going on tour through North Wales. Her success became assured, and for two years she gained an increasing hold upon the public. But while fulfilling an engagement in Scotland she contracted a cold, which developed into an illness that lasted three years. She went to South Africa in search of health, and whilst there sang with great success at Kimberley and Port Elizabeth. On her return in 1892 she was married to Mr. Ellis J. Griffith, barrister-at-law, now M.P. for Anglesey. Since that time she has taken little part in public singing, but now with health completely restored she is resuming her interrupted work.

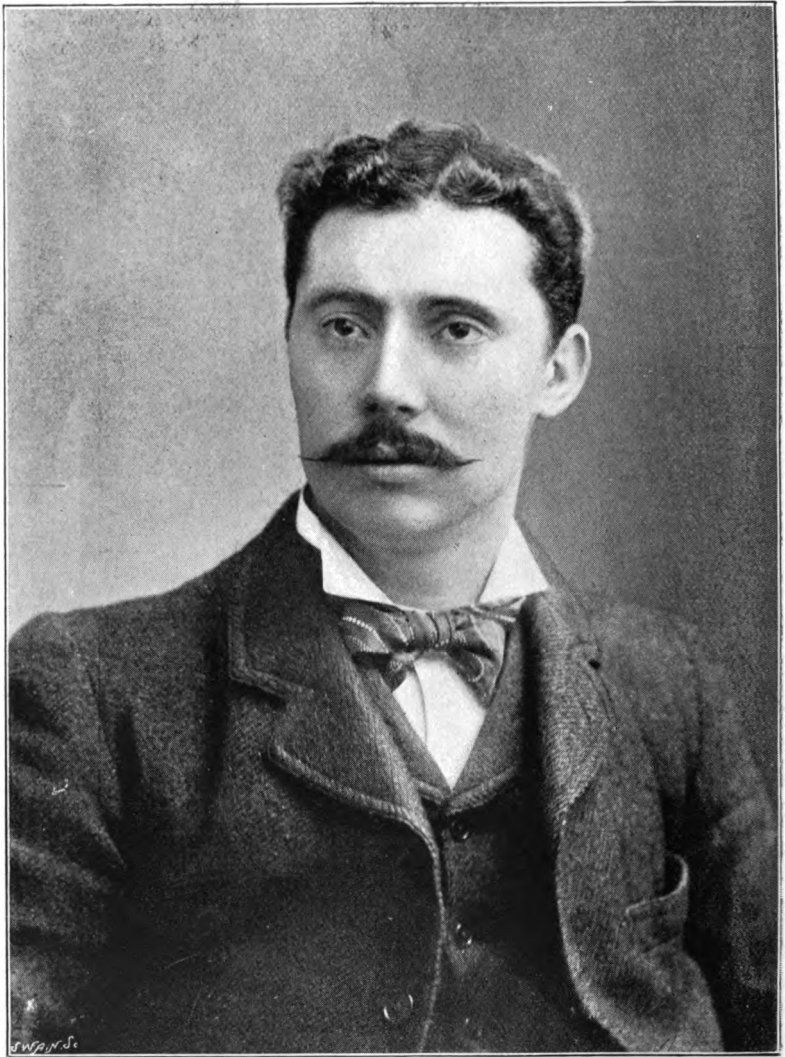
S. A. WILLIAMS-PENN,

is a native of Pontypridd, the metropolis of the famous Rhondda Valley coalfield, her father being Mr. Tom Williams, a well known vocalist and choir conductor. Her love for singing showed itself in early childhood, and while still very young she won a musical scholarship of the value of £50 at an Eisteddfod held at Abergavenny. This was in 1874. The terms of the scholarship permitted Miss Williams to enter the Royal Academy of Music, where she studied under Signor Fiori. On leaving the Institution she returned to her native town, where she married, and still resides. Madame WILLIAMS-PENN has sung at most of the leading Provincial towns and always with great success. Her voice is a clear high soprano, and although well known on the oratorio platform, her special forte is ballad-singing; she may be said to excel in her rendering of the songs of her native land.



S. A. WILLIAMS-PENN.

Photo by Goldie Bros., Cardiff.



DANIEL PRICE.

Photo by Arthur King, Norland Terrace, London, W.

DANIEL PRICE

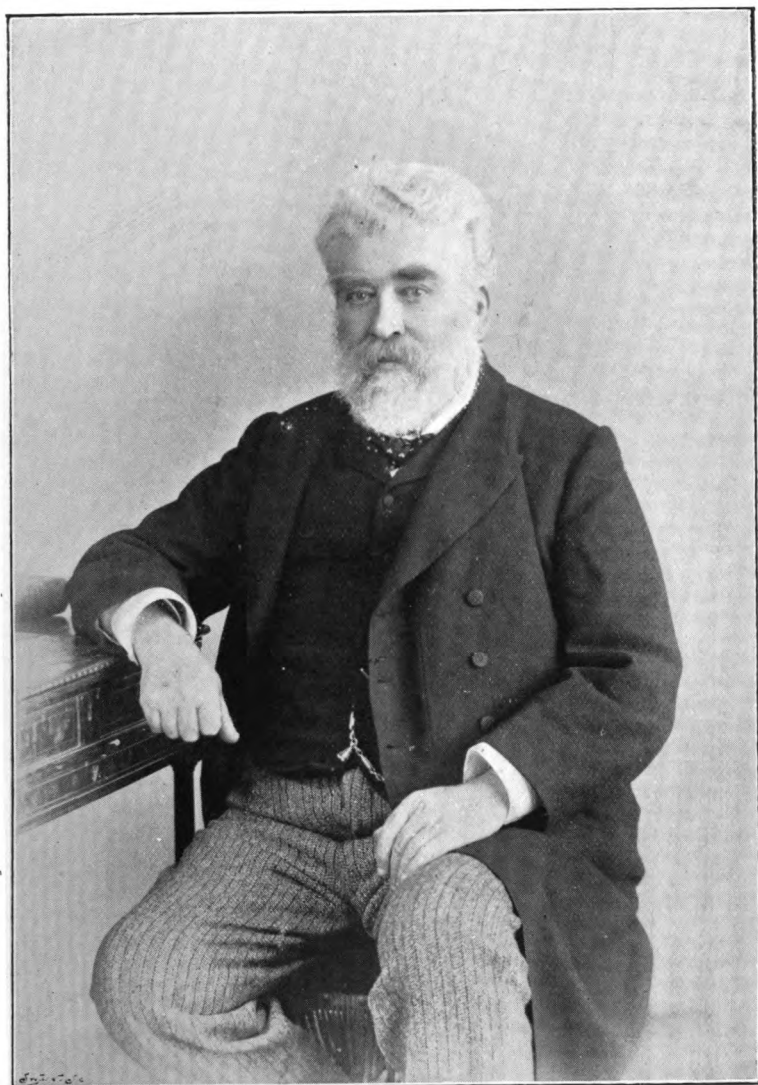
was born in Dowlais. His singing powers were first put to the test in competing for a prize at the National Eisteddfod, held in Merthyr in 1881, which he won. In 1883 he took one of the Scholarships of the Royal College of Music, tenable for three years, which was extended to five years' duration. While there he studied with Mr. Visetti, Dr. Bridge, and Dr. Stanford. He appeared in the title *rôle* of Cherubim's "Water Carrier," and met with much appreciation, and evinced considerable talent as "Casper" in "Der Freischütz," and "Ford" in Nicolai's "Merry Wives of Windsor." Each of these operas was given at the Savoy Theatre by the College students in the years 1886, 1887, and 1888 respectively. On leaving the Institution, Mr. Price was elected an Associate. He is a member of the choir at Westminster Abbey, and is also on the teaching staff of the Royal College of Music.

Mr. PRICE is possessed of a clear baritone voice, capable of much variation and flexibility of expression, in addition to which he is a conscientious artist, and fully deserves his success.

LEWIS THOMAS,

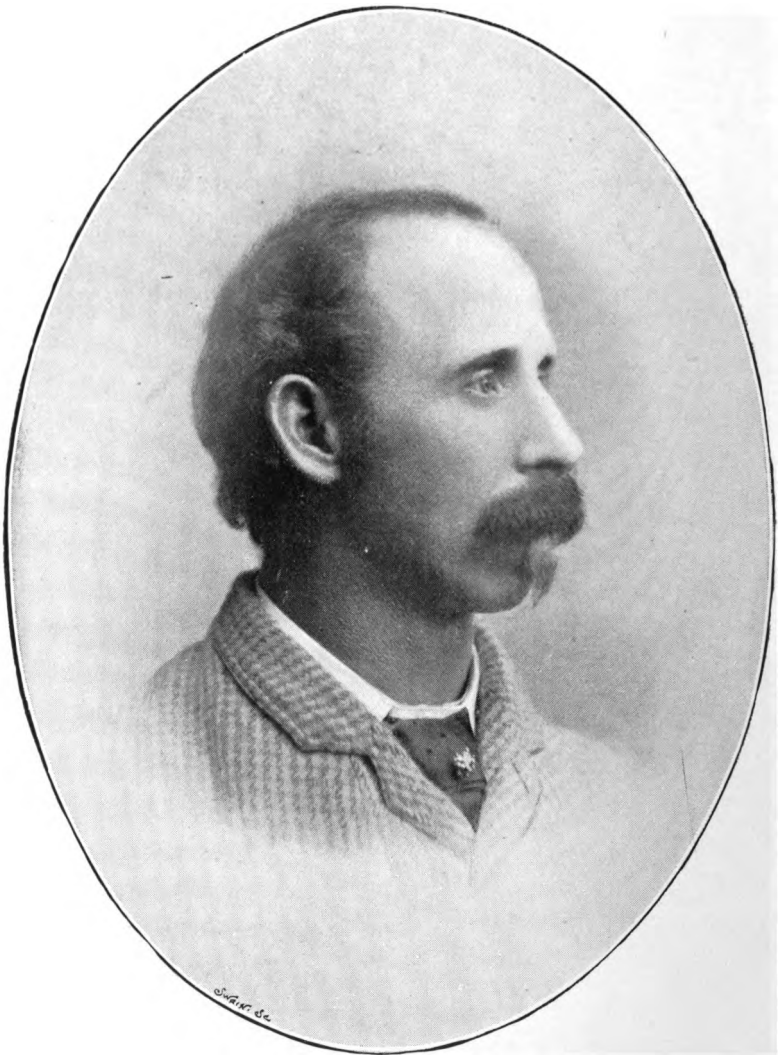
one of the greatest bass singers Wales has ever produced, was born in 1826 at Bath, but of Welsh parentage. His voice developed early, and having studied singing under Bianchi Taylor, at the age of 24 he was appointed lay-clerk in Worcester Cathedral, and two years later was made master of the choristers there. About this time his services as a singer began to be in great request, and he frequently appeared at the great provincial Festivals, notably at Birmingham, Gloucester, Hereford, and Worcester. He made his first appearance in London at St. Martin's Hall in 1854; and in 1856, having been offered an appointment at St. Paul's, he eventually decided to remain in London. In the following year he was made a gentleman of Her Majesty's Chapel Royal, and also left St. Paul's for an appointment at the Temple Church. About this time Mr. THOMAS made his *début* upon the operatic stage with success, but preferring oratorio and concert work, he finally abandoned the stage for the concert platform, where he speedily became famous as the great Welsh basso, and as one of the best oratorio singers of his day.

Mr. THOMAS has now given up singing, but he is by no means idle. He is everywhere known as a most able contributor on musical matters to the leading London journals, and is a familiar figure at most of the important musical functions.



LEWIS THOMAS.

Photo by G. W. Secretan, 210a, Tufnell Park, N.



LUCAS WILLIAMS.

LUCAS WILLIAMS

is one of the oldest Welsh professional baritone singers. There are few musical Welshmen who have not heard his fine voice, for Mr. WILLIAMS has sung, with three exceptions, at every National Eisteddfod during the past eighteen years. He was born at Treforest and lived there until his eleventh year, when he removed to Stockton-on-Tees; he learnt Welsh in England, and speaks both English and Welsh equally well. For many years he was a roller in the ironworks of his adopted town, where he formed a Solfa choir, whose singing was good enough to carry off several prizes at local Eisteddfodau. There was great rivalry between his choir and that of Middlesborough. One New Year's Day he was about to journey to that town to compete, but owing to a severe snowstorm he was unable to muster his forces. His jealous rival made an onslaught on the absent choir, which brought forth an appeal from Mr. WILLIAMS, and a challenge that he would pick a choir from the audience. This was accepted, and the plucky conductor gathered a force of friends from those present and carried off the prize, to the delight of the audience and the discomfort and collapse of his antagonist.

Having won the bass solo at Pwllheli National Eisteddfod, he went to London and studied at the Royal Academy of Music. Later he studied with Professor Henschel, and during that gentleman's absence in America with Signor Randegger.

He has sung the "Elijah" on eighty-six occasions—more times than any other man, excepting Mr. Santley.

