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S. S. STEWART'S BANJO & GUITAR JOURNAL

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MUSICAL CONTENTS

TRAUMERI, Mandolin; arranged by B. F. Knell	Schuman
GUITAR FINGERING	C. F. E. Fiset
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ARIA NINA, Guitar Solo; arranged by C. F. E. Fiset	Pergolese
COTTON GIN DANCE, (2 Banjos)	Paul Eno
FUNERAL MARCH, (2 Mandolins and Guitar) arranged by Paul Eno	Chopin

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PRICE TEN CENTS

SAMUEL SEIGEL—Mandolin Soloist.

New lights continually keep rising over the horizon; some come to stay while others seem to grow dimmer as they ascend and are finally lost. Mr. Seigel belongs to those that come to remain.

The JOURNAL takes due cognizance of the fact and has the pleasure to present its readers with a portrait of the artist, together with a short sketch.

Mr. Seigel was born in Des Moines, Iowa, on March 17, 1875, and was the first of his family to evince any marked degree of musical talent. He began his studies early, making use of spare moments while in his father's house of business, but did not intend or anticipate that he would become a performer of note. His early acquired proficiency, however, soon caused him to be elected leader of the Des Moines Mandolin Club, which position he held for two years.

Study of Harmony was begun with Prof. Clarence Bowers, graduate of Boston Conservatory of Music, and subsequently Mr. Seigel associated himself with some of the leading mandolinists, such as Shaeffer, Sutorious, Tomaso and others, from whom his keen perception and love for the Mandolin enabled him to gain most valuable points in direction of guiding and assisting the accomplishment of his present artistic executive abilities. Mr. Seigel spent five years in touring with the Beethoven Symphony Club, the Des Moines Ladies Quartette Concert Co., the Midland Glee Club of Cornell College, Mount Virginia, Ia.; after which, he organized a Concert company of his own, traveling under the name of "Seigel's Concert Co.", and performing for a period of two years. He was then engaged with the Maeldoft Imperial Orchestra, of Chicago, Ill., as Mandolin Soloist, and has just closed his second season with that organization.

Philadelphia has, during the past month, received a visit from Mr. Seigel, and the numbers of people who were fortunate enough to listen to his playing were more than delighted, they were amazed,

Wherein Mr. Seigel most excels is his manipulation of the Mandolin Pick of which he has made a special study, thus perfecting a marvellous quality of tone executing passages seemingly impossible to perform upon the instrument. His right hand movement is most original and rapid, and withal his acknowledged masterships, he is still a very earnest student, and searches for effects that hitherto have not been produced on the Mandolin.



Another of Mr. Seigel's characteristics is that he always performs best before large audiences; and on many occasions without any accompaniment, thus permitting severe criticisms of his ability as a performer. As the vaudeville performances throughout the East have attracted many prominent artists, and so many flattering offers reached Mr. Seigel for engagement, he decided to accept one made by Mr. Keith, of New York, and he appeared at Keith's New York Theatre on January 2d, of this year. The circuit embraced Philadelphia, Pa., week of Jan. 9, Boston, Mass., week of Jan. 16, and Providence, R. I., week of Jan. 23. The JOURNAL has not space to detail the Concerts and reports of same, but in every instance the concerts were unqualified successes.

Mr. Seigel has arranged to visit Europe this year, and will be accompanied by Mr. Arling Shaeffer, Guitarist. They are to perform in the Palace Theatre, London, and at the Paris Exposition of next year.

As for Mr. Seigel's own compositions, the JOURNAL can only say, they are far in advance of the ordinary music written for the Mandolin, and at once indicate the Composer's high degree of originality and musicianly style.

The JOURNAL will have more to say of Mr. Seigel anon, and meanwhile whispers that articles upon Mandolin playing have been promised for its columns by him.

There is now a wide spread interest on this subject, and the JOURNAL will do all in its power to increase the same. We would be pleased to hear at any time from correspondents who have news items pertaining to this instrument.

The Bug Johnston Papers.

No. 3.

Special to the JOURNAL.

I am writing this paper on board our cabin boat "Thoroughbred," which is moored near the town of Louisiana, Missouri. In pursuance of a plan formed by Gunerson we obtained our boat at Davenport, Iowa, last October, and made immediate preparations to voyage south on the Mississippi River as far as New Orleans. Our boat was purchased from a deaf man who bore the romantic and unusual name of Jones. We paid him twenty-five dollars for the boat and further obligated ourselves to remove all corns, bunions, ingrowing nails and other impediments to the navigation of the Jones family and to transport them south as far as Muscatine, Iowa. Our embarkation would have been without incident had it not been for the unaccountable obstinacy of Katahdin. He absolutely refused to go aboard. Billy Dukane grasped him by one of his horns and flowing whiskers and pulled him up the gang plank with the assistance of Gunerson, who pushed from behind. Unfortunately as they reached the boat Billy stumbled over a coil of rope and the goat freed himself from his hold, leaving part of his whiskers in Billy's hand. Gunerson fell on the gang plank, and before he could recover his footing the enraged Katahdin had driven my partner's tall silk hat over his ears. Katahdin prepared to renew the attack when help arrived and the goat was forced on board where he paced the deck with the forlorn appearance of Napoleon on his way to St. Helena, as we drifted down the stream. I told Gunerson to beware of Katahdin as he was plotting revenge, but Gunerson only laughed at my fears and seated himself in the bow of the boat preparatory to removing the corns of Mr. Jones. This suffering gentleman stood up, and resting his foot on Gunerson's knee, gave Katahdin his opportunity for revenge. The goat rushed forward like a projectile, landed on the person of the deaf Mr. Jones with the force of a thunderbolt, and—all three disappeared overboard. I rushed to the boat's side in time to see Gunerson come to the surface and holding on to the helpless Jones, who yelled: "Murder! Fire! Thieves!!!" As I proceeded to assist Gunerson, who now clung to the side of the boat, that heroic man said: "Save the goat, there is but one Katahdin and you may have noticed there are several Jones'." Billy Dukane threw a rope over the head of Katahdin and drew him on board with the slip knot choking him till the unfortunate brute's eyes protruded like a pair of door knobs. All were soon on board and Mrs. Jones, who had fainted at the first alarm, soothed her feelings by calling Katahdin names, and invoking dire misfortunes on his devoted hard head. On the evening of the next day we arrived at Muscatine, and were happily rid of the Jones family. Inspired by the beautiful scenery of The Father of Waters, Tobias composed the

following beautiful poem for the JOURNAL the next day:

THE BATTLE OF SEBASTOPOL.

