

lence of its musical department. His connections subsequently may be summarized as follows: Summer of 1873, solo cornetist at Congress Hall, Cape May, under direction of Simon Hassler; fall and winter of 1873-4, solo cornetist with the San Francisco Minstrels; summer of 1874 again soloist at Congress Hall, under Simon Hassler; fall and winter of 1874 at the Chestnut Street Theatre, Philadelphia under Simon Hassler's direction; summer of 1875 again at Cape May with Hassler; and was specially re-engaged by him for the Chestnut Street Theatre the ensuing season, under the proprietorship of Wm. Gemmill.

In 1876 we find this popular artist specially engaged at the Centennial Exhibition under contract to several firms of exhibitors to whom his great skill and remarkably magnetic quality of tone attracted the universal attention of the vast multitude of visitors. For instance, while playing at the eastern end of the Main building, for the Hook & Hastings Organ Co., this great cornetist, elevated to the height of fifty feet above the floor, has attracted by the sound of his magical trumpet from twenty to thirty thousand people who gave the closest attention to his performance; and this was a daily occurrence. From this part of the immense building Mr. Northcott would repair to the centre of the floor, and there play for the Knabe Piano Co., the Stieff Piano firm, the Schomaker Piano Co., etc. Hitherto visitors flocked in the densest crowds apparently unable to resist the entrancing power of his wonderful cornet tones, and the mammoth centre pavilion was ever the attraction whilst Northcott held possession of it. He also performed at daily exhibitions of the great German Organ, built by Mr. Walker, and likewise with the Centennial Band. He played for these exhibitors daily during the continuance of the celebration, a fact which attests not only his great popularity but his remarkable physical powers of endurance.

As a sequel to the Centennial Exhibition, he was engaged as soloist during the seasons of 1877-8-9 for the Permanent Exhibition held in the same building. In 1879 he was engaged as soloist for the concert season with the renowned violinist, Ole Bull, after filling a remarkably successful engagement at Theiss' Concert Hall in New York where he astounded the critics by performing his most wonderful feat of playing "America" in *four octaves* upon the cornet!

The past three seasons of 1881-2-3 Mr. Northcott has devoted himself chiefly to the management of his unrivalled Concert Company, than which there is no finer musical organization in the country. The chief feature of this company is, of course, its matchless cornet soloist, but with the conscientiousness for which he is noted, Mr. Northcott has surrounded himself with a galaxy of artists who are unexcelled in their own specialties, as vocalists and instrumentalists. The assured popularity of this sterling combination is evinced by the fact that it has presented *over fifty concerts in Philadelphia alone*, without taking into account its numerous outside engagements. This year the repertoire of the company will be strengthened by the addition of an original and meritorious comic-opera in two acts, entitled "Henrietta; or, the Power of Music," a brief description of which will be found in another column of this paper. This little brochure whilst complete in itself as an opera, furnishes a medium for the introduction of various and refined specialties and is unique, original and intensely interesting. We are satisfied that societies securing the services of Mr. Northcott and his company will afford their audience the most delightful entertainment known, and one which will be unanimously re-demanded at an early date.

The Cornet used by Mr. Northcott was manu-