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BIOGRAPHICAL SKETCH.



William H. Sherwood.

MR. WM. H. SHERWOOD, whose portrait we present to our readers this month, furnishes a type of that truly American quality of mind and talent that commands success in whatever it undertakes, and which in this instance has placed its fortunate possessor in the foremost position among pianists of the present age.

Mr. Sherwood was born at Lyons, N. Y., in 1854, he was the son of the Rev. L. H. Sherwood, himself an eminent musician and founder (the same year) of Lyons Musical Academy. This institution, which is still in existence under the original management, was one of the first schools in America to teach music broadly as a science, and not merely as the art of playing on a stated instrument. When nine years old Mr. Sherwood showed the bent of his genius, which was tenderly fostered by his father. Notwithstanding the brilliant promise of this beginning, having graduated in the musical academy at the age of eleven with the highest credit, he was sent to school and prepared to enter college, studying languages and mathematics. Not until his seventeenth year was he, at the earnest request of his uncle, Mr. Edgar H. Sherwood, of

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Rochester, N. Y., a composer and teacher of high ability, permitted to devote himself again to music.

He studied with Edward Heimbürger, now of San Francisco, and also with Pychowski, of New York. Later he was placed under Dr. William Mason, of New York; then he went to Berlin and became the pupil of Theodore Kullak, Royal Prussian Court pianist, and pre-eminent among European teachers of the piano. Here also he prosecuted studies of theory under Dr. Weitzman and R. Wuerst. Before he was eighteen years old he performed at the Royal Sing Academy, and awakened the admiration of the most critical of audiences.

Said the *Spenerische Zeitung* at the time: "The greatest interest of all was awakened by a young man named Sherwood, who played Chopin's F minor Fantasia with such fine feeling, both in touch and conception, that even in those, who like ourselves were satiated with music, it stirred the deepest emotions." Among his fellow pupils who appeared in public on the same occasion were several who have since reached renown: among them Scharwenka, Moszkowski, Martha Remmert and Nicode.

The following season Mr. Sherwood had the honor of playing the "Emperor" Concerto by Beethoven, which was given with full orchestra under Royal Kapellmeister Wuerst. He was called upon to repeat the performance five times in Berlin.

At this period he visited several German cities to perfect his musical education. At Berlin, Stuttgart and Aamburg he compared the systems of the different teachers, among them Deppe, Scotson, Clarke, and Dopplir. At Leipsic he studied counterpoint and composition under Richter and won the friendship of Reinecke, Grieg and others; and at Weimar, where he was the guest of Toepfer, he enjoyed the confidence of Loszt.

In 1876 Mr. Sherwood returned to this country, making an early appearance at the Centennial at Philadelphia, where he played with full orchestra under Theodore Thomas before an audience of 8,000 people. Since then he has devoted himself principally to teaching, although frequently snatching time for a concert tour. His visits to Western cities during the last few years have been occasions of musical enthusiasm, hardly less notable than his recitals have been his analytical talks, with illustrations, on musical methods and the great composers. His fame many Western pupils to study under him in New York or Boston. The custom is now reversed, and Mr. Sherwood has a large Eastern following at the Chicago Conservatory.

Mr. Sherwood came directly to the Conservatory for its opening, September 16, from the Chautauqua Assembly, where where he has directed the piano department of the summer School of Music.

It is safe to say that Mr. Sherwood is the greatest pianist who has ever been in Chautauqua. He certainly ranks with the greatest players in the country. He makes even old Bach a delight to all. He combines technique of Joseffy, the breadth and delicacy of Hoffman with the accuracy of Mills, of whom it is said "he never makes a mistake."

Mr. Sherwood appeared in symphony concert in Boston on Feb. 19 and 20, and played, as he always does, the Mason & Hamlin piano.

He can stand by the side of the best living pianists.—*Berlin Royal Prussian Anzeiger*.

We must honor Mr. Sherwood as one of the most eminent pianists of the present age.—*Berlin Post*.

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VOICE MANUAL.

Advice to Singers.

By a Singer.

FOLLOWING out the previous thought, I shall try to turn the intending singer's attention to several other subjects, before I touch upon that of strictly musical interest. And if I here seem to "preach" occasionally, I shall never do so without cause, and never, I trust, in any spirit but that of the warmest sympathy with the aspirations and the peculiar trials and difficulties of those who are still in full vigor of youth and health.

Remember that I give *hints*, not *rules*. It is quite impossible to lay down rules of living which shall apply alike to male and female or to variously constituted natures. But I hope I may trust to the common sense of every individual to draw sound conclusions, and to form his or her own rules, by the help of these hints, and, the rules once formed, to adhere to them resolutely. If singing is to be done at all, it is worth while to do it well, and to spare no pains to that end.

There is a good deal to be done by the student of singing before he attacks the strictly musical part of his difficulties. General education, if deficient, must be attended to; habits of living must be formed and carried out; faults of character, such as laziness, ill temper, slovenliness, impatience, and want of perseverance, must be bravely fought; for the study of singing, perhaps more than of any other art, will test the character severely in these respects.

The student must be prepared to exercise a good deal of self-denial; to put aside all notions of self-merit for a long time to come; and to be humble, and ready to take a hint from any source. Whatever merits he may have at starting are certainly not due to his own skill; they are simply natural gifts, and the better they are, the more is there for him to learn in doing justice to them. Let him not waste time in admiring what he is, or has done; but let him keep all his energy for what he may yet be and for what he may yet accomplish.

ON HABITS, DIET, &C.

THE following paragraphs contain hints on various matters apparently little connected with singing, yet all of more or less importance to the singer. The voice, and the power of using it, depend so greatly upon general health, and health is so easily affected by habits of living, that I offer no apology for entering into some details which, though easy enough to write down, and read when written, would be difficult for a singing master to allude to or suggest without giving offence.

EARLY RISING.—Practice early rising, and, if possible, take a short walk before breakfast. This tends to keep the circulation of the blood in a good condition, and that is, of course, of great importance to the lungs, and all the organs which singing requires to tax somewhat severely.

CLEANLINESS.—Strict cleanliness is of the greatest importance. Take a cold bath every morning directly you get out of bed. Do not stand "pottering about," or you may catch cold, but go to your bath while the skin is moist with the perspiration which the warmth of bed has drawn out. If you

let the perspiration dry, and then plunge into cold water, you run a great risk of giving yourself a severe chill. Sponge yourself well, and rapidly, all over, especially the chest, throat, back of the neck, and all round the loins; and dry the body thoroughly and briskly with a rough towel. Let no fear of damaging the complexion deter young ladies from this most healthy and necessary operation.

In winter, if the circulation is naturally sluggish, it is as well not to take the bath perfectly cold, but merely add enough hot water just to remove the extreme chill. The bath ought to feel cold to you, even though it be not the coldest possible.