He was member of one of the Sims Reeves concert tours, and has performed in all the important cities of the United Kingdom.

EDITH WYNNE.

EDITH WYNNE comes from a musical family, inheriting the talent of her mother who possessed a most beautiful dramatic voice. She made her first public appearance as a singer when quite a child, and at the age of twelve she gained a prize for singing in a duet with Llew Llwyfo, a well-known bard, at a local Eisteddfod in the same town. At fourteen she was placed under Mrs. Scarisbrook, of Liverpool, and studied with her five years and a half. Some years after EDITH WYNNE went to Italy and at Florence placed herself under Romani, the master of Piccolomini. On his being taken ill she went to study under Signor Vannini, but was unable to remain longer than four months in the land of song, being obliged to return to fulfil pressing musical engagements in England. She had moved from Liverpool in 1862 and made her first appearance before a London audience at a concert given by Mr. John Thomas, the Harpist to the Queen. It was a large and distinguished audience which she then sang to, and amongst the kindest of her critics were Thalberg and Jenny Lind, who were both present. In 1863 she went on a tour with the late Allan Irving, and in each of the three following years with Madame Sainton Dolby, the late Madame Patey, Santley, Edward Lloyd, and others. In 1871 a new experience awaited her. She accepted an engagement to go on tour in the United States, accompanied by the late Madame Patey, Santley, and W. H. Cummings; she achieved a memorable success wherever she sang in America. That success was repeated in 1874 when she appeared at Boston to take part in the Handel and Haydn Triennial Festival there under special engagement. The local press critics were eloquent and unanimous in her praise.

Whilst she was thus delighting her listeners in America Miss WYNNE's friends at home were preparing a pleasant surprise for her on her return. This took the form of a presentation of a marble bust of herself, and of a diamond bracelet—subscribed for by her countrymen and countrywomen and others. The presentation took place at a *Conversazione* given by the "London Welsh Choral Union," at the Hanover Square Concert Rooms on July 24th, 1874. The bust, which was the work of a well-known Welsh sculptor, the late Mr. Joseph Edwards, was presented by Colonel Cornwallis West, and the bracelet by the late Sir Watkin Williams Wynn. Both bust and bracelet are beautiful specimens of artistic workmanship, and the bracelet has on it several Druidical emblems with the words "Eos Cymru," set in large brilliants.

EDITH WYNNE in her day has sung at all the great Festivals except that of Worcester. In June, 1871, she sang



EDITH WYNNE.

at the Handel Festival at the Crystal Palace. She also sang at several State Concerts at Buckingham Palace, when her confreres were Madame Christine Nilsson, Madame Albani, and the late famous contralto, Alboni. She also sang at a concert in the White Drawing Room of Buckingham Palace after a Garden Party in 1875, when amongst those who heard her were the late Empress Augusta of Germany, the late Duke of Albany, and the late Duchess of Cambridge. Her Majesty the Queen was also present, and at the conclusion of the concert expressed her thanks to the singers individually.

It may be interesting to mention that EDITH WYNNE was for a short time on the stage. For eight weeks in 1864 she played Lady Mortimer in the second part of Henry IV. at Drury Lane, with Phelps, Rider and Walter Montgomery in the caste. She used each night to sing the "Bells of Aberdovey" in Welsh, and the great novelist, Charles Dickens, remarked to her at a party at his own house, about a couple of months before his death—"Miss Wynne, I shall never forget the pleasure you gave me in hearing you sing in Henry the Fourth."

EDITH WYNNE was the first Welsh female artiste to make a reputation in London as a singer, and a reputation made in London is a reputation made throughout the world. Since her retirement many Welsh singers, male and female, have been successful too, and she is proud of the triumphs which her countrymen and countrywomen have thus won.

In 1875 she was married at the Chapel Royal, Savoy, by the late Rev. Henry White, to Mr. Aviet Agabeg, an Armenian gentleman who is in the enjoyment of a lucrative practice as one of the leaders of the Rangoon bar. Madame Agabeg is remaining for the present in England to superintend the education of her daughter, their only child, who gives great promise of having inherited much of her mother's talent.

Madame EDITH WYNNE has now retired from the active exercise of her profession, her last public appearance in London having taken place at St. James's Hall, at Mr. John Thomas's Concert in July, 1894. It may be remembered that her first London appearance was at a concert given by the same eminent artist.

In her retirement, however, Madame EDITH WYNNE does not lose touch with that world of song in which she was once so famed. She takes the liveliest interest in its recorded doings, and is ever ready to help with kindly counsel and advice any young beginner who cares to seek them.

MARY THOMAS.

MARY THOMAS was born at Kansas City, U.S.A. She is the daughter of Mr. Gwilym Thomas, now of Ynishir, Glamorgan-shire, who is well-known throughout the Principality as a bass singer. Miss THOMAS has a contralto voice, powerful, well trained and sympathetic, and is fast gaining for herself a leading place in the profession. She received her early lessons from her father and Madame Clara Novello Davies, of Cardiff. In the year 1890 she went to the Royal Academy of Music, where she became a pupil of Mr. William Shakespeare. As a student she distinguished herself, winning both the Llewelyn Thomas Gold Medal and the Westmoreland Scholarship. Although she has only just passed her student days Miss THOMAS is well known on the oratorio and concert platforms, both in London and the provinces, and has lately made a very successful appearance at the St. James's Hall Popular Concerts, where she was fortunate enough to win the high commendation of the leading London papers, a fact which augurs well for the future of the young artiste.

KATIE THOMAS.

Miss KATIE THOMAS hails from Haverfordwest and belongs to a musical family. At Swansea Eisteddfod in 1892 she won the prize for Soprano singing, when she was advised by Mr. Shakespeare, Signor Randegger and Mr. John Thomas to enter the Royal Academy of Music, London. She accordingly commenced her studies there in October of the same year and studied with Mr. Shakespeare. At the end of the Summer Term in 1895 she achieved a remarkable success at the operatic performance which the students gave at the Royal Academy of Music—she played the very dramatic part of "Santuzza," in *Cavalleria Rusticana*, with a success which augurs well for a brilliant career on the lyric stage.



MARY THOMAS.

Photo by A. & C. Taylor, Cardiff and Pontypridd.



KATIE THOMAS.

Photo by Guggenheim & Mayer, Wolverhampton.



MADAME TREFFLYN.

Photo by Alfred Ellis, Upper Baker Street, London.



WILLIAM LEWELLYN.

Photo by Window & Grove, London.

WILLIAM LLEWELLYN.

WILLIAM LLEWELLYN, the young Welsh Basso, who has just scored such a marked success during the recent "Hedmont" season of opera at Covent Garden, has now an established position in the musical world. . . . He has scored signal successes with the Carl Rosa Opera Company, with whom he played some thirty parts . . . and he had the honour of being chosen to sing before Her Majesty, when "Fra Diavolo" was given at Balmoral, some eighteen months ago, and the Queen was graciously pleased to present him with a handsome diamond and ruby pin. Mr. Llewellyn was born at Builth, in Brecknockshire, just twenty-seven years ago, and whilst at Axminster Grammar School he was solo boy in St. Mary's Church for five years, being then a high and powerful treble. After that he took up the study of the violin, playing in public, both as a member of a quartette and as a soloist; but on regaining his singing voice, he found he had a bass of such power and compass that he was easily persuaded to train it. On coming to London he entered the Royal Academy of Music, where he studied under Mr. Edwin Holland, carrying off all possible medals, before going to study in Italy for two years under the famous Maestro Giulio Moretti, of Milan. There, though he was only twenty-two years of age, he scored some genuine successes, and on his return to England he was engaged by the Carl Rosa Opera Company.

MADAME TREFFLYN,

who was born at St. David's, in Pembrokeshire, has possessed from childhood a soprano voice of exceptional power and compass. Acting upon the advice of several eminent musicians, Madame TREFFLYN went at an early age to Italy, where she studied singing for two years under the famous maestro Giulio Moretti, of Milan, and also took a long course of lessons in gesture and stage deportment from Francesco Mottino, one of the leading professors of the dramatic art in Italy. Madame TREFFLYN made her operatic *débüt* at Intra, on Lake Maggiore, as "Marguerite" in "Faust," achieving the most brilliant success. From Italy, Madame TREFFLYN proceeded to Paris, and studied a course of French Opera under Madame Marie Sasse, one of the most noted dramatic sopranos of her day. Since her return to England, Madame TREFFLYN has sung with unvarying success at the principal London and provincial concerts, and in the "Hedmont" season of Grand Opera at Covent Garden sustained one of the soprano rôles in Wagner's "Valkyrie," under the batôn of Mr. Henschell. Madame TREFFLYN is during the winter months devoting herself to oratorio and ballad concerts, and is the wife of Mr. William Llewellyn, the operatic basso.

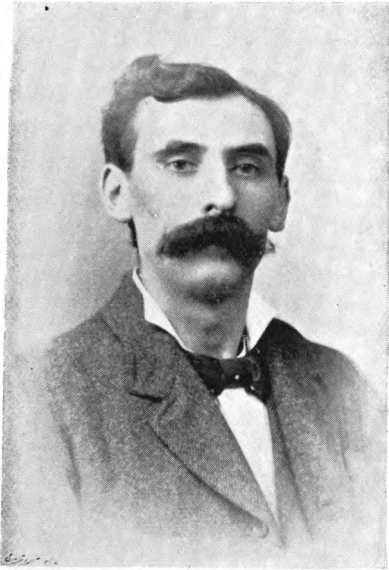
R. WILFRID JONES

was born at Arthog, Merionethshire, in 1862. As a child his chief delight and interest in music was centred in brass instruments, and when eleven years of age, upon the removal of his family to Corris, he became a member of the Corris brass band. From this time his musical faculty developed rapidly, and when fourteen years of age he conducted a children's cantata, "Joseph," at Shiloh Chapel, Corris. His first music master was Mr. J. H. Roberts, Carnarvon, who prepared him for the Royal Academy of Music, which he entered three months later as a student of singing under Signor Manuel Garcia. He remained there for two years, obtaining bronze and silver medals for singing. After leaving the institution, Mr. JONES settled in London as a concert vocalist and teacher, but some two years ago he removed to Wrexham, where he now has a great reputation as a teacher of singing. His pupils have been very successful in obtaining scholarships at the Royal College of Music, for which he was recently appointed District Examiner. In addition to teaching, Mr. JONES acts as festival conductor and adjudicator, and has written numerous songs, anthems, etc.

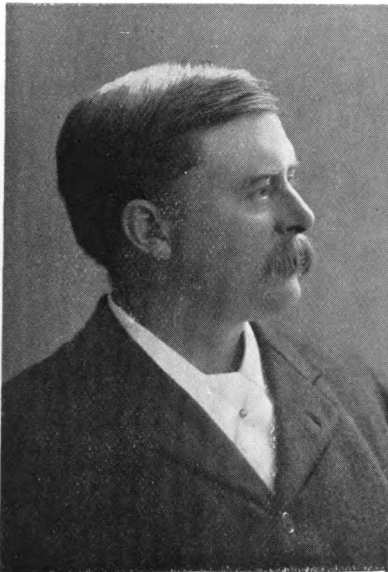
MAGGIE PURVIS.

Miss MAGGIE PURVIS was born in Penarth on the 19th January, 1869. When in her fourteenth year she received her first singing lesson from Madame Clara Novello Davies, the well-known conductress of the Royal Welsh Ladies Choir. Through her influence Miss PURVIS was enabled to go on a short tour through England in 1886, and in the season 1887-88 to America for eight months with a double quartett party. On both of these tours she was extremely successful. To the sound teaching and good advice of Madame Davies Miss PURVIS attributes the greater part of her so far very successful career. In March, 1889, she won an open scholarship at the Royal College of Music for three years, at the end of which she was elected Courtenay Scholar for another year. Miss PURVIS was very fortunate in having for her master Signor Gustave Garcia, of whose careful training and kind interest she speaks very highly. In December, 1892, and the following March she took part in the College Opera Orpheus at the Lyceum Theatre, and received many complimentary notices for her Eurydice. She has since taken part in numerous concerts at the Royal Albert Hall, St. James's Hall, Queen's Hall, and Crystal Palace, not excepting important engagements in all the principal provincial towns and the appointment as soprano at St. George's Chapel, Albemarle Street, Piccadilly, for the last two years.

WILFRID JONES.



MAGGIE PURVIS.



H. LEWIS THOMAS.



ADELA BONA.

H. LEWIS THOMAS,

one of the younger school of Welsh tenors, is a native of Carmarthen, where he was born in 1860. His success at the Eisteddfod held at the Albert Hall, London, 1887, when he was one of the final three selected by the adjudicators encouraged him to think seriously of taking up music as a profession. He entered the Guildhall School of Music and studied under Mr. W. H. Cummings, and subsequently at the Royal Academy under Mr. Cummings, Mr. Shakespeare and Mr. Fred Walker, with the latter of whom he still continues to study. Mr. Thomas is well known on the Oratorio Platform, having sung in all the best-known works. He has lately been on tour in the provinces with Patti, and has sung at the Crystal Palace Promenade Concerts, etc., with much success. His voice is a light tenor, with a compass of two octaves (B flat to B flat).