He was the gentlest mannered man
In all the country round,
Nor could a merrier laugh than his
In this wide world be found.

Once in the cyclone's awful path
He braved the lightning's glare,
And with the debris of his home
Romped madly through the air.

Yet, when he came to earth again,
Light hearted as a child,
He rubbed himself with arnica,
And simply sat and smiled.

Grasshoppers camped amidst his wheat,
And bugs devoured his corn,
A stroke of lightning killed his mules,
The day his twins were born.

He bought gold bricks and patent churns,
He bucked a three shell game,
The smallpox marked him for its own,
His barn went up in flame.

A mortgage covered all his farm,
And debt on debt was piled,
Yet through it all this kindly man
Just simply sat and smiled.

But, one night 'neath his window came
A youth with cheap guitar,
Who sang unto his daughter songs
About the evening star.

The youth then played "Sebastopol"
Upon his strings of wire,
That feather broke the camel's heart,
High raged that father's ire.

The bull dog on whose tail he trod
Fled howling down the stair,
The house cat from his cowhide boot
Went hustling through the air.

Forth fared he then with brickbats twain,
And eke with monstrous club,
To land upon that young man's conk,
Biff! bang! and rub a dub!

He shuffled the fair youth's features up
And eat his dexter ear,
While cuss words large as bales of hay
Hissed through the atmosphere.

They galloped swiftly round the house
Across the fields they tore,
Till they came unto a barbed wire fence,
And then they scrapped some more.

The old man like a broncho kicked,
The youth for mercy whined,
Then plunging wildly through the fence,
He left his clothes behind.

The cheap guitar was wholly wrecked,
That once had seemed so fine,
Its owner wandered sadly home,
With foot prints on his spine.

"I'm slow to wrath the old man said,
But I've taught one dad durned fool,
That even I must draw the line
At that blamed Sea-bass-toe-pool."

A young cabinet maker came aboard the Thoroughbred the other day to ask advice in regard to embarking in the manufacture of musical instruments and Gunerson who, like all great men, is fond of fables and figures of speech, listened patiently till the young man had stated his case and then Gunerson gave his advice in the form of the

TABLE OF THE SAW FISH.

An amiable and industrious Saw Fish once dwelt in the sea near Fargo, North Dakota. Being in its proper element and at peace with all the world it prospered greatly, and was observed to saw considerable ice in the winter season; while in summer it had a permanent job, in the expeditious divorce courts of that state, severing the conjugal ties that bind other fish, principally suckers. But one day hearing a Jew fish remark that a great deal of money was to be made in the barber business the Saw Fish resolved to embark at once in that occupation; and so after engaging a sea urchin for an errand boy, and hiring a zebra to act as a sign, it left its native element and repaired to a neighboring forest, where it stropped its saw on a pine tree and waited for business. The first customer was a rhinoceros which desired a shave and sea foam, but while engaged in its tonsorial duties the saw fish could not refrain from discussing the relative speed of the sea urchin and the messenger boy, and gloating over the victory of Sharkey, who, as his name indicates, is a distant relative. While thus engaged in argument the Saw Fish inadvertently took a piece larger than a door mat out of the rhinoceros' ear, whereupon that enraged beast made a rough house with the barber's fixtures, neatly divided the saw fish into two equal parts, and hot footed it off through the forest, whistling "Just tell them that you saw me." As the unhappy saw fish prepared to receive the professional services of an undertaker it breathed forth the following: *Moral*—Oh, what a fish I was when I left a good job to embark in a business I didn't understand.

While I was delighted with the above fable, Billy Dukane began to criticise it. "Why," said he, "any blamed fool ought to know there is no sea near Fargo." Said I, "Billy you've said enough. If that great man said the sea flows near that burg, and it don't happen to do so, there is something wrong with the sea that's all." This ended all debate on the fable.

We received a visit some days ago from Col. Atwood Binns, a typical southern gentleman, brave, courteous and affable. In the course of our conversation he related the following remarkable story. In the year of '95 Col. Binns was the proprietor of a large egg packing establishment in central Missouri. West of his plant one mile was a large distillery, and south of his place at an equal distance was a large sugar refinery. One day in midsummer as the Colonel was watching the approach of a storm he saw the clouds suddenly assume the dreaded funnel shape peculiar to the devastating cyclones of the western states. From his post of observation the Colonel witnessed the total

destruction of the distillery, and almost before he could shelter himself in a storm cellar his own plant met a similar fate. The cyclone then turned at right angles toward the south, and in ten minutes the sugar refinery was a mass of ruins. The cyclone then seemed to lose its destructive force but not its formidable appearance, for after wandering aimlessly about for a half hour the dark balloon shaped cloud was seen to collapse and fall on its side in a grove of timber. The Colonel in company with many neighbors rushed in the direction of the grove but attracted by the odor of the pools left in its wake they stopped to investigate, and you may imagine their surprise and delight when they found not rain water but, delicious Tom and Jerry. The Colonel's memory fails him at this point but an old gentleman who was a prohibitionist told me the cyclone lay helpless in the grove several days moaning piteously. The reliable old gentleman cut a piece off of the small end of the cyclone, and that piece is now filed away among the archives of the state in the basement of the Anheuser-Busch brewery in St. Louis. As all the phenomena of nature, no matter how strange they may appear, admits of a rational explanation, so in this case the wrecking of the three plants containing whiskey, eggs and sugar, the rotary motion of the cyclone which mixed those materials and the play of lightning which cooked them thoroughly, explain everything. But as the Colonel says, "It is a phenomena unfortunately very rare and one I should like to see repeated at frequent intervals."