It is well to take a warm bath once a week—if possible, just before going to bed. Do not have it *hot*, but simply warm, and, of course, use soap with it. Do not dawdle over it, but "have it and done with it," and then get to bed at once. If you find the effect of it to be enervating or relaxing, take it less warm in future. The object of it is simply to open and cleanse the pores of the skin—a matter of great importance.

THE HAIR.—The same rule of extreme cleanliness applies to the hair, and for the same reason, viz., its intimate connection with the circulation of the blood and the pores of the skin. Keep the hair well brushed, and have it frequently cut and shampooed. Avoid "pomatum," washes, and greasy messes of every kind: their smell is objectionable and their effect is generally to dirty the head. Moreover, the public have the good taste to object to the appearance of an artist before them who is evidently "got up" with pains for the occasion. A person who is habitually clean as he can be, need never fear to appear in public, and may spare himself the disgusting application of "grease" to his head to make himself "fit to be seen."

If a moustache is worn, let it be kept within bounds, and not allowed to fall over the mouth, where it would affect the tone of the voice. Do not cut it straight along the lip, but train it right and left, allowing it to grow naturally and uncut. The advantages of the moustache are two: it acts to a certain extent as a respirator, and protects the mouth and throat as the eyelash does the eye, and it helps to conceal any slight distortion of the mouth in singing. This, I confess, is a doubtful advantage:—there ought to be no distortion, and if any were seen, it might, perhaps, be corrected. However, I give the opinion for what it is worth.

THE TEETH.—The teeth play such an important part in the production of the voice that every care should be taken to preserve them sound and in a good condition—to say nothing of the part which they play in facial expression, a point to which every singer should attend. A bad state of the teeth at once affects the stomach, and that again the voice, so that no apology is needed for drawing the student's attention to this matter. Clean the teeth the first thing in the morning, *and the last thing at night*. Use a moderately hard brush, better too soft than too hard, with cold water, or better still, just lukewarm. Avoid all "dentifrices" and advertised nastinesses in the way of powders and "fragrant" washes. A mixture of powdered (not "prepared") chalk and orris-root, in the proportion of about three to two, is the best thing to use, and any chemist will make that up for you.

(To be Continued.)

Avoid playing or even listening to meaningless or badly constructed music, else the taste becomes vitiated.

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RATES FOR ADVERTISING.

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Entered at the Youngstown Post Office as mail matter of the second class.

Owing to sickness among our forces, coupled with minor accidents, our February issue is outrageously late. The March number will follow in a few days.

As promised in our issue of September last, that the manuals would be resumed, we call attention with pleasure to the first page presented in this number, of our school for the piano; this will be continued until the work is completed.

Talks with Teachers and Pupils, by Mrs. D. M. Wilson, will be a very interesting column. Mrs. Wilson has spent many years in training the voice and in the art of singing. Any article of special interest to the readers of this column, please address the same to Mrs. D. M. Wilson, 541 Bryson Street, Youngstown, Ohio.

WE have completed all arrangements with Mr. Rhys Etna Jones of Kearney, Neb., for the publication of Gwilym Gwent's last dramatic work, "Can yr Hen Amaethwr Cymreig," "Song of the Old Welsh Farmer;" to be performed in Welsh costume. Solos, choruses, prologue, speeches, and dialogues of Arthur Roberts, the farmer, his wife, sons, daughters, and neighbors. The publication is being pushed and will be out of press very soon.

It affords us much pleasure to call the attention of our readers to the issue of the first page of Prof. Liebman's Complete Method for the Violin. Prof. Liebman is a scholarly musician, an artistic performer, with many years experience as teacher of the Violin and Piano, also leader of the Opera House Orchestra. We assure our Subscribers that the work will be interesting, instructive, and full of beautiful and melodious studies.

THE songs written by the late Mr. Charles A. White, the noted song writer and head of the White-Smith Music Publishing company, were very popular. Mr. White probably made more money from their sale than all the other popular song writers together. Several of his songs netted him more than \$20,000 each. Among his songs which achieved the greatest popularity were, "When 'tis Moonlight," "When the Leaves Begin to Turn," "A Bird from o'er the Sea," and "Marguerite." He also wrote the score to one or two light operas.

Talks with Teachers and Pupils

On Vocal Music And the Art of Singing.

All communications for this department should be addressed to Mrs. D. M. Wilson, 541 Bryson street, Youngstown, Ohio.

The soul that robes itself in sunshine and sings like the robin: "Cheer up! Cheer up!" through the thousand and one discouragements of living is one of God's sunshine makers.

Early Voice-Training.

Extensive researches that I have been making, show that the opinion of our most illustrious instructors in voice-training advocate the early training of vocal music, many authorities advising as early as the ninth or tenth year. Early voice-training is recommended by as high authority as Dr. Mackenzie, who had charge of Emperor Frederick during his last illness. "All voices are susceptible of some degree of cultivation," he says. Others say every child should be taught to sing even when the musical sense is absolutely deficient. Sir John Sinclair writes, "the use of the voice is a fair substitute for physical exercise." Children will sing and will sing as soon as they can talk. It is but the out-pouring of sunshine from the childish heart, and, if surrounded by a true musical atmosphere would in time surprise and astonish us. When the proper stage in the growth of a child's voice is reached, something must be done or one of two things occur: The child loses his interest in music and stops singing; or, the voice becomes injured by singing too high, or too loud, or too long. My experience has been in many cases, a few lessons for young children, when retained and utilized, have, after a year or more, been of perceptible improvement to the production of tone. And, if parents of children would see to it that the voices of children were carefully trained, how many fine voices we might have. In Italy children hear music of a very high order from infancy, and by such early training and influence, generation after generation comes into the world of music composed of musicians.

Even in America, in Boston and other cities, the voices of children are cultivated and trained. That there is a demand for these voices shows public taste, Boys who are found to have fine voices at the age of ten and twelve are placed under competent instructors and paid a salary for choir singing. An opera singer, now in Spain, said her first appearance before an audience was when she was only three years old. This seems impossible. But when one sweet voice is brought forward and cultivated many are still retained, which might, with care, be made as beautiful. Patti, it is said, at the age of four years, sang at Havana the arias of "Lucia" and "La Sonnambula," to the great delight of the hotel guests. She was carefully trained and cared for from that age, not even being allowed to practice without the aid of an instructor. Minnie Hauck made her first appearance at the age of thirteen. Pauline Lucca, one of the most brilliant operatic singers, sang in the choir of the Karlskirche when but a mere child, and one Sunday the principal soprano being absent, she was asked to sing the solos, and her voice and execution were so remarkable that the audience was completely taken by surprise. Many of the greatest artists the world has known have received early voice training. Few singers are known to the world as artists before the age of thirty or thirty-five, because so many years must be given to development of the voice and expression. The old Italians began with very young pupils and required from five to six years for instruction. Such singers as Catalani and Perini, whose voices have been celebrated for their fulness and strength of tone, sang in their fifth year, under the careful oversight of persons musically cultivated.

