NEW ADVERTISEMENTS

THERE'S many a fault can be in a Suit that you can-

Forecast of the Concerts by the Mozart Club and the Boston Spmphony Orchestra.

A TREAT OF THE HIGHEST CLASS.

Important Lectures by Mr. H. E. Krehbiel, the Country's Foremost Critic and Literateur.

BOB INGERSOLL ON WAGNER'S WORKS.

Art Items From Across the Sea and Gosoip That Come From Nearer Home,

Not much need be added to what was sand last week as to the artistic importance of the concerts to be given Thursday and Friday evenings of this week, at Old City Hall, by the Mozart Club and the Boston Symphony Orchestra. Both of these organations are examples of the axiomatic truth that a permanent body continuously engaged in studying high class compositions can ults in concerted music otherwise mesible. Working upon this principle, then, erfectly natural that the Mezart Club should be, as it is, the best chorus Pittsburg has produced and that the Boston Symphony Orchestra should be the best orchestra that try has produced, which is the fact.



tionally fine selection of compositions to be in, it would be strange should these considers seemed in artistic importance to any ers whatever, which they are not, the fine expressive face of Mr. Arthur such will be recognized this morning by direds whose hearty applause caused it to unsel towards them in acknowledgement as lake Mr. Schil, he is a native of Hungley plaints, but recovered, in the course of studies at the Vienna Conservatory, sufficiently to carry off the three first prizes. After sing experience as an orchestral violinist, sing experience as an orchestral violinist, became in 1878 conductor of the opera at iprig, where he made a name for himself and the hand of one of the prominent seprance I that opera, whose engaging personality is iso depicted this morning. The two seasons also depicted this morning. The two seasons during which Mr. Nikisch has had charge of the superbly-drilled force left by Mr. Gericke have demonstrated the wisdom of his selection for that arduous and influential position.

A Rich Bill of Fare.

Thursday evening's programme is wholly entrusted to the erchestra and Mrs. Nikisch. The latter will sing the two lovely numbers assigned to Cherubino, the page, in Mozart's "Marriage of Fizaro," together with a choice group of souce (with planeforte) by Goldmark Gade and Delibes. The admirable orchestral programme begins with Schumann's B flat Symphony, of which more below, and contains also the and antino and scherrs from the fourth
Symphony (in F minor) by Peter Tschaikowwith the acknowledged leader of the young Russian school, whose impending visit to America
has occasioned much talk about the has occasioned much talk about the man and lends additional interest to his works.



Mrs. Nikisch. There is also the wild, wierd Symphonic Poem, named "Danse Macabre" (well known in pran-istic guise) by Camille Saint-Saens, most manned "Danise Macabre" (well known in punishers caused by a mile and its composers. To close with are two Wagner numbers. First, the Waldweben, from "Siegning," an adaptation of the slights scene in winch the young hero of the Nibelung Tetralogy hears amid the murmuring leaves the song of the wood-bird from which be finally learns the exerce of his bird, and deatisty. The second Wagner number is the "Mestersinger" prelude, with its characteristic picture of festive burgher life in sixteenth on-nury Nuremberg and its significant portrayal of the triumph of unfettered, known theme of Walter's prize song) over the knifted conventional forms to which the pound in the suffied conventional forms to which the pound in the suffied conventional forms to which the pound in the suffied conventional forms to which the pound in the suffied conventional forms to which the pound in the suffied conventional forms to which the pound in the suffied conventional forms to which the pound in the suffied conventional forms to which the pound in the suffied conventional forms to which the pound in the suffied conventional forms to which the pound in the subsective of the prince of Wales.

Tastes of the Prince of Wales.

This musical gossip came across under the suffied conventional forms to which the country of the pound in the conventional forms to which the country of the prince of wales are the most of the prince of the prince of wales are the most of the prince of wales are the most of the prince of wales are the most of the prince of the princ most original of living French effect than the climax near the end, where a new and lovely phrase is given in simple hammony, first by the strings and then by the full orchestra, with all the air of a hymn of thanksgiving and happiness. Tho two tries to the scherzo is an innovation upon established forms that has found limitators since, and the passage finally closing this movement is both perfectly original and of charming effect. The striking treatment of the frombone passage in the second portion of the finale produces a solemn religious effect not easily furgotten. Indeed, the whole work, with all its brightness, is full of that carnestness and serious individuality which are among Schumann's most marked characteristics.