ADELA BONA

is a native of Carmarthen, South Wales, and the possessor of a deep contralto voice. She early evinced her talent for music, competing at all the local Eisteddfodau and being without a single exception successful. She was strongly advised by Mr. (now Sir) Lewis Morris and Mr. John Thomas (Pencerdd Gwalia) to enter the R.A.M., which she did in 1888, studying under Mr. Arthur Oswald. She remained there for three years, winning two bronze and one silver medal. Since leaving there she has been a pupil of Mrs. Lynedoch Moncrieff (herself a pupil of François Wartel, the great Parisian singing-master). Miss BONA has had the honour of singing before H.R.H. the Prince of Wales, who personally complimented her on her voice. She has also appeared successfully at St. James's and Queen's Halls, and her services are in constant requisition by the National Sunday League, the Polytechnic, and the People's Concert societies. She has on more than one occasion been offered engagements on the lyric stage by Mr. D'Oyly Carte, but she prefers the concert platform, and has so far declined offers.

EMLYN DAVIES.

EMLYN DAVIES was born and educated at Cefn Mawr, Ruabon, North Wales. His father—Thomas Davies—was for years a popular tenor vocalist in that district. EMLYN DAVIES began life as a terra-cotta finisher, but some local gentlemen, recognising his vocal powers, formed a committee to raise funds to enable him to take singing lessons. He placed himself under Mr. Wilfrid Jones, Wrexham, who prepared him to compete for an open scholarship at the Royal College of Music. This he gained in 1893, and the original three years term of scholarship has lately been extended for another year. He studies under Mr. Albert Visetti. He has appeared in a principal part in two operas performed by the college students, but so far his inclination lies more to oratorio than operatic singing. He has been engaged to take part in Dr. Hubert Parry's "Job" at Newcastle this year; he was also recently one of the soloists for the Bach choir at Queen's Hall, and has several times appeared at the Albert Hall. His voice is a baritone, very powerful and of a large compass.

OLIVE GREY

is a native of Maesteg, in Glamorganshire, and from an early age showed great ability and taste in all branches of music. Her first attempt in competitive examinations was at an examination held at Swansea, under the auspices of R.A.M., when she obtained "First Class Honours." The examiner was Mr. John Thomas (Pencerdd Gwalia) who was so pleased with her voice that he strongly recommended her taking up singing as a profession. Acting on his advice in 1888 she entered the Royal Academy of Music and studied singing under the late Mr. F. R. Cox, R.A.M., and afterwards under Signor Fiori. She holds the *Bronze* medal for Elocution, and the *Bronze* and *Silver* medals for Singing. After leaving the Academy she continued her studies with Mr. William Shakespeare. Her voice is a light contralto.

JOHN WALTERS,

who is the possessor of a very fine baritone voice, is a native of Sketty, in Glamorganshire. Being the son of a farmer, it was his intention to devote himself to an agricultural life; but in view of his extreme interest in musical matters, especially in choral singing, and also as he began to show himself to be possessed of a very powerful voice, his friends urged him to devote himself entirely to music, with the result that in 1888 he became a pupil of Dr. Joseph Parry at Swansea and afterwards at Cardiff. He remained with Dr. Parry until the autumn of 1889, when he entered as a student at the R.A.M. Here he studied under Mr. Arthur Oswald with

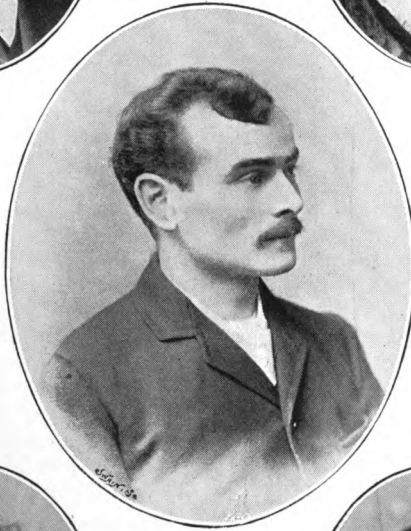
EMLYN DAVIES.

Photo by Searle Bros., Brompton Rd., S.W.



OLIVE GREY.

Photo by Alfred Ellis, Upper Baker St., W.



JOHN WALTERS.

*Photo by
Gibell & Co.,
Ebury Street, S.W.*



CEINWEN JONES.

Photo by J. Long, Cardiff.



SACKVILLE EVANS.

Photo by Arthur Weston Newgate St., E.C.

great success, obtaining, besides the usual awards of bronze and silver medals and certificates of merit, the following competitive prizes:—The Westmoreland Scholarship, the Evill Prize, the “Leslie Crotty” Prize, and the Parepa-Rosa Gold Medal. He remained at the R.A.M. for four years, and since then has been a private pupil of Herr Francis Korbay. It was at one time his ambition to go on to the operatic stage, but he has since abandoned the idea, and has decided to devote himself to the oratorio and concert platform.

CEINWEN JONES,

one of the most promising of the younger school of Welsh contraltos, is a native of the Ogmore Valley, near Bridgend, Glamorganshire, where she was born in November, 1872. She very soon showed signs of musical ability, and when only nine years of age became a member of the choir at the chapel she attended, and was in great request at local concerts. During the next ten years she was very successful in carrying off the contralto prizes at various local Eisteddfodau, and at the National Eisteddfod held at Swansea in 1891 she was adjudged the best of twenty-three competitors for the contralto solo. Her success there encouraged her friends at Mountain Ash and Penrhiwceiber (whither her parents had removed) to give on her behalf two benefit concerts, with the proceeds of which she was enabled to become a student at the Royal Academy of Music, London. She remained there for three years, studying under Mr. Arthur Oswald with success. Since leaving the institution she has made rapid progress as a private pupil of Mr. Francis Korbay. Miss JONES was engaged as contralto soloist at the National Eisteddfod held at Llanelly (1895).

SACKVILLE EVANS.

SACKVILLE EVANS was born at Dowlais in 1859. He was educated in France, and afterwards studied with a view to entering the legal profession. He was one of the first students at the Guildhall School of Music, where he was a pupil of Mr. Richard Latter, and sang at the first students' concerts. From this time he frequently sang at concerts, although at the time engaged in commercial pursuits. In 1882 he was selected to sing the part of Kanz in Mendelssohn's “Son and Stranger,” at the Guildhall School of Music, and in 1887 obtained the appointment of baritone soloist at St. Marylebone Parish Church, which he held for two-and-a-half years. In 1890 he was selected to sing the baritone solos at the first Welsh Festival on St. David's Eve. Mr. EVANS has lately decided to abandon commercial pursuits and devote himself entirely to the profession.

TREVOR EVANS

hails from Morrision, near Swansea, where he was for some time a pupil teacher at a Board School. In 1884 he won the tenor solo at Clydach at the age of 18; since that time he has won several prizes at Eisteddfodau, together with his brothers Evan and David, the latter having won the baritone solo twice in succession at the Eisteddfodau at Rhyl and Pontypridd, his brother Evan performing the same feat in the bass competitions at the same places. He was a student at the Royal Academy of Music, and after leaving the institution he studied for some time with the great tenor, Sims Reeves. He is a very successful singer and is in great demand in Wales.

MYFANWY WILLIAMS

was born in London of Welsh parents. She received her first lessons while still very young from R. S. Hughes, the well-known composer. Later on she became a pupil of Mr. Fred Walker at the Guildhall School of Music, of whom she still takes lessons. Her voice is a clear light soprano, and she has sung with success in London and the provinces. Miss WILLIAMS lately sang before Jean and Edouard de Reszke, who complimented her especially upon the great intelligence of her singing. She was recently made the recipient of a grand benefit concert organised by her friends and held in Princes Hall, London.

CARADOG EMLYN JONES.

EMLYN JONES is the youngest son of the eminent poet and preacher, Dr. Emlyn Jones (Ioan-Emlyn). He was born at Ebbw Vale, South Wales, and has been a singer from the cradle. After winning the tenor solo at the National Eisteddfod, Wrexham, 1888, he came to London and studied voice production under Herr Emile Behnke, then entered the Royal Academy of Music for four years under Mr. Fred Walker, was with Mr. Sims Reeves for two years, and has also studied under Signor Randegger. He has appeared on most of the leading concert platforms in the country and has sung for the Royal Choral Society.

After his performance in the "Elijah," at the Royal Albert Hall, Sir Joseph Barnby characterised him, "A very admirable singer." His performance of the principal tenor part in Mr. Haydn Parry's Opera "Cigarette," at a few hours' notice, was very remarkable and very successful. His voice is a tenor robusto with a compass ranging from G to C, exactly two-and-a-half octaves. Mr. Sims Reeves remarked, "Mr. C. Emlyn Jones has a thoroughly good, strong and excellent

W. TREVOR EVANS.

Photo by Siedle Bros., Swansea.



MYFANWY WILLIAMS.

Photo by A. & G. Taylor.



C. EMLYN JONES

*Photo by
Norman May & Co.,
Brixton Rd., S.W.*



JULIA LEWIS.

Photo by Siedle Bros., Swansea.



EVAN EVANS.

Photo by Chapman, Swansea.

voice, and I am sure he has every chance of rising to a first position." Mr. EMLYN JONES aims at grand opera and oratorio.

JULIA WINIFRED LEWIS

is the youngest daughter of Mr. Walter Lewis, Llangadock, Carmarthenshire. She made her first appearance at the early age of eight, when she sang at a concert in connection with a large Eisteddfod, and won the success of the evening. She was educated at Hill House College, Haverfordwest, and St. Maur College, Chepstow. To the tuition she received at the latter she attributes much of her success. While there she gained senior honour certificates of Royal Academy, Trinity College, and Royal College of Music. Afterwards she entered the Royal Academy of Music and studied under Signor Garcia.

While a student at the Academy she won some honours and sang a great deal in public at some of the leading London concerts—having more than once had the honour of singing before Royalty at musical evenings and At Homes, where she appears to have been a great favourite. She was offered an engagement on the operatic stage, but unfortunately her health failed, which necessitated her leaving London altogether. She never regained her former strength, but the last few years we find her able to take parts in oratorios, operas, and miscellaneous concerts in Wales, and a successful conductress of choirs. Miss JULIA LEWIS comes from a musical family, her sister, Miss Mya Lewis, being in great request in Wales as a contralto singer.

EVAN EVANS,

is a native of Newcastle-Emlyn, where he was born in 1864, but early in life he removed to Morryston, at which place he is held in high esteem. He is a singer of undoubted ability, and his list of successes is almost unequalled on the Eisteddfodic platform. Among the most conspicuous are the Gold Medal and five guineas at Pontypool Jubilee Eisteddfod, the Rhyl (National 1892), and Pontypridd (National 1893). These victories encouraged him to take up music professionally, and he is now studying under Mr. Arthur Oswald at the R.A.M. Since entering there he has been successful in winning the Gold Medal (value 20 guineas) at the International Musical Exhibition, held at the Agricultural Hall, London. The competition, open to all comers, brought together twenty-eight baritone and bass singers, most of them professional. The adjudicators, Signors Garcia and Denza, gave the prize to Mr. EVANS for his rendering of "Honour and Arms."

TREVELYN DAVID.

TREVELYN DAVID was born near Llanidloes, North Wales. While attending the day school of his native village he passed several solfa examinations, his chief success being in sight-reading and ear-tests. On leaving school he commenced business at Llanidloes, where he made his first appearance as a singer, and made such a good impression on some of the audience that they offered to send him to Aberystwith College to be trained. However, this offer was not accepted, and soon after Mr. DAVID came to London, where Mr. Shakespeare heard him sing and strongly advised him to study for the profession. He accordingly for three years studied with Mr. F. S. Southgate, and later took lessons from Messrs. Shakespeare, Holland and Tito Mattei, and in operatic work from Messrs. Randegger and Garcia. For some time after this Mr. DAVID sang in various operas at Drury Lane Theatre, and has lately been on tour with Madame Antoinette Sterling and Mr. Sims Reeves. At the present time he is studying with Mr. Fred Walker, of whose abilities as a teacher he has a high opinion, and whose kindness he much appreciates.

MAY JOHN

was born at Ystrad, Rhondda Valley, where she eventually became a pupil teacher. She began singing when a child, and won the first prize of £5 for soprano singing at Ferndale. In August, 1894, she went to America with the Welsh Ladies Choir and won the first prize for the chief soprano solo and the second prize for the singing of two Welsh airs. She has studied at the Royal Academy of Music for some time. Miss JOHN is another recruit to the ranks of Wales' sweet singers from whom great things may be expected.