L i e b m a n ' s
C O M P L E T E M E T H O D
F O R
T H E V I O L I N .
B y C H A R L E S L I E B M A N .

The Violin.

This Violin Method does not pretend to be a Violin Encyclopædia. It aims merely to show the method which the author has been using for a number of years with his pupils. The assistance of the teacher will be needed wherever the Violin Method does not suffice. The above remark applies chiefly to style and expression in playing, which must be left to the intelligent teacher.

Position of the Body and Violin.

The player should stand erect, with the weight of his body on his left foot; a little forward and to the right, and at a slight angle to the left foot: This position secures solidity and repose for the left side, upon which the violin rests, and the requisite freedom of the right for the proper handling of the bow. The chest should be thrown out, to allow freedom in respiration, and the head should be kept upright, leaning, if at all, but a little to the left, so that the violin does not hide the music. This position, besides being the most graceful, renders the reading of the notes easier.

How to Hold the Violin.

The violin should be placed well upon the left collar-bone and firmly pressed by pressure from the left side of the jaw—not the chin—which should rest upon the belly of the instrument to the left of the tail-piece, so that the strings will run horizontally from the bridge to the nut; the head or scroll must be in a line with the chin. Excellent aids to a good and firm position for the violin is the use of a chin-rest, and a small cushion or a roll of paper placed under the coat or vest between the violin and collar-bone.

Position of the Left Arm and Hand.

The left hand should not grasp the neck of the violin, but should be held without pressing it, between the third joint of the first finger and the first joint of the thumb; being very careful to leave sufficient space to pass a finger between the hand and the neck of the violin. The elbow must not lean against the chest, but must be thrust out so far in front of the breast as to lie directly under the declining right rim of the violin.

COMPLETE METHOD FOR THE PIANO-FORTE.

THE ELEMENTS OF MUSIC.

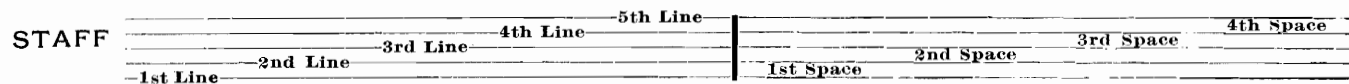
TO THE STUDENT.—Your first study will be to learn the elementary characters, which will enable you to read music, an accomplishment which is not so difficult as many suppose. To make the study of music easy, pleasant and interesting, it will be necessary for you to commit thoroughly to memory each idea in the order of the following pages; always abiding by this rule: Make it a cardinal principle to practice every illustration which is given, dwelling upon each exercise until it is perfectly understood, and master every difficulty before attempting any succeeding study or piece.

HOW TO LEARN THE NOTES.

To represent the different sounds (tones) we make use of peculiar signs, bearing the generic term of note. According to the sound such notes represent, they are written on five parallel lines and in their spaces which is termed a staff or stave.

The lines are enumerated as follows:

The interval between the lines are called spaces; and these like the lines are always read from the bottom upwards.

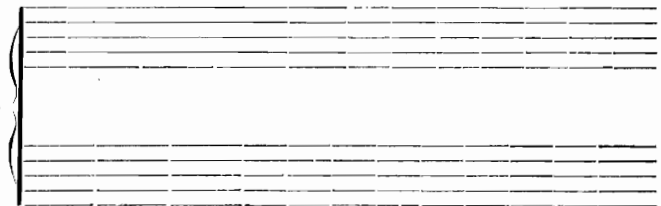


The lines and spaces are called *degrees*.

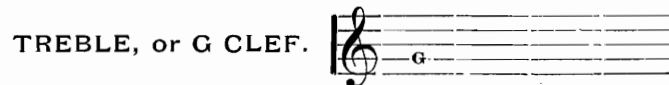
The principal sounds, or fundamental notes are named after the first seven letters of the alphabet, A, B, C, D, E, F, G.

Music for the Piano is written on two staves, and connected by a character called a brace, Thus:

BRACE.



The notes on the upper staff are usually played by the right hand, those of the lower staff by the left hand. In order that the notes upon the staff may receive definite names, so that each degree shall always be called by the same letter, and designate the absolute pitch of a sound, characters called clefs are used: for Piano, Organ and Harp, of which there are two, as follows:



The Treble, or G clef is used for the upper part, the circles of which encloses the *Second* line of the staff, which indicates that the letter G is fixed upon the 2nd line.



The Bass, or F clef is used for the lower part, the circles of which encloses the *Fourth* line of the staff, which indicates that the letter F is fixed upon the 4th line.

With the letters once fixed upon the staves by means of the clefs, their position is never changed.

EMILIE WALTZ.

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

By CARL NAMBEIL.

The musical score for 'Emilie Waltz' is presented in five systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The first system begins with a piano (*p*) dynamic. The second system features a melodic line in the treble staff with a slur. The third system includes a forte (*f*) dynamic. The fourth system shows a change in the bass line. The fifth system concludes with a double bar line and repeat dots.

3

The first system of the piece consists of two staves. The treble staff begins with a forte (*f*) dynamic marking. The music is in 3/4 time and features a series of eighth-note patterns in the treble and block chords in the bass. Fingerings are indicated with numbers 1-5 above the notes.

The second system continues the piece with similar rhythmic patterns. It includes a repeat sign in the treble staff. The bass staff continues with block chords and eighth-note accompaniment.

The third system features more complex treble staff patterns, including triplets and slurs. The bass staff maintains the steady accompaniment.

The fourth system includes a triplet in the treble staff and a repeat sign. The bass staff continues with block chords.

The fifth system features a more active treble staff with a melodic line and slurs. The bass staff continues with block chords. The system concludes with a fermata over the final notes.

The sixth system concludes the piece with a piano (*p*) dynamic marking. It features block chords in the bass and simple melodic fragments in the treble.

4

First system of musical notation for Emilie Waltz. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. A slur is placed over the first two measures of the treble clef.

Second system of musical notation. It continues the piece with similar melodic and harmonic lines. A slur is present over the first two measures of the treble clef. A dynamic marking of *f* (forte) is placed in the bass clef of the fifth measure.

Third system of musical notation. The melodic line in the treble clef shows some chromatic movement. The bass clef accompaniment consists of chords and single notes.

Fourth system of musical notation. The treble clef features a more active melodic line with some sixteenth-note runs. The bass clef accompaniment remains steady.