The second concert is devoted chiefly to Verdi's great "Manzoni Requiem," but there is a very interesting instrumental preface in the shape of Liszi's claborate Symphonic Posen, "Tasso; Lamentation and Triumph" (socend of the series of twelve; this one having forms); table of standard cheral works performs; table of standard cheral works performed and in the United States, with names of forms; table of standard cheral works performed the first performs; table of standard cheral works performed the first product of the series of twelve; this one having

its theme clearly indicated by the title), together with a pair of violin pieces by Svendsen and Sarasate, played by Mr. Franz Kneisel, concertmaster of the erchestra and one of the truest artists the country possesses. The Mozart Club Chorus (Mr. James P. McCollum conducting), will be assisted in the Requiem by the orchestre, of course, and also by these eminent soloists: Mrs. Genevira Johnstone-Bishop, soprano: Miss Lena Little, contraint Mr. Paul Zumerman, tenor, and Dr. Carl Martin, bass. After the preliminary history of Verdi's work, given last Sunday, the following extracts from the review written by Dr. Ferdinand Hiller (a German, but of very conservative attitude, to say the least, toward the modern Teutonic tendencies exemplified in Wagner) soon after the Requiem was first heard, will be found particularly interesting:

"This work (first performed on the 22d of May, 1874), which the popular composer of 'il Trovatore' wrote for the anniversary of the death of Allessandro Manusani, has, since us production, created a deep sensation in Paris, London and Vienna, where it has been repeatedly given under Verdi's own direction. The acquaintance formed with the work (certainly the most important Verdi has written) by means of the pianoforte arrangement has proved one of the most interesting and agreeable which for a long time we have had an opportunity of making in the domain of high-class vocal music.

"Artless as the melodies of this composition appear, and natural as, taking the work as a whole, is the course of the harmony, I should its theme clearly indicated by the title), to-

appear, and natural as, taking the work as a whole, is the course of the harmony, I should

appear, and natural as, taking the work as a whole, is the course of the harmony, I should be puzzled to name any production from which we might obtain a notion of its pecularity. With Rossini's 'Stabat Mater,' the brilliant qualities of which every impartial musician must allow, Verdis 'Requiem' has only the most general features of Italian melodies in common; as regards tone, expression, and especially breadth of plan, originality of form, and the treatment of the chorus and solo voices, it stands upon totally different ground. It is probably the first occasion that in a composition with a religious text (the 'Requiem' cannot be called a sacred composition) whatever good has been achieved in modern times has been so fully and so brilliantly employed. We have perfect freedom of construction, though the architectonic lines never disappear; luxuriantly, developed periods, without wearisome dwelling on or dragging out particular details; the most thorough and unrestricted use, without the abdse of modern technics; and characteristic declamation, without nervously pedantic subservience to every syllable.

"Though the composer has invariably aimed at dramatic expression, and though the latter is perhaps here and there carried to a point lying beyond the line which reflued taste might desire to see respected in such a work, we cannot say that the 'Requiem' is theatrical in a bad

perhaps here and there carried to a point lying beyond the line which refined taste might desire to see respected in such a work, we cannot say that the Requiem' is theatrical in a bad sense of the word.

"The planoforte arrangement, moreover, does not leave us in doubt as to the fact of Verdi's making the very best use of his orchestra; of the 'Requiem's' not being deficient in modern, piquant, unusual and original instrumental effects. But just as little are we left in uncertainty on another point, namely, that, above all things, the Italian master puts into the mouths of his singers what he has to say and what he knows how to say. His singers sing; they are souls of tune—no mongrel beings, crosses between musical interlocutors and unmusical interlocutors obliged to be on their guard against encreaching on the province of horn or viola. They come forward with all the magnificence inherent in that divine organ, the human voice, It is true that Verdi requires singers in the fullest acceptation of the word—not voices without training; not vituosos without voice; nor declaimers without one and the other—and this is the most delightful thing in the work."

Lectures From a Famous Critic.

The time-honored Art Society seems deterfined this year to surpass in each department s record of past activity. Close upon the Reinhart reception and exhibition, which was, perhaps, the most notable thing the society has done along the line of pictorial art, comes the announcement of the two lectures to be given by Mr. H. E. Krehbiel at the society's rooms, by Mr. H. E. Krebbiel at the society's rooms, Academy of Science and Art building, Monday and Tuesday evenings, April 27 and 28, which promise to be of equal prominence on the musical side of the Art Society's broad field.