NELLIE ASHER

hails from Cardiff, at which place she received her education and made her first appearance as a vocalist as a member of the Cardiff Choral Society, the conductor of which, Mr. D. C. Davies, gave her her first lessons in the art of singing. Later on she became a pupil of Madame Clara Novello Davies. She made her debut in the soprano solos from "Samson," and soon after, on the occasion of Madame C. N. Davies bringing her Choir to London and giving a Concert at St. James's Hall, Miss ASHER was selected to sing the solos in Roeckel's "Westward Ho," and gained very favourable notices. She then placed herself under Mr. William Shakespeare, with whom she has since studied. Miss ASHER has twice toured in America, each time with very successful results.

TREVELYN DAVID.

Photo by Walery, Regent Street.



MAY JOHN.

Photo by Forrest, Pontypridd.



NELLIE ASHER.

*Photo by Mendelssohn,
Pembroke Crescent,
W.*



BESSIE EVANS.

Photo by Sharples, Llandrindod.



T. MEURIG JAMES.

Photo by Chapman, Swansea.

BESSIE EVANS

was born at Llanaganfawr, near Builth Wells. She was educated at Hereford College, her principal forte being piano playing. Miss EVANS afterwards competed at several local Eisteddfodau and won many prizes for singing. At Rhyl Eisteddfod she carried off the contralto prize. Subsequently she studied with Madame Clara Novello Davies. In 1893 she sailed for America with the Welsh Ladies Choir, and won the prize at the World's Fair Eisteddfod at Chicago. After her latest success she entered the Royal Academy of Music, where she is studying under Mr. Francis Korbay, preparing herself for what promises to be a successful career.

T. MEURIG JAMES,

who belongs to the younger school of singers, was born at Llangadock, Carmarthenshire. He was fond of music as a boy, and, following the advice of the late lamented Eos Morlais, he began to study music professionally. He won the baritone prize at the Swansea Eisteddfod from seventy competitors. This led to his going to the Royal Academy of Music, where he studied with Mr. Arthur Oswald. During his studentship there he won the Evill Prize, the Goldberg Prize, and the Leslie Crotty Prize. He then went to Milan to study with Signor Francesco Quaranta, from which place he returned in time to take a principal part in the production of Dr. J. Parry's opera, "Silvia."

PART III.

INSTRUMENTALISTS.



WILLIAM LEWIS BARRETT.

Photo by Sharples, Llandrindod.

PART III.

→ INSTRUMENTALISTS. ←

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WILLIAM LEWIS BARRETT,

the well-known flautist, springs on his mother's side from an old musical family at Dinas Mawddy, in Merionethshire, and although born in London, has a good knowledge of the Welsh tongue, which indeed was the first language he spoke, his nurse being Welsh and his early education being received at Dinas Mawddy and later at Cemmes, Montgomeryshire. His father was Thomas Barrett, a well-known violinist, and William Lewis also studied the violin for several years, but not with a view to becoming a professional, as he was at that time apprenticed in Old Change, St. Paul's, London. He may be said to have taken to the flute by accident; but, his father dying about this time and he having become very fond of the instrument, he forsook business for the musical profession. He quickly made a name, and became a member first of the Royal Italian Opera and later of Her Majesty's Opera at Drury Lane and the Sacred Harmonic Society at Exeter Hall under Sir Michael Costa. He played at all the leading Festivals up to Sir Michael's death, and is now Professor of flute at the Royal College of Music and principal flute of the Philharmonic Society of London. He has also been on tour in America with Madame Albani.

LLEWELA DAVIES.

LLEWELA DAVIES is a native of Brecon, South Wales, and commenced to study music at an early age, making her first appearance at a concert at the age of six. Four years later she won a silver medal and purse of two guineas in the pianoforte competition at the National Eisteddfod held at Merthyr Tydfil, and soon after that was sent to the North London Collegiate School for Girls, where she gained the Maclean Fraser Scholarship for piano playing. In 1887 she competed for and won the John Thomas Welsh Scholarship at the Royal Academy of Music, and while there she was extraordinarily successful. At the expiration of the John Thomas Scholarship the trustees kindly renewed it for a year. When this expired she gained the Macfarren Scholarship for composition, also tenable for three years, and which likewise was renewed for another year, so that the whole time she was studying at the Academy she was fortunate enough to escape paying any fees. Besides all the annual awards of bronze and silver medals and certificates of merit for piano, harmony, and sight-singing, she gained the following competitive prizes:—The Sterndale Bennett and the Louisa Hopkins Prizes (both for piano playing), the Santley Prize (for accompanying and transposition), the Charles Lucas Medal (for composition) and in 1893 she received the medal of the Worshipful Company of Musicians, which is awarded to the one who is adjudged by the Principal and a board of professors the most distinguished student in the Academy. In the autumn of that year Miss DAVIES was presented by the Mayor and Corporation of Brecon with a handsome illuminated address, and also the same time received a Broadwood grand pianoforte and a valuable gold watch and chain, both bearing the following inscription:—"Presented to Llewela Davies by her friends in her native county of Brecknock, in commemoration of her distinguished career at the Royal Academy of Music. December, 1893." Miss DAVIES has played a good deal in London and the provinces. several times at the Queen's and St. James's Hall and at the Covent Garden Promenade concerts, twice at the Festival of the Three Choirs, and has also been solo pianist at two National Eisteddfodau. In addition to her remarkable success at the Royal Academy of Music, Miss DAVIES has matriculated and passed the intermediate examination for the degree of Mus. Bac. at London University.



LLEWELA DAVIES.

Photo by Alfred Ellis, Upper Baker Street, W.



FREDERIC GRIFFITH.

Photo by Alfred Ellis, Upper Baker Street, W.

FREDERIC GRIFFITH

was born at Swansea, in November, 1867. His first noteworthy achievement was the winning, at the National Eisteddfod held at Merthyr in 1891, of the prize offered for the best performance on the piccolo. This was followed by similar results at National Eisteddfodau held at Cardiff—where he won the prize for the best performance on any instrument, irrespective of age—Liverpool, and Aberdare. Subsequently he entered the Royal Academy of Music and studied under Oluf Svendsen for four years, during which time he won the usual academical honours. He then had the good fortune to receive a further course of lessons in Paris under the greatest of all flautists, Paul Taffanel, *chef d'orchestre* at the Grand Opera and at the Conservatoire of Paris. Mr. GRIFFITH made his first appearance in London at one of the concerts given by the Wind Instrument Chamber Music Society, of which some two seasons later he was appointed Director. The Press was unanimous in praise of his artistic performance, and although since then he has given fourteen recitals in London, throughout he has been fortunate enough to retain the good opinions then expressed of him. He has also played in all the large towns of the kingdom, notably when he toured with Madame Melba. He was engaged by Sir Arthur Sullivan as first flute during the run of "Ivanhoe" at the ill-fated Royal English Opera House. Last season Mr. GRIFFITH was appointed solo flute at the Royal Italian Opera, Covent Garden, an ordeal from which he emerged with great credit, when it is considered that he had to read the extensive repertoire of over thirty operas practically at sight.

G. D.

EDWIN FREDERICK JAMES

(Bassoon)

was born on February 16th, 1861. His family hails from Brecon. He commenced his professional career at the Theatre Royal, Margate, as a double bass player in 1879; but in 1880 obtained an engagement as bassoon in the Royal Aquarium orchestra at Brighton, and it was here that he gained his first real knowledge of classical music, as the conductor, Mr. Frederic Corder, rehearsed and performed daily symphonies and other works by the great masters. In 1883 Mr. JAMES secured an engagement in London, and very soon became known in the concert-room, becoming a member of the celebrated Richter Orchestra in 1885, Handel Festival 1888, Royal Italian Opera 1889, Leeds Festival Orchestra 1889, Norwich Festival 1890, Cardiff Festival 1892, Philharmonic Orchestra 1894, also having played solos, etc., for the Wind Instrument Chamber Music Society for several seasons, Promenade Concerts at Her Majesty's Theatre 1889, Covent Garden Theatre 1893, Queen's Hall 1895, and has also played at the Cardiff and Leeds Musical Festivals 1895. The brothers performed at Windsor Castle in three different orchestras within two weeks as follows:— March 8th, E. F. James, Her Majesty's private band; March 1st, F. G. James, the Scottish Orchestra; February 26th, W. G. James, Royal College of Music (Opera) 1895.

FRANK GREENLAND JAMES,

(Trumpet and Solo Cornet)

brother of Edwin F. James, was born on September 30th, 1862, and exhibited exceptional ability as a cornet player when only eleven years of age, playing his first solo in public then. In 1879 he obtained an engagement at the Theatre Royal, Margate, and made a success by playing a new cornet solo written by the conductor of the orchestra. He fulfilled many engagements in the provinces, being for some time engaged to play at the Bath Pump-room Concerts until, coming to London in 1885, he became a member of the orchestra at the Alhambra Theatre. In 1891 Sir Arthur Sullivan selected him to play principal trumpet at the Royal English Opera during the run of "Ivanhoe," and in 1892 he became a member of the Leeds Festival orchestra, taking the second trumpet part in the Mass in B minor of Bach, playing the same part at the Worcester Festival in the following year. At the Promenade



E. F. JAMES.



FRANK G. JAMES.



WILFRID JAMES.

Photo by J. S. Prothero, Regent Street, Swindon.

Concerts, Covent Garden Theatre, 1893, Mr. JAMES played solo cornet with much success, going to Glasgow as principal trumpet with the Scottish Orchestra, under Mr. George Henschel, for the 1893 and 1894 seasons, where he played the trumpet obligato to "The Trumpet Shall Sound," and "Let the Bright Seraphim" with conspicuous success, and he was engaged for the Cardiff and Leeds Musical Festivals of 1895. We may mention that Mr. JAMES is an able performer on the violin and viola. A few weeks ago (we are writing in May, 1896), Mr. FRANK JAMES was appointed solo trumpet at the Royal Opera, Covent Garden.

WILFRID G. T. JAMES.

(Bassoon.)

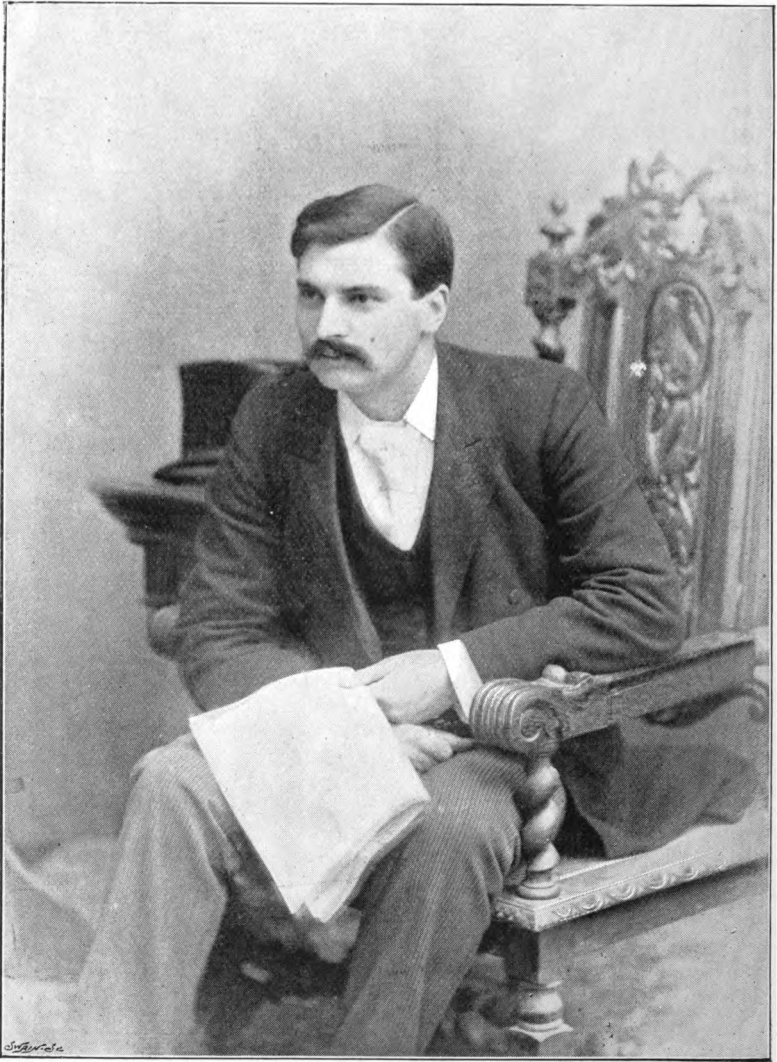
Wilfrid, a third brother, was born on March 5th, 1872, at Swindon, and commenced to study music there at an early age under his eldest brother's direction. In 1890 he was successful in gaining a scholarship for bassoon playing at the Royal College of Music, Kensington Gore, London, remaining a scholar for four years, during the latter portion of which time he distinguished himself in the college orchestra. Since leaving college WILFRID JAMES has played with success in nearly all the best London orchestras, and is now the principal bassoon with the Scottish orchestra, a very high position for so young a player

PHILIP LEWIS

was born in 1880, the greater part of his early childhood being spent near Llanelly. He displayed an aptitude for music at an early age, and upon the removal of his family to London he commenced to study the violin under Mr. Bernard Carrodus, making his first appearance at the age of seven. During the last two years he has frequently appeared at concerts in London and the provinces with success, and in February, 1896, he had the good fortune to obtain an open scholarship at the Royal College of Music, London. It is refreshing to add another name to the somewhat limited band of Welsh instrumentalists who are so worthily winning a reputation for their country, and PHILIP LEWIS'S career should be watched with interest by all those who have the welfare of instrumental music in Wales at heart.



