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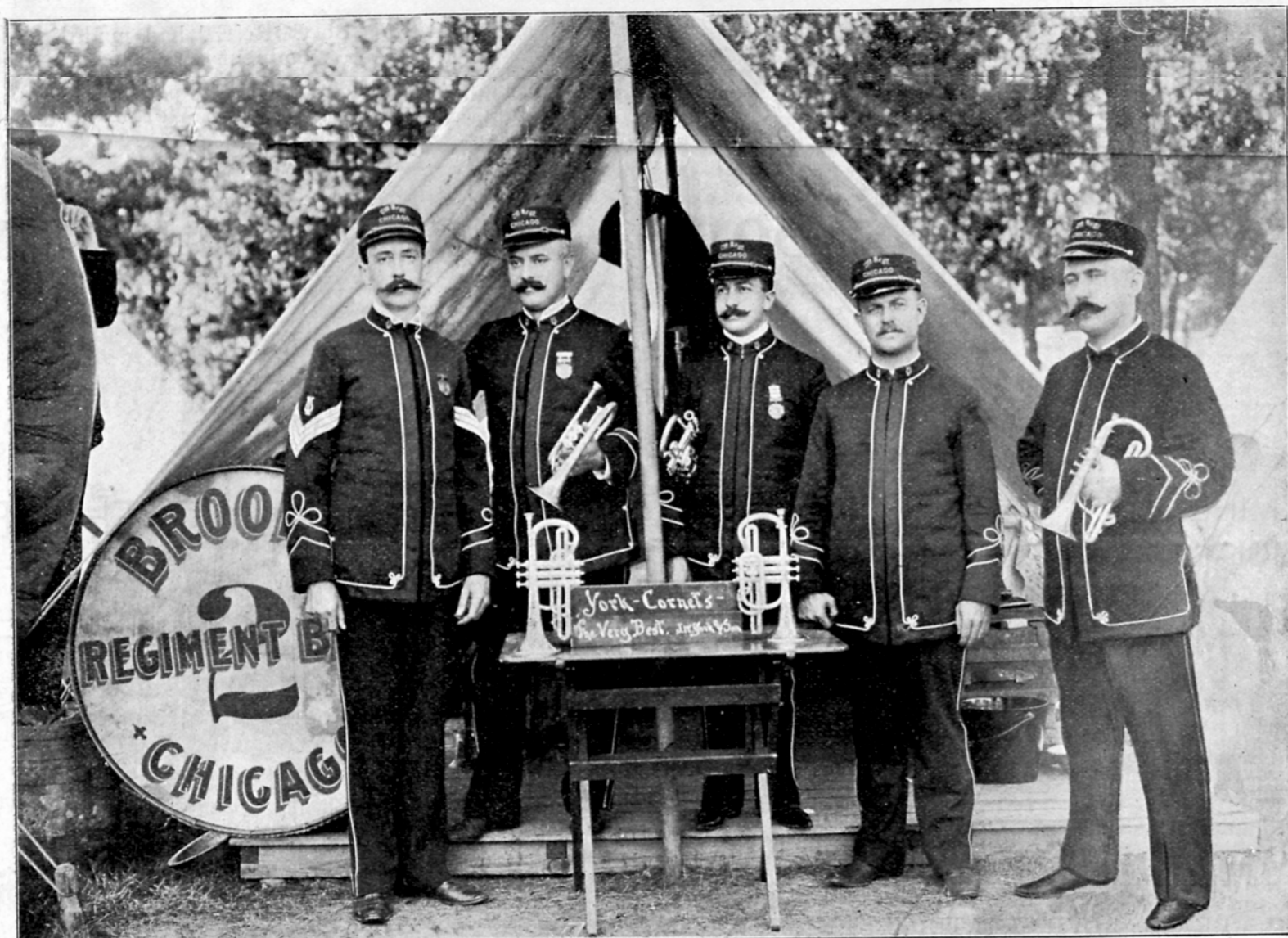
Main Office and Factory, GRAND RAPIDS, MICH.

Branch Office, CHICAGO, ILL.

Five Prominent Cornetists

Brooks Superb Second Regiment Band, Chicago.

I. N. G.



E. T. SMITH

CHAS. FERGUSON

B. F. MARTIN

F. N. KOPP

W. FLANDERS

J. W. York & Sons, Gentlemen: It is with the greatest of pleasure we recommend your famous Bb Cornets. We find your Cornets the most satisfactory instruments on the market, for Tone, Tune, Quick Valve Action, and Easy Blowing, and we consider them the best Cornets made.

Yours truly,

E. T. SMITH

F. N. KOPP

CHAS. FERGUSON

W. FLANDERS

B. F. MARTIN

Brooks 2nd Regiment Band, Chicago, Ill.

MANUFACTURED BY **J. W. YORK & SONS,**

Branch Office: Chicago, Ill.

Grand Rapids, Mich.

BERT BROWN,

The Young and Gifted Cornet Soloist.

McVickers' Theatre, and Brooks' 2nd Regt. Band,
CHICAGO.



Chicago, Ill.

J. W. York & Sons, Gentlemen:—The Cornet is O. K. in all respects. There is only one thing I blame you for in connection with the Cornet, and that is because you never made me acquainted with it before. You know every Cornet player has an ideal instrument "in his mind" which seldom is ever realized, but my ideal has been realized in its metallic form in all its beauty of model and workmanship, perfection of tone and correctness of tone, and in its simple valve action and wonderful ease of blowing. I strongly recommend it to all musicians. You are at liberty to make what use you like of this letter.

Yours truly,
BERT BROWN.

Amateur Musicians Wanted

To correspond with amateur musicians of the highest character who are mechanics in iron or wood to locate permanently and assist in temperance and church orchestra. Address
H. B. GREENMAYER,
Piqua, Ohio.

Chicago News.

H. H. Seavey, the best looking—the best fellow—plays the biggest Double Bb Bass in the world, returned once more to Chicago after a very successful concert tour with the Chicago Marine Band. Without doubt, there has never been a musician that has attracted so much attention as Mr. Seavey has with the monster bass. The carrying tone was such that he was placed under the stage. When Mr. Seavey left Chicago some two months ago, his weight was 200 pounds and on his return he weighed 98 pounds, it was discovered after a short time that in playing the most of the music he was obliged to get Paddle A. In getting this note there seemed to be a concussion in his bowels as though he had been shot, and it gave him the Sherzo to such an extent that he continued to fall away so that he was hardly able to play. After considering the matter he asked T. P. if he could not leave that note out. Certainly not, there is not another man in the world that can play it and I must have it or it will spoil the Louisiana Buck Dance. It has been discovered by the medical fraternity that his bowels was in Eb. and not in tune, he will have them tuned up and be all right for the next trip.

Use Gibson's Ideal Trombone Oil.

Lasts longer and gives better satisfaction than any other. Used by all artists. If not as represented money refunded. 25c per oz. bottle. By mail 35c. Address all orders,
CHAS. E. GIBSON,
3 N Ionia Sreet, Grand Rapids, Mich.

Chicago Marine Band.

Dear Mr. York:—The Bb Baritone is perfection itself. I expected a good Instrument from your establishment, but I did not expect to receive the finest tone, tune, and easiest blowing Instrument I ever had the privilege to play upon in all my life. It may interest you to know that Mr. F. Cimetera, the Euphonium player in the Chicago Marine Band, subjected it to every imaginable test, through which it passed to our astonishment and satisfaction. Wishing your house the success it deserves.

