7an 13.18.10

"And ye shall hallow the fiftieth year, and proclaim LIBERTY throughout all the land unto all the inhabitants thereof it shall be a JUBILEE unto you."



Loud he sang the Psalm of David! He, a negro, and enslaved, Sang of Israel's victory, Sang of Zion, bright and free.

1871.

And the voice of his devotion Filled my soul with strange emotion; For its tones by turns were glad, Sweetly solemn, wildly sad. H. W. LONGFELLOW.

THE JUBILEE SINGERS.

THIS is the ORIGINAL COMPANY OF SINGERS which was organized from among the Students of Fisk University, in 1871, by Geo. L. White, then the Treasurer and Business Manager of the University, to earn the funds for new grounds and buildings imperatively needed to enable the University to continue its work.

Five of the eight singers were members of the original company, viz.: Ella Sheppard, Maggie Porter, Jennie Jackson, Mabel Lewis, and F. J. Loudin. Patti Malone is a student of the University, and sang with the company the year in Germany. The tenor singers of the old company having resumed their studies, Messrs. Hall and Barrett have been secured to fill their places.

The Christian public of America and Europe is familiar with this effort on the part of a few students to build a University for their race, and how it has been accomplished. His Excellency President Grant

As the net results of their labors during the past eight years, a site for the University containing twenty-five acres has been purchased, and Jubilee Hall built at a cost of over \$150,000. About \$15,000 was secured toward building Livingstone Missionary Hall; also a large amount of material for the University—money and books for the library, philosophical apparatus, musical instruments, furniture, specimens for the museum, paintings and other works of art, etc., aggregating many thousands of dollars in value.

On the return of the Jubilee Singers from Germany, the company was disbanded.

It has been decided by the American Missionary Association and the Trustees of the University, that the work of the Singers in their behalf is completed; that they cannot assume the responsibility of continuing this agency. The Singers being thus without employment, and the demand for their reappearance in the Concert field being so general, they have been led to reorganize the company, hoping thereby to "get a living."

In appearing before the public in this new capacity, they will be able to respond to requests which, owing to the urgency of the need of Fisk University, they were compelled to deny before, and arrangements can now be made for concerts, on terms which will enable local benevolent objects to share in the proceeds of their work.

It is the purpose of the Jubilee Singers to keep the company and its work in all respects up to their former high standard, and they confidently appeal to the many friends who aided them in the accomplishment of their great work for Fisk University, a continuance of sympathy and support.

The great difficulty which the Singers have to contend with in their present work is, to distinguish themselves, in the minds of the public from the companies - whose name is legion - who, during their absence abroad, have used their name and hard-earned rep-

utation, even testimonials, their individual names and photographs, for fraudulent gain.

The name — JUBILEE SINGERS — was originated and first used by this company as appropriately expressing their bondage and deliverance, and also their connection with the great work of preparing their race, by Christian education, for the duties of freemen and citizens in this, their so-called Year of Jubilee.

Their name is specifically and in honor as distinctively theirs, as though secured to them by a patent; and persons using it, do it fraudulently and to deceive.

In view of what has been accomplished by them, they earnestly appeal to their friends to aid them in separating the genuine from the counterfeit, and in securing something of the benefits of their labor.

The Jubilee Singers have been honored in appearing before, and have received the distinguished patronage and approval of,-I C Li in labora dermina de Mainte Oncon Wintowin

> HEL Majesty Queen vicourie. Their Imperial Majesties the Emperor and Empress of Germany.

> Their Majesties the King and Queen of the Netherlands.

Their Majesties the King and Queen of Saxony. Their Royal Highnesses the Prince and Princess of Wales.

Their Royal Highnesses the Crown Prince and Crown Princess (Princess Royal of England) of Prussia.

His Royal Highness the Duke of Connaught. Their Royal Highnesses Princess Louise and Princess Beatrice of England.

The Grand Duchess Cesarevna. Their Royal Highnesses Princes Henry and Alexander of the Netherlands. Prince Frederick Charles of Prussia.

The Grand Duke of Saxe Weimar. The Grand Duke and Grand Duchess (Princess Alice of England) of Hesse.

The Duke and Duchess of Argyll; Lord Shaftesbury, and others of the Nobility. The Right Hon. W. E. and Mrs. Gladstone. Many Honorable Members of both Houses of Parliament, and the Senate and House of Representatives of the United States.

The Governors of seven different States; the Lord Provosts of Edinburgh, Glasgow, Aberdeen and Perth; distinguished Ministers of every denomination in Great Britain, the United States, the Netherlands, Germany and Switzerland - including Father Hyacinth, who presided at their concerts in Geneva.