PHILIP LEWIS.



THOMAS WESTLAKE MORGAN.

Photo by John Wickens, Upper Bangor.

THOMAS WESTLAKE MORGAN,

the only son of one of Her Majesty's Inspectors of Schools, was born in 1869, and educated first as a chorister of King's College, Cambridge, and afterwards at Dorchester Grammar School. He became a pupil of Mr. Boyton Smith in 1883, and two years later organist of St. Catherine's College, Cambridge, and pupil-assistant to Dr. A. H. Mann at King's College, Cambridge. From here he went to Paris as organist of St. George's Anglican Church. He remained there a year and then entered the Royal College of Music, London, and studied under Sir Walter Parratt and Dr. F. E. Gladstone. While there he officiated as organist at various London churches, and upon leaving the College became organist of St. David's, Merthyr, and conductor of the Merthyr Philharmonic Society. This was in 1891. The following year he was successful in obtaining the post of organist and choir-master at the Cathedral, Bangor, North Wales, an appointment he still holds. In addition to this he is also choir-master at St. Paul's, Colwyn Bay, and at Conway Parish Church, and Professor of Music at the North Wales Training College, Bangor. Mr. WESTLAKE MORGAN was the founder and Hon. Sec. of the Welsh section of the Incorporated Society of Professional Musicians. In 1892 he became Vice-President and Hon. Fellow of the Guild of Organists, and in 1894 Examiner to the Incorporated Society of Musicians. In spite of all this, Mr. WESTLAKE MORGAN finds time to give frequent organ recitals. He contributes to periodical literature, and is the composer of Welsh anthems, Cathedral music, etc.

LOUISE NANNEY.

LOUISE NANNEY, the young Welsh violinist, daughter of Brigade-Surgeon Lieut.-Colonel L. C. Nanney, of the Madras Army, descends from one of the oldest families in North Wales, and can trace her descent from Cadwrgan, son of a King of Powis, who lived in the eighth century and was created Lord of Nannau. She began her musical education by the study of the piano at Stuttgart. In 1888 she entered the Brussels Conservatoire for the study of the violin, and after passing with great credit through the prescribed course gained the first prize in 1892, after which she proceeded to Paris and studied under the celebrated Maestro, Marsick, whose style and method she adopted. In November, 1893, Miss LOUISE NANNEY gave a very successful concert in Paris, which was followed by an appearance at St. James's Hall in December. Since this she has been heard at all the chief London halls, and formed part of the "Antoinette Sterling" and "Sims Reeves" concert parties. In May, 1894, she gave her first London concert with great success, and few young artists have risen so rapidly in public favour, for during the first year of her professional career Miss NANNEY was engaged for no less than 100 public concerts. She was heard to great advantage at the Imperial Institute at one of the Amateur Orchestral Society's concerts, and at the orchestral concerts in Eastbourne for the seasons of 1894-95, as well as at a number of the principal towns in the provinces, notably Newcastle, Salisbury, Glasgow, Reading, Lynn, Bournemouth, and Oxford, where she achieved great success on four occasions. In May, 1895, Miss LOUISE NANNEY gave her second London concert, which elicited still higher praise from the critics, who noted the remarkable manner in which she had improved and developed in breadth of style and execution, her playing being unanimously characterised as distinguished by great refinement and delicacy, combined with purity, sweetness of tone, and artistic sentiment. The extreme elegance of her bowing has also been noticed. This young artist who has achieved so much before reaching the age of twenty-one has, it is anticipated, a great future before her. She fully realises that "her work lies before her and not behind her," which is the true secret of success, and it is hoped she will, as her powers become matured, fully justify the critique of the *Patrie* on her first concert in Paris—"C'est un nom à retenir."



LOUISE NANNEY.

Photo by Hana, Strand.



KATE RALPH (Kate Roberts).

Photo by Russell & Sons, Brecknock Road, N.

KATE RALPH (Kate Roberts)

was born in London, but spent most of her early life at Dolgelly, the home of her father, the late Mr. Ellis Roberts (Eos Meirion), harpist to H.R.H. the Prince of Wales. She commenced to study the pianoforte between the age of ten and eleven, and at thirteen made her first appearance in public at a Welsh concert in London, and after this she appeared frequently at her father's concerts. At fourteen she entered the London Academy of Music, and studied under Dr. Wylde, who gave her a half-scholarship at her entrance. Later on Madame Schumann gave her a scholarship, which enabled her to continue lessons free of expense for several years. When she was sixteen she played at a National Eisteddfod and received her bardic name of "Morfida," and a year later she played at the New Philharmonic Concerts at St. James's Hall, under Dr. Wylde, with great success, and it was here she first had the pleasure of meeting the great Swedish singer, Christine Nilsson, who was her fellow artiste. She then appeared with unvarying success at the London Ballad Concerts, the Crystal Palace Saturday Concerts, etc., etc. At one of the Crystal Palace Concerts Miss ROBERTS met Dr. Paul Mendelssohn, who complimented her most highly on her performance of some of his brother's works. Miss ROBERTS married, while very young, Mr. Francis Ralph, the well-known violinist and professor at the Royal Academy of Music, and after that Mr. and Mrs. Ralph, in conjunction with the latter's brother, Mr. Ellis Roberts, gave a series of chamber concerts, which took place twice a year up to the time of Mr. Ralph's death. Since then she has given two or three concerts in conjunction with that talented young violinist, Mr. Gerald Walenn. Mrs. RALPH has had the honour and pleasure of being presented to both Wagner and Liszt as a Welsh pianist, and to use her own words, "throughout her whole life she has loved music with all her heart and soul." Mrs. RALPH does not confine her attention to the pianoforte only; her compositions number about 73, but very few of these have been published.

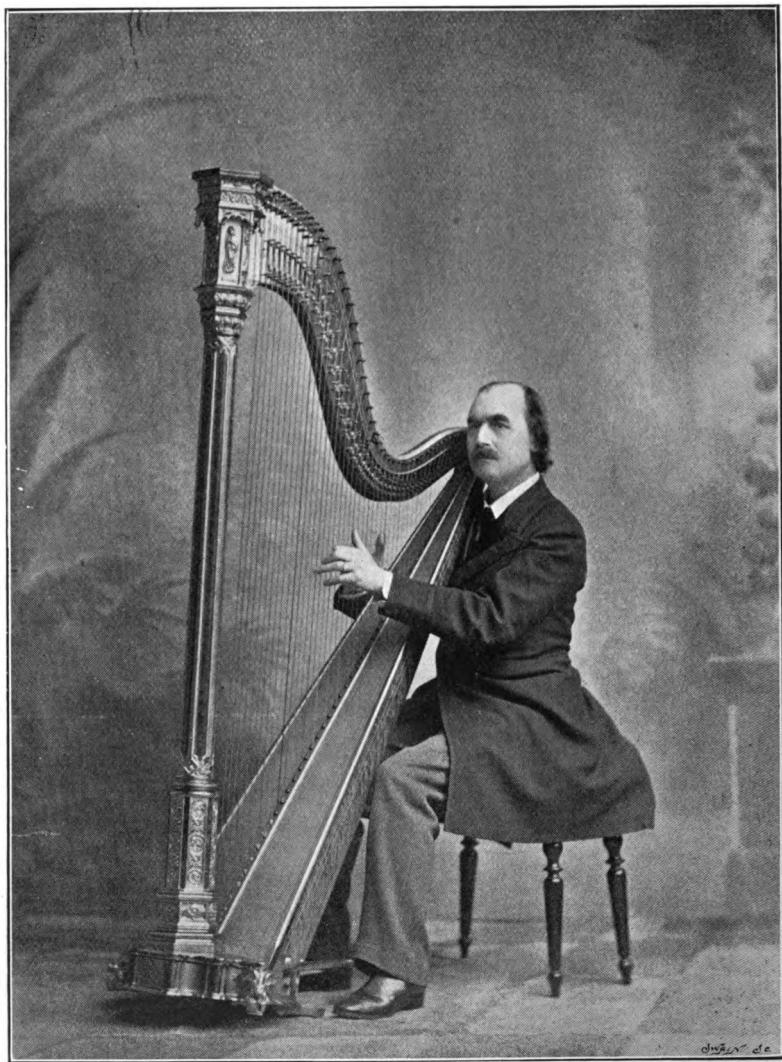
ELLIS ROBERTS.

This well-known musician was born in London in 1850, the son of Ellis Roberts, harpist to the Prince of Wales. He spent his early days in Dolgelly, but at ten years of age he returned to London and became a chorister at St. Paul's Cathedral, at the end of which time he commenced to study the violin. He soon became an accomplished performer, and was successful in winning a three years' scholarship at the Royal Academy of Music, where he studied under Herr Ludwig Strauss. He is a member of the principal orchestras in London, and has led the Philharmonic Orchestra on three occasions in the absence of the late Mr. Carrodus. He is the leader of the Highbury Philharmonic Society, has been a member of the orchestra of the Royal Italian Opera for twenty-three years, and on the death of Mr. Carrodus in July, 1895, was made leader of the second violins at the same place, an appointment which met with general approbation. He was for fourteen years a member of the Savoy Theatre orchestra, and has played all the operas by Gilbert and Sullivan. He has also conducted the Promenade Concerts at Covent Garden. Mr. ROBERTS is an enthusiastic equestrian, and is a good judge of a dog. He is the brother of the accomplished pianiste, Mrs. Francis Ralph.



ELLIS ROBERTS.

Photo by E. W. Parfitt.



JOHN THOMAS.

Photo by Lavender, Bromley, Kent.

JOHN THOMAS (Pencerdd Gwalia),

the harpist to Her Majesty the Queen, was born in Bridgend in 1826, one of a large and respected family. At an early age he showed great ability as a performer on the piccolo, and belonged to the local band. When the band was broken up he discarded the piccolo in favour of the harp which his father purchased for him from the widow of Jones, the blind harpist of Nottage. The boy became enraptured with the new instrument; he was to be found with his new love morning and evening. At the age of eleven he won a triple-stringed harp at the Abergavenny Eisteddfod, 1839. In the following year, through the kindness of Ada, Countess of Lovelace, Lord Byron's only daughter, he was sent as a student to the Royal Academy of Music, studying the harp under Mr. J. B. Chatterton and composition under Cipriani Potter, a pupil of Beethoven. On leaving the Academy he was made an Associate, then an Honorary Member, and ultimately appointed Professor of the Harp in that institution. As harpist at Her Majesty's Theatre, under the conductorship of Balfe, he had the gratification of appearing during the successes of Jenny Lind. In 1851 he began his tours on the Continent, where he met with great success. Rossini and Meyerbeer became intimate friends of the gifted harpist, and a host of admirers surrounded him at the Court concerts of France, Germany, Russia, Austria, and Italy. On July 4th, 1862, he gave his first concert of National Welsh music. One of the greatest singers of Wales made her appearance on that occasion in the person of Edith Wynne. His "Collection of Welsh Melodies for the Voice" realised for the publishers a sum of £1,500, and since then a fourth collection has met with similar success. In 1871 his professor and friend Chatterton breathed his last. Being appointed his successor as harpist to Her Majesty the Queen stamps that year as the most eventful epoch of his life. Mr. THOMAS is a familiar figure at the National Eisteddfod meetings, where he frequently acts as adjudicator. He is a member of the Società di Santa Cecilia, Rome; the Società Filharmonica, Florence; the Philharmonic Society, London; the Royal Society of Musicians, London; he is Professor of the Harp at the Royal Academy of Music, the Guildhall School of Music, and the Royal College of Music. One of his greatest achievements was the founding, after untiring efforts and determination, of a Welsh Scholarship at the Royal Academy of Music, which is now doing its work with credit to its founder. His compositions include a dramatic cantata, "Llewelyn," "The Bride of Neath Valley," a concerto for the harp with orchestral accompaniment, one symphony, several overtures, quartettes, &c.