Respectfully yours,
TONY KOZAK.

Hello, Bill! Whoop!!

Grand Forks, N. Dak.

Dear York:—Hello, Bill! Say, did you see what we did to the Elks in Minneapolis? Didn't do a thing to 'em but carry off two prizes. The big Elk and a hundred dollar cash prize. Whoop! Am sorry you had to remind me that we had a Cornet of yours, but say—whoop!! the Cornet isn't yours any more. Do you think we would let a snap like that slip by? Nix. My first Cornet player nabbed it at once, after trying it at rehearsal and he instructs to—whoop!—send you the cash, which I do. So good night and whoop her up-bill!! Yours truly,
W. W. HALL.

Brooks' 2nd Regt. Band, Chicago.

This excellent band kept steadily to the front all the year and has carried off its full share of big business. During Logan's day they headed the Regiment with 75 pieces. The concerts given by the band in the various parks drew immense crowds regardless of atmospheric condition. It is now giving every Sunday concerts in the Schiller Theatre to crowded houses. At the annual Food Show this band was the piece de resistance, and the public is so used to Brooks' Band on these occasions that it is safe to say no other organization could fill the bill.

Chicago News.

Tim. Barrows, who is our ideal tough drummer of Chicago returned last week after a two month's concert tour with the Marine Band. He was met at the Northwestern Freight Depot by Charlie Fuller who had been his side partner for 22 years, Fred Weldon his old band-master of the 2nd Regiment Band. Will Flanders, Joe Novak, Charlie Hiltwein they had the patrol wagon from Battery D Station and old Dan to drive. For music they had Henshells full drum corps of two pieces, stick and drum—he was escorted to the Palmer House, side entrance. Fuller had engaged a suite of rooms on the 12th story consisting of 2 closets and a bath room. Now boys what are you going to have said Fuller—Weldon said a piece of pie; Flanders said a few crackers; Novak said a wiener-wurst; Hiltwein said sauer-kraut—Now, old boy Tim, what is yours? I will have a cigarette—down the elevator they all went, into the patrol wagon to Hannah and Hoggs, Hinky Dinks, Adam Koch's, Henry Brunges, and Henry rushed out and said, drive in the alley, in they went; the reception room was where they had all meet hundreds of times. Mr. Brunges who is the vice president of the Cook County Democracy Club made a few remarks, saying; Tim you are welcome, the house is yours and then held an informal reception. The callers were, Ellis Brooks, Frank Holton, C. Ferguson, Ned Smith, F. Kopp, B. Martin, J. C. Salmon, J. Kozak, C. C. Dennewitz, Bob Clark, Ed. Slimmer, Mayor Harrison, Gen. Wheeler. The informal reception was kept up for two days. Dan, the driver of the patrol was suspended and some of the others were taken to the hospital. The remainder are looking for work but Tim is on deck.

Jack Crozier, one of Chicagos' best Double Bbb Bass, players will start for the Klondike as soon as the weather will permit. Jack has a brother who has a rich claim and has given Jack a half interest.

A. C. Brown, tuba, with the American Band Chicago, has made a very successful hunting trip in Wisconsin killing three deer and numerous small game. The Rattle-snake brought home by him and presented to William, the cashier at Adam Kochs' has attracted a good deal of attention.

Cornets and Cranks.

We know that fifty per cent of good musicians are cranks on Cornets, but they act to musical instrument making as levers to raise to higher levels, as the crank in mechanics. Therefore we try to please these gentlemen, as through them we have discovered the bad points in other instruments which we have eliminated in the York. Mr. G. J. Bitterman, of Saginaw, Mich., whom we know to be an excellent musician, writes us: I am somewhat of a crank about Cornets. I have had a good many in my time and all of what musicians call Standard make and high priced, but I tell you right here, that I would not trade all the Cornets I ever had for the one I bought of you.

Cannot be Excelled.

Dear Sirs:—I received the Cornet all right and am very much pleased. Its appearance and ease of blowing, fine tune and tone cannot be excelled.
F. K. JONES, Chicago.

Emil Kopp.

Cornet Soloist.

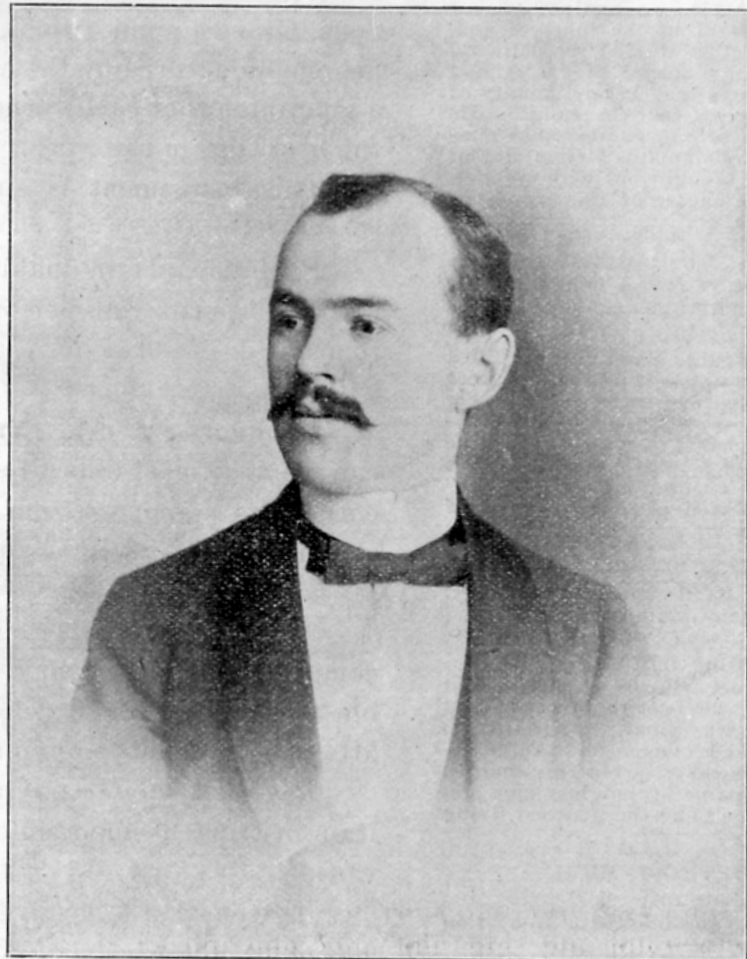
One of Chicago's best Cornet Soloists is Mr. Emil Kopp, and we are pleased to announce that he has experienced a very successful season. One of his engagements was Cornet Soloist with Bellstedt's Cincinnati Band, which played to immense audiences at Pittsburgh and the Nashville Exposition. He is a musician of high culture and never sacrifices a proper interpretation and expression to clap-trap effects. He is now with the Carl Bunge Orchestra, an organization that boasts of the highest popularity, finest musicians, and one of the best Directors in Chicago.

Jennings, Mich.

Dear Sirs:—I take pleasure in telling you the Baritone I bought of you is a very fine Instrument and I wish to thank you for the pleasure it gives me. I know it to be unequalled by any other make:
F. R. SERVIS.

For Sale.