Our Thoroughbreds ring out beautifully on the bosom of the mighty river and we play to enthusiastic audiences wherever we stop. I will close to give room for the description of a remarkable invention for the utilization of lost energy by a friend from Kansas.

TOPEKA, Kans.

MR. BUG JOHNSTON,

Dear Bug:—In view of the fact that you have declined so many requests for assistance in introducing new features for the banjo, I have hesitated about writing you in regard to an invention I have been working on for some time and have perfected. I have concluded to submit it to you but cannot go into details, as my patent has not yet arrived. Five or six banjoists meet at my house every Saturday night and they all pronounce it the greatest invention they ever saw or heard. It is a harp-accompaniment attachment, called the Banjawtoharp, and is operated without any extra exertion or skill on the part of the performer; the motive power is as old as Father Adam, the Jaw. After long and careful figuring I have estimated that a banjoist who chews gum (in the case of a girl) or tobacco (in the case of a man) exerts and loses enough power with the jaw every fifteen minutes to lift a two pound weight nine and a quarter inches from a given point. It is this wasted power that I have been working to utilize, as the banjoist having only two hands, there would be no way to work the harp attachment unless I could substitute something to take the place of the third hand. It is attached to the lower jaw by two small wires and is operated by simply working the jaw up and down in a chewing motion. For instance, in playing a waltz, the jaw works in $\frac{3}{4}$ time; to play a two-step the jaw works in 6-8 time, and so on, and the musical effect produced is very thrilling. So far I have only been able to produce an accompaniment in the keys of D, A and E, but will add more keys before long. This wonderful invention is simply out of sight—it is concealed under the chair

—and very little practice is required to operate it; it will be the greatest hit ever introduced this side of the Mississippi. Either gum or tobacco will do, but chewing the rag will not work, as the jaws must move in a regular manner.

Now, Bug, all I ask of you is to induce your partner, Toby Gunerson, to give me the agency of his Superannuated Corn Exterminator, as an additional attraction in introducing my invention to a hungry and expectant public. My friend, E. G. Miner, has consented to play the banjo and work his jaws, and I will also work mine in the interest of the Exterminator and harp. My trained dog, Mozart, will exhibit his terpsichorean accomplishments, and when we start out the crowds we draw will be second only to a circus at a country village.

Tell Toby I received the sample bottle of the Exterminator and it is all he claims for it. During a recent blizzard, when the wind blew my cellar two blocks and broke it up into fence post holes, somebody left the back gate open all night and Mozart got chilblains on some of his hind feet; he was in a bad fix, as I wanted him to dance, as usual at our Saturday night practice. I applied the Exterminator, which arrived the day before, and at the third application the chilblains had taken up their transitory abode on my wife's pet cat.

As to your challenge in regard to Kathadin and Mozart, I accept the "intellectual competition" part of it, but cannot enter Mose in a mortal combat with the goat; he is a musician and not a scrapper. Though he descended from a long line of pugnacious and invincible ancestry, he is as gentle as a kitten himself and would not harm a hair on Kathadin's Van Dyke beard.

Please let me hear from you.

Yours,

F. E. SMITH.

I have also received the following:

TO MR. BUG JOHNSTON:

Very Hon. and Highly Respected Sir:—I take my pen in hand to write you a letter of condolence in regard to the experience you had in using gasoline and also to thank you for the suggestion you give in regard to Water Proof Banjos. I have worked on flying machines and perpetual motion, so you see I know just what I am talking about, and I ain't going to keep it no secret either. I own a good Stewart and it sounded all O. K., but I wanted a water proof, and here is my receipt. Take the neck off, get some good shellac and coat the head inside and out. When dry pumice stone it until you have got it all off, keep your banjo in a good dry place. It will sound very near as good as it ever did and I will promise you faithfully you will never put on any more. Please get Tom Midwood to send me your picture. do you travel or stay in one place? Tell me something about yourself; the Porter at the depot told me you got some one to write your pieces for you.

Your friend, WOOLLY.

P. S.—Banjo Heads are very hard to digest if you, have any love for Kathadin you will play Paul Enos Chromatic March a time or Two for Him. Oh yes I for got you must put your neck back on the banjo when you get through schellacing it.

PAT'S PUNS.

WRITTEN FOR THE JOURNAL.

Pat McCarty, an Irishman,

By quips won admiration;
His aunt a thousand miles away
Was a distant relation.

At Pat his daughter angry grew,
And for vengeance did she long,
For Pat tore her best song in two,
Just to make a "two part song."

The youngest of his seven sons
Had his legs cut off, 'twas sad,
But Pat just laughed and told the boys
He a diminished seventh had.

HENRY SCOTT HARRINGTON.

Among the leading mandolin players of America, Mr. Harrington certainly occupies a high position. After studying the violin under the best American and European teachers until thoroughly grounded in the technique of that instrument, he took up the mandolin, which becomes in his hands a solo instrument of wonderful power and beauty. The Liszt Fantasie opus 12, which he plays without any accompaniment whatever, is only a sample of his solos, and he brings to the performance of such works the full powers of a finished musician. He is at present director of the Maeldoft Mandolin Orchestra, one of the best organizations of this kind in the west. Mr. Harrington makes no attempt at musical pyrotechnics, but is both able and content to play the music of the masters as it is written. In the brilliancy of his attack, in power and clearness of tone, in the delicacy of his nuances, he leaves nothing to criticize and his work on the mandolin is fully up to the standard of a first-class violin soloist.

OLD TIME FAVORITES.

By C. A. P.

Written for the JOURNAL.

You kin talk about your clubs, your bands'n
orchestrays,
But give to me the fiddler, the pride in olden
days.
Yes, uv course, he played by ear, (per'aps
'twas by his hand)
But the music he played wuz the kind we'd
understand.

Nuthin' classykel 'bout it, 'twas simple altho'
fast,
The jigs'n sech were great, 'n forever will
will they last,
'Cause they're music, that's why; when
'twas getting toward dusk
You'd hear the spirin' strains uv per'aps say
"Money, Musk."

The fiddler wuz a good one, so full of jokes
'n fun,
Even when sick he had a kind word fur
every one;
At ev'ry dance we'd go to, the room he'd
soon would fill
With the notes of our fav'rit, "Caledonian
Quadrille."