WILLIAM HENRY THOMAS,

the well-known performer and teacher of the pianoforte, is the son of Lewis Thomas, the famous Welsh basso, his grandparents being both natives of South Wales. He was born at Bath in 1848, but was at an early age taken to Worcester, his father being at that time Vicar-choral in the Cathedral. Mr. THOMAS did not confine his studies to the instrument in connection with which he is best known, but he also took singing lessons from his father, violin lessons from Mr. J. H. B. Dando, and organ and harmony lessons from Dr. E. J. Hopkins. In his early days he was accompanist to the Welsh Choral Union (conducted by John Thomas, Pencerdd Gwalia). Since then he has himself conducted many choral societies, notably the Popular Musical Union and the Tufnell Park Choral Society, and for the past twenty-five years he has been organist of St. George's Church, Tufnell Park, N. He is also a Professor at the Royal Academy and Guildhall School of Music, and has acted as Examiner on the Associated Board of the Royal Academy and Royal College of Music. Mr. THOMAS has also on two occasions been appointed an adjudicator at Dolgelly Eisteddfodd.



WILLIAM HENRY THOMAS.

Photo by Vanderweyde, Regent Street.



GWENDCLYN TOMS.

Photo by Greene, King's Road, Chelsea.

GWENDOLYN TOMS.

The subject of this sketch is a native of Swansea, where she commenced studying the pianoforte at the very early age of four, and on her seventh birthday made her first appearance in public at the Albert Hall, Swansea. After passing successfully several minor examinations, she subsequently won an open scholarship in 1890 at the Royal College of Music, in 1891 was elected to the Pringle Scholarship of the value of £100 a year, in 1893 won the Hopkinson Gold Medal, and is now the proud possessor of the Steinway grand pianoforte (presented by Sir Augustus Harris) competed for by students of the Royal College of Music. Miss Toms has, since leaving the College, given a very successful concert at the Steinway Hall, London, and the critics speak in high terms of her playing. This young artiste is another example of the excellent result achieved by Welsh instrumentalists when talent such as Miss Toms possesses is fostered, and she bids fair to add lustre to her Alma Mater as well as her native land.

W. MERLIN MORGAN.

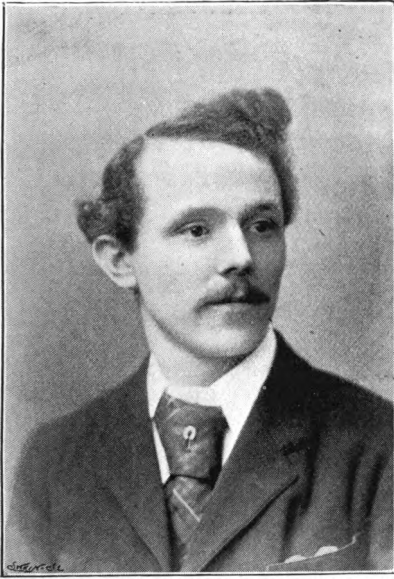
W. MERLIN MORGAN was born at Aberdare on March 13th, 1877. His first instructions in music were received at an early age from his father, who is a local violinist. When young his parents removed to Dowlais, at which place his musical career as a pianist commenced. He first appeared at the age of nine at an Eisteddfod competition, and was successful. Subsequently he appeared in public often, and with success. Mr. MORGAN has taken a great number of prizes for pianoforte playing. Amongst the most important competitions are Abergavenny, Aberdare, Caerphilly and Bridgend Eisteddfodau. At the latter place he won the prize four years in succession. In 1890 he entered for the senior local examination of the Associated Board of the R.A.M. and R.C.M., and was successful. In 1893 he was fortunate enough to obtain an open scholarship for pianoforte playing tenable for three years at the Royal College of Music, London, after a very severe competition. Since then he has appeared as solo pianist and accompanist at London concerts.

E. D. LLOYD.

E. D. LLOYD is a native of Ffestiniog. He was born in 1868, and, after leaving school at an early age, worked for eight years at a slate quarry at Blaenau Ffestiniog. All his spare time he gave to studying the elements of harmony and composition, for the latter of which he won several prizes at local competitions. He also acted as organist at a chapel in his native village. Yielding to the exhortations of his friends, he determined to study at the Royal Academy of Music, and benefit concerts were held to help him towards covering the expenses of his tuition there. Soon after his arrival in London he was appointed organist of the new Welsh Presbyterian Chapel in Charing Cross Road. In 1893 he was offered the post of organist at the Congregational Chapel, Bethesda, in succession to the late well-known composer, R. S. Hughes. This he accepted, and here he still resides. He has a large teaching connection, and as an adjudicator at local meetings he is greatly in request. Mr. LLOYD is also an accomplished solfaist, often acting as examiner for the Tonic Solfa College.

E. D. LLOYD.

Photo by Wickens, Upper Bangor.



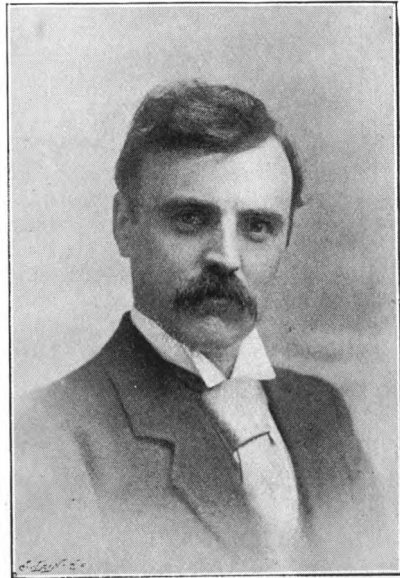
W. MERLIN MORGAN.

Photo by Berry & Co., Aberdare.



RALPH LIVSEY.

Photo by Bailey, Hindon Street, Pimlico.



LUTHER OWEN.

Photo by McLucas & Co., Llanelly.

LUTHER OWEN.

LUTHER OWEN, who is well-known throughout South Wales as an able pianist, and still more able accompanist, is a native of Risca, Monmouthshire, where he was born in 1866. His parents were musical, and he inherited the taste, for at the age of six he would spend hours practising on a small harmonium owned by them, and from that age he progressed so rapidly that he was looked upon as a musical prodigy. His parents soon after removing to Llanelly, Carmarthenshire, he became one of the choristers at St. Peter's Church, and at the age of fifteen he was appointed organist of St. Paul's (the Parish Church). After four years' service there, he became organist and choirmaster of the English Presbyterian Church, a post he still holds. Mr. OWEN has a large teaching connection in the neighbourhood of Llanelly, and his services as accompanist are in constant requisition, for which he has received testimonials from some of the leading professionals of the day. He is accompanist to the well-known Llanelly Choral Society, is the local representative of Trinity College, London, and is also a member of the Incorporated Society of Musicians.

RALPH LIVSEY.

RALPH LIVSEY is a native of Cyfartha, near Merthyr, and is the son of Mr. George F. Livsey, the conductor of the well-known Cyfartha Band, and grandson of the former conductor, Mr. Ralph Livsey, who was also an eminent bugle-player. He was educated at the Primrose Hill School, Merthyr, and his musical studies were carried on at home under the supervision of his father; but it is only fair to remark that the wonderful progress he has made on the French horn, the instrument of his choice, is mainly due to his own energy and perseverance. In the year 1885 he obtained a three years' scholarship at the Royal College of Music, and the same year, after a stiff examination, he was appointed principal horn in the famous Coldstream Guards band. He is also a member of Herr Richter's orchestra, and has been engaged at the Royal Italian Opera, German Opera, the Birmingham Festival, and the Promenade Concerts, Covent Garden, and is now principal horn at the Palace Theatre, London.

PART IV.

CONDUCTORS.

PART IV.

→ CONDUCTORS. ←



“CARADOG” (Griffith Rhys Jones).

was born December 21st, 1834, at Trecynon. At an early age he studied the violin, and ultimately became an accomplished performer on that instrument. When still in his teens he became the conductor of a choir. It was decided to give the name of “Côr Caradog” to the small band of singers, a patriotic reference to the British Prince who defended his country against the Romans. This was done, and the choir proved victorious at a local Eisteddfod. The leader was called to the platform in response to the cries of “Deled CARADOG yn mlaen” (let CARADOG come forward), and thus was the young enthusiast dubbed “CARADOG.” He was the first violinist of the Aberdare Philharmonic Society, and subsequently became leader of that successful choir. In 1872 he was appointed conductor of the “Welsh Choir” to compete for the Thousand Guinea Challenge Cup and a prize of £100 offered by the Crystal Palace Company. The Choir secured the trophy without a contest, but the following year they had to meet a crack London Choir, known as the Paris Prize Choir, under the leadership of Mr. Proudman. The army of 500 on their way to London gave a Concert in the Colston Hall, Bristol, one noteworthy feature being Eos Morlais’s rendering of “Sound an Alarm,” which fairly electrified the audience. On July 10th the memorable contest took place in the central transept of the Crystal Palace, the adjudicators being Sir Julius Benedict, Sir John Goss, and Sir Joseph Barnby. The choruses were “I wrestle and pray,” “Hallelujah to the Father,” “See what love hath the Father!” and “Come with torches.” The scene was indescribable when Mr. Thomas Hughes, M.P., on behalf of the judges, announced that the Welsh Choir had won. Before leaving the Metropolis, the victors were presented to the Prince and Princess of Wales, before



"CARADOG" (Griffith Rhys Jones).

Photo by Thos. Forrest.

whom they sang "God save the Queen," "Llwyn Onn" (in Welsh), "Let the Hill resound," and "The March of the Men of Harlech." In addition to the cup and the money prize, the former of which, however, was by the terms of the competition only to be held for one year, the Choir was presented with a silver cup by the Welsh in London, and the leader with two gold bâtons from the Welshmen of Australia and California. They are, together with the banner of the Choir, deposited in the University of Wales, Aberystwyth. Mr. Richard Fothergill presented CARADOG with a gold medal and every member with a silver one. During his residence in the Rhondda Valley, CARADOG formed a Choir to perform Oratorios and other works, but shortly afterwards he removed to Cardiganshire, and afterwards to Cardiff and Pontypridd, at which latter place he still lives, and where he formed a Choir which performed with much success at the Pontypridd Eisteddfod in 1893.

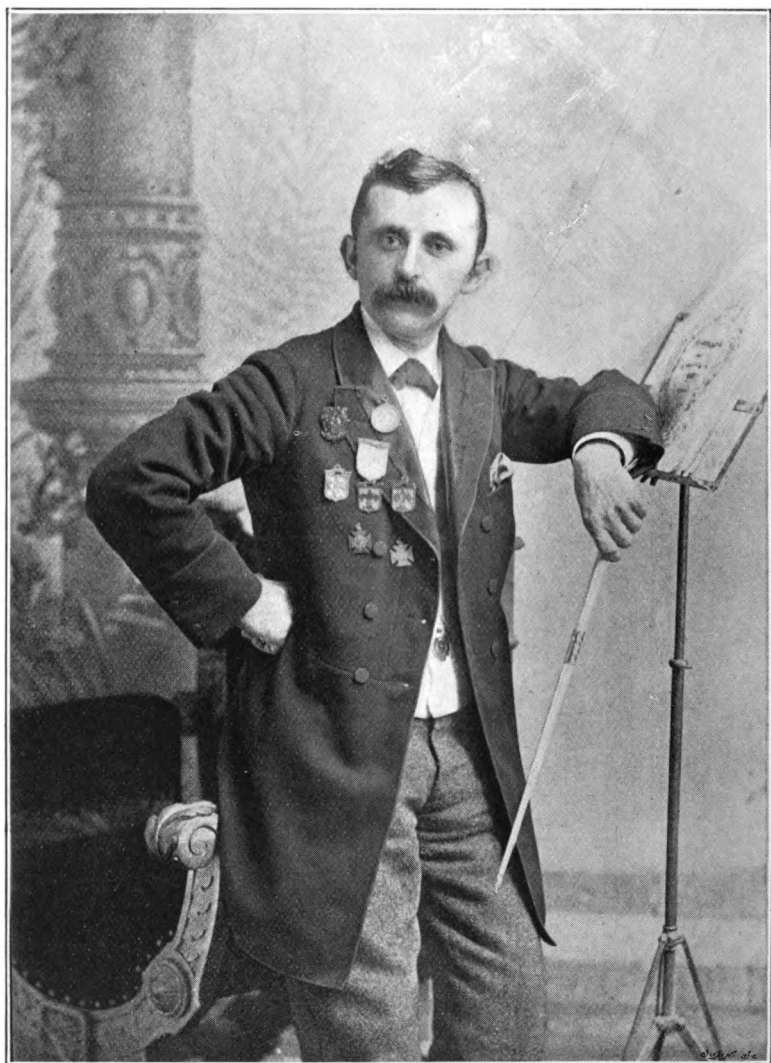
CLARA NOVELLO DAVIES,

the well-known conductress of "The Royal Welsh Ladies Choir," first saw the light at Cardiff in 1861. She soon demonstrated her talent for music, since we are told that she took part at the age of four in a competition for quartette-singing with her father, mother, and friend. Her first appearance as a pianist was at ten, from which period she began teaching that instrument, and her frequent appearances at Eisteddfodau testify to her ability as an accompanist. Possessed of indomitable perseverance, Madame CLARA NOVELLO DAVIES prospered more and more every year. She became the accompanist to the Cardiff Blue Ribbon Choir, under the conductorship of her father, Mr. Jacob Davies, who led that choir through triumphs for the twelve years he was its chief. At twenty-two years of age she married Mr. David Davies, shortly after which she formed a ladies choir, which eventually developed into a capital body of singers, the success of which was assured from its earliest days and has increased to such an extent that it is now of world-wide fame. With her well-known pluck, Mrs. DAVIES crossed the Atlantic in 1893 to fight the fair Americans for first place. The competition proved a stiff one, but the Welsh singers conquered, and returned home with the trophy, after having a most successful tour in the States. From the date of their return home the choir has been busy all the time, having sung in all the principal towns of the United Kingdom. In February, 1894, Her Majesty the Queen commanded them to appear before her at Osborne. The concert took place in the Indian Durbar room, several of the crowned heads of Europe being present. Her Majesty personally congratulated the conductress several times during the concert, and afterwards presented Mrs. DAVIES with an exquisite brooch inlaid with seventeen diamonds. Since 1886 Mrs. DAVIES has sent her pupils to compete at the Royal National Eisteddfodau, over sixty prizes falling to their share. The choir again went out to the States in the autumn of 1895, where it met with phenomenal success. The unflinching energy of Mrs. DAVIES cannot be passed over; indeed, her successful career is due entirely to her own efforts, and should stand out as a brilliant example to her younger colleagues.