One Conn Wonder Solo Bb Cornet, Silver Plated, Engraved and Gold Inlaid Bell, in fine case with mute, all complete for \$25.00 C. O. D. for examination. Address,
W. F. WILL,
Box 108, Sheridan, N. Y.



L. E. FISCHER,

Cornetist Hooley's Theatre.

CHICAGO, ILL.

Chicago, Ill.

J. W. York & Sons:—The Cornet, after severe tests and trials, turns out all I expected it to be, and not only better than I expected it to be, but better than I ever thought it possible for a Cornet to be made. It is a perfectly developed instrument in tone, tune, model, workmanship and ease of blowing. I used to work to earn my salary before, now with this Cornet I can play and get it just the same. You deserve all the success you get.

Yours truly,
Cornetist Hooley's Theatre.

L. E. FISCHER.

Frank Wurzburg

Director Wurzburg's Band.

Grand Rapids, Mich.

FRANK WURZBURG, the gentleman whose picture we give is Grand Rapids' favorite Band Master and Musician and is justly celebrated throughout the State of Michigan. As a musician, he is a fine executant on several instruments, has fine technique and possesses great skill as a conductor. He is not content with merely beating time (about the only accomplishment of many leaders) but has the gift of imparting and drawing out of his musicians the composer's ideal and meaning in the compositions he plays. He has done a great deal to raise the standard amongst musicians in this section of the country and many prominent musicians in large city organizations owe considerable of their success to the training they received at the hands of this musician.



His Band, composed of the best musicians in Grand Rapids, is heard all over the State especially at the prominent summer resorts. He has inaugurated Sunday evening concerts at Powers' Theatre, keeping Grand Rapids in line with other large cities. This has not been accomplished without considerable trouble as he has had to contend with considerable opposition from some of the city authorities who insist on enforcing the State's old Blue Laws, but so far the baton of Frank Wurzburg and the strains of his fine band, backed by musical geniuses from Beethoven and Mozart to Wagner, Verdi and Mascagni, have been successful in keeping at bay the Hydra headed monster, religious intolerance.



Novak's American Band.

This band in its fine new uniform captured both the eyes and the ears of the Chicago public during the last season. It has forced recognition from the front rank of Chicago's many fine musical organizations solely upon merit. A great deal of this deserved merit this band has achieved is due to the keen intuition on Mr. Novak's part of what the public wanted, and giving it them—not in a careless manner by immature talent—but with the finest array of talent that money and energy could gather together. A special feature of this band was its perfect solo work. Amongst the soloists was Steve Crean, the famous Cornet virtuoso, who bore with his nonchalant grace the tumultuous applause that ever follows his inimitable rendition of "The Carnival of Venice" and all his solos, placed his memory in a niche of the Great Public's heart that is never erased. In addition to Mr. Crean, fine solo work was given by Harry King on the Trombone. One of his favorites is "Mother Weeps for Me," variation, and which by the way, it is received is one of the Public's also. Space forbids further eulogy of the band members. Individually and collectively we say, it is one of Chicago's best bands in all details.



Chicago News.

F. Cimera, baritone soloist with the Chicago Marine Band has a very fine offer to locate in Boston, to be connected with the best band in that city.

Elmira, S. D.

The three Cornets purchased of you have proved exceedingly satisfactory, they are even better than you represented them to be. I have compared them with other makes of instruments and find them Superior in EVERY respect. JAMES L. BLACK.

Murphysboro, Ill.

Gentlemen:—The set of Band Instruments and Clarinets bought of you have proven extremely satisfactory in every respect, and are without doubt the very best Instruments that can be purchased for the money. I am much pleased with your method of doing business, and with your fair and honorable dealing. I shall send you my order for any further Instruments that I may need in the future.

JOHN W. GREAR,
Leader Grear's Cornet Band, Murphysboro, Ills.

Grand Rapids, Mich.

J. W. York & Sons, Gentlemen: For the past year I have been using the Bb Cornet made for me and feel constrained to say that it is a veritable prodigy indeed. The tone is peerless and its ease of blowing marvelous. I can say without any mental reservation that no one can possibly make a mistake in playing one of your Cornets. It gives me great satisfaction to testify concerning the supreme excellence of the Instrument used in my Band. The Bb Cornets used by Messrs. Bonny and Mason, the Baritone and Slide Trombone used by Jay Barrett and Frank Millard, the Band and Orchestra Horns of your construction used by Messrs. Bank, Kluge and Wynn give far better satisfaction than the French Horns and Altos used by them last season. My experience in Band use of Instruments by all makers of repute justifies the certainty with which I speak in praise of yours.

FRANK WURZBURG, Director Wurzburg's Band.



CLYDE E. SINN, Cornetist.
Chicago Marine Band.

Our Apology to Mr. Sinn.

New Orleans, La.

J. W. York & Sons, Gentlemen: I wish to call your attention to a mistake in the last issue of your paper, probably a misprint. I did not go to the Coast last season with the Brian Boru Co., as stated therein, for while negotiating for that position I received a much better offer from Mr. Grau which it is needless to say I accepted. The companies I have been to the Coast with are the Calhoun Opera Co., Hart's Boston Co. and Mr. Grau's Co., so the names have been probably confounded.

P. S. Your cornet continues to give me great satisfaction and I am more than pleased with my purchase. The York Instrument agitation still grows here and the perfection of your make is the talk of the leading musicians in the city.

Yours very respectfully,
CLYDE E. SINN,
Chicago Marine Band, New Orleans, La.

Jackson, Mich.

Gentlemen:—My musicians know as well as I do good music cannot come from inferior instruments. We did not like the tone of our Eb Bass. We bought one of yours, its rich, full and mellow tone, perfect valve action and acme of ease in blowing requisite and good workmanship, entirely fills the bill and I am happy to add my word to the thousands of others who claim your instruments to be the equal of any made and the inferior of none.

G. E. BOOS,
Director Boos Military Band.

Chicago Items.

Will be open Sunday. Prof. Jim Penwiper will have an opening at his Academy of Dancing, corner Halsted and Dearborn streets, in the basement, for advanced pupils. The new dance will be taught in Rag-Time—Klondike Two-Step. Prof. Penwiper's full orchestra, fiddle and bow.

Charlie Flanders has a new girl-dog. The joy of owning it is to have the tax-collector call around and assess him \$9.96.

Joe Brown, after a three months' engagement at the Freeze-Out Theatre, Dawson City, returned last week with his pockets and Double Bass Bag full of gold nuggets. In relating his experience there he informed us that the orchestra consisted of two men—Accordian and Double Bass; all the cues he had to play on the Double Bass, as the Accordian player could not understand English. Joe was feeling good to get back to Chicago and so were all of his friends.



JOHN KOZAK, Cornetist.
Prominent Chicago Cornetist.

Chicago, Ill.

J. W. York & Sons, Gentlemen: You may tell to the world, if you so desire, that I would no more think of parting with my York Cornet for another manufacturer's make than any of the old Violin connoisseurs would give up their Cremonas for a nineteenth century machine-made violin. I positively cannot get the same beauty of tone on any other instrument; then its tune is perfect, its ease of blowing unequalled, and the instantaneity of its valve action makes one imagine at times that they work at the mind's instigation with the speed of thought instead of with ordinary mechanical laws. You are revolutionay and evolutionary and have reached higher planes of instrument construction than has been attained by all the combined efforts of modern makers. Full measure of success will be yours. Yours truly,

JOHN KOZAK.