We didn't have no waltzes, nuthin' but
square dances,
None of s'ciety's two steps, of their struts
or prances.
The hard cider wuz passed 'round, 'til some
one feelin' gay
Called for a jig, 'n "The Irish Washwoman"
he'd play.

Then you would see dancin', we'd holler "Go
it, my boy,"
The fiddler suddenly switch off onto the
"Soldier's Joy."
The "Virginia Reel" er "Miss McLeod's,"
hornpipes two or three.
The ole time fav'its, I've found, are good
enough for me.

THE MANDOLIN.

BY MARGUERITE CONWAY.

Written for THE JOURNAL.

My mandolin, with glad refrain
Of music sweet and bird-like reign
In days gone by oft lent an air
Of purest fragrance to the fair
God Orpheus and his mystic train.

In woodland nook, near waving grain,
By sea or stream, by mountain lane,
Spoke softly with its solace rare,
My mandolin.

Euterpe never brought a strain
Of courtly rhyme for gods to gain
Applause, than marks my heartfelt prayer,
That gave me power to muse declare,
In winter's snow or summer's rain,
My mandolin.

How can I write enough words of eulogy for my most esteemed teacher and helper, Mr. Benjamin Knell, and my dear mandolin, both being exponents by which many hours of musical pleasure have been derived. To begin at the beginning, as some narrator once remarked, and to delve into the mysteries and origin of mandolin music, would take a space that is not mine to command.

The mandolin is of Italian origin, and is an Italian fretted guitar, so called from its almond shape. There are several varieties each having different tunings.

The Neapolitan, considered the most perfect, has the four strings tuned like the violin, as we are generally accustomed to, namely the G, D, A and E strings.

The Milanese, the next in favor, has five double strings tuned G, C, A, D, E.

In the Neapolitan mandolin, the E strings are of catgut, the A strings of steel, the D strings of copper and the G strings of catgut covered with copper wire. The compass is about three octaves.

It is quite fortunate that we do not use the catgut E on our American mandolins, for the chances would be, if we did, a constant replenishing of broken strings and an attendant loss of our pocket money.

To be successful with the mandolin, we must first of all have a good teacher. That is quite a point gained in the battle for the mandolin's success, as it is with any other instrument.

The next thing to be done, is to be thoroughly imbued with a desire to succeed, and to practice conscientiously. Practice maketh perfect, saith some poet with the greatest of truth. We should give at least on hour each day to the practice of lessons, more time if we can spare it.

I gave sometimes three hours at a stretch to the mastering of the intricacies of the many notes. Do you know nothing is hard if we will not imagine it such before we start in a thing. At school trigonometry became very hard for me for a while, from the fact that I had taken a premeditated aversion to it, before beginning the study. Of course I see the plain practical common sense of it now, when I made my will conform to the things that must be done.

So it was with my mandolin. You must industriously practice scales and other finger exercises.

Some persons think, however, that the greatest of success can be attained thereby, and they daily mechanically practice these things until old age.

This idea is as reasonable as trying to make a chicken lay the proverbial golden egg. You must combine the playing of some easy pieces with the practicing to scales, for there is no denying the fact, that when we have even learned "Home Sweet Home" and "Nearer My God To Thee," it means that we can play at least something, and that something is the lever which forces the opening into the sterner realities beyond.

The cultivation of the ear is the greatest importance. Endeavor in good time to distinguish tones and keys. Play in time; the poorest of pieces if played in correct time are critically said to be better than those more difficult pieces played incorrectly.

I would never grow careless in playing over a piece. Play it as if you were constantly before some ultra critical audience, and never go half through a selection and then stop it.

If you never wish to become a thorough teacher, but an acceptable drawing-room artist, learn those selections that are never growing old in grand opera, the best marches of the hour, that can never but fail to please the average hearers; popular classical ballads and patriotic airs that never fail to win applause, if played intelligently; the best of standard waltzes, if we are going in for an entertainer, and some classical cantata and church hymn music for an antipodal character.

If we combine these better channels in music and avoid the "truck," so to speak, in the trash that is constantly being fostered on us, and endeavor to play each piece well, we will be in a position to command at least respect as a mandolinists even if we might not be called virtuoso.

Never play anything that you might feel ashamed of in your own heart. The laws of morality are also the laws of art. You are certain to rise through industry and perseverance. Without enthusiasm you will never accomplish anything correctly in art.

At the same time the study of your instrument is unceasing. You have the knowledge that you will never master it, but there is such a thing as almost complete mastery, which has been attained almost entirely in the Italian school, and by Italian methods, in the exercises of the music presented itself, and the worst movement in holding the pick when playing. This lighter method of touching the strings is half the battle in shading, and there is nothing so acceptable to a teacher and an audience as coloring in music.

The Italian methods to my mind are the only proper channels to pursue in the mastering of the mandolin, from the fact that the instrument is distinctly Italian. How much better "Il Trovatore," "Cavalleria Rusticana," "Rigoletto" and "Faust" sound in the native tongue in which

the score was written. Change the original condition of things and mutilation must occur.

In the playing of the mandolin remember the legend "per aspera ad astra," through adversity to the stars.

VALENTINE ABT CONCERTS.

Interesting Extracts.