The enterprise has also had the almost universal support and approval of the press of these countries and of prominent Educators.

They beg leave, also, to call attention to the following testimonials, selected from many hundreds from the American, British and German Press, every one of which can be verified by comparison with the original extracts in possession of the Company.

THE SONGS OF SLAVERY.

BERLIN-SING SINGERS THE ACADEMY.

Written by Dr. Elcho, and Translated from the Volks Zeitung.

Berlin, Germany, Nov. 9, 1877.

It is a long, long time since I was on picket in a lonely forest of Arkansas. It was in the winter, but in that climate nature does not die in December-she only dreams. And as if enwrapped in a dream lay the boundless forest, whose high-reaching tops I could overlook from the summit as far as the boundaryline, where the sky, tinged by the sinking sun with a fiery glow, rested upon it. Around me stood the defiant oaks with their long-flowing, mossy beards, the proud sycamore, and the dark, melancholy cypress. The evening breeze glided through the branches, and produced a rustle which sounded like a lullaby gently murmured and softly dying away. But anddenly it was as if the wind assumed

words and a defined melody. But no; that was no longer the wind, neither the spirit of the forest! The sound came nearer, and I distinguished plainly a human voice, which strangely accorded with the rustling of the wind and so well corresponded with the mood of nature.

"Rock Me to Sleep, Mother," sounded over to me, and then followed a prolonged, doleful, "All Day, All Day." The singer who gave such a soft, musical expression to the prayer that her mother might rock her to sleep all day, soon became visible on the shady path. It was a ragged negro child, about ten years old. With her naked feet she trod over the withered branches and the faded leaves. Her whole wardrobe consisted of a torn, white linen skirt, which was tied with a cord around her body. But one thing proved to me that this dark-colored being was also a genuine daughter of Eve, for she had made for herself from the twigs of the ever-green holly-tree a sort of "corona," and fastened it, with its thorns, in her exuberant woolly hair. I spoke to the little singer. who, frightened at first, kept close to the thicket, but by-and-by grew more confident and stepped slowly nearer. To many of my inquisitive questions she gave the same answer, "I do not know." She only knew that her name was "Maggie;" the day of her birth she could not give.

I then asked, "Where is your mother?" "Sold," was her reply. "Your father?" "Sold." "Your sisters?" "Sold." "Your brothers?" "Sold." "Who takes care of you, Maggie?" "The overseer."

These communications contained the whole history of the life of this little slave, and in her is reflected the misery and all the heartrending woe of her race. The little one walked on, and soon I heard again the melancholy "Rock Me to Sleep, Mother, All Day, All Day." Oh! now I understood the meaning of that song; she wished herself back to the time when the mother rocked her to sleep—and now I knew why her simple song had touched me so deeply: a strong, natural feeling spoke through those prolonged, softly-expiring tones. And when I asked myself the question, "Who or what aroused that feeling in the timid, half-wild child?" there stood suddenly before me, in gigantic letters, the unhappy word, "Sold." The misery of slavery caused the lamentation for which the natural heart sought a poetical form of expression, and found it.

In this and no other light must we regard the undertaking of the Jubilee Singers, who, yesterday, met with such an exceedingly friendly reception from the splendid audience in the "Sing-Academie." It was no concert in the usual sense. We do not find in the productions of these negroes the reflection of a far advanced musical development; but primitive, consolatory songs, by which millions of slaves in times past have been lifted up, and which are perfectly unique in style. These slavery songs have been improved by art, and are now being produced by about ten well-trained singers. At any concert it is immaterial to me and all others who are not professionals, what high degree of perfection has been obtained in musical technique; the main point is the effect produced. If an artful execution is able to awaken in our soul a poetical feeling, then it has accomplished its end. The Crown Prince hit the mark when he said, "That takes hold; that touches!" Indeed, the songs of these negroes touch our souls and transport us into a poetical sphere. They produce, above all, an elegiac feeling; for in these songs reverberates the cry of the persecuted and enslaved; and it is sometimes a wild out-cry which corresponds to the hot blood of the negro race: it is the cry for deliverance from deep misery,

the consoling hope of a better world to come. The hymn, "Steal Away to Jesus," had been sung by the slaves who stole away into the silent woods to pray to God. The song commences like a softly-whispered prayer, swells into an ardent, anxious supplication, until the deep bass tones come rushing on, and seem like mighty columns upon which an invisible temple is rising. A wonderful hymn of consolation is that mournful song of the slaves which is usually sung at the grave. The "Hallelujah" which swells and dies away like the sounds of the æolian harp, has something of the supernatural. It seems to have wings to carry the soul of the deceased to a better world.