James D. Llewellyn

Famous Cornet Soloist Chicago Marine Band.

CHICAGO.



TRIBUTES OF THE PRESS:

Lawrence Massachusetts, 1897.

The Cornet Solo, "Creanonian Polka," played by J. D. Llewellyn was most excellently rendered and called forth tumultuous applause.

The Rome Sentinel, 1897.

[James D. Llewellyn, the cornet soloist's playing was finished and artistic.

Hartford Daily Courant, 1897.

James D. Llewellyn gave a cornet solo and showed himself a master of the instrument.

St. Paul Globe, 1895.

Cornetist Mr. Llewellyn's work met with hearty appreciation and had to respond to encore, his work is executed with great artistic feeling and effect.

Toronto Globe, 1895.

Mr. Llewellyn the cornetist is an artist and deserving of high praise. There is a sinking of self in his work that is most commendable.

Toronto Globe, 1897.

Mr. Llewellyn, the cornet soloist who is a great favorite in Toronto, received a warm welcome and numerous recalls.

Springfield Republican, 1897.

The cornet soloist, J. D. Llewellyn who showed a fine technical mastery of his instrument, was received with applause.

Pittsburgh Pa. Dispatch, 1897.

At the Exposition, James D. Llewellyn the cornetist, took stellar honors with his fine execution and finish.

Providence R. I. Journal, 1897.

Mr. Llewellyn the cornet soloist is an artist upon his instrument, and his skillful playing called out prolonged applause.

Boston Mass. Herald, 1897.

The cornet solos by James D. Llewellyn were most excellently rendered and won the applause they so well merited.

Rockland Maine, Independent.

Brooke's Chicago Marine Band gives the finest concert ever heard in this city.

James D. Llewellyn, was as superior to most cornetists, as the band as a whole is. His notes, soft, clear and sweet and his execution of high order. He received a hearty encore"



A. F. WELDON,

Band Master, Cornet Soloist and Well Known Composer, and Most Successful Instructor.

Chicago, Ill.

What Mr. A. F. Weldon has to say in regard to our Cornets:

Chicago, Ill.

J. W. York & Sons, Gentlemen: After thoroughly testing the Cornet of your manufacture which you sent me to try and give an opinion upon, I have concluded to keep it for my own use. In my twenty years experience as a leader and cornetist, it is the most perfect instrument I have had the pleasure to play upon, and what pleases me most is that it is of American make. I recommend the York Cornets to my friends and pupils.

Respectfully,

A. F. WELDON.

Very few can claim pre eminence in more than one department of the musical art, but Mr. A. F. Weldon, whose well known face adorns this sketch, can lay claim to probably a greater versatility than any other musician in the country. For years Chicago's favorite band leader of the 2nd Regiment, a cornet soloist whose reputation stands equalled by few. Creanonian Polka, Kaaba Temple March and Anakarista March his latest productions proclaimed him a composer possessed of a wide range of knowledge in the art of musical composition, adding to this the distinct individuality and originality of his works it is not wonderful that his fame should ring from east to west, north to south, as far as this vast American republic holds sway. Not content with this, another laurel he adds to his wreath, his reputation as an instructor stands equalled by none, he does not seek his pupils, they seek him and they are not the mere types in musical art but prominent musicians whose reputations have been known for years, but they absorb an added lustre and increased prestige when graduated by this versatile genius, famous as a soloist, conductor, instructor and composer.

Chicago Ill.

Messrs. J. W. York & Sons, Dear Sirs: It gives me a great deal of pleasure to add a few words of praise to your numerous list of testimonials. Having given your cornet a thorough trial in orchestra and military band, I can, with truth and satisfaction, say I use it in preference to three others I possess and all others I have ever tried. Wishing you continued success, I remain,

Yours truly,

JAMES D. LLEWELLYN.

The Creanonian Polka, cornet solo by A. F. Weldon, played by J. D. Llewellyn, with the Chicago Marine Band, published by J. W. York & Sons.

James D. Llewellyn.

The Chicago Marine Band attained greater success and reputation during its last tour than during any other season in its history, and we have no hesitation in saying that the press criticisms all over the country tell the truth in saying: "Its great success has been made entirely by the exceptional excellence of a few chief musicians, and first amongst these is James D. Llewellyn," whose cut we give above. Mr. Llewellyn is a Cornet Soloist of remarkable musical attainments, and his Cornet Solo work stamps him as one of the finest of the century's production. Wherever he has appeared he has created a lasting impression, and the desire of all who have heard him is to enjoy the pleasure of again listening to his phenomenal and gifted playing.

He was born in London, England, in 1856, but spent his infancy and early youth in Wales. Here at the early age of ten years he was a Cornet player in the Volunteer Regiment Band, of Abersychan, Wales; this lasted for three years, during which period in musical contests he wrested many prizes from musicians many years his senior. In 1869 he came to America, and his remarkable talent quickly earned him fame and positions. He has traveled with the best dramatic and operatic successes this country has produced. He was Cornet Soloist of Portlewaite's Great Western Band, St. Louis, Mo., when that organization was at its highest, afterwards he took the position of 1st Cornet under Director Waldemar, at De Baar's Opera House, remaining there until 1879, when he changed over to the Pope's Theatre, where he stayed until 1885. During the summer seasons of 1878 to 1882 he was conductor and Cornet Soloist of the Knights of Pythias Band, and in 1878 he won in band contests held in Indianapolis the first prize—a gold medal. In 1885 he accepted the position under Director Richard H. Madden, of the Chicago Opera House, as Cornet Soloist, also playing at the famous Rosenbecker Sunday afternoon concerts for five seasons as first Cornetist. He was Solo Cornetist for five months with the World's Columbian Exposition Band at the World's Fair, Adolph Leese-gang, Director. After the Exposition he accepted the position of Solo Cornetist with the Chicago Marine Band and has been with this well known organization ever since. During the last tour of the Chicago Marine Band Mr. Llewellyn says: "I used your Cornet and made the success of my life."

CHICAGO

CHICAGO

CHICAGO

CAPTURED BY STORM.

THE FAMOUS YORK SOLOIST Bb CORNET SWEEPS ALL BEFORE IT.

25 ————— Prominent ————— 25 ————— Players ————— 25

Read Their Names.

A. F. Weldon,

Soloist, Bandmaster, Composer.

J. D. Llewellyn,

Soloist, Chicago Marine Band.