Nearly all the mandolin players of Washington, and their name is legion, gathered at the Universalist Church, December 6, 1898 to hear that virtuoso of the mandolin, Mr. Valentine Abt. Mr. Abt's fame had preceded him, and after his remarkable performance last evening it was voted that he fully deserved it. He is indeed a phenomenal mandolinist, and has solved apparently all the solvable difficulties of this instrument. Not only is his pose as graceful as that of the traditional troubadour, for he plays in a standing position, without any rest for his instrument, but he performs with apparent ease selections that make the average eyes of the mandolinist stand out with surprise. While the mandolin is strung and fingered exactly like the violin, the difference lies in the handling of the plectrum instead of the bow. Naturally, it is adapted especially to pizzicati work, but Mr. Abt manages to simulate the smooth legato most cleverly. His range of selections was very wide. In the andante from Mendelssohn's concerto he achieved a remarkable range of expression from a forte to a pianissimo, and in the Perpetual Motion by Ries, which fairly bristles with technical difficulties, he was heard to great advantage. A most remarkable feat was his rendition of Mendelssohn's Spring Song, as a duo for one mandolin, he carrying the air and melody distinct from each other.—*The Washington Post, December 7, 1898.*

A select and very appreciative audience gathered in Masonic Temple, December 9, to listen to the concert by Valentine Abt, the celebrated mandolinist. Mr. Abt is an artist, and his performance upon the mandolin is a revelation. Under his skillful fingers the mandolin becomes an instrument imbued with emotion. The audience was free with its applause, and each number was warmly received. Though the applause was hearty he refrained from responding to encores, except in the selection in the second part, "Golden Rod," (National Flower) A Barcarolle, composed by himself. It was very beautiful in composition, and the execution was brilliant. The Fantasia by Abt, was also very fine. Another specially fine selection by Mr. Abt was Mendelssohn's Spring Song, arranged as a duo for one mandolin. It represented first and second parts played on the same instrument. Mr. Abt is certainly a wonderful performer, and under his touch the mandolin has taken on new power and beauty. The people who heard him are indebted to Mr. George H. Riter, under whose auspices he came here.—*Poughkeepsie Daily Eagle, December 10, 1898.*

WRITTEN FOR THE JOURNAL.

A System of Technique for the Guitar.

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By C. F. ELZEAR Fiset.

INTRODUCTORY.

In response to many requests on the part of his friends, the author feels impelled to write a few articles on guitar technique, dealing principally with the manipulation of the thumb, index and second finger of the right hand.

All guitar methods seen by him, either simply neglect the right hand or else give a process which is unsystematic, confusing, and by which one can never acquire a rapid clear technique with thorough control of the fingerboard.

It is to be stated at the outset that a perfect regularity of fingering is impossible on the guitar and perhaps on any instrument; however, the rules laid down will approach it as much as seems possible to the writer.

The student must not expect to master the system of scale playing and chord striking as laid down within a month or two. It will take long and continued effort to acquire control, although a few months serious practice will demonstrate the superiority over its methods as taught by many teachers.

The author begs to state that these articles are not to be considered as a so-called "Guitar Method," but rather as a guide to the student who already has a fair knowledge of the fingerboard and who will utilize the instruction given in conjunction with the exercises in his "Guitar Method;" taking care to mark out the right and left hand fingering, as suggested, with pen or pencil before practicing.

Illustrative examples will be given from the works of many of the great masters.

In regard to the use of the third finger of the right hand the writer uses this finger sparingly. The works of Lor, Carcassi, Carulli, etc., give all needed information and studies for its proper cultivation.

A SYSTEM OF GUITAR TECHNIQUE.

ARTICLE I.

A guitar with the body of rosewood is considered the best. It should be of "grand concert size" for concert and general use. The first three strings should be of gut—the writer prefers the rough or unfinished string—and the last three strings should be of silk wound with wire. The wire and compound strings are very metallic to the ear, stiff to the touch and the strain necessary to bring them to concert pitch will in many cases ruin fine guitars which are necessarily of delicate build. All artists on the guitar of whom the writer has knowledge use the gut and silk wound strings.

The guitar should be held on the right thigh with the neck elevated at such an angle that the left hand in the first position will be on a level with the forehead. Only the edges of the guitar body should touch one's person, thereby allowing full vibration from the belly, back and sides of the instrument.

The sounding board or belly should face outward not upward, not however to such an extent that the fingerboard is unseen.

The seat should be of medium height, straight back and without arms. The player should sit erect, both feet firmly on the floor, the right foot somewhat in advance of the left. No footstool should be used.

Ladies may hold the guitar on the lap instead of the right thigh if found more convenient.

To make this position of the guitar comfortable and allow perfect freedom to the left hand and arm, a supporter and arm rest has been devised which suits all purposes admirably. In this position the fingerboard, especially of the upper register, is under good control and as only the edges or non-vibrating portions of the guitar touch the person, a much bigger tone can be secured. The Arabic numerals 1, 2, 3, 4, will be used to designate the fingers of the left hand that hold the notes above or below which the numerals are placed. The thumb of the left hand is rarely or ever used by modern guitarists.

For the right hand a cross (x) is used to designate the thumb, one dot (.) for the first finger, two dots (..) for the second and, when used, three dots (...) for the third. Ferranti occasionally used the fourth finger of the right hand in picking the strings. This however is unnecessary.

Exercise one consists of C Major Scale through two octaves. Alternation is with the thumb, second finger and first finger of the right hand respectively, as marked. Care must be taken to accent each group of four notes to get the proper rythm lest the scale be played as if it were in groups of triplets; since there is a tendency to strike harder with the thumb than with the fingers.

(See Music Supplement for Exercises; for Continuation see Next Issue).

BOOKS THAT HAVE HELPED ME.

By C. S. Patty.

Written for THE JOURNAL.

To the ambitious student of the mandolin living far from the larger cities, what to study and what to play often becomes a serious question. Most students placed in this position find it plain sailing so long as they keep to easy pieces in the first position, but the time comes when they are at a standstill, and their work from month to month shows no improvement. Their easy pieces seem too easy, while the difficult pieces soaring high into the positions, seem wholly beyond their reach. With a competent teacher at hand all difficulties of this nature would speedily disappear, but, unfortunately, thousands of bright students all over the world are compelled to study without a teacher; and it is for the benefit of that class that this article is written. When the mandolin first appeared in our midst the publishers of cheap violin "instructions" made haste to add two or three pages of misinformation about the mandolin, and lo! the fake mandolin instructor was launched upon a gullible public, and is still doing its work of crippling promising students by fastening upon them bad habits that stand in the way of all future advancement. Only a practical performer upon an instrument is competent to write a book of instructions for his instrument, and even great ability as a performer is only one of many requisites of one who aspires to write such a work. Among the great instructors for the mandolin I would mention first the splendid "Method for Mandolin," by F. De Cristofaro, in two volumes. This method is deservedly a favorite, the lessons being arranged as duets for teacher and pupil in an easy, progressive and yet thoroughly scientific plan, which leads the pupil gradually from the simplest scales and exercises to a thorough understanding of the positions that alone give the student command of the entire finger board, and pave the way to a satisfactory performance of the highest class of mandolin music. While this work is not a "self instructor" it is, perhaps, of all others, the one best adapted to the student who is unable to secure a teacher. Yet its author would be the first to condemn that method of study if the services of a competent teacher could possibly be secured.