Mr. Krehbiel, through his criticisms in the New York Tribune, his essays in the leading marazines, his authorship of many programme handbooks for festivals or large concerts, and his annual volume reviewing the New York musical season, has achieved an international

ical season, has achieved an internationa reputation as the country's foremost musical critic and litterateur. Indeed, not a little of his critic and litterateur. Indeed, not a little of his writing has been deemed worthy of taking a permanent place in the critical department of English literature. His many musical lectures in New York and in Boston have been recognized as important features of the past few seasons, as well by serious musicians as by the host of fashionable dilletanti. Such prominent artists as, for able dilletanti. Such prominent artists as, for example, Mr. Anton Seidl, the great conductor (who is to be the musical head of the Pittsburg May Festival of 1891, as he was in 1889), have willingly appeared as illustrators of Mr. Krehbiel's lectures.

For the Art Society receptions (the one hundred and sixty-fifth and one hundred and sixty-sixth) these are the lectures selected: Monday, "Origin and Nature of the Lyric Drama," with illustrations by Miss Bertha Kaderly, soprancy Mr. Harry B. Brockett, Jr., tenor, and Mr. Carl Better, accompanist: Tuesday, "Rich-

A Talk for the General Public. An opportunity for the general public to hear Mr. Rethbiel—which the Art Society is at present unable to offer—has been agranged by Mr. Retter, with the especial object of affording to intending May Festival auditors a clearer ing to intending May Festival auditors a clearer view of the scope and meaning of the dramatic music of Wagner and other composes, which form so important a part of the programmes. Mr. Krehbiel will give a third lecture, with illustrations by Mr. Retter and by Mr. Joseph H. Gittings, on Wednesday evening, at Old City Hall, the Mozart Club having courteously stared its final reheaved evenings at to leave altered its final rehearsal evening so as to leave the hall free for this excellent public use. Members of the May Festival and Mozari Club choruses will be admitted free; all others who wish may attend for a small admission fee, wish may attend for a small admission fee, charged simply to defray expenses.

This third lecture, complete in itself, will follow along the lines laid out in the two former ones, giving more de alled attention to certain of Wagner's works—oxfably "Die Meistersinger," the master's single comedy opera, and the one of his later works best adapted to popular exposition.

the one of his later works best adapted to popular exposition.

That Mr. Krehblel is a particularly interesting and capable expounder of Wagner's principles may be readily inferred from the fact that no less a musical personage than Mr. William Steinway, introducing him as one of the principal speakers at the recent Seidl-Stanton dinner in New York, said, substantially, that "Mr. Krehbrel has done as much as any man living to bring about a general appreciation of Richard Wagner and his art work."

Mr. Sousa and His Band.

This crowded musical week will have a rousing finale in the concerts to be given Saturday afternoon and evening, at Old City Hall, by the United States Marine Band, under the haton of Mr. John Philip Sousa, and with the vocal assistance of Miss Marie Decca, the brilliant soprame, and of a chorus of 300 school children, drilled by Mr. E. E. Rinehart.

Much has already been said in this column of the history and standing of Uncle Sam's foremost official musical organization. Miss Decca's status, both artistic and social, has also been adverted to. It only remains to say that the concerts promise to be exceedingly successful from the box-office standpoint, and that all who attend will beyond a doubt look back upon time and money well spent. baten of Mr. John Philip Sousa, and with the

Items of Local Interest. Among lesser local happenings may be noted these items:
The Frohsinn Singing Society held an interesting and successful children's concert, with social accessories, at the club rooms last Tues-

day evening.

The annual concert of the Wheeling orches-The annual concert of the Wheeling orchestra will be given to morrow (Monday) evening; as usual drawing upon Pittsburg for extra instruments. Messrs. John Gernert, Carl Nusser, C. F. Cooper, C. B. Weis, Louis Zitterbart and Otto Ganske are our instrumental representatives this year, while Miss Agnes Vogel will unhold our reputation for vocal art.

Miss Grace Miller, the well known and gifted young soprano, being about to go to Germany for a year's finishing touches, her friends have very justifiably arranged a benefit concert for her. It will occur on May 7 at Old City Hall, and with these performers, among others not yet made known: Mr. Theodor Salmon, Miss Blanche Newcombe, Mr. E. H. Dermitt, a string quar, tet (Messrs. J. T. Irwin, Charles Matthews James Adair and Harry Hetzel), and the chorus of the Allegheny Musical Association, under Conductor W. A. Lafferty, It is a worthy cause and a promising occasion.

under Conductor W. A. Lafferty, It is a worsny cause and a promising occasion.