STEVE CREAN, Cornet Virtuoso
 E. T. SMITH, Brooks' 2nd Regt. Band
 CLYDE E. SIMM, Chicago Marine Band
 BERT BROWN, McVicker's Theatre
 F. N. KOPP, Brooks' 2nd Regt. Band
 JOHN KOZAK, American Band
 L. E. FISCHER, Hooley's Theatre
 A. A. MCKINLEY, W. F. Weldon's Chutes Band
 W. BRAUN, Banks Cregier's Orchestra
 EMIL KOPP, Cornet Soloist
 GEO. BOSTWICK

CHAS. FERGUSON, Brooks' 2nd Regt. Band
 OTTO BONNELL, American Band
 CHAS. E. WOLFE, Solo Cornet 7th Regt. Band
 W. BOKELKAMP, Bokelkamp's Orchestra
 R. A. ROZELL, Tattersall's
 GEO. W. JACKSON, Lyceum Theatre
 W. F. WELDON, Director, Weldon's Chutes Band
 C. F. BRIGHAM, Brooks' 2nd Regt. Band
 B. F. MARTIN, Brooks' 2nd Regt. Band
 WILL FLANDERS, Olympic Theatre

W. D. FENNER

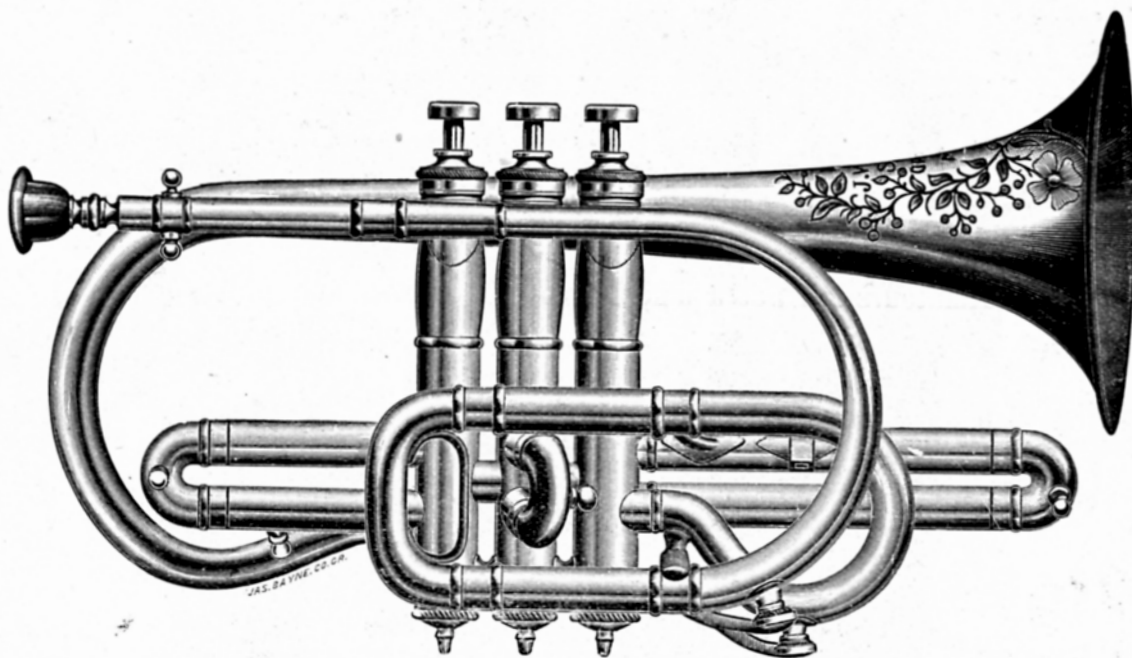
JAMES KOZAK

It Charms All Ears and Eyes.

A few months ago we announced in these columns that our Famous YORK SOLOIST Bb CORNET had made its debut to Chicago's Professional musicians. Now we announce that it has been adopted by all the most prominent Professional Players of that famous musical city, including its Soloists, Virtuoso and DILLETANTI. Furthermore, they one and all endorse it as possessed of the **Fullest and Richest Tone**, the **Most Accurately Tuned Scale**, the **Lightest and Quickest Valve Action**, and possessed of by far the **Most Easy Blowing** qualities of any Cornet ever offered Musicians in the world. This, added to its **Perfect Workmanship** and **Beautiful**

J. W. York & Sons' Soloist Bb Cornet

ALL EMINENT
 MUSICIANS
 PLAY IT AND
 PROCLAIM IT



THE BEST
 IN THE
 WORLD

(This cut represents Instrument in plain finish)

- | | | |
|---------------|--|----------------|
| No. 11 | BRASS,
Complete with Elegant Velvet Lined Satchel..... | \$40.00 |
| No. 12 | BRASS, SILVER PLATED, BURNISHED, GOLD BELL,
Complete with Velvet Lined Satchel..... | 48.00 |
| No. 14 | SILVER PLATED, BURNISHED, GOLD PLATED BELL, Valve Buttons Inlaid with Pearl, Elaborately
Engraved, Elegant Leather Covered Satchel, Velvet Lined..... | 60.00 |

Send for Special Prices on Cornet Elaborately Engraved, Gold Plated.

Every Cornet has A and Bb Set Pieces, Music Holder, Two Mouthpieces, Valve Buttons Inlaid with Pearl.

WE WISH TO CALL YOUR SPECIAL ATTENTION to our SOLOIST Bb CORNETS combining all the best principles of the best

Cornets with the well known York improvements. We produce an Instrument which is by all odds the finest and most perfect Cornet made. It is full clear bore, in construction and model a perfect Cornet in all essentials—ease of playing, perfection of scale throughout entire register, beauty of finish, elegance of model equalled by no other Cornet made in any country. The material used in these Cornets is the best to be had. The bell and tubing are made on the "DRAWN" principle, producing both bell and tubing perfectly seamless, equally smooth on the inside and outside, thus offering no obstruction to the vibration of the air waves. The action is one of the lightest, requiring but the slightest pressure to work the valves.

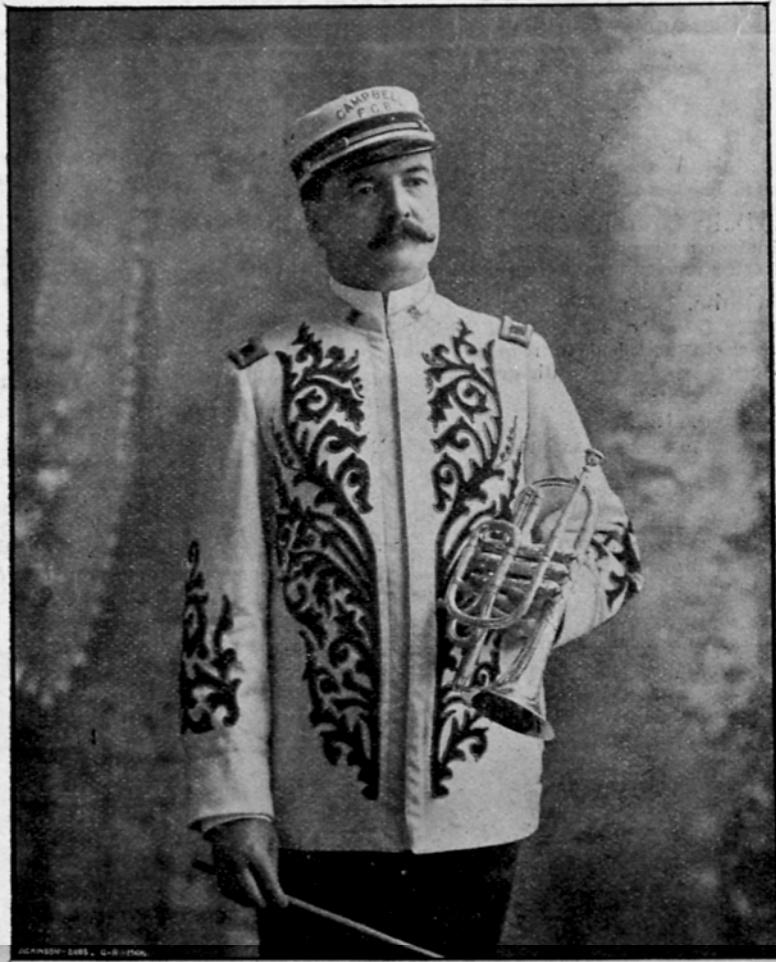
Give it a trial and you will find it a winner in every respect.