areadually ambaiding in the amoult of

gracementy substantly in one appear to dominate

The naiveté of the colored race also finds in these songs a right comical expression; as in the song entitled "The Gospel Train," a jubilee hymn of the drollest kind. In it a railroad train, on its way to heaven, is represented. The train has only a "first-class," expressing thereby very significantly the wish of the negroes for equal rights; and the passengers are all full of joy and exultation, while the bass imitates the peculiar clatter of the swiftly revolving wheels. These colored singers produce their wonderful effects principally through the splendid ensemble. The execution of the pianissimo is perfectly astonishing. It commences like distant ringing, and dies away like a breath; and with it all the voices blend together into one tone, which resounds with wonderful brilliancy. Seward's "Bells" was given most charmingly. In this composition the ringing of bells is successfully imitated, and the singers made the tones swell so finely that the effect was truly surprising.

Several solos were effectively rendered. The coal-black Miss Jackson gave the well-known and popular song, "The Old Folks at Home," with great warmth, good voice and fine taste. Mr. C. A. White's trio, "O Rest-

less Sea," in which the soprano voice of Miss Porter rises above the powerful male voices, as the sunlight above the roaring sea, was a magnificent performance. The bass solo, by Mr. Loudin, produced an ecstatic effect. This mulatto possesses a deep bass voice, powerful as the tones of the tuba, and yet capable of the most delicate expression. Think of a lullaby sung by the basso profundo; and yet this singer impelled the audience to a rapturous applause and repeated calls of encore. The audience overwhelmed the performers with applause, and called for the repetition of several pieces.

The next concert will take place on Saturday; and we advise our readers not to deprive themselves of this unique entertainment. As in times past the children of Israel, under the Egyptian bondage, the Christian martyrs, under the Roman persecution, expressed their sufferings in their songs, so the enslaved and down-trodden colored race brought forth these hymns of trust and consolation which are here presented to us in golden colors. These songs grew out of the woe and misery of the tormented soul; they are passion-flowers out of the blood of martyrs.

GUESTS OF MR. GLAD-STONE.

To the Jubilee Singers, who had been bought and sold like cattle in their childhood because they were born slaves, and who had all their lives been driven like lepers from any contact with white people in hotels, stages, and even churches, because they were born black, the succession of hospitalities they received in homes representing the greatest wealth, the highest rank and the finest culture in the kingdom, was one of the most memorable features of their first visit to

Great Britain. Especially pleasant in their memory is the breakfast party given to them by Mr. and Mrs. Gladstone, at their residence in Carlton House Terrace. From a full account of it, written for the New York Independent by Rev. Newman Hall, we make this extract:—

"They had already sung at the Premier's, in the presence of the Prince and Princess of Wales, the Czarowitz and the Czarevna of Russia, the Right Hon. John Bright, and a distinguished party of nobility. But on that occasion they came to entertain the guests. Yesterday they were themselves the guests. In addition to the Jubilee party of fifteen, there were present Lord and Lady Cavendish, Lord Lyttleton, the Right Hon. W. E. Forster, M. P., Cabinet Minister, the Hon. Arthur Kinnaird, M. P., the Dean of the Queen's Chapel Royal, and others. The guests were seated at two tables, our negro friends being equally distributed, sitting between their English friends. At the table where the Dean and myself sat, Mrs. Gladstone, Miss Gladstone and Mr. W. H. Gladstone were most assiduous in their kind attentions not only seeing that the physical comfort of their negro friends was attended to, but conversing with them so constantly and pleasantly that they were quite at their ease. At the other table Lady Cavendish, acting for Mrs. Gladstone, and seated side by side by her colored sisters, diffused the same atmosphere of social geniality around.

"After breakfast Mr. Gladstone showed to his guests some of the principal objects of interest in his collection of art treasures, explaining them in his own fascinating style. Then, all the party being gathered in the drawing room, the Jubilee Singers entertained us with their wonderful music. First, we had 'John Brown.' I never heard them sing it as they did yesterday. It was not the music alone, but the features of the singers,

also, which made it so impressive. They sang as beings inspired. Their whole forms seemed to dilate; their eyes flashed; their countenances told of reverence and joy and gratitude to God. Never shall I forget Mr. Gladstone's rapt, enthusiastic attention. His form was bent forward; his eyes were riveted; all the intellect and soul of his great nature seemed expressed in his countenance; and when they had finished he kept saying, 'Isn't it wonderful? I never heard anything like it!' The tender, thrilling words and music of 'Oh, how I love Jesus!' brought tears to the eyes of the listeners; and when they closed with the Lord's Prayer, all the company, led by Mr. Gladstone, reverently stood with bowed heads in worship."