Fifth system of musical notation. The treble clef has a melodic line with some rests and fingerings (5, 1, 2, 3) indicated. A dynamic marking of *p* (piano) is present in the first measure. The bass clef accompaniment continues with chords.

Sixth system of musical notation. The treble clef has a melodic line with fingerings (5, 4, 3, 2) indicated. A dynamic marking of *f* (forte) is present in the third measure. The bass clef accompaniment concludes the piece with a final chord.

5

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The treble clef part starts with a melody containing slurs and fingerings (5, 4, 1). The bass clef part provides a harmonic accompaniment. A dynamic marking 'p' (piano) is present in the second measure of the bass line.

Second system of musical notation, continuing the piece with similar treble and bass clef parts.

Third system of musical notation, featuring a melodic line in the treble clef with a long slur and a steady accompaniment in the bass clef.

Fourth system of musical notation, showing a melodic phrase in the treble clef and a rhythmic accompaniment in the bass clef. A dynamic marking 'f' (forte) is visible in the fifth measure of the bass line.

Fifth system of musical notation, continuing the harmonic and melodic development of the piece.

Sixth system of musical notation, the final system on this page. It includes a melodic line in the treble clef and an accompaniment in the bass clef. A dynamic marking 'Rit.' (ritardando) is placed above the bass line in the fifth measure, indicating a deceleration of the tempo.

I WILL EXALT THEE.

✦ SOLO. ✦

Soprano  or Tenor.

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

GEO. MARKS EVANS.

PIANO. *Allegro moderato.*



I will ex-



alt Thee O Lord, I will praise.... Thy name, I will ex-

2

alt Thee, O Lord, I will praise..... Thy name, I..... will

This system contains the first line of the musical score. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#).

praise..... Thy name.

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part features a prominent arpeggiated accompaniment in the right hand.

I will ex - alt Thee, O Lord..... I will ex -

This system contains the third line of the musical score. The vocal line includes the lyrics "I will ex - alt Thee, O Lord..... I will ex -". The piano accompaniment continues with the arpeggiated accompaniment.

alt Thee, O Lord, I will praise Thy name, I will praise Thy name, I will ex -

This system contains the fourth line of the musical score. The vocal line includes the lyrics "alt Thee, O Lord, I will praise Thy name, I will praise Thy name, I will ex -". The piano accompaniment continues with the arpeggiated accompaniment.

alt Thee, O Lord, I will praise Thy name, will praise Thy

name for - ev - er, and ev - - - er.

Rall.

Rall.

Tempo primo.

I will ex - alt Thee, O Lord, I will praise..... Thy

name, I will ex - alt Thee, O Lord, I will praise..... Thy

4

name, Will praise Thy name, will praise Thy name, and I... will praise Thee, will

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "name, Will praise Thy name, will praise Thy name, and I... will praise Thee, will". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a steady bass line in the left hand and a more active melody in the right hand, including several triplet figures.

praise Thy name, and I... will praise Thee, will praise Thy name, and

The second system continues the musical score. The vocal line lyrics are: "praise Thy name, and I... will praise Thee, will praise Thy name, and". The piano accompaniment continues with similar rhythmic patterns and triplet figures.

I will praise Thy name,..... And I will praise Thy name,..... I will give

The third system of the musical score. The vocal line lyrics are: "I will praise Thy name,..... And I will praise Thy name,..... I will give". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

thanks to Thee, I will give thanks to Thee, and bless Thy name for ev - er

The fourth and final system of the musical score. The vocal line lyrics are: "thanks to Thee, I will give thanks to Thee, and bless Thy name for ev - er". The piano accompaniment concludes with sustained chords and a final melodic phrase.

more; I will give thanks to Thee, I will give thanks to Thee, I will give

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "more; I will give thanks to Thee, I will give thanks to Thee, I will give".

thanks to Thee, I will give thanks to Thee..... O Lord, my God, I

This system contains the second line of the musical score. The lyrics are: "thanks to Thee, I will give thanks to Thee..... O Lord, my God, I". The piano accompaniment continues with chords and moving lines in both hands.

will give thanks to Thee. And I will praise, will praise Thy name, will praise Thy name, will

Accell.

This system contains the third line of the musical score. The lyrics are: "will give thanks to Thee. And I will praise, will praise Thy name, will praise Thy name, will". The piano accompaniment includes a section marked "Accell." (Accelerando). The lyrics are partially cut off at the end of the line.

praise Thy name, will praise Thy name.....

This system contains the fourth line of the musical score. The lyrics are: "praise Thy name, will praise Thy name.....". The piano accompaniment features a series of chords in the right hand and a more active line in the left hand. The system ends with a double bar line.

I will exalt Thee.—5 pp.

SWEET LOVE DIVINE.

★ TRIO. ★

SOPRANO, TENOR AND BASS.

Words by T. J. POWELL Esq.
AMERICAN MUSICAL TIMES EDITION,
BY D. O. EVANS.

G. VERDI.
Accompaniment by D. O. Evans.

Adagio = 63. *Soprano p. Con passione.*

mf

Sweet lov - er mine, believe, true love's di-vine, It springs from ho - ly mounts a-bove. It

p *mf*

dim.

Tenor.

flows a-long, with sweet and si - lent song, It's goal thy heart my love. Thy love and words are

p *dim.*

heav'n - ly; But thou art, thou art earth - ly, my coy - ish dove, For who is he, es - cort - eth

p *Ped.* * *Ped.* *

2

Soprano.

Tenor.

thee?..... Pray tell me, love.

Bass.

Too short is life, for worth - less strife, seek the smiles of

For love is all di - vine, my sweet-est lov - er.

But, tell me, sweet-heart mine, why love an - oth - er?

Ve - nus. A fa - ther's boy, that

Sweet love di - vine, O! lov er, mine,

It flows a-long, with sweet and si-lent song, Thy

works thy joy, may heaven ev - er bless us. O! ho - ly pas - sion; their hearts u-

p

..... Flow ev - er, ev - er to thy heart.

heart, thy heart its heav'n - ly source; di - vine.... thou art.

nite, And fill their souls with pure de - light. O! love di - vine, for-

dim.

Ped.

4

Our souls fill with de - light, Our hearts with
 For - ev - er take thy flight, Thou jeal - ous
 ev - er flow from God a - bove to earth be-low.

p

Ped. *

gladness. Thy love di - vine,
 madness. It flows a - long, with
 Their hearts u - nite, their souls . . . enshrine and bring them peace, sweet love divine. Flow on for -

p

..... O lov - er mine, Flow ev - er, ev - er to my
 sweet and si - lent song. Sweet mu - sic, mu - sic of thy soul, di - - vine.... thou
 ev - er, sweet love di - vine, their hearts u - - - nite, their souls.... en-

pp *Ped.*

pp ad lib. *morendo.*
 heart, O! flow, Sweet love di - vine.
 art, Sweet love, di - vine, Sweet love di - vine.
 shrine. O! flow; Sweet love di - vine.

pp *ppp*

pp colla voce. *ppp morendo.*
 Sweet Love Divine.—5 pp

Ped. *

SPECIMEN PAGES FROM OUR COLLECTION OF SUNDAY SCHOOL SONGS.