CLARA NOVELLO DAVIES.

Photo by J. Long, Cardiff.



DAN DAVIES.

Photo by Harris, Son & Co., Merthyr.

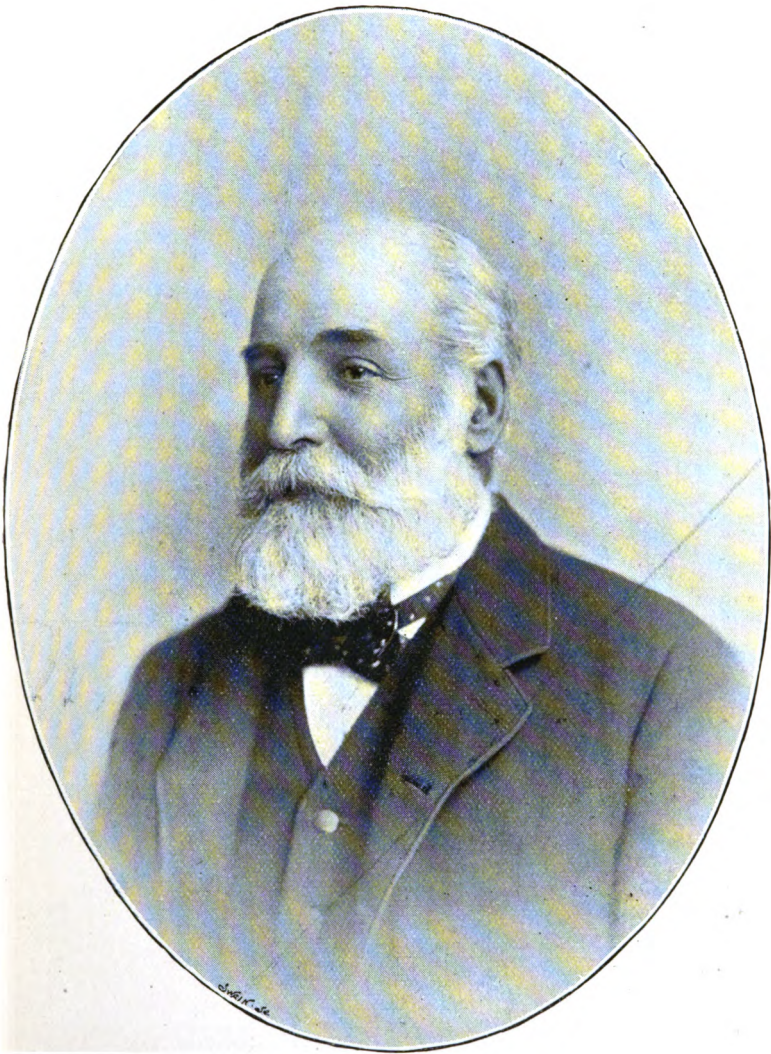
DAN DAVIES

one of the most successful choir-leaders in Wales at the present day, was born at Dowlais in 1860. While still a lad, having secured a number of certificates for proficiency in the Tonic Solfa system, he undertook the leadership of the Dowlais Glee Society, amongst the members of which were at that time Miss Maggie Davies and Messrs. Dan Price and John Sandbrook. From this society grew the now famous Dowlais Harmonic Society, whose record as prize-winners at Eisteddfodau is almost unique. Amongst others they were successful in carrying off prizes at Abergavenny (1882), prize £100; Abergavenny (1884), £100; Abergavenny (1885), £100; Aberdare (National, 1885); Pontypool Park (1887), £200; Neath (1891), £100; Ferndale (1891), £100; Caerphilly (1892), £105; Porth (1892), £105; Bridgend (1892), £100. Some few months after this Mr. DAVIES removed to Merthyr. The Merthyr Choral Society had just been formed, and Mr. DAVIES was prevailed upon to accept the leadership. Their first step was to enter for a prize of £105 at an Eisteddfod held at Porth in 1893. This they won, and then commenced another series of victories. Porth was followed by Eisteddfodau held at Bridgend (1893), £100; Porth (1894), £100; Ferndale (1894) £100; Mountain Ash (1895), £100; Treorky (1895), £100; Llanelly (1895), prize divided. Besides the training required for these competitions, Mr. DAVIES has found time from season to season to perform most of the great standard oratorios; he has also trained a large choir at Abertillery, and is in great request as a conductor of festivals.

JACOB DAVIES,

the conductor of the Cardiff Choir, was born at St. Fagan's in 1840. He possessed a sweet treble voice when a lad, which he exercised with enthusiasm in the chapel choir. At the age of fourteen he conducted a choir at Peterstone, and later became the conductor of the St. Fagan's Chapel Choir. He has always taken an active interest in matters musical in and around Cardiff. In 1887 he resigned the conductorship of the Cardiff Blue Ribbon Choir, and formed a new body of singers which was entitled the Cardiff Choral Union, with the purpose of holding Saturday popular concerts in the Park Hall. The venture was a decided success for five winters, and during that time the enterprising conductor engaged many of the chief artistes of the day to appear. Mr. DAVIES deservedly takes the credit upon himself of being the means of founding the celebrated Welsh Ladies Choir, of which his talented daughter, Mrs. Clara Novello Davies is conductress. He led his choir at the Brecon National Eisteddfod when they took the third prize. At Pontypridd, in 1893, they secured second place, taking the same position at Carnarvon, in 1894. He piloted the Ladies Choir to Chicago, and through their American tour, in 1893, and, when they sang before the Queen at Osborne, he had the honour of introducing them to Her Majesty.

His geniality and good humour have both been conducive to his popularity.



JACOB DAVIES.

Photo by J. Long, Cardiff.



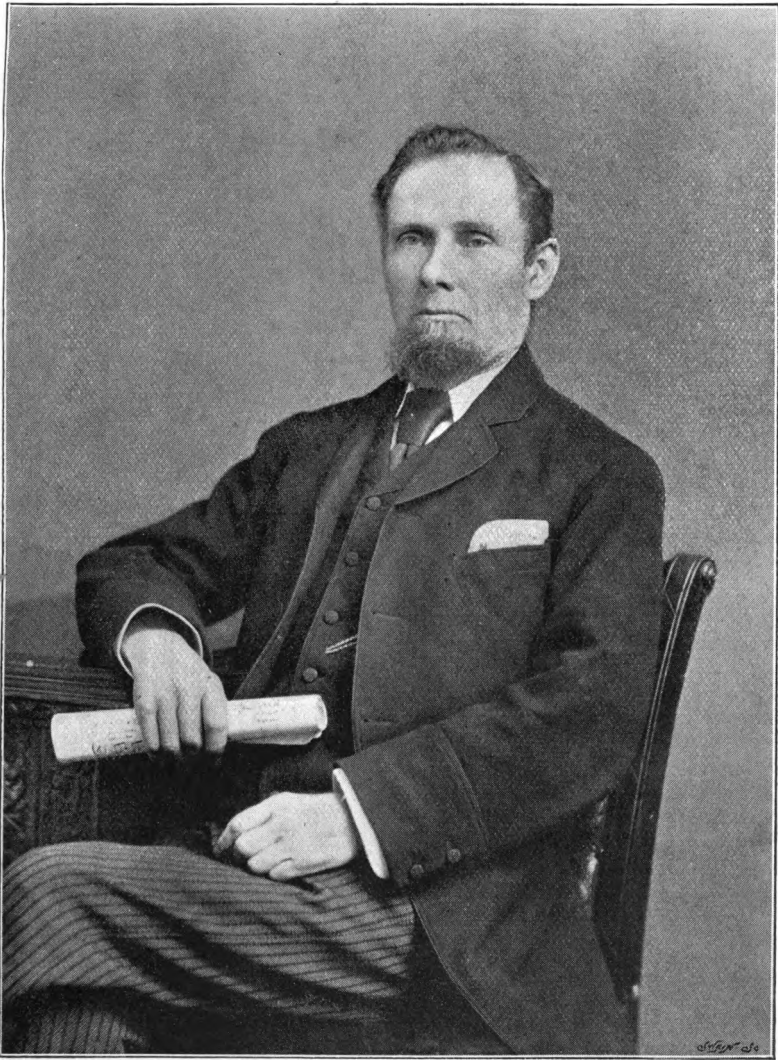
HARRY EVANS.

HARRY EVANS

is the son of Mr. John Evans (Eos Myrddin), a popular conductor in the southern portion of the principality. He was born at Dowlais, in May, 1873, and, at the age of six, had acquired a sufficient knowledge of tonic solfa to enable him to pick out hymn tunes on the pianoforte. When nine years of age, he made his first public appearance at a concert, and the following year became organist of Gwernllwyn Chapel. The interest of the church in their boy organist, manifested itself in providing the funds to enable him to become a pupil of Mr. Edward Lawrence, Merthyr. While a pupil of Mr. Lawrence, he passed the R.A.M. local examination with honours. In 1887 he was appointed organist of Bethania Chapel, a post which he holds at present; and after three months of private study, he obtained the Associateship of the Royal College of Organists. Mr. Evans for some time held the position of board school teacher at Merthyr, but a couple of years ago he resigned his post, and entered fully upon the musical profession. He has numerous pupils, and there is no doubt that his previous training has proved invaluable to him. He is also well known as an able accompanist. In December, 1893, the Dowlais Philharmonic Society performed "Samson" under his bâton, and Christmas Day and Boxing Day, 1895, he did something out of the common in giving a Handel Festival, in which three of Handel's oratorios were performed, and one concert was given of miscellaneous items from the works of the great master.

REES EVANS,

the conductor of the Aberdare Choral Union, first saw light in Ammanford, Llandeibie, in 1835. In his youth he took an interest in music, and eventually formed a choir which won a number of prizes at local Eisteddfodau. After spending some time in Cardiff, he removed to Aberdare, and shortly became the conductor of the choir at Siloa Congregational Chapel, which for years took the first prizes at a number of Eisteddfodau. On the removal of Caradog from Aberdare, the conductorship of the Côt Undebol devolved upon him. From this date (1871) to 1873 this choir was very successful, taking the chief prize at Tonypandy (£60), Aberdare (£40), Ammanford and other leading Eisteddfodau in South Wales where they carried all before them. When the subject of the Côt Mawr was mooted, Mr. EVANS became one of the prime movers in the project, and to him, Dewi Alaw, and Jenkin Howell, are due more than to any others the credit of having urged the choir to compete on the first occasion. Of late years Mr. EVANS has devoted his energies to the performances of oratorios. The Christmas concerts given by the Aberdare Choral Union being an established success.



REES EVANS.

Photo by B. Thomas, Aberdare.



R. C. JENKINS.

Photo by Williams Bros., Rhyl.

R. C. JENKINS

was born at Llanelly in 1848. He first appeared in the musical world as a baritone singer, winning many Eisteddfod prizes. Encouraged by his success, he went to Aberystwith and studied under Mr. Joseph Parry, gaining while there an exhibition and a scholarship of £20. From there he entered the Royal Academy of Music, studying under Signor Manuel Garcia, and afterwards settled down in his native town, where he speedily became a most successful teacher. The Llanelly Choral Society was first formed to compete at the Cardiff National Eisteddfod in 1883, and Mr. Jenkins was appointed conductor. To the second prize at Cardiff they added triumphs gained at Pontypool, Abergavenny, Bridgend (1887), Llandilo, Swansea, Neath, Bridgend, and Llandilo (1889), Bridgend (1890), Port Talbot, Aberdare, capping the list by the prize of £200 and a gold bâton at Swansea National Eisteddfod in 1891, making, in all, a record of over £1000 in prizes from 1883 to 1891. Encouraged by their success, the choir came to London in November, 1891, and gave a concert at St. James's Hall, when the London critics were unanimous in their praise. Mr. JENKINS is frequently engaged as adjudicator at Eisteddfodau, and is just now engaged in collecting the scores of the works of the great masters to form a complete musical library to be presented to the town of Llanelly by Sir Arthur Stepney, Bart.

