

## J. W. MARSHBANK, Baritone.

Mr. J. W. Marshbank made the hit of the evening. His rendering of Denza's "Marguerite" was a treat in the way of ballad singing, and calculated to please the most exacting critic. As an encore he gave the "Wolf," confirming the good impression made by his first song. He has a rich, powerful voice of great range, and gives evidence of careful study and a thorough appreciation of his work.—*Chicago Elite News*.

"Creation."—Mr. J. W. Marshbank made hosts of friends by his beautiful voice and finished rendering of the bass parts.—*Chicago Indicator*.

Buck's "Creole Lover's Song," Mattei's "Storyland," and Becker's "Springtide" were admirably rendered by Mr. J. W. Marshbank, the baritone.—*Chicago Evening Herald*.

Mr. Marshbank proved himself possessed of a voice of great volume and more than usual richness and sweetness, with an extended range and remarkably even throughout the entire register. He sang with taste and expression, and showed the result of careful and judicious training.—*Chicago Evening Journal*.

Mr. J. W. Marshbank made an extremely favorable impression, singing with great beauty of phrasing.—*Chicago Inter-Ocean*.

The large audience was completely carried away by his fine voice in the "Storm Fiend."—*San Francisco Chronicle*.

The Oratorio Society were fortunate in securing the services of J. W. Marshbank for the bass parts of "The Seasons." Mr. Marshbank is entitled to a great deal of praise. He was very satisfactory and a decided acquisition.—*San Francisco Call*.

## MINNIE D. METHOT, Soprano.

Pupil of Mme. Marchesi, Paris.

Mrs. Minnie D. Methot, who has been pursuing her vocal studies in Paris for the last year, and who was well known in Chicago as an accomplished singer prior to her departure for Europe, has just had a public appearance in the French capital. She was received with enthusiastic favor by a critical audience, and plaudits were showered upon her. So great was her success that she has become the especial favorite of a large class of musical patrons in Paris.—*Chicago Evening Post*.

Mrs. Minnie D. Methot, the charming vocalist, sang, in a most delightful way, several solos.—*Chicago Sunday Tribune*.

Mrs. Methot's first appearance was greeted with rounds of applause, and she completely captivated her auditors. As a vocalist she is especially pleasing. She sings with remarkable clearness and distinctness, and with charming expression.—*Grand Forks Daily Herald*.

Her voice is a pure soprano of unusual power and sweetness and among Chicagoans a future is prophesied for her. Mrs. Methot is a grand-niece of Theodore Wächel, the famous German tenor.—*Chicago Sunday Herald*.

Mrs. Methot sang with a sweet, pure voice, and rightly merited the cordial applause which rewarded her numbers.—*Madison Journal*.

Mrs. Minnie D. Methot has a soprano voice of rare sweetness and beauty, and her singing last night completely captivated the large audience. Her upper notes are clear and bell-like, and the lower notes are full and rounded.—*Davenport Tribune*.

Mrs. Minnie D. Methot of Chicago carried away the vocal honors, and her sweet voice captivated her hearers.—*Rockford Morning Star*.

## Mlle. FLORENCE SAGE, Pianiste.

Miss Florence Sage must be quite a revelation to musical eyes and even to experts. The least proficient in listening to such a performance as that of Schumann's music last night realize the beauty of the composition and the genius of the composer, and that the player is reading very truly the harmonious thoughts of the master. Professional pianists too often embellish their reading with their own conceits and freaks. It is pleasant to believe that Miss Sage, thorough and thoughtful student that she is, has both the taste and ability to give Schumann and all the other great composers on her fine programme as they were or would like to be.—*St. Louis Globe-Democrat*.

The piano recital on Tuesday, night of Miss Florence Sage was a very great success. Miss Sage might well have been flattered with the large attendance, and more than all with the close attention paid from first to last to a very long programme. The "Cavalry Polonaise," by Chopin, was greatly admired, and was, perhaps, the most difficult of execution of any of the selections—difficult on account of the great strength required in its execution. It is hardly ever attempted by a woman. The "Perpetual Motion," by Weber, requires great finger power; this was played without a break or any weakening from beginning to end. The Beethoven Sonata was remarkably well done, but the beautiful "Stille Liebe," by Jensen, was liked best of all by the majority.—*Terre Haute Gazette*.

Miss Sage has great power and remarkable brilliancy of execution. She is capable of interpreting the most massive compositions, and to give them with breadth of tone and boldness of conception. Her performance last night revealed the confidence of the experienced public performer. From her first appearance on the stage until the last note had died away she impressed the

audience with the feeling that she was thoroughly prepared for her work, and that she loved it.—*Quincy, Ill., Daily Journal*.

A German paper has the following complimentary notice of Miss Florence Sage, which we give in free translation:—

"The programme last evening at Bauer's Hall was drawn from the difficult and excellent compositions of Liszt and Chopin. Miss Sage rendered the rhapsodies from Liszt, three waltzes, and the 'Cavalry Polonaise' from Chopin in a most excellent style. Miss Sage is highly gifted and cultured in the true sense of the word, and brings out beautiful melodies from the most difficult character of composition. The sonatas, rhapsodies, ballads, and polonaise were executed exquisitely by the young artist."—*Chicago Freie Presse* (German).

The first of a series of historical piano recitals at Pfaffin's Hall, by Miss Florence Sage, a Chicago pianoforte virtuoso, was given yesterday afternoon. She chose for her subjects the two great composers, Beethoven and Schubert, and her rendition of their greatest and most difficult compositions was very brilliant, in particular that of Beethoven's "Moonlight Sonata" and Schubert's "Polonaise Melancolique." Her touch is peculiarly delicate and sweet, and was exhibited to good advantage in her rendition of Schubert's "Impromptu."—*Indianapolis Journal*.

The chief charm of Miss Sage is her exquisite touch. This was shown to good advantage in the "Shakespeare Serenade," by Liszt, which won for her the heartiest applause of the afternoon. The well-known "Concert Etude" by Rubinstein, was exceedingly well rendered, while the equally well-known "Polonaise," by Chopin, was given with all the freedom and abandon which it calls for.—*Indianapolis Times*.