Sent on Six Days trial. If not satisfactory may be returned at our expense.

A. J. CAMPBELL,

DIRECTOR
CAMPBELL FLINT CORNET BAND.

Michigan.



J. W. York & Sons, Grand Rapids, Mich. Gentlemen:—In my judgment the Cornet you made for me is of the highest grade. The tone will please the most critical performer. It is smooth, full, sweet and of grand carrying power. It is in perfect tune both high and low pitch. I have never seen its equal in any other make, foreign or American. I cheerfully recommend your Cornets to all desiring a first-class instrument

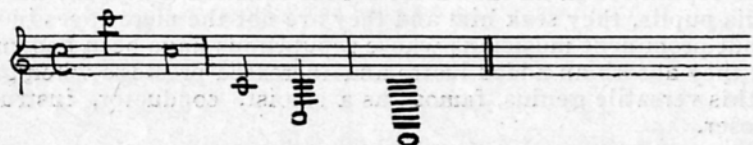
Yours very truly,
ARTHUR J. CAMPBELL.

Mr A. J Campbell is a band-master of excellent attainments, popular among musicians west and east, he was formerly band-master of the Oneida N. Y. Military Band. His skill as a cornet soloist is well known, for one season he was cornet soloist with Liberati's Grand Military Band. We give below, one of what he calls his easy feats, but one he wont guarantee to perform on any but a YORK CORNET. The five C's he can get with perfect ease at any time in good full and rounded tones.

"America" in FOUR Octaves as Played by
A. J. Campbell on the YORK
CORNET.



Five "C"s with Ease, Four Octaves, in Full
Rounded Tones on YORK
CORNET.



A Pipe Dream—Else Too Much Turk.

At Thanksgiving we gave over our Chicago office to the rats and Janitor, throwing dull care in the muddy Chicago river, we hid ourselves home to the bosoms of our families. 'Twas then our friend Sperm called upon us and found nothing but desolation, rats, dust and Janitor mixed in chaotic inextricabilities. He then wrote us as follows:

Dearborn St., Dec. 4, 1897.
J. W. York, Esq.
Grand Rapids, Mich.

Dear sir—I called at the stable at 53 this thoroughfare, where your alleged office was supposed to have been located. You may imagine my consternation when I discovered that all vestiges of your sample of Grand Rapids tinware had disappeared, and the place was used as a laundry. I asked a fat lobster, who sat in your old chair, "Why this? Where is he who selleth his wares to the lowly and impecunious musician—where's his nob; he of the shining eye, the wooden cheek, the cheerful smile and oily tongue?" The crustacean thus spake and made answer: "Of whom do you speak, kind sir; dost refer to the Michigan Wolverine who sneaked into town with his rubbers on, took a hasty lunch and the receipts, and a box-car ride back to the wilds of his adopted state?" "The same," said I. The boiled egg then asked what was the purpose of my visit. I told him that I had in my pockets some manuscripts of great price, which I originally intended to be printed in the greatest musical journal in the world, and which should never see the light of day until I was paid in coin of the United States, of the present standard of weight and fineness. At the mention of the possibility of my getting money from said G. M. J., the peevish artist burst into tears and said, (as though I had asked him a conundrum,) "the higher the fewer."

Where, oh where is the Musical Journal with the cut of an over-boiled lobster at the top? Where are those fiddle strings, which lay dormant in the show-case? where the clarinet-reeds, made of the best Michigan pine? where the ironing board, whereon James would rest his debilitated form? where the saxophones, whose notes were stifled for lack of ventilation? Jammed into a trunk with soiled linen whose owner "folded his tent like the Arab, and silently stole away," while the landlord mourneth and none to comfort him. You are not too old to be saved, but must put up \$1 before I can take your name into our lodge, whose business it is to overcome evil and separate people from their money. Will you come in, after wiping your feet on the mat?

Too High.

"What is this?" demanded the indignant citizen. "Fifty cents to get into this show?"

"Yes, sir," replied the ticket-seller at the roof garden theater.

"I won't pay it!" exclaimed the other, putting his money back into his pocket and starting toward the elevator. "I never in my life paid more'n a quarter to get in the gallery, and I'm not going to do it now."

WANTED.

A good Clarinet, Cornet or Alto player who is a good shoe repairer, can get steady job. Address
B. GRENFELDER,
Leader Great Western Band.
New Ulm, Minn.

For Sale.

One very fine Besson Bb Cornet with a shank and C Slide, in fine leather case; been used only four months: will sell for \$55; cost, new, \$100; in first class condition. Prototype Model. Address, M. W. Kyle, Winchester, Pa.

Some years ago Gus. Luders was leading the orchestra with a small circus company and in his orchestra was Charlie Fischer, who is now conductor of the forces at the Alhambra Theatre. In those days everybody connected with the show was expected to lend a hand whenever needed. One morning an extra rehearsal was called, but the music did not seem to go exactly right, and Gus. was nervous and a little irritable. The orchestra tried the selections over and over, still Gus. was excited, and, moreover, absent-minded. Charley becoming weary of the long waits between the numbers, called out to Gus. "Why don't you go on with the rehearsal?" to which Gus. replied, "Charlie, you conduct the rest of this; I've got to go out and see about loading the centre-pole—it's easy; the whole show is in 2 4 time."

Wanted.

Two Alto Saxophones; must be in good shape and cheap. Address with price and description.

J. H. BENTHAM,
% J. W. York & Son, Grand Rapids, Mich.

W. A. GOBLE,

Expert Musician and Well Known
Composer.

Now Manager of Our Music Publishing
Department.



We are pleased to announce that we have secured the services of Mr. W. A. Goble, former Assistant Director Iowa State Band, (now Phinney's United States Band), to take charge of our Music Publishing Department. Mr. Goble's reputation as a composer and arranger is too well known to need comment here. He has had a long (18 years) and varied experience in the musical world, having in that time played and directed in the largest operatic and leading dramatic companies and traveled the States over and over again. He is an excellent musician, being a perfect musician on the Eb Bass, Baritone, Slide Trombone, BBb Bass and Piano. Mr. Goble also has charge of our Musical Instrument Testing Department; not any of the Band Instruments above mentioned being allowed to leave the factory until they have passed through his hands and he has declared them perfect in tone, tune, and mechanical action.

IMPORTANT.

Send for our new illustrated catalogue of York Band Instruments, Drums, Band Instrument Trimmings, Music, etc., etc., mailed free to any address. Don't fail to send for it; our prices will interest you.

J. W. YORK & SONS,
Grand Rapids, Mich.

WILLIAM CUTTY,

Cutty's Great Family Band and
Orchestra, Baltimore, Md.

One of Baltimore's Best Musicians and
Directors.



Gentlemen:—I beg to acknowledge the receipt of the Eb Bass ordered from you and am more than gratified in stating that it is in every way perfect—in fact, it far exceeds my most sanguine expectations. Yours,
WM. CUTTY.

Prof. Frederick Phinney

Director Phinney's United States Band.  Chicago.