THE VICTORY OF SONG.

31

D. R. WILLIAMS-INDEX.
Cheerfully.

W. D. DAVIS (GLAN GWILD).

1. Now children let's be mer - ry And cheer our lives with song; With light hearts always
 2. What hopes of joy a - wait us, What prospect bright and gay, If we but fol - low
 3. Sweet song is but the eel - o Of heav'n's fe - lic - i - ty; The murm'ring stream that
 trip - ping, This troubled world a - long. Dis - pers - ing ev - ery dark - ness, De -
 mus - ic, A - long its pleasant way, For song hath pow'r to mas - ter The
 flow - eth In - to e - ter - ni - ty; That call of grace re - deem - ing That
 feat - ing ev - ery foe; With joy - ful strains of gladness, Where - ev - er we may go.
 ev - ils of this life; Re - lieve each hea - vy bur - den And con - quer ev - ery strife.
 dwells in ev - ery breast; That joy of joys that leads us In - to that per - fect rest.

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20

OH, FATHER, PLEASE STOP DRINKING.

Words and Music by
J. CALVIN BUSHEY.

SOLO. Andante. FOR TEMPERANCE MEETINGS.

1. Oh, fa - ther, won't you stop your drink - ing? You give our hearts such pain; Oh, fa - ther, won't you please stop
 2. Oh, fa - ther, won't you stop your drink - ing? I have prayed this over and over; Then ma - a - gain would be so
 3. Oh, fa - ther, won't you stop your drink - ing? Stay a - way from those bad men; They al - ways make you break your
 drink - ing? We'll be hap - py once a - gain, you need to be so kind and good In hap - py days that have pass'd
 hap - py, As she was in days of yore. Then I no more would have to weep Un - til my heart is near - ly
 prom - ise; They have done it time a - gain. You al - ways are so kind and good When - e'er you stay with us at
 by; I oft - en sit and think of them, I un - til I al - most wish to die.
 will, To hear them as I pass the street Say, "There's the drunk - ard's lit - tle child."
 home; Do, fa - ther, stay with ma and me, Where crime and dan - ger can not come.
 lis - - - - - ten,
 Oh, fa - ther, dear - est fa - ther, lis - ten, father, lis - ten, And stay - at home with ma and me, oh, stay:
 At - tress no dan - ger can be - tide you, And so hap - py we will be.
 Repeat Chorus pp

Published in sheet form

The Collection will Contain 70 pages of Bright and Sparkling Gems. Send in Your Orders. The Book is Being Received with Much Favor.

World of Music.

Mrs. D. M. Wilson's vocal recitals, given every two weeks, are enjoyable and instructive.

J. M. Scarborough, Middlesborough, Ky., has organized a male quartette in connection with his fine church choir.

The Music committee of the Utica Musical Festival have adopted T. J. Davis' Cambrian Song of Freedom as the chief subject of competition. Male voices.

The many friends of Mr. Morgan D. Davis of McKeesport will be glad to hear that he has been given the leadership of the Presbyterian church choir, at a salary of \$500 a year.

Dana's Military band of Dana's Musical institute, Warren, O., thirty performers, gave a grand concert to a crowded house at the opera house, Union City, Pa., Jan. 2.

Miss Harriet Worrall of this city has been engaged to sing the leading part in Henry Smart's cantata, "Bride of Dunkerron," under the auspices of the Allegheny Vocal society, March 8. Conductor, W. A. Lafferty.

Mr. John Edwards, representative of the Columbia, passed through our city on his way east to prepare a special edition in the interest of the Wilkesbarre eisteddfod and the Wyoming valley. This promises to be the finest edition yet issued by our friend in Chicago.

The Bureau of Music has issued letters of invitation to all the important choral societies in the larger cities, asking them to co-operate in forming the grand chorus of 2,000 voices, which will render standard oratorios at the ceremonies dedicatory of the exposition buildings.

Miss Myra McKeown of this city has purchased a Mason & Hamlin grand piano, in a beautiful mahogany case. It possesses a pure and noble tone, quality, power, resonance, and remarkable brilliancy. Its singing capacity and brilliancy being particularly prominent.

The people of Knoxville, Ia., enjoyed a fine concert Wednesday evening, Feb. 3, by Augusta Ohrstrom and his company of American artists. Their singing was splendid and the crowded house was pleased especially with the basso, Mr. Donnell Balfe. Knoxville boys have organized a glee club under the direction of Mr. J. M. James. They meet every Friday evening and are getting along nicely, and hope to do better.

The many friends of Professor Thomas L. Thomas of Baltimore, Md., will no doubt be grieved to learn of the deaths of his mother and sister, which occurred recently. Mrs. Thomas died Dec. 7, and Miss Mary Thomas died Jan. 16, after a brief illness. Miss Thomas was the leading alto singer in the Church of the Messiah, of Baltimore, Md., and her untimely death was a great loss to the choir and the community at large. She was well educated in music, possessing a very sweet voice, and had won a large number of prizes at several of our eisteddfodau. Mr. and Mrs. Thomas have the heartfelt sympathy in their double bereavement.

WANTED—A first-class church contralto; applications with proper references considered; no difference if at present engaged. Salary will be made satisfactory to an artist desirous of locating in Pittsburg. Address TIMES office.

COME BACK TO ME.

As twilight shadows thickly gathered
Around a lonely cot,
And damp, cold breezes fastly withered
The flowers upon the spot;
A mother, almost broken-hearted,
Sat moaning pitiouly,
And calling to some dear departed,
"Come back to me."

Within that peaceful little dwelling
She once had reigned supreme;
While loving voices there were swelling
In one exchanting stream.
But now the tempter's hand had scattered
That happy family;
Yet still she called, though hopes were shat tered
"Come back to me."

I watched and saw her gently kneeling,
And fold her hands so fair,
And soon I heard, with tender feeling,
Those earnest words of prayer:
"O, Lord, have mercy on my darlings;
Their errors make them see;
For Jesus' sake let them in heaven
Come back to me."

LINNET.

THE MARCH NUMBER

of the AMERICAN MUSICAL TIMES will contain a beautiful gavotte by Professor Charles Liebman.



Send
in your
subscriptions
to THE AMERICAN
MUSICAL TIMES, \$1.50.

Those who dance must pay the fiddler.

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Correspondence.

CHICAGO.