The "Art Musicale" met on Thursday evening last at the residence of Mr. Theodor Salmon, ane gave one of the choleset programmes of the season. They had vocal selections by Miss Bertha Kaderly, Miss Margaret Cronch, Mrs. Mary R. Scott, Mr. F. J. Bussman, Mr. E. B. Edwards and Mr. Ross Drum; violin solos by Miss Blanche Newcombe, and pianoforte numbers by Miss Enola Lewis, Miss Liltan Smith, Miss Clara Ochmier and Mr. Theodor Salmon.

A Talk From Ingersoll.

It is pleasant to have space to-day for some excerpts from the singularly intelligent and eloquent musical address made by Robert Ingersoll, Esq., at the Seidl-Stanton dinner, Ingersoil, Esq., at the Seidi-Stanton dinner, already aliuded to. Mr. Ingersoil's remarks, which are especially timely for local readers just now, were in part as follows:

It is probable that I was selected to speak about music because, not knowing one note from another, I have no prejudice on the subject. All I can say is that I know what I like—and, to tell the truth, I like every kind—enjoy it all—from the hand organ to the orchestra. Knowing nothing of the science of music, I am not always looking for defects or listening for discords. As the young room cheerfully swallows what comes, I hear with gladness all that is played.

lows what comes, I hear with gladness all that is played.

Music expresses feeling and thought without language. It was below and before speech, and it is above and beyond all words. Before man found a name for any thought or thing, he had hopes and fears and passions, and these were rudely expressed in tones.

Language is not suble enough, tender enough, to express all that we feel, and when language falls, the highest and deepest longings are translated into music. Music is the sunshine, the climate of the soul, and it floods the heart with a perfect June.

with a perfect June.

When I read Shakespeare I am astonished

When I read Shakespeare I am astonished that he has expressed so much with common words to which he seems to give new meaning; and so when I hear Wagner I exclaim: Is it possible that all this is done with common airl Wagner is the Shakespeare of masic. The funeral march for "Siegfried" is the funeral music for all the dead. Should all the gods die, this music would be perfectly appropriate. It is elemental, universal, eternal. The love music in "Tristan and Isolde" is, like "Romeo and Juliet," an expression of the human heart for all time. So the love duet in "The Flying Dutchman" has in it the consecration, the infinite self-denial of love. The whole heart is given—every note has wings, and rises and poises like au eagle in the heaven of sound.

Great music is always sad because it tells us of the perfect, and such is the difference between what we are and that which music suggests that even in the vale offjoy we find some tears.

tears.

The music of Wagner has color, and when I hear the violins the morning seems to slowly come. A hern puts the star above the horizon. The night, in the purple hum of the base, wanders away like some enormous bee across wide fields of dead clover. The light grows whiter as the violins increase. Color comes from the other instruments, and then the full probastics floods the world with day. rehestra floods the world with day.

orchestra floods the world with day.

Wagner seems not only to have given us new tones, new combinations, but the mouent the orchestra begins to play his music all the instruments are transfigured. They seem to utter the sounds that they have been longing to utter. The horns run riot, the drums and cymbals join in the general joy. The old bass viols are alive with passion. The 'cellos throb with love, the violius are seized with a divine fury, and the notes rush out eager for the air, as pardoned prisoners for the roads and fields.

The music of Warner is filled with land-scapes. There are some strains like midnight, thick with constellations, and there are harmonies like islands in the far seas, and others like palms on the desert's edge. His music satisfies the heart and brain. It is not only for memory—not only for the present—but for prophecy.

Wagner was a sculptor, a painter, in sound.
When he died the greatest fountain of melody
that ever enchanted the world ceased, but his
music will instruct and refine forever.
All that I know about the operas of Wagner I have learned from Anton Seidl, and I believe that he is the noblest, tenderest and most artistic interpreter of Wagner that has ever lived.

The Miller Grand in Minneapolis.

On April 4, Mr. Hermann Emil Zoch gave a concert at Century Music Hall, Minneapolis, and played the following programme: March, Military.....Schubert-Tausing He used one of the Henry F. Miller &

Son's Artist grands. The concert was a great success. Mr. Zoch eulogizes the Mil-ler Grand in unqualified terms.—From The Music Trades, New York, April 18, 1891. A complete stock of these world-renowned pianes, including grands, parler grands, uprights and pedal uprights at W. C. Whitehill's Music Parlor, 152 Third avenue.