This fine organization has filled many important engagements during the past season, amongst them at the West End, New Orleans, for three months with forty men. Logan's Day, Chicago, it provided the music for the dedication ceremonies, seventy-five men. Concerts at Douglas and Oak Parks, thirty-five men; Holland, Mich. Centennial, forty-five men. Prof. Phinney says in regard to the York



Cornets used by Messrs. Weldon and Crean, at a concert recently given at the Auditorium, Chicago: "I never listened to such perfect instruments before, their tone and vibrancy is perfectly bell-like, and for correctness of tune they stand for absolute perfection in the instrument-makers' art. Instruments as perfect as these set the standard for the world to follow. It cannot ever surpass them".



Chicago.

J. W. York & Sons, Gentlemen:—The Soloists Bb Cornet which you made for me is a treasure. Let me express my thanks for so beautiful an instrument. It has all the excellent points to be desired on any Cornet. The tone is rich, brilliant and mellow, surpassing in this respect any Cornet I ever played. The intonation is absolutely correct and is satisfactory in every particular. The workmanship is unsurpassable and leaves nothing to be wished for. Wishing you great success, I am yours truly,

E. T. SMITH,

Cornetist Brooks' 2nd Regt. Band.



Nebraska.

The musical outlook for 1898 amongst the bands in this state is good, a great revival having taken place within the last few weeks, and the York Instruments are gradually displacing the cheap characterless ones of the effete Old World, as testified to by musicians. Mr. Powell writes us from St. Edwards, this state: "The Tuba I bought of you is a dandy; I never saw its equal, and I have seen, tried and used many."

Chicago News.

THE MUSICIANS' REST is the name of a new restaurant, lunch room and buffet that will be opened very soon by an old time musician from Kansas. He wishes to have his sons become acquainted with the musicians of Chicago, and in fact, be one of them. It is his intention to keep a monthly account with those that are out of an engagement, and when they have work they can settle. He will also have rooms to let by the month. He has been on a large ranch, but has closed it out with what bank stock he had and will invest his money in the Musicians' Rest. Please leave your name at our office as we wish to push the thing along.

Years Ago

When Dave McCosh had so much business he could not attend to it all, he sent Will Flanders to teach a band twenty-five miles from the city. Will arrived on time and found the band hall over a beer saloon. He put them through for two hours and then returned to the city. This he did for several weeks. Dave said one day in the office, "What have you been doing to that band at Brown's Grove?" "Why nothing more than teaching them the same as I have all the other bands you have sent me to." "They sent a committee in today saying they did not want you, not but what you were a good teacher and fine musician but you was too strict—I forgot to tell you about that band—the next time you go down there get a good jag on before you start, and when you arrive go into the saloon and say, boys, have something? then commence talking to one of the boys and some of them will pay for it. After awhile say, boys one more? and let them pay for it; then go and play a march and after every piece you play take them down and get a drink. Will did this until they could not get up stairs to play so they sent up for their instruments and played in the saloon until they could neither play nor drink, then Will made the speech for his life—"Gentlemen, h-a-m I too s-t-r-i-c-t.? Oh! no you are all right. That night was the last, he was not strict enough.

Aye! Even the Quakers!

Say, business is on the boom! We believe them, for we have had our trade share of their boom. Mr. George Alexander of Coalport, Pa., one of the newest patrons of the York Instrument, writes: "I am very much pleased with the Eb Cornet I got from you. The tone is beautiful, and it is the easiest blowing Cornet I ever used and I find it the most perfectly scaled Eb Cornet made.

Pittsburgh and Nashville Expositions.

The great musical attractions at these expositions was Bellstedt's Band, of Cincinnati, and the greatest attraction in Bellstedt's Band was the York Cornet, played by Chris Bellstedt, Emil Kopp, Frank O. Boos.

Uncle Tom's Cabin—Angels, Blood-hounds, Jackasses.

During the summer we skipped across Lake Michigan to see how things were running at the factory. At the depot we saw a large number of cars side-tracked and supposed there was a circus in town. After looking the factory over, making a kick here and there, getting the men all feeling good and wishing I would have a safe trip across the lake. I stepped in the office, looked in the cash drawer for some change to get a cigar—not a cent. "Where is Frank?" I said to the lady typewriter. She commenced to cry and said he had gone to the bank to get some money to buy some sponge cake. I said "To h—l with the sponge cake—I want a cigar." Just then I heard a terrible racket at the door, and in burst Jim Dolan, of Woonsocket, R. I. All he had on was his shirt, pants, and part of a straw hat and a black eye. "What is the trouble, Jim?" "Say, old man, was you ever in trouble?" "I should say so; that's what I'm in town for." "Say, old man, do you remember the last time you saw me?" "Why, certainly, you were in Chicago with an Uncle Tom's Cabin Co., playing at the Haymarket; had a band of twenty-five musicians and played a fine program: William Tell, Tom Cat Polka, and other standard numbers." "Yes, I was proud of that band; now I have a band consisting of 30 pieces. The manager is bound that everything that travels with the company shall play in the band. I had one of the bulldogs so he could play the cymbals, but today the manager said: 'Jim you will have to learn the jackass to play the drum, as it will attract attention.' That is what I have been trying to do till I got kicked in my eye. All we play is, 'A Hot Time in the Old Town To-Night' in rag-time. I will play it for you when we make the parade." "He did! I hear that one of the jackasses bit Jim and he is in the hospital, or the Jackass is.

W. F. Weldon's Band, Shoot the Chutes, Chicago.

Mr. W. F. Weldon, Band Leader, filled a season's engagement at the Chutes, Chicago. "I have played Cornet for a number of years, my last two seasons as you know, here, and eight years with the Ringling Bros., previous to this. I look back on those ten years today with regret and to the future with pleasure; for since I have used your Cornet I know that it is possible for this Instrument to possess combined tune, tone, valve action and ease of blowing in the Superlative degree. This was not possessed by any one of the other Cornets I have ever played. Therefore my regrets, as yours have all these and my anticipation of pleasure in the future. I cannot speak of it too highly to all my friends. Truly yours, W. F. WELDON.



JOSEPH SUMMERHILL, Cornet Soloist.

Euclid Ave. Opera House and Great Western Band. CLEVELAND, OHIO.

Cleveland, Ohio.
J. W. York & Sons, Grand Rapids, Mich., Gentlemen:—I have given your Soloist Bb Cornet a thorough trial in high and low pitch, and I find it an excellent Instrument. The tone is of a beautiful quality and very easy to produce throughout the entire register. The tune is as perfect as possible to make a three-valve Instrument. In your advertisement you say: "That though young, it is keeping steady company with the older makes." I am not alone of the opinion that the older manufacturers will have to improve wonderfully, if they would keep up with the pace you have set them. Your Cornets are bound to become popular. A thorough trial will convince anyone of their superior merit. Trusting you will reap the reward you so richly deserve, I am,
Yours very truly,
JOSEPH SUMMERHILL.

Steve Crean

Musical Critics, Public and Press Pronounce Him the Greatest Cornetist Living.

Biographical Sketch.