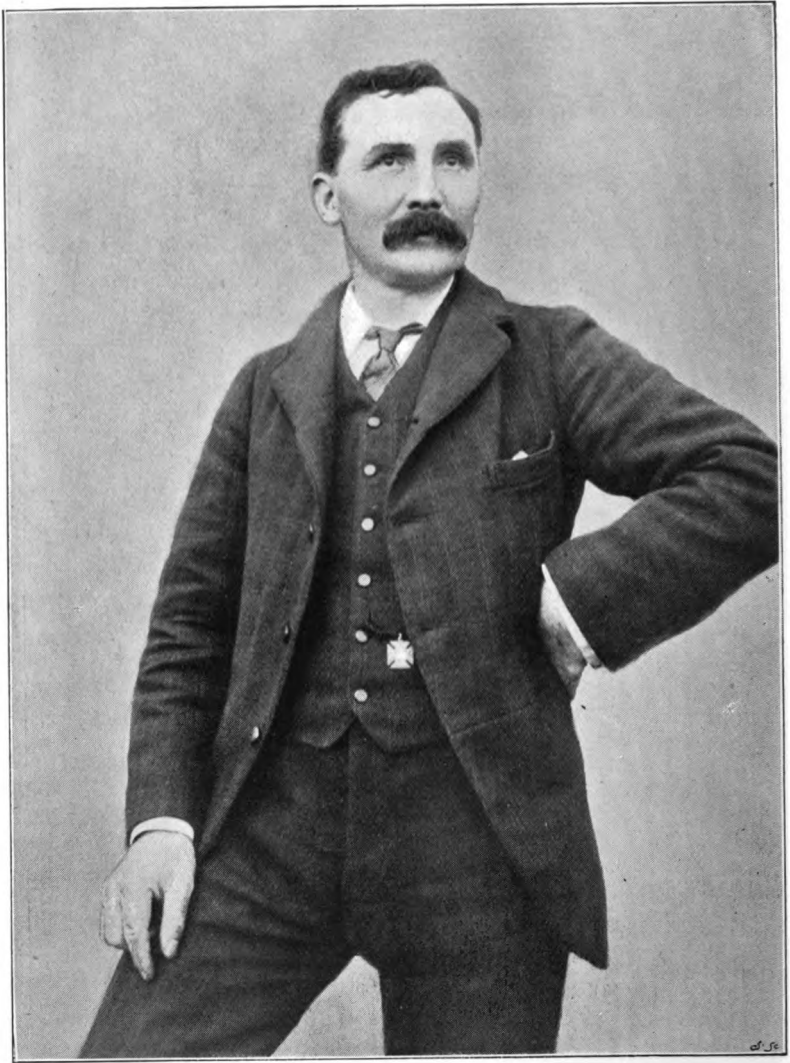
JOHN PRICE

was born at Rhymney in 1853, and has always lived in his native town. His father was a prominent member of the Gwent Choir, and a good all-round musician. His son appears to have inherited his talent, and has had the advantage of excellent musical training from his youth. While a lad he was member of the noted Gwent Choir, one of the first in South Wales to take up Handel's masterpieces and perform them with orchestral accompaniment. The choir, under his guidance, was at first content with confining itself to second-rate competitions at which on several occasions it carried off the honours. This success encouraged them to aim higher, and in 1893 they entered for the Chief Choral Prize at Pontypridd National Eisteddfod. Six choirs competed, and the prize of 200 guineas was awarded to the Rhymney choir. Similar success greeted them at Carnarvon National Eisteddfod the following year. In 1895, at Llanelly, they again competed, and this time shared the honours with the Merthyr Choir, and thus for three years in succession Mr. PRICE has led his choir to victory at the National Eisteddfod, a distinction which no other conductor in South Wales can claim. Some fourteen years ago, Mr. PRICE was offered the post of Musical Conductor at the Rhymney Church, a post he still holds. In 1891 he was unanimously selected from among twenty candidates to conduct the Triennial Festival of the Llandaff Diocesan Choral Association, an honour which again fell to him in 1894, this latter being the most brilliant and successful of its kind ever held in the Cathedral. Mr. PRICE is a child of the singing school and the Eisteddfod, for like his brother, Mr. Tom Price, Merthyr, he has had no help but what he has secured by steady perseverance and private study, and it is highly creditable to him, as one of the "sons of toil," that he has acquired such an extensive acquaintance with the works of the great masters, past and present.



JOHN PRICE.

Photo by J. Long, Cardiff.



TOM RICHARDS.

TOM RICHARDS

was born at Maesteg, July, 1859. When he was quite a boy, a fatal accident befel his father, and left him and his eight brothers and sisters totally without means of support. Thus, having to work before reaching the age legally required, he was deprived of every means of getting education, but this did not prevent his musical proclivities from breaking forth in him while quite young. He became the leader of the singing at his place of worship, and oftentimes led his choir to victory in competitions, besides performing such works as "Esther" (Barnby), "The Voyage" (Mason), "Joseph" (Parry), etc. About eight years ago, he removed to Pontycymmer, where the well-known Male Voice Party was formed under his leadership. Since then they have been successful in eleven out of seventeen Chief Eisteddfodau. Three chairs, five medals, four bâtons, and one metronome in his possession, as well as two highly appreciated presentations from localities (one of them a silver cup from the Ferndale Male Voice Party) speak volumes as to the estimation in which he is held as a leader. Mr. RICHARDS is also known as a composer of hymn tunes and anthems, and from 1893 to 1895 he has conducted no less than forty-nine Cymmanfaod, and he is already engaged for fourteen festivals in 1896.

O. O. ROBERTS

was born in 1848, in the village of Talsarnau, Merionethshire. His father, Mr. Owen Roberts, was the founder of the Harlech Musical Festival, the object of which was to foster love of high-class music among the working classes. His son inherited his love of music, and, although a Board School teacher by profession, his leisure time has always been devoted to the art. In 1872 he was appointed head master of the Board School at Dolgelly, where he still resides. Immediately on his arrival, he formed the Idris Choral Union, and called together what ultimately resulted in the Meirion Eisteddfod Committee. It was uphill work at first with both institutions owing to the lack of funds—however they have both triumphed in the long run. For nearly every year of its existence, the Idris Choral Union has learnt by heart some standard work, terminating on New Year's Day, 1896, in a splendid performance of "The Lobgesang." Mr. ROBERTS has been the Secretary of the annual Eisteddfod from its commencement, also co-Secretary of the Harlech Festival for the past seventeen years with the late Mr. John Roberts, Portmadoc, and not a little of the success of both functions is due to his untiring energy. Mr. ROBERTS, in his characteristic way does not hesitate to say that he abhors competitions. He would be more than glad if he could turn their Eisteddfod into a musical festival, and he believes that it is to the fact of his choir not competing that it owes its long life and the good work it has done.



O. O. ROBERTS.

Photo by Charles H. Young, Dolgelly.



W. T. SAMUEL.

Photo by G. H. Goldie, Swansea.

W. T. SAMUEL.

This well-known advocate for the claims of the Tonic-Solfa method is a native of Carmarthen, where he was born in 1852. When a boy he possessed an alto voice and sang in his chapel choir, and when seventeen years of age he commenced teaching, having already won prizes for sight-singing and composition. A year later he obtained the advanced certificate (A.C.) of the Tonic-Solfa College. In 1872 he went to Monmouthshire, where he had a great deal of teaching, holding classes in a number of districts, and from here he went to Aberystwith College, and studied under Dr. Joseph Parry. In 1880 he settled in Swansea as leader of the Choir at Mount Pleasant Chapel, and when Messrs. Moody and Sankey visited Swansea, he was appointed Conductor of the United Choir which was formed for the occasion. He has been for eight years teacher of music under the Swansea School Board, and is well-known throughout the Principality as an able Adjudicator, Lecturer and Conductor of Musical Festivals. He is undoubtedly one of the most able and successful teachers of the Tonic-Solfa method in Wales. He has had great experience as an adjudicator and has been selected to serve in this capacity at the National Eisteddfod to be held at Llandudno this year (1896). He is a Vice-President of the Tonic-Solfa Association, and a member of the Council, and also a member of the incorporated Society of Musicians. He also was the founder of the South Wales Tonic-Solfa Conference, of which he has since been elected Secretary and President.

TOM STEPHENS,

the conductor of the Rhondda Glee Society, is a native of Brynaman, but while still very young he was taken to Aberdare. Here he received his education under the care of Mr. Dan Isaac Davies, who soon perceived that his pupil possessed a talent for music. He soon became a member of the Aberdare Choral Union, then under the leadership of Caradog, and subsequently under Mr. Rhys Evans, by whom Mr. STEPHENS was appointed sub-conductor of the choir. He remained in Aberdare until the year 1878, when having received a most cordial invitation to become musical conductor of Bethesda Chapel, Ton, Ystrad, he accepted the appointment, and soon after his arrival there formed the renowned Rhondda Glee Society, which he still conducts. This Society is famed for the excellence of its singing, having won four National Eisteddfod prizes, including one at the World's Fair, Chicago. Since their success in America the services of the choir have been in great demand, and having already given about 274 concerts in different parts of the United States, they are now preparing for their third American tour.



TOM STEPHENS.

Photo by Wills, Castle Arcade, Cardiff.



WILLIAM THOMAS.

Photo by D. J. Ryan, Treorky.

WILLIAM THOMAS

is a native of Mountain Ash, and comes of a musical stock, his family for two or three generations back being known in the district as musicians of some standing and repute. From his very early days, the subject of our sketch desired to become a choir conductor, and was able to read or sing at sight when quite a lad, at which time he also possessed a lovely voice. His first essay as a conductor was as the leader of a glee party, with which he often contested at Eisteddfodau with success, and before reaching his eighteenth year, he was awarded a chair as conductor of the best choir at a competition in which six choirs took part. About ten years ago a Male Voice Choir was formed at Treorky, and Mr. THOMAS, who had removed thither some ten years previously, was unanimously elected conductor. Since then the career of this choir has been a series of triumphs, having been successful at Eisteddfodau held at Brecon (National), Maesteg, Neath, Treorky, Bridgend, Aberdare, Porth, Treherbert, Caerphilly, capping the list by carrying off the Male Voice Choir Prize at the National Eisteddfod, at Llanelly (1895), on which occasion Sir Joseph Barnby stated that the Treorky Choir had given the finest specimen of singing he had ever listened to. Following on this success, the choir had the honour of appearing before the Queen, at Windsor, on November 29th, 1895, and acquitted themselves with credit, not only to themselves and their conductor, but also to their country. Since then they have sung at most of the big provincial towns, including a reception given at Edinburgh in honour of the Duke of Cambridge. Mr. THOMAS was also successful as conductor of a ladies choir at Pontypridd (1893), the choir only having been in existence a few weeks prior to that Eisteddfod.

JOHN WILLIAMS

was born at Carnarvon in 1856, his father, Mr. Humphrey Williams, being precentor of Ebenezer (Wesleyan) Chapel. He began to study the pianoforte at the age of seven under the late Mr. Roberts, a master at the North Wales Training College and subsequently organist of Bangor Cathedral. At the same time he studied the organ and harmony under Dr. Roland Rogers. He made his first appearance as a pianist at the age of eleven, and shortly after was appointed accompanist to the Engedi Choir. When about fourteen he became organist of Ebenezer Chapel, a post he held until 1880. In 1875 he made his *début* as conductor, when his choir (Ebenezer Chapel) took the prize at a local Eisteddfod. The year 1876 saw his first appearance with a male voice choir at a National Eisteddfod, when his choir divided the prize with Liverpool. In July, 1880, he was appointed organist and choir-master of Christ Church, Carnarvon, a post he still holds. With this choir he gives performances of oratorios on Christmas Day, Good Friday, and Harvest Festivals. In 1880 he formed the Carnarvon Choral Society for the purpose of giving concerts of the works of the great masters with orchestral accompaniment. In 1888 they were successful in obtaining the chief choral prize at Wrexham National Eisteddfod, taking second prize at Swansea in 1891. At Rhyl in 1892 his male voice choir took first prize, and also at Pontypridd in 1893. Mr. WILLIAMS was accompanist and conductor of the Eisteddfod Choir at Carnarvon in 1894, the works performed being "Samson" and "Dewi Sant" (David Jenkins).



JOHN WILLIAMS.

Photo by Kinsley, Carnarvon.

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