The question oftenest asked by the teacherless student is, "How often should a certain note be struck by the plectrum when played tremolo?" In answer, we will say that while no "iron clad" rule can be made in such cases, and even the rules of harmony may be broken at will by the great masters of music, yet we can establish a temporary rule to aid the student in his first lessons. Taking the quarter note as a unit to measure the value of other notes, we may tremolo the quarter note four times, the dotted quarter six, and the half notes eight times, and other notes in the same proportion. In 4-4 and 2-4 time we should strike all eighth notes down, *not down and up.*

All quarter notes not tremoloed should also be struck down, but the sixteenth, should be struck alternately down and up. On page 45 of Cristofaro's work (Vol. 1) will be found two clearly explained examples of the treatment of eighth and sixteenth notes. When the C that marks common time has a line drawn through it thus *C*, the time is doubled and a quarter note is treated as an eighth note and the eighths in turn as sixteenths may be struck alternately down and up. With the above rules, and some previous knowledge of music, the student may make some progress at home, but should, by all means, seek a teacher as early as possible.

We find again that in many of the smaller towns and cities the teachers themselves have never progressed beyond the first position on the mandolin, and are speedily outstripped by some of their brighter pupils who, left almost at the outset of their studies without further assistance, either turn in despair from their instrument or remain contented in the realms of mediocrity. The positions are like a lion in the path of musical progress, and frighten many timid souls into turning back; and yet these same positions, like the fabled lion again, when confronted by the valiant knight, Constant Practice, fade into a shadow or are found to be only so many stepping stones to a higher musical plane. Let the ambitious student then, when he tires of lighter compositions, provide himself with Cristofaro's Method, Vol. 2, and start with the positions. You will find the second perhaps the most puzzling of the positions by reason of its close resemblance to the first. The third is, we believe, the oftenest used of all others, but all should be diligently practised, not once only but often. The student should have a regular hour for practice if possible, and the other studies should always be prefaced by running over the "twelve studies" for the working and elasticity of the fingers, commencing on page 59. After a thorough study of Cristofaro we would recommend the study of Branzoli's Mandolin Method, No. 2, a splendid work, by a superb musician, which we believe should be in the hands of every mandolinist. The studies in Branzoli's work are very difficult, but they compensate for that by being equal, if not superior, to any similar work in existence, both for beauty and utility. The above studies will be very interesting if pursued simultaneously by two students, as most of them are arranged as duets. The students who have mastered the above works will be able to play such works as Bellenghi's six operatic morceaux for two mandolins, Munier's six duets and the six fantasias by Bertucci, for one mandolin. We would not have the reader infer from our advocacy of the study of difficult works that we see no beauty in easy music. The works of Enrico Gargiulo are very fine, and yet are seldom difficult, and among the books that have afforded us the most pleasure is "Selections for Mandoline and Guitar," by that excellent musician. In the foregoing remarks we have mentioned only foreign authors, not through lack of sympathy or admiration for our American authors, but

because books of instruction by them are few and far between, and this article has to do rather with books than composers; yet it would perhaps not be amiss to say, we believe, America will produce in time not only musicians as great as Beethoven or Mozart, but also operas as grand as *Fidelio* or the *Magic Flute*. As a nation we have musical genius of a high order, but alas! as a rule we lack the one great element so essential to success—patience. Will we ever acquire it as a racial characteristic? We hope so, at least. *In order to become great it is necessary to make great sacrifices, no matter by what road you choose to seek the goal. "There is no excellence without the dust of labor" is a trite but true saying, and one which applies to the study of the mandolin, that instrument so easy to play and so difficult to play well. Yet, like all material things, even the stubborn mandolin will yield in time, to the student who works with a will, a tone as sweet as a chime of fairy bells; and when that point is reached you will realize that your toil has borne fruit and your labor was not in vain.

THE BANJO'S CHARM.

By JEFF J. WILLARD.

Written for the Journal.

While wandering over this weary earth,
In cities large and grand,
I've heard the airs of joy and mirth
In almost every land.
And then I've heard the music sweet
Of sentiment and home,
When loved ones, separated, meet
And vow no more to roam.

I've heard the violin's touching strains
Played by a master hand,
While from the eyes, like summer's rains,
The tears of listeners ran:
The piano's notes, so deep and clear,
I've heard with grand delight,
But these have never made a tear
Come to bedim my sight.

But there's one instrument I know,
Dearer than all to me,
It is the good old-time banjo
I heard at mother's knee.
And when I hear the banjo's strains,
No matter where I roam,
Fond memory carries me back again
To my old southern home.

And, through the tears that dim my eyes,
My hallowed home appears,
As the thrumming of the old banjo
Strikes sweet upon my ears.
I see the negro's cabin there,
Bathed in the clear moonlight,
The strain comes sweetly on the air,
Of the fresh and balmy night.

Then lead me not from this apart
No other instrument,
There's only one that strikes my hear,
The others touch the sense.
So give to me the sweet refrain
Of the sacred old banjo,
For it carries me back to youth and home,
Where ever I may go.

DEAR OLD YANKEE DOODLE!

The Song is Seven Centuries Old and Four Great Nations Have Owned It.

"Yankee Doodle" is one of the oldest songs in the world, and at different periods of an unparalleled career has belonged to England, to the once vast empire of Holland and to the Roman Catholic Church, where it probably originated, somewhere about the year 1200 A. D. If you happen to be a musician and do not believe that such an undignified ditty ever could have been intended for solemn purposes, play it over on a pipe organ, very simple and slowly, and as the majesty of a grand old papal chant fills your soul, all your doubts will vanish away.