MR. EDITOR:—The musical pulse of Chicago is beating fast. The sunset notes of Adeline Patti, and the increasing excellence of Theodore Thomas' Orchestra is elevating the public to a high fever pitch.

If we err not, Theodore is unbending a little too, as the result of discovering that it is useless to ram-jam high classic music down the souls of those that cannot digest it. But the Maestoso will not bend enough—low enough to give a popular program. We blame him not for this.

Let the people be lifted by sandwiching popular selections with the highest flights of art. Music cultivates the sensibilities quickly and lastingly. This is true in criticism as well. Alas, how few good critics we have! Here is a sentence that was born in a candy store—printed in a daily—"Music that lifts the restless spirit enslaved to chewing-gum above taffy tolu but leaves courage sufficient to warrant munching a caramel between phrases." (You may, dear reader, do your own punctuation.)

By the way, the divine Patti, we see, graited, lovingly, an interview to a representative of the Welsh-English weekly of Chicago "THE COLUMBIA." THE EVENING POST, and COLUMBIA only were thus honored. The charming diva was very much pleased to have a Welsh gentleman as a visitor, to whom, it seems, she poured out her soul in praise of the Welsh people, and her wonderful castle—"Craig-y-Nos."

The Racine Prize Choral Society of Chicago, assisted by the Cambrian Glee Club, The Welsh Ladies Chorus, and Master Theo Phillips, the sweet boy-soprano, gave a delightful concert Feb 11, at All Souls' Church, on Oakland Boulevard. Pianists, and a noted Violinist, gave instrumental assistance. The whole affair was a credit to all concerned, and a financial success to boot.

The piano recitals of the celebrated artist, W. H. Sherwood have been well attended and appreciated by musicians, and lovers of high-toned affairs.

Madame Chatterton's teaching of the harp at the Chicago College of Music is greatly praised by able critics. But the work itself, so well done, is the best praise.

Mr. Thomas Richards, the pleasing gentleman at Root Sons & Co. is now in charge of the piano salesroom of that popular music store. His Welsh friends will surely patronize him. Mr. Richards is a fine pianist and accompanist, and a most accomodating gentleman.

Beginning with Patti, I will end alike, by quoting the following:—

So Patti has come back again,
For Abbey, sirs, to sing,
And May-er voice be as of yore
With all its splendid ring,
Nor may its liquid purity
Have Gran-ness pure by toil
And may she sing until she has
To Schoeffel off her coil. SCIPIO.

What Parry Says of Gwilym Gwent

Dr. Joseph Parry of the University College of Wales, Cardiff, who was well known to the residents of Wilkes-Barre twenty years ago, in a review of the death of notable Welsh musicians writes as follows of Gwilym Gwent. When such an authority as Dr. Parry holds such an opinion, is it any wonder that the Welsh people of Wyoming Valley want to honor the dead composer by placing a monument over his remains?

"He was personally well known to, and highly esteemed by, many of us, and his Cerddoriaeth Awenyddol to the whole nation. Though dead, he is still alive to us in his musical creations. His glees, and other compositions from his pen, will continue to be sung in our country by many yet unborn. There is the imperishable in many of his writings. I feel a strong aversion to the measuring of the merits, demerits, value, etc., of any deseased native of Wales. When I read the measurement from the would-be judges of some of greatest minds, and that by those who are their inferiors, it makes me shudder. Time is the only safe and sure judge; he sooner or later gives most master minds and men of genius and of learning their due. I feel there is a sense of 'Y peth byw Gymru,' which is easily felt but difficult to describe in the innocent but gifted old Gwilym's music.

CONCERTS.

MINNEAPOLIS, MINN.

On the evening of January 26, 1892, at the chily Lyceum Opera House—which contained the last cold snap bottled up, and a large assortment of draughts—Theodore Thomas' fine orchestra delighted a "large and fashionable assemblage." For the excellence and precision of its works the orchestra stands very near the top, approximating the magnificent Boston Symphony orchestra, so finely conducted by Iberr Nikisch, and showing a noticeable advance over the work done by Mr. Thomas himself at the Swedish Tabernacle last spring. Indeed, when the orchestra started in on the first bars of Weber's masterly overture to "Oberon" all lovers of music settled back in their seats with genuine satisfaction; and, notwithstanding the outrage of seating people while the orchestra was playing, the first selection showed as satisfactory work as any on the program. The other orchestral selections were well made and delightfully rendered. There was a singing "Andante" movement of Beethoven's, arranged by Liszt. Mendelssohn's familiar "Midsummer Night's Dream," and the "Perpetuum Mobile," from the sportive "Moszkowski," one of the merriest quips ever written in bars. The magnificent "Tannhauser" overture was powerfully rendered, with an artistic finish and percision that fairly took the breath of the audience. Chopin's mournful "Funeral March," arranged for the orchestra by Mr. Thomas, was a strong selection. In the "Sylvia" suite the Pizzicati movement was the one Dana renders so effectively, and which has proved so popular at the Sunday's Concert in this city, that it almost always receives a call; granting the questionable taste of comparisons it is a pleasure to bear testimony to the fact that the Minneapolis orchestra does not suffer in comparison on this movement. The work of a finished artiste was done by Mr. Steindel with his singing violoncello. Servais' yearning "Desire" was chosen, and proved to be peculiarly adapted to the instrument. The enthusiasm of the app'ause that greeted him showed how effectively he had "reached" the audience. The mezzo-soprano of Mrs. Julie L. Wyman was heard for the first time in Minneapolis last night. Her selections were from the "Queen of Sheba;" Chadwick's "The Lament," and Massenet's effective little "Aurre Tes Yeux Bleus." Her voice is rich and sweet and was exquisitely handled. She was as enthusiastically applauded as the orchestra, and responded to one encore.

DEWI CYNON.

TOWER HILL, ILL.

A concert was given by the Arion club Friday evening, Feb. 12. Accompanist, Miss Andes; leader, Dr. Young.