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MARRIED. KOHL-McCANDLISH-April 22, at Beave Pa., by Rev. W. Shaiffer, WILLIAM G. KOHI to Miss MINNIE B. McCandlish, both of Shannopin, Pa. [Cincinnati and Bradford papers please copy.]

DIED. ALBERTSON—On Friday, April 24, 1891, at 7 o'clock P. M., ETHEL MARGARITE, infant daughter of George H. and Margaret Albertson, aged 1 year and 8 months. Funeral services at the parents' residence 419 Wylie avenue, on SUNDAY, the 26th inst. at 2 o'clock P. M. Interment private. ARMSTRONG-On Saturday, April 25, 189 MARGARET J. ARMSTRONG, youngest daughter of the late Charles H. and Jane D. Armstrong. Funeral services at 244 South Hiland avenue

private. BRUNT-On Friday, April 24, 1891, at 11 P. M., Mrs. Annie Luellla, wife of William H. Brunt, aged 49 years. Funeral services at the Castle Shannon M. P. Church, on SUNDAY, at 2 P. M. Friends of the family are respectfully invited to attend. Train leaves Pittsburg at 12:50. Interment

on MONDAY, April 27, at 2 P. M. Intermen

DELLENBACH—On Friday, April 24, 1891, at 6:30 P. M., ANNA M. DELLENBACH, daughter of G. C. and Anna M. Stotz-Dellenbach, aged 20 years and 11 days. Funeral services at the residence of her pa rents, No. 161 Third street, Allegheny, on Mon-DAY, 27th inst., at 2 P. M. Friends of the family are respectfully invited to attend. DORAN-At Wilkinsburg, on Eriday, April 24, 1891, at 5 A. M. JOHN L., third son of Patrick and Mary H. Doran, aged 12 years and

GARRETT-On Saturday, April 25. P. M., GRACE A., daughter of H. A Amanda Garrett, aged 10 years 7 months. Funeral services at the parents' residence 45 Van Braam street, Pittsburg, Monday, April 27 at 2 P. M. Friends of the family are respectfully invited to attend. GARRITY-Saturday, April 25, 1891, at 5 o'clock A. M., MARY, infant daughter of William and Margaret Garrity, aged 6 months 13

Funeral from the parents' residence, Boston street, on SUNDAY AFTERNOON at 2 o'clock. Friends of the family are respectfully invited to attend.

GLENN-On Saturday, April 25, 1891, at 8:25 F. M., at his residence, 27 Ridgewood avenue, Allegheny City, WILBERT J. GLENN, in the 41st year of his age. Notice of funeral later.

GOODWORTH—On Monday. April 20, 1891, at 7:50 A. M., SADIE, daughter of William P. and the late Sarah Goodworth, aged 13 years. Funeral took place on TUESDAY, April 21, at 2:30 P. M., from 500 Bedford avenue, city. 230 P. M., from 500 Bedford avenue, city.

HARRINGTON—On Friday, April 24, 1891,
at 12 M., Frank Harrington, son of
George and Emile Harrington, aged 16 years,
7 months and 28 days.

Funeral from his late home, in Chartiers

township, Allegheny county, Monday, 27th inst., at 2 P. M. Friends of the family are repectfully invited to attend. KEINER-On Friday, April 24, 1891, at 4:20 A. M., at his residence, 83 Pike street, Pitts-purg. Louis Keiner, aged 74 years and 12

burg, Louis Keiner, aged 74 years and 12 days. Funeral Sunday, April 26, at 2 P. M. Friends

KOUNTZ—On Friday, April 24, 1891. at 9:30 A. M., LAURA MAY, daughter of Frederick and Annie Kountz, aged 2 years and 24 days. Funeral from the residence of her parents No. 22 Columbia way, Second ward, Alle gheny, on SUNDAY, April 26, 1891, at 2 o'clock LAMB-On Friday, April 24, 1891, at 6 o'clock A. M. MICHAEL LAMB, uncle of Terence F. McEvoy, aged 74 years.

Funeral from the late residence, No. 100 Col well street, on MONDAY MORNING, at 8:30 o'clock. High mass of requiem at St. Paul's Cathedral at 9 A. M. Friends of the family are respectfully invited to attend. LOFTUS-On Saturday, April 25, 1891, at 8:45, MARY, beloved wife of John J. Loftus, aged 27 years 2 months.