On their visit to Chester, in December, 1875, Mr. Gladstone invited the Singers to spend an afternoon at his delightful country seat at Hawarden Castle, sending his carriages to meet them at the railway station, two miles away. Several hours were spent by the party in a stroll among the picturesque ruins of the old castle, and in conversation at the tea-table and in the drawing-room. Before departing, the singers gathered around the piano and gave several of their songs, closing with Mr. Gladstone's old favorite, "John Brown," which he clapped heartily, saying: "That's the best of all. It's an inspiration. We've been wishing we could hear it again."

"STEAL AWAY TO JESUS."

BY MARIANNE FARNINGHAM.

"Steal away, steal away,
Steal away to Jesus:
Steal away, steal away home,
I have not long to stay here."

Brothers, preaching by sweet song,
Do you see amid the throng
Of the friendly upturned faces many eyes with tear-

Do you see how hearts are stirred
At the mention of that word,
And that even through the music thoughts are stealing off to Him?

Oh, we think how, long ago,
In their times of deepest woe,
The slave-mothers had the solace which the thought
of Him could bring;
As among the toilsome canes,
Or abroad on scorching plains,

They would often sing together in soft notes about the King.

And we wonder, we who stand

In our dear, exalted land—
How our hearts could bear the burdens which are aye upon us laid,
If we could not steal away
From the stress of every day,
For a little time with Jesus, lest our souls should be dismayed.

And we think of all the places
Where we meet with stranger faces,
And where unfamiliar voices fall alone upon your
ears;
And you would be sad indeed

With unutterable need,
If you could not steal away to your Friend of many
vears.

So we thank the King with you,
For we love and trust him too,
That to us and to our fathers he is evermore the
same;
And that strangers from all lands

Love each other, and join hands, Since our hearts have been united by the sweetness of His name.

So we hail you free indeed,
And we bid you all God-speed,
As you go to sing for Jesus to the crowds who flock
to hear:
You may reach the hearts of some
Who have yet delayed to come,

And your songs of Him shall win them for the Christ you hold so dear.

Friends, we thank you for your song,

And are glad 'twill not be long

Ere we meet and dwell together in the Father's

bright home-place;

And we'll often steal away,

Since we have not long to stay,

And will find our joy in Jesus till we see Him face to

face.—Christian World.

BEFORE QUEEN VICTORIA.

THE Duke and Duchess of Argyll were among the friends who gave the Jubilee Singers an early and hearty welcome to Great Britain. It was while spending an evening at Argyll Lodge, as their guests, that the Singers had the honor of appearing before the Queen. At the Duke's request they sang for her, first, "Steal Away to Jesus," then chanted the "Lord's Prayer," and sang, "Go Down, Moses." Her Majesty listened with manifest pleasure, and as they withdrew, communicated, through the Duke, her thanks for the gratification they had given her. There was no stage parade nor theatric pomp in the scene, but the spectacle of Britain's Queen coming from her palace to listen to the songs which these humble students learned in their slave cabins, and that not merely for her own entertainment, but to encourage them in their efforts to lift up their fellowfreed people, was worthy a place in history.

FROM J. B. T. MARSH,

IN THE "N. Y. EVANGELIST."

For the same reason I have been hoping that the Jubilee Singers would be reorganized, and give us a chance again to enjoy their unique and most delightful concerts. There is a want here, and they can meet it. It is a work as legitimate and as worthy as that which they originally started out to do, and did—the erection of a suitable building for Fisk University. And I think that thousands of readers of this paper will rejoice with me in the announcement that the Singers have decided to resume concert work the coming fall and winter. They will still be under the immediate management of Prof. George L. White, who first conceived and carried out the idea of these peculiar entertainments in which they stand unequaled, and whose was

the happy conception that gave them the name of "Jubilee" Singers.

Various troupes of no merit have assumed

the "Jubilee" name, and on the strength of it passed off their pinchbeck performances through the country; but it is over four years since the real Jubilee Singers have given any entertainments in the Northern States. Three of these four years have been spent in concert work abroad. Good as was the work which they did, and which won them their fame in 1871-2, their concerts have grown better every year. Rev. Dr. Thompson, in his letters from Berlin, bore testimony two years ago to the fine impression they made upon the lovers of music in the German capital—a success as great, under the most different conditions, as when the roof of the Boston Coliseum echoed with deafening applause over their spirited rendering of "The Battle Hymn of the Republic," in the Peace Jubilee of 1872.