1. Chorus—"The Brook,"..... Club
2. Solo—"The Trooper,".....Dr. Young
3. Duett—"Moonlight on the Rhine,".....
.....B. M. Dart and Miss Andes
4. Chorus—"Frogs in the Pond,"..... Club
5. Duett—"Hear Me, Norma,".....
.....Mrs. Jones and Miss Richards
6. Duett—"Flow Gently, Deva,".....
.....Dr. Young and Jed Darst
7. Solo—"The Storm Fiend,".....Mr. Walter Jones
8. Chorus—"Kick Him When He's Down,"..... Club
9. Solo—"Leonore,".....Miss Maud Tilley
10. Solo—"Welsh National Air,".....Miss Sallie Richards
11. Solo—"Wanderer,".....Mr. Jed Darst
12. Male Quartette—"Big Dog,".....
.....Messrs. Darst, Young, Jones and Darst
13. Chorus—"The Tempest,"..... Club
14. Solo—"Ever True,".....Mr. Bert M. Darst
15. Recitation.....Miss Sallie Richards
16. "Annie Laurie".....Male Quartette

17. Trio—"Believe Me,".....
.....Miss Richards, Messrs. Young and Darst
18. Chorus—"Kalaidoscope,"..... Club
19. Solo—"Madeline,".....Mrs. Walter Jones
20. Chorus—"Jack and Jill,"..... Club
21. Solo—"Good Bye,".....Miss Grace Fuget
22. Chorus of Instruments..... Club
23. Solo—"Pardoned,".....Miss Lula Andes
24. Duett—"Master and Pupil".....
.....Miss Richards and Bert Darst
25. Quartette—"True Love Lives on Forever,".....
.....Misses Richards and Fuget, Messrs. Bert and Jed Darst.
26. Solo—"The Flower Girl,".....Miss Sallie Richards
27. Chorus—"Street Cries" (Round)..... Club
28. Chorus—"The Summer,"..... Club

SHAWNEE.

Subjects in competition at Shawnee musical festival, May 3:

1. The Summer.....\$50 00
2. The Last Rose (Y Blodeuyn Olaf).... 25.00
3. The Nightingale, for twelve to sixteen male voic s..... 16.00
4. The Three Chaffers; for twelve to sixteen male voices..... 8.00
5. Mixed Quartette, "Abide with Me".... 6.00
6. Quartette, "God is a Spirit,"..... 4.00
7. Trio, "The Voyagers,"..... 6.00
8. Duett, "The Two Sailors," for tenor and bass..... 3.00
9. Duett, "Wilt Thou Tempt the Waves with Me," soprano and tenor..... 3.00
10. Duett, "What Are the Wild Saying," soprano and bass..... 3.00
11. Soprano solo, "The Bells of Aberdovey,"..... 2.00
12. Tenor solo, "Cwypm Llewelyn"..... 2.00
13. Bass solo, "Arm! Arm! Ye Brave,"... 2.00

WILKES-BARRE, PA.

The following are some of the musical selections to be on competition at the Gwent Eisteddfod to be held in Wilkes-Barre, Pa., July 4, 1892:

1. For choirs, not less than 100 voices in number--Sing unto the Lord, and, Charming Cloe.....\$300.00
2. For choirs, not less than fifty in number--The Summer, and, Y Clychau. 150.00
3. For male voices, not less than twenty-five in number--The Nightingale, and, The Young Musicians..... 75.00
4. Quartette--True Love Lives on Forever..... 12.00
5. Trio--The Night We Said Good-By.. 9.00
6. Duett, soprano and alto--Love Was Playing Hide and Seek..... 6.00
7. Duett, tenor and bass--How Sleep the Brave..... 6.00
8. Musical composition -- Requiem-- words by T. Cilcenin Evans, Nanticoke, Pa..... 25.00



Sweet Love Divine—trio for soprano, tenor and bass. By Verdi. Price 60 cents.
Mother's Last Words Before She Passed Away—tenor solo. By Ernest Mignani. A beautiful concert solo, with a brilliant accompaniment. Price 40 cents.
I Will Exalt Thee, O Lord—sacred tenor solo. By George Marks Evans. Price 50 cents.

Funny Philosophy.

When a singer's voice fails he cannot take up his notes.

Is it not strange that the masculine singers do not start a bass bawl club?

A prima donna is naturally a timid creature, says an Englishman, for her 'art is always in her throat.

"In your profession, especially, time is money." "I do not find it so," answered the musician. "I do not find it at all difficult to keep time.

"Patrick, you told me you needed the alcohol to clean the piano with, and here I find you drinking it." "Faix, mum, its a drinkin' it and brathing on the gloss, Oi'm doin'."

"I understand our friend, Miss Highnote, is singing with considerable success in South America." "Is eh? Glad to hear it." "That she is singing?" "Yes—in South America."

Little Dick: "What does surplus mean, mamma?" Mamma: "Surplus means over—too many." "Then does surpliced choirs mean choirs that are not needed?" "Sometimes, dear."

Old Gent: "What tune is that band playing, my boy?" Boy: "God Save the Queen." Old Gent: "Oh, no; it isn't that." Boy: "Rus, it are, sir; only they's a-playin' uv it in Dutch, you see."

A young lady entered Shattinger's music store and enquired for Beethoven's Sonata, Op. 10. The proprietor and his head clerk had gone to dinner, and the new boy could not find it. So after thinking awhile he said: "Well, you see, Beethoven's latest pieces have not come in yet."

Wife (Sunday night)—Where have you been, John?

Husband—Been t' sacred concert in Osbon' hall, listening (hic) to sacred music.

Wife (sarcastically)—Yes, and drinking sacred beer, and smoking sacred cigars. If there are any saints on earth, John Smith, you are one of them.

A new pleasure. A subscriber to a series of Wagner concerts, not one of which he ever missed though he always appeared to be dreadfully bored, was gaping, as he frequently did, during the performance, when some person near him observed: "You do not appear to be amused." "I am not; far from it." "Then why do you come? Why do you subscribe?" "For the sake of the exquisite pleasure I feel when the concert is over."

Stranger—I wish to see the head of this paper.
Reporter—That is the city editor at the further desk.

Stranger—You are the city editor, I understand. Are you the head of this paper?

City Editor—You will find the managing editor in the other room, sir.

Stranger—I wish to see the head of this paper.
Managing Editor—You will find the proprietor right across the hall.

Stranger—I wish, sir, to see the man whose word is law around this institution.

Proprietor—Certainly, sir. You will find him in the composing room. Ask for the foreman.

TESTIMONIALS.

Good Record.

CHICAGO MUSIC CO.

CHICAGO, Mar. 11, 1891.

We have known the Second Regiment Military Band of Chicago for many years, and consider them one of the best organizations in America.

THE CHICAGO MUSIC CO

PLATT P. GIBBS, Pres.

Remarkably Fine Organization.

E. T. ROOT & SON,

CHICAGO, Mar. 5, 1891.

We consider the Second Regiment Band of Chicago a remarkably fine organization and do not hesitate to make the statement that in our opinion, it is the equal of any band of its size in the United States.

Signed: E. T. ROOT & SON.

E. T. ROOT AND FRANK K. ROOT.

One of The Best.

While Chicago cannot boast of many first-class bands, in the Second Regiment Band she surely has one of which she may well be proud.

The concert given by them at Central Music Hall, the early part of the month, was an instance of their success. The decision of the critics was that it was equal to any given by the best bands in the country. Since the re-organization of the Band last March, it has been considered one of the best bands in the country. It is composed of ninety strictly professional musicians who devote their entire time and attention to their profession.