Several hundred years ago the good people of Holland thought so much of "Yankee Doodle" that they adopted the tune for a harvest song and made up new words for it. Mary Mapes Dodge gives one of the verses in "Hans Brinker:"

Yanker Didee dudle down
Didee dudel launter,
Yankee viver voover vown,
Botermelt und taunter.

Nobody knows exactly what this verse meant, but the lines are interesting, because they are primarily responsible for the word "Yankee" and for the familiar English version of "Yankee Doodle."

Soon after being first sung this quaint verse became so popular among all classes in Holland that it became a truly national song. It was sung in livelier time than the old chant which it supplanted.

While the great naval war of the sixteenth century was in progress the English, under Admiral Drake, caught the tune. Much to the surprise of everybody, England broke the mighty sea power of Holland, and when the fighting was over the English people sang mocking parodies of the old song against its hated authors. Yankee was understood to mean a Dutchman. Since the Dutch were sharp traders, the popular meaning of the word came to be a shrewd, hard-headed, ungracious sort of a fellow. Holland then tried to forget the song, and it thus passed into the hands of another nation.

All England sang varying words to it in Oliver Cromwell's time. But one day—the day that the great reformer rode into Oxford at the head of the rebels to battle with the King's army—he wore an immense ostrich feather fastened to his hat by a band of heavy silk "macaroni" cord. Yankee Doodle then being a term of contemptuous ridicule, one of the courtiers of the boastful King composed the famous refrain:

Yankee Doodle came to town
Riding on a pony;
Stuck a feather in his hat
And called it macaroni.

The rhyme did not hold its first popularity very long, because the rebels were successful, and probably it would have been forgotten entirely had not the old King's son returned to power a few years later. Meanwhile the reformers had sung the tune to many nonsense verses, which soon spread to America.

The best known of these was "Lydia Fisher's jig," which made its appearance in New

England about the year 1713, and became famous as a dance song. The words ran:

Lucy Locket lost her pocket;
Lydia Fisher found it,
Not a bit of money in it,
Only binding round it.

"Lucy Locket" was very popular till 1775, when British regulars were encamped on Boston Common, and the natives of the city and surrounding towns were organizing into companies of "minute men" under John Hancock. While as yet there had been no open war, the feeling was very bitter among the colonists, who were held in such contempt by the soldiers that they were taunted with the familiar tune to the words:

Yankee Doodle came to town
For to buy a firelock;
We will tar and feather him,
And so we will John Hancock.

This made the colonists so angry that they declined any longer to sing an air put to such contemptuous words against themselves. A few weeks later something happened that changed their minds, for it was the destiny of Yankee Doodle to become, apparently forever, the undisputed property of America.

In April, 1775, Lord Percy marched out of Boston with a brigade of British regulars to disperse the rebels assembled at Lexington and Concord. Amid cheering and flying flags, the bands played Yankee Doodle, and the red-coated soldiers sang boastfully the old words which had vainly ridiculed Oliver Cromwell over a hundred years before. Perhaps, when they began to sing, they had forgotten how, even before Cromwell's time, the tune had been turned against its very authors. He must have remembered before returning to Boston, for at Lexington the vaunted soldiers of King George were routed by a handful of patriots, who, when they saw how things were going, went wild with joy, and taking the words right out of the mouths of their adversaries shouted in exultation the song which had been aimed at them in contempt.

During the flight back to camp the regulars were peppered with shot from behind stone walls and trees, so much to their own discomfort that Lord Percy, in a fit of disgust, next morning confessed that after marching out to the tune of Yankee Doodle they had danced to it all the way home.

Yankee Doodle has already belonged to the three great families of the Caucasian race—the Latin, the Teutonic and the Anglo-Saxon. In seven centuries it has been carried into the heart of four of the greatest political powers of history. Now that expansion is an accomplished fact, who can tell what new freaks destiny will play with it?—*N. Y. Sun.*

MODULATION.

(Continued from last issue.)

The manner in which the composer carries out the modulation, with the aid of these harmonic elements and keeps the three movements in mind at the same time, may be described as follows. The problem is, for instance, to modulate from C to G major. For this purpose one of the chords common to both keys is taken, and prefer-

able that one which occurs oftener in the new key: such as the triad G, B, D, on the first degree of G major. This chord is more important in the new than in the old key, but it expresses rest rather than progression and is better adapted therefore to conclude than to prepare a modulation to G major; its use is frequent nevertheless and mostly in the form of the four-sixth chord, in which the expression of conclusion is not so apparent. The usual harmonic transitions in G major are the chords of the seventh on the fifth and seventh degrees, which are not common however to C and G major on account of their containing F sharp, and the chord of the seventh on the second degree A, C, E, G.

These harmonic connections are used very often and are well adapted to serve both tonalities; they occur oftener in G than in C major and give, the moment they are heard, an intimation of the major; they are also preferable to the triad G, B, D, as a means of progression. For the modulation from C to G major two very good ways have now been found, G, B, D, preferably as four-sixth, and A, C, E, G, adapted either in whole or in part, as may be required.

Similar researches in the different modulations will show that the possibilities of using them artistically are of great variety, and also that some of the nearest modulations are easier, and can be employed to greater advantage than others. The modulation from C to F major is less useful than that to G major, while there is but a single combination in F, A, C, and that is rather undesirable. Still more difficult is the modulation to C minor. In A minor there are three, and in E minor two directions in which good connections with C major can be made. All this, concisely expressed here, should explain how the composer shall moderate the introduction of strange effects in new keys by regulated progressions.

The exclusion of the former key occurs after the adjustment; this is effected by the introduction of the strange tones that characterize the new key.

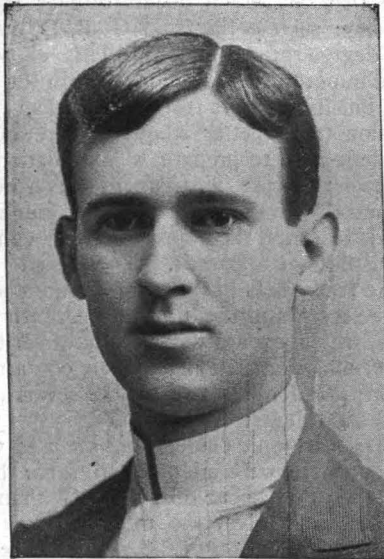
Among the four most frequent transitions in G major the chords of the seventh, on the fifth and seventh degrees, contain the strange tone F sharp. These chords are generally chosen for the harmony on this account, with a preference for the first, because in building the harmony of the new key on its dominant, the tonality is more strongly developed. To conclude a modulation the only requirement is the sanction of the new key and no other tones are so well suited for that purpose as the tonal supports; which are in G major, G, B, D.