I shall never forget the rapt expression of Mr. Gladstone's fine face as he listened, four years ago, in his drawing-room at Hawarden Castle, to one after another of their slave songs; nor the wonderful spell which held the great audience in the Haymarket Theater, London, as they sang "Steal away to Jesus," after one of Mr. Moody's powerful sermons; nor the sublime eloquence of Dr. Somerville, in a speech inspired by their thrilling song "I've been Redeemed," in the Crystal Palace

at Glasgow.

Their concerts are at the same time a restful, delightful, elevating entertainment. The Christian public can find nothing better with which to checkmate the beer-garden, the ballet, the minstrels, the dancing party, the variety theater, and the whole swarm of doubtful or degrading amusements. Whoever helps our feverishly busy people to wholesome recreation, deserves the hearty right hand of fellowship. I hope the Jubilee Singers will find it held out to them everywhere they go.

THE JUBILEE SINGERS.

A. K. SPENCE.

Songs from the sunny South land, Songs from over the sea, Songs from the house of bondage, Songs of the glad and free, They sang, those children of sorrow, Those children of dusky hue; Strange and wild were their accents, But their hearts were warm and true.

Echoes from unknown ages, From Afric's distant strand, Down through the generations To wake in a captive land, They brought, like the summer breezes Blown from the land of flowers — Like the voice of whispering angels From a fairer land than ours.

They caught the sweet inspiration When lulled on their mother's breast, As at evening they sang of heaven, Where the weary are at rest; And they saw sweet angels coming To carry them away; And the chariot swinging lower Through the gates of opening day.

Sometimes their songs were wailing Of the anguish-smitten soul In the land of dark perdition Where fiery billows roll; And their strains grew wild and wilder, As before their eyes entranced, Things that no tongue may utter In fearful visions danced.

And men in rapture listened, And strong men wept to see These children of the bondsman, These children of the free; And they opened up their coffers, And they poured their treasures forth From the ocean to the rivers, From the South land to the North.

And far o'er the restless billow, Where castles are gray and old. And many a bard of sweetness Has sung to a harp of gold, Entranced by the song they listened To these children of the sun; And many a teardrop glistened, And many a heart was won.

And prayers and benedictions Were theirs from many a breast; They sung so sweetly, wildly-So sad, as when oppressed; And they stood among the great men In the palaces of earth— They from the house of bondage, They of servile birth.

Aloud they sang in triumph; They sang of the Jubilee, When broken is every fetter And the sons of men go free, In the age of peace so golden That the prophets have seen so plain, When men shall be friends and brothers, And Christ himself shall reign.

O Africa, land of shadow, O Africa, land of song, Land of long night's oppression, Land of sorrow and wrong, Thy echoes return unto thee, Bearing on golden wing The tidings of earth's salvation, The song that the angels sing.

O songsters of liquid sweetness, Songsters of beauteous lay, Sing on of the glad hereafter, Sing of the blessed to-day; Sing to the listening nations The song so new and old, Till the echoes are caught by the angels In the city whose streets are gold.

FIFTY-FOURTH THOUSAND.

The Story of the Jubilee Singers, WITH THEIR SONGS. BY J. B. T. MARSH.

Containing Photograph and over One Hundred Songs. To be had of the Singers at their Concerts.

Price \$1.00.

This volume relates the story of the origin and work of the Jubilee singers up to and including the visit to Holland in 1877, also the personal history of the Singers.

The book will be sent by mail on the receipt of the price (\$1.00) and ten cents additional for postage. Address GEO. L. WHITE, care of B. W. WILLIAMS' LECTURE BUREAU, 258 Washington Street, Boston.

BOSTON MUSIC HALL,

Oct. 11, 1879.

THE effects of their concert work abroad were immediately noticeable in their improved singing, which now leaves little opportunity for criticism.—Boston Post, Oct. 13, 1879.

Both the entertainments given on Saturday by the Fisk University Jubilee Singers, in the Music Hall, drew large audiences. The choir showed great perfection of ensemble and the most careful drill. The individual voices are also fine, notably, Mr. Loudin's bass.—Boston Traveller, Oct. 13, 1879.