Their library comprises over 2,000 pieces of first class music, while their wardrobe contains two sets of uniforms for 120 men. Mr. A. F. Weldon, the leader of the band, is a thorough musician, having devoted his whole attention to that profession for over twenty years.—*The Chicago Light, Feb. 19, 1891.*

Stands High.

LYON & HEALY,

CHICAGO, Mar. 12, 1891.

The Second Regiment Band of this city stands high as a military band, and is deserving of the encouragement and support of our citizens.

**The Proper Man for the Place.**

CHICAGO MUSICAL COLLEGE,

CHICAGO, March 12, 1890.

MR. A. F. WELDON, Leader,
Second Regiment Band,
Chicago, Ill.

MY DEAR SIRS:—

When I appointed you Director of the Second Regiment Band, I knew you to be the proper man for the place. I have noticed the progress made by your organization, and you certainly deserve every encouragement. I shall always take great pleasure in recommending the Second Regiment Band.

Very truly yours,

F. ZIEGFELD,

Formerly Col. Sec. Reg't I. N. G

THE SECOND REGIMENT BAND.

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CHICAGO, ILL.

FIRST MUSIC AT THE WORLD'S FAIR.

The Second Regiment Band has the distinguished honor of being selected to play the first music on the site of the World's Fair Foreign Exhibits. Invitations were extended to the World's Fair officials and prominent citizens to be present at the ceremonies of dedicating the site of the Ottoman Empire Exhibits, Sunday, Sept. 20th, which was largely attended. The ceremonies were conducted in the Turkish language, during which, the 2nd Regiment Band rendered the Turkish national Anthem and American national airs to the evident delight of the Ottomans and the assembled guests. The repertory of the 2nd Regiment Band contains the national anthems and airs of all nations and the band was undoubtedly chosen for this reason on this occasion as well as for their superiority in performance which is exemplified in their various programs at the present Chicago Inter-State Industrial Exposition.

WORDS OF COMMENDATION.

Reflected Credit.

ORIENTAL CONSISTORY S. P. R. S.

VALLEY OF CHICAGO, Oct. 6, 1890.

MR. A. F. WELDON, City,

Dear Sir:—At the Stated rendezvous of Oriental Consistory, 32° S. P. R. S., of Chicago, held September 25, 1890, it was voted that the Commander-in-Chief be requested to express to you, and through you to the individual members of the 2nd Regiment Band, its appreciation of the manner in which the 2nd Regiment Band, under your leadership, acquitted itself during the recent journey of this Consistory to Cleveland, Ohio. We found you prompt and willing at all times to perform the duties devolving upon you and the quality of your music, as well as its fine expression, was testified to by large numbers of the fraternity in whose midst we were sojourning. We who were present experienced pleasure from the satisfactory display of the musical accomplishments of the band, and congratulate you upon the successful appearance you made which reflected credit, not only upon yourselves but upon the body which you accompanied.

ATTEST:

Sincerely Yours,
GEO. M. MOULTON, 33°
Commander-in-Chief.
GIL. W. BARNARD, 33°
Grand Sec. & K. of S.

TESTIMONIALS.

The Second Regiment Band.

THIS celebrated organization is the best known and most successful Military Band west of New York, it is proposed by the present management to make it the best in the country. The entire Band numbers ninety first-class professional musicians including soloists and the following instruments, cornet, clarinet, flute, oboe, bassoon, saxophone, French horn, euphonium, trombone and contra tuba. The repertoire of the Band is remarkably extensive and varied, extending from the grand music of Wagner to the most popular airs of the day, also many pieces written or arranged expressly for this organization and played by no other Band in America. We have every facility for advertising the Band for concerts, entertainments, expositions, etc. (lithographs 42 x 28 inches and photographs in oak frames 58 x 48 inches). The best of vocal talent, humorist, etc., furnished in connection with the Band.

Mr. Weldon, Director, Composer and Soloist.

A. F. Weldon, band master of the famous Second Regiment Band of Chicago, besides being a very able director and a fine composer, is one of the best solo-cornetists in the country. His band, numbering about sixty men, is the finest in the west, and has many admirers throughout the eastern states where they are often in demand.

A. F. Weldon's compositions are numerous and of great variety, from the song and dance to grand selections for full military band. In style he resembles D. W. Reeves in a slight degree, but has many original ideas of his own that he works with great effect into all his marches. Mr. Weldon will in the near future be one of the best known leaders and composers in America, and the writer predicts great success for himself and his band. Long may they wave.—*The Musicians' Mouthpiece, March, 1891.*

Second Regiment Band.**Chicago is Proud of it.**

Of the many things Chicago is famous for—and her people rightly feel proud of—is her Second Regiment Band. This well known band has recently been reorganized by the famous musical director, A. F. Weldon, and to-day is the best equipped military band in America. This celebrated band has a library of over 2,000 pieces of standard music, ranging from the works of the old masters to the most popular productions of the day. Foremost among the special musical artists is the widely known cornet soloist and musical director, A. F. Weldon, who, as a band organizer and military band composer of march music, stands unrivaled.

Their concert at Central Music Hall, February 6th, showed the band's high state of perfection. Chicago can now boast of a military band second to none on the continent. The citizens of this great metropolis should see that their honor in this line be maintained.—*Chicago Times, Sunday Feb. 8, 1891.*

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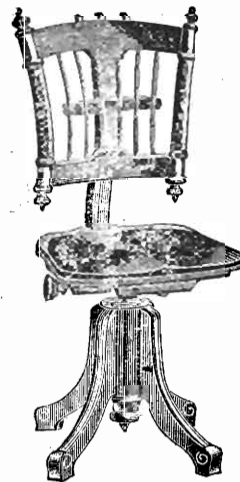


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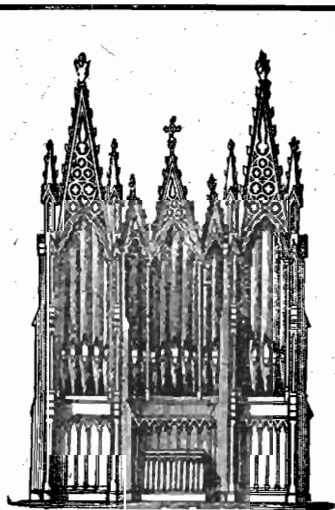
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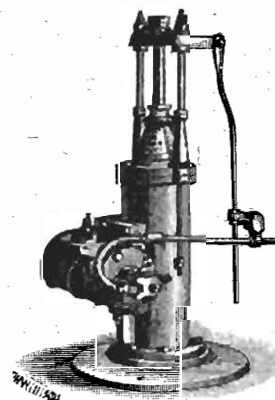
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