Funeral from her late residence, corner Twenty-sixth and Liberty streets, on Tuesday, 28th inst., at 8:30 A. M. Requiem High Mass at St. Patrick Church at 9 A. M. Friends of the family are respectfully invited to attend.
[Wheeling and Bellaire papers please copy. McClure-On Saturday afternoon, April 25, 1891, at his residence, No. 16 Arch street, Allegheny EMMETT McClure.

Notice of funeral in Monday's papers McROBERTS-On Thursday, April 23, 1891, at 11:10 P. M., IDA, daughter of Thomas and Maggie McRoberts, in the 11th year of her age. NICKEL-On Friday, April 24, 1891, at 9:45 p. M., at residence of Mr. D. W. Crooks, Preston avenue, Bellevue, Pa., KATE SPRATT, widow of George Nickel, deceased. Funeral on MONDAY at 1 o'clock P. M. Pri

vate interment later. Funeral services at his late residence, No. 261 Western avenue, Allegheny City, on Mon-DAY MORNING. April 27, at 10 o'clock. Interment private.

RITTER—On Saturday, April 25, at 3:45 o'clock P. M., THERESA, daughter of Sebastian and Catherine Ritter, aged 22 years and 26 days. Funeral from the parents' residence, corner Eighth and Main streets, Sharpsburg, on Mon-DAY, at 5:30 A. M. Friends of the family are respectfully invited to attend. SHANAHAN—On Friday, April 24, 1891, at 12 o'clock M., Mrs. Annie B. Shanahan, aged 55 years. Funeral Sunday, at 2 o'clock, from 32 Fed-

eral street, Pittsburg. Friends of the family respectfully invited to attend. [Louisville and St. Paul papers please copy.]

SHIELDS-On Friday, April 24, 1891, HENRY, son of the late Henry and Catherine Shields, aged 36 years. Funeral Monday, April 27, 1891, at 2 P. M., from his late residence, 708 Duquesne way. Friends of the family and members of Pitteburg Lodge No. 306 L O. & F., are respectfully invited to attend.

SMITH-On Friday, April 24, 1891, WILLIAM H. SMITH, aged 1 year 11 months 17 days, son of William and Nevada Smith. SMITH—On Saturday, April 25, 1891, at 6:30 P. M., BESSIE BELLE, daughter of J. F. and Elizabeth J. Smith, in the 11th year of her age. Funeral services at No. 14 Hamilton Place on SUNDAY at 4 P. M. Interment at Brownsville. Pa., on MONDAY, April 27.

VIDT-On Friday, April 24, 1891, at 12:20 p. M. LILLIE ANNA ELIZABETH, daughter of Henry and Louisa Vidt, aged 1 year, 6 months and 24 days. Funeral on SUNDAY, April 26, at 2 P. M., from parents' residence, 10 Niggel st., Allegheny. WOLTERS-Of cerebro spinal meningitis, on Friday, April 24, 1891, at 8:45 P. M., CHARLES E., son of Louis A. Woliers, in the 20th year of

his age. Funeral from his late residence, 28 Fulton street, Pittsburg, on Monday, April 27, at 1 o'clock A. M. Interment private. ANTHONY MEYER.

(Successor to Meyer, Arnold & Co., Lim.,) UNDERTAKER AND EMBALMER, Office and residence, 1134 Penn avenue, Tele phone connection. myll-140-MWFSu JAMES M. FULLERTON, UNDERTAKER AND EMBALMER.

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During Which Time Numerous Physicians

Were Consulted, But Without Avail, Till



"In time my stomach and heart became affected. Though my appetite was good, I had pain and distress after eating, with bloating, rifting and palpitation. During all this long period I consulted doctor after doctor, with little or no relief, until I was directed to Dr. Byers. I felt immediate relief from his first treatment, and now after five months continuous treatment can say I feel better than I have for 25 years. I will cheerfully verify this to any one who will call upon me at my home, at the end of street car line, suburos of McKeesport, where I have lived for 30 years."

Since first publishing the above testimonial in the Sunday Leader Mrs. Cherry called at my office with her son to place him under treatment, and said I did not make it half strong enough, as no one could understand the suffering she had endured for years, and that she told everyone this who called on her. No one can, therefore, accuse me with exaggerating the symptoms of those cases published as cured by my method of treatment.

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