THE programmes were made up much in the same manner as formerly, and the singing was better. There are several fine voices in the organization, and one of them is Mr. Loudin's. The simple slave songs are sung with a sweetness and fervor that is irresistibly impressive.— Boston Journal, Oct. 13, 1879.

THE Jubilee Singers come back to America after a successful sojourn abroad, with voices apparently as earnest and fresh as ever; and certainly they never sang with more expression than at Music Hall yesterday.

The original troupe have had many imita-. tors, but no equals.—Boston Daily Globe, Oct. 13, 1879.

ALTHOUGH the troupe has had many imitators, no company has ever begun to equal them in point of musical excellence. Their concerts before the crowned heads of the principal countries of Europe aroused the greatest enthusiasm, and the German and Fredigh namona mana land in their maires of

their touchingly beautiful singing. — Boston Home Journal.

THE original Jubilee Singers, who have by their efforts endowed Fisk University in Nashville so handsomely, have returned, to resume their position among the concert organizations of this country. They have gained much by their long concert tour abroad, their constant practice having served to enable them to improve until there is no chance for adverse criticism upon their singing.—Boston Sunday Herald, Oct. 12, 1879.

WE had the pleasure of hearing the Fisk University Jubilee Singers eight years ago, in New York, just as they started upon their wonderful mission of building up Fisk University—a wonderful work indeed.

Now, having finished this work of faith and charity, they start out again for themselves, no other form of labor or better Christian service opening before them. Their singing, while it has lost none of its weirdness or its inimitable pathos, has gained in harmony and power of expression.—Zion's Herald, Oct. 16, 1879.

THE concerts of the Jubilee Singers from Fisk University, at Music Hall on last Saturday afternoon and evening, drew crowded audiences. Every heart seemed touched with their inimitable melodies. Mr. Loudin, the bass singer, whose voice is a remarkable one, in a brief address spoke of the love of their people for Massachusetts, and their pleasure in singing in this city for the first time since their European musical tour. During eight years they have earned over \$150,000 for the University, and have contributed much more than its equivalent to the happiness of the public. - Congregationalist, Boston, Oct. 15, 1879.

TESTIMONIALS.

They have beautiful voices.—The Graphic.

I never so enjoyed music.—Rev. C. H. Spurgeon
The music was delightful.—Ohio State Journal.

Inimitable entertainment. — Manchester Examiner and Times.

It was a rich musical treat.—Worcester (Mass.)
Press.

Their music is touching in the extreme.—The Church Times.

The ner wassess rich and nowerful voices — Leeds

The par y posess rich and powerful voices.—Leeds Mercury.

Their voices are phenomenal in range and richness.

—New York Christian Union.

The music they sang was an entirely new revelation.

-N. Y. Spirit of the Times.

One of the happiest evenings it was ever our lot to

enjoy.—Lancaster Guardian.

We do not remember when we have been so well

entertained.—Springfield (Mass.) Republican.

The secret is, the melodies they sing are "the songs

of their captivity."—New York Times.

One of the most enjoyable entertainments we have

had in this city.—Cincinnati (Ohio) Enquirer.

Their songs are delightful to the ear, as fraught with the very soul of harmony.—N. Y. Evangelist.

The Jubilee Singers seem to grow in popularity the oftener they visit Worcester.—Worcester (Mass.) Spy.

They reached at once the heart of the people, and

took their audience by storm.—Dundee Advertiser.

The best entertainment of its kind that has ever been brought out in London.—The Standard.

There is something inexpressibly touching in their wonderfully sweet, round, bell voices.—George Mac-Donald.

Both the Prince and Princess expressed their warm appreciation of the singing of these young people.—

The Echo.

Who would have thought it possible that such high talent, united with artistic perfection, could be found in persons who, not many years ago, were slaves?—

Frankfort paper.

We are sure there are not many choirs in Germany that could sing our own beautiful, popular melodies with the same perfection as these negroes sing theirs.

-Mit sence paper.

There was never singing more intensely dramatic than this, for there was never singing more sincere. It was not an exhibition of art; it was the expression of real emotion.—New York Tribune.

The concert was entirely successful; the quaint melodies, the artless language, and, above all, the earnest expression of the vocalists, winning their way to every heart.—Daily Review, Edinburgh.

It might be indeed difficult to find ten German singers together, who could produce a greater effect by the fullness and richness of their voices than the "Jubilee Singers."—Leipsig paper.

We expected to hear something out of the usual way; but we were so much more agreeably surprised when we found that which was offered also beautiful, sublime, touching.—Magdeburg paper.