Mr. Crean is the recognized Cornet Soloist of the world. In style, technique and range he is simply unapproachable. Mr. Crean is an Englishman and came to America in 1879, where he has resided ever since. He has held many distinguished positions in many famous bands, and though he modestly denies it, he is admitted to be the leading Cornet Soloist of the world. He was soloist in Bayne's Sixty-ninth Regiment Band, New York, and also in Cappa's famous Seventh Regiment Band, New York, and when Matthew Arbuckle died Mr. Crean was selected from all the Cornet Soloists in America to take his place. Soon after this Boston became his headquarters, and as Soloist with Mullaly's famous Boston Orchestra, the Casino at Newport, Rhode Island, became the place adored by music worshippers, and the wonderful reputation earned at the Casino gave the Mullaly Orchestra prestige unequalled by other organizations for years after. Before coming West he spent a season with Gartland's celebrated 10th Regiment Band, Albany, when finally he came West, and as the sun retires the stars, so his genius quickly made mistaken musical stars appear less effulgent. The great popularity earned by the Iowa State Band was mainly due to its fine solo work and Steve Crean traveled south and west with this organization as Cornet Soloist, compelling by the force of his genius, the press to give the most laudatory critiques ever bestowed on any artist and the public to bestow the most frenzied applause that artist ever received. Chicago for two years then became his headquarters. He immediately connected himself as Cornet Soloist with Brooks' famous 2nd Regiment Band, playing at all of the most important musical events in the city,



JAS. Bayne - Co. G-R.

with this and other Chicago organizations. In concluding without resorting to laudatory panegyrics ourselves we append a few of his many hundreds of press notices and select those of the last two years. These press encomiums tell the story better than we can of his immense popularity and are the best criterion for establishing the fact of his genius.

Important for you to know.

That we have made arrangements with MR. STEVE CREAN, whereby he agrees to select and test all Cornets made by us. His reputation as a musician and Cornet virtuoso is too eminently well known to require any dissertation by us, as he stands the king and peer of all, the world over.

Owing to the rapid increase of our business and the great reputation that our York Cornets have earned, more especially our York Soloist Bb Cornet that has revolutionized the ideas of the most eminent professional musicians as to the degree of perfection possible of attainment in regard to this instrument, this step became a necessity. We wish to give Mr. Crean the benefit of public acknowledgment that several mechanical improvements in this Cornet that makes it so remarkable an instrument in its acoustic properties are due to suggestions from him, and as we are desirous of maintaining that degree of unequalled excellence which we have attained in these instruments, we found it necessary to retain the services of Mr. Crean as a guarantee to all our future customers, that every instrument leaving our factory will be selected and tested by him, and if not up to his high ideal of a cornets requisites, it will never leave our factory.

J. W. YORK & SONS,
Grand Rapids, Mich.

What the Press Say:

CLEVELAND, OHIO.

Plain Dealer—

"The Carnival of Venice" as rendered by Mr. S. Crean, was a surprise, not only in the technique of the soloist but his range on the difficult instrument. His playing reminds one of Liberatti, both in the tones, round, free and resonant, and the delivery. Mr. Crean is a soloist of exceptional power and has that happy faculty of not sacrificing tone to range. He played as a second number that masterpiece "Inflammatus" from Stabat Mater, and brought out with wonderful skill the finesse of this wondrous masterpiece.

CHICAGO.

Wins salvos of cheers before a great Auditorium audience.

Chicago Tribune—

The Iowa State Band entirely filled the orchestra pit and played to a great and delighted audience. Indeed there was a furor over the solo cornet playing of Stephen Crean, who gave the "Carnival of Venice" with variations and as an encore "Suwanee River" which produced prolonged salvos of applause.

MEMPHIS, TENN.

Iowa State Band's immense popularity. Stephen Crean, the greatest living cornetist.

Commercial Appeal—

The cornet solo by S. Crean last night was the feature, however, and before he was finally permitted to cease he had responded to three encores. Musical critics in this country who are capable of judging have pronounced him to be the greatest living cornetist.

DETROIT, MICH.

Detroit Journal—

Mr. Crean has met with an ovation during the tour of the Iowa State Band. Crean possesses the magic art of producing from his instrument purer, sweeter music than can be produced by other men.

COLUMBUS, OHIO.

Second to none.

Ohio State Journal—

One hundred thousand people heard the Iowa State Band during its one week stay. A leading feature of the concert was the cornet playing of Mr. Stephen Crean, whose mastery of his instrument is such as to make him second to no cornet player in the United States. In point of both range and execution he proved his wonderful ability as a cornetist. Encore followed encore and he was cheered to the echo.

To My Friends and the Musical Public:--

I have recently affiliated myself with the firm of J. W. York & Sons, Grand Rapids, Mich., for the purpose of testing all the cornets manufactured by them, and my connection with the firm will be a guarantee that each cornet endorsed by me will be what I consider the best type in the world.

This instrument is superior to all others for the following reasons:

Professionals in making arpeggios will find this the easiest instrument made for performing them on and in sustaining long tones, it does not require that pressure of wind found necessary with other cornets.

Amateurs can get a much greater compass and professionals can play the most difficult solos with greater facility. The ordinary cornet has a compass from High C to F sharp below, with this instrument it is possible with but little practice to get from C in altissimo to contra C.

Another feature is the ease with which lip trilling may be accomplished on the upper register and quadruple tonguing is possible to a degree of excellence on this instrument, impossible of attainment on another, on account of its easy speaking qualities.

Its long distance carrying powers is truly phenomenal and makes it an instrument impossible to duplicate for large halls and street work.

In execution the valves on some instruments are retarded on account of their peculiar construction, due to the pressure leaning against them in such a manner as to produce undue friction: this is impossible on this instrument owing to special mechanical features, consequently the instrument possesses the quickest valve action of any instrument in existence. Another thing, the valves on this instrument are not made as some are to act as a vacuum pump, thus tiring and exhausting the player of wind.

I will guarantee that any player will get a much better tone on this cornet than on any other he has ever played.

STEVE CREAN.

What the Press Say:

NASHVILLE, TENN.

Iowa State Band.

Nashville, American—

Then came the treat of the evening, the cornet solo, "The Carnival of Venice" in which Mr. Steve Crean, pronounced America's greatest cornetist, and well deserving the highest rank, was the soloist. In response to the enthusiastic demand for more, he played that old favorite, "Annie Laurie", and his audience fairly went wild with pleasure. To their vociferous applause he responded with yet another encore, "Old Kentucky Home" with exquisite variations; this set them crazy again.

DULUTH, MINN.

In style, phrasing, technique and range he is unapproachable.

Duluth News Tribune—

The most pleasing number was the cornet solo by Stephen Crean from Rossini's Stabat Mater. Mr. Crean is recognized as the world's leading cornet soloist and surely the exhibition of his wonderful accomplishments last evening bore out the claim. In style, phrasing, technique and range he is simply unapproachable.

CHATTANOOGA, TENN.

Daily News—

As a matter of course the soloist Stephen Crean, the eminent cornetist, well deserves the name of successor to Arbuckle.

ATLANTA, GA.

The Constitution—

Mr. Stephen Crean is a cornet player of extraordinary powers. He plays with masterly skill and is the best cornetist ever heard in Atlanta.

BURLINGTON, IOWA.

Coliseum.

Hawk Eye—

Mr. Steve Crean was cordially greeted as he came forward from the Auditorium. The encore to his cornet solo "Inflammatus" was responded to with "Suwanee River". As a cornet soloist Mr. Crean is an emphatic success. He fairly made his instrument sing the sweet old southern melody in all its soothing native cadence.

MINNEAPOLIS, MINN.

Journal—

Mr. Crean by his wonderful accomplishments last evening bore out the claim that he is now the greatest performer on the cornet before the public. In style, phrasing, technique and range he is simply unapproachable.