The precision, the great harmony of the accords, the swelling of the same, together with the wonderful artistically finished and warmly felt execution, were truly astonishing.—Frankfort paper.

In the songs of the Jubilee Singers, we have a union of nature and genius, of national instinct and Christianity, of art and soul satisfaction, such as are seldom reached by the highest efforts.—Der Nachbar.

Even the outward appearance of these artists is so dignified, so modest, so seemly, and their delivery so chaste, that, involuntarily, we thought that many a public singer might learn a lesson from them.—Protestanten Zeitung.

We find a rare richness of musical expression in the wonderful pianissimos, crescendoes and decrescendoes; they are the simple sounds of Nature, and yet there is, at the same time, art and exquisite taste.—Weisbaden paper.

Those who went to the concert with a view only to enlarge their knowledge of ethnology, or to contribute to some charitable undertaking, have unquestionably left with the deep impression of having heard the performances of artists.—Darmstadt paper.

IT was a true blending of voices, pleasing and well trained, but singularly subdued and veiled. They excel in trueness of intonation, exactness of blending and expressive rendering. All these were produced in the most masterly manner.—The National-Zeitung, of Berlin, Germany

Their music is touching in the extreme. One piece especially struck us, "Lord, keep us from sinking down,"—a most pathetic wail from the depths of a slave's heart. "The Lord's Prayer" was given to a Gregorian chant, and was simply grand.—The Church Times.

One must have heard the Jubilee Singers in order to fully compehend the many peculiar beauties of those sad and melancholy melodies hitherto unknown to us. The audience received the performances with, if possible, greater enthusiasm than at the first concert.—

Intelligenz-blatt, Frankfort, Germany

Every musician telt then that the performances of these singers are the result of high artistic talent, finely trained taste and extraordinary diligence. Such a pianissimo, such a crescendo and decrescendo as those at the close of "Steal Away," might raise envy in the soul of any choir-master.—Berliner Musik-Zeitung.

I am not sufficiently acquainted with music to be able to find fault with the songs I have heard this afternoon, and, what is more, I hope I never shall be; but I am sufficiently acquainted with music to be able to say that I never so enjoyed music in the way of performance.—Rev. C. H. Spurgeon.

We never saw an audience more riveted, or a more thorough heart-entertainment. Men of hoar hairs, as well as the younger in the assembly, were moved to tears, as they listened with rapt attention to the Slave Songs which these emancipated ones rendered with a power and pathos perfectly indescribable.—

The Rock

The hushed attention, and the frequently moistened eye, were, perhaps, to be regarded as more valuable attributes to the power they exercised, than the unusually vehement plaudits which invited a repetition of nearly every piece set down in the programme. It may be safely asserted, that nothing like the plantation songs of these Jubilee Singers has been before heard in this country.—The London Daily Telegraph.

It is a very difficult and almost impossible task to describe the singing of these colored brethren and sisters. It is so impassioned, so apparently spontaneous, so full of strange surprises, and altogether so thrilling, that one can only sit entranced, and drink in with ears and eyes the delightful sounds, now consentented into a wild and startling sole and now

grandly swelling out into a burst of most exquisite harmony.—The Christian.

Their melodies, it is true, are quaint, wild, melancholy, and of that weird character which is always associated with solitude and intense suffering. But their voices are clear, rich and highly cultivated... Their songs possess a fervor, a wildness of melody, a quaintness of expression, and even an occasional grotesqueness, unlike anything we have ever heard before; and far too unartistic, too deeply touching, to be aught but the expression of that deep emotion, that pent-up passion, which is begotten of captivity and hopeless suffering.—London Daily News.

At the invitation of the Right Hon. W. E. GLADstone, the Jubilee Singers sang at his residence this
afternoon. Their Royal Highnesses, the Prince and
Princess of Wales, and the Grand Duchess Cesarevna,
took lunch at Mr. Gladstone's and the ex-slave vocalists had the honor of singing before the royal party.
They chanted "The Lord's Prayer," and sang "Steal
away to Jesus." "John Brown's Body" was sung,
and repeated at the request of His Royal Highness.
Both the Prince and the Princess expressed their
warm appreciation of the singing of these young people, and their best wishes for the success of the mission which has brought them to this country.—The
Echo.

The song, "Steal away to Jesus," begins like a gentle, secret prayer, swelling into an entreaty of anguish, till the deep bass notes roll out mightily, and appear like potent pillars on which an invisible church is rising. The key to the effect of the performance is the splendid beauty of the "ensemble." The treatment of the piano is truly admirable. All the voices blend into one tone, glittering in sumptuous coloring. The song of the bassist, Loudin, was enthusiastically admired. The mulatto has a deep bass, powerful like the notes of a tuba, and yet capable of the most delicate expression. The audience overwhelmed the Singers with applause, and encored several pieces.—

The Volks-Zeitung, Berlin.

The singing throughout was most charming. It was the music of nature rather than art—the singers throwing into their singing a passion, beauty and intensity, which at times took the audience by storm—the sweet voices being now low and soft as an angel's whisper, and now swelling into a grand volume of passionate prayer and praise.—Essex Weekly News.

What the Singers have they earn and richly deserve, and the financial success of their concerts is a higher compliment to themselves than any words of royal patronage.

But these they have also had. Before appearing in public they were invited to sing at the "New Palace" in Potsdam, in the presence of the Emperor, the Crown Prince and Crown Princess, and a number of distinguished guests; and the kindly, hearty approbation of such an audience was a certificate of character as well as of musical merit. They were received at the palace, not as a strolling band of singers, but as ladies and gentlemen, and the degree of culture and politeness they exhibited were gracefully recognized by their illustrious hosts.—Dr. Joseph P. Thompson, in the New York Independent.

As to the manner of their singing, it must be heard before it can be realized. Like the Swedish melodies of Jenny Lind, it gives a new musical idea. It has been well remarked that in some respects it disarms criticism; in others, it may be truly said that it almost defies it. It was beautifully described by a simple Highland girl-"It filled my whole heart." Such singing (in which the artistic is lost in the natural) can only be the result of the most careful training. The richness and purity of tone, both in melody and harmony, the contrast of light and shade, the varieties of grandeur and gentleness in expression, and the refinement of the piano, as contrasted with the power of the forte, fill us with delight, and at the same time make us feel how strange it is that these anpretending singers should come over here to teach us what is the true refinement of music, and make us feel its moral and religious power.—Mr. Colin Brown, Ewing Lecturer on Music, Andersonian University, Glasgow.

These Jubilee Singers have beautiful and well-trained voices, of pure and healthy timbre, most admirably true in intonation, and all but free from the bad habits that we have to reprove so constantly in European singers. The very first piece, "Steal away to Jesus," surprised us in these respects, and we had to confess that Berlin could not easily muster eight singers capable of such pure chords. In this they are helped by the clearness of their voices (reminding us of Italians, but inclined to a too sombre coloring), but firmness of will has much to do with it. This is seen

in the long-sustained notes, where it is truly delightful to observe with what accuracy and assurance the note is maintained, although varying dynamically. The negroes excel in their pianos and pianissimos. The bass, Loudin, has a voice of great compass, commanding two octaves. The sonorous strength of the deep notes, the wonderfully subtle, delicate and accurate falsetto of the high ones, the good intonation, the sure and decided rendering, are all truly excellent. The whole evening was, in many respects, extremely enjoyable and stimulating, and we wish that the people of Germany everywhere may bestow that notice upon these black brethren which they so richly deserve.—Konighliche privilegirte Zeitung, Berlin.

It is not often one sees such a hearty expression of interest and sympathy as was witnessed in the Kinnaird Hall last night on the only public appearance of the Jubilee Singers amongst us. The hall was densely crowded in every part by an audience that only the finest music and a benevolent scheme could bring together-while hundreds thronged the outside of the hall, unable to gain attendance. Their musical training has been excellent. Their voices are individually good, but long practice, earnestness in their work, a deep feeling for the sentiments they sing, and good taste, have given them a unity of expression, a sweetness of modulation, and such a fine command over all the range of sound, that their harmony reaches at once the feelings, and takes the sympathies by sto.m. The words of the songs they sing are exceedingly simple, but they all contain some central religious truth; and as the words and music have been the ecstatic utterance of some deeply impressed worshiper at camp-meetings near the slave plantations. they have that vitality about them, when uttered by earnest lips, that goes direct from heart to heart. Their effect upon an audience is marked and deep. The breathless hush, the strained attention, and the moistened eye, are evidences of real power and effective singing, and these tributes to their worth were largely exacted, and liberally paid, by the great audience they had drawn together.—Dundee Advertiser.

GRAND CONCERT IN COLLEGE HALL, AMHERST,
Tuesday Evening, January 13, 1880, at 7.30 o'clock.
TICKETS, 35 and 50 CENTS; ACCORDING TO LOCATION.

Opening sale of tickets at Rawson's, Saturday, Jan. 10th, at 10 o'clock, A. M.