The way shown in these examples remains the same, in its principal features, in all other modulations, with the exception that sometimes the accommodation may not be quite so favorable, being restricted to two or perhaps to a single tone.

But the adjustment is necessary in all cases when it is desired that the modulation, instead of having a harsh effect, shall be agreeable and pleasing.

Chromatic modulations are such as are

(Continued on page 29.)



A. A. FARLAND, THE BANJO VIRTUOSO.

Mr. Farland has met with great success on his tour, as might be expected would be the case. Following are dates of engagements, supplementary to those mentioned in our last issue:

Oglesby, Ill., Jan. 5.
 La Salle, Ill., Jan. 6.
 Poplar Bluff, Mo., Jan. 12.
 Little Rock, Ark., Jan. 13.
 Texarkana, Ark., Jan. 14.
 Palestine, Tex., Jan. 16.
 Re-engaged for Jan. 17.
 Prescott, Ark., Jan. 18.
 Pine Bluff, Ark., Jan. 21.
 Return date at Little Rock, Jan. 23.
 Bradford, O., Jan. 25.
 Lima, O., Jan. 26.
 Thence home for a few days.
 Then to Wilmington, N. C., Feb. 3.
 Petersburg, Va., Feb. 6.
 Norfolk, Va., Feb. 7.
 Home again.
 Then to Manchester, N. H., Feb. 13.

Mr. Farland will probably make another trip in March, going as far west as Western Kansas. Following paragraphs are extracts from recent date newspapers which, if they could, would find flaws in Mr. Farland's performances and criticise him accordingly.

The *The Providence Journal*, R. I., in its account of the concert given in that city on November 10, 1898, said: "Mr. Farland's programme consisted of 'Overture to Italiana in Algiera,' Rossini; 'Serenata,' Moskowski; Rondo, 'La Matinee,' Dussek; Variations on 'The Old Folks at Home,' Bertholdt; 'Tripping Thro' the Meadow,' Farland; 'Largo,' Handel; 'Elfentanz,' Popper; 'La Preciosa,' Weber-de Beriot; 'Manzanillo' (Mexican Dance), Robyn; 'Polonaise from String Trio,' Op. 8, Beethoven; 'Fifth Air Varie,' Dancla; 'Second Mazouka,' Wieniawski; 'Valse,' Op. 69, No. 1, Chopin; 'Grand Polonaise Brillante,' Wienawski. It would be a risky thing for most players to attempt a programme made up entirely of music for a single instrument. And indeed at the hands of any ordinary

player on the banjo the result would be monotonous if not something of a bore. But Mr. Farland is not an ordinary player. To begin with he has a most remarkable technic—for the banjo admits of degrees of technic no less than the piano or the violin. In addition to this he succeeds, partly by the use of an attachment of his own invention, in producing a mellow, musical tone, and in controlling it through all degrees of forte and piano. And, finally, he plays with the skill and taste of a finished artist. All these points were brought out to the delight of his hearers in last night's programme, which embraced selections of all kinds, popular and classical, those of which gave pleasure by simple musical charm and those that dazzled by astonishing technical feats. No one who hears Mr. Farland play will be inclined to dispute the unanimous verdict of critics and audiences all over the country, which, is that as an artist in his particular line he stands unique and alone. The recital was a treat to lovers of music and, despite the unpleasant weather, a fine audience was drawn out by Mr. Farland's reputation and the remembrance of his remarkable playing here last season. The recital was under the local management of Mr. H. E. Le Valley, the well-known banjoist and teacher."

Of the concert given at Ithaca, N. Y., November 14, 1898, the *Daily Journal* said: "A. A. Farland, appropriately styled the banjo king, gave a recital at Music Hall and thoroughly delighted a critical audience. Mr. Farland is a past master of the instrument, which, under his marvelous skill, is capable of possibilities which we have never seen even approximated by any other banjoist."

The *Daily Times*, of Port Huron, Mich., said in its issue following Mr. Farland's appearance in that city on November 15, "1898: Mr. Farland's execution is marvelous and to most people was a revelation. His method of fingering and especially that of picking the strings is entirely beyond anything ever seen in this city before. His expression is very marked, and he brings out from the banjo the various parts of classical selections which require several instruments in the orchestra to produce. Though a misunderstanding as to time Mr. Farland did not begin his concert till nearly nine o'clock. His entertainment consisted solely of his own playing, yet he held his audience for an hour and a half and responded to four encores, besides the fourteen regular numbers on the programme. Among the selections rendered may be mentioned especially his own arrangement of 'Old Kentucky Home,' with variations, and the encore to which he responded with Sousa's 'Stars and Stripes,' rendering the full band score; a selection from the opera of 'William Tell;' 'La Paloma;' a selection from 'Il Trovatore,' and his own arrangement of 'Auld Lang Syne. The 'Cradle Song,' by Hauser, was also worthy of mention, as well as 'Tripping Through the Meadow,' which he gave in response to an encore. Lovers of music who failed to hear Farland missed a treat seldom offered them."

The good people of Terre Haute, Ind., experienced a surprise on November 22, 1898, and the *Gazette* of that city puts it thus: "The banjo solos of Mr. Alfred A. Farland, of New York, delighted the audience and proved to be the feature of the evening. He is a musician of world wide reputation and the Harmony Club had indeed prepared a treat by securing his services. The William Tell overture showed Mr. Farland to be the master of the banjo, though his best piece was perhaps the Wiegand, or Cradle Song, to which he gave all the delicate shades of sound. Mr. Farland's playing revealed to many possibilities in the banjo of which they had never dreamed. There was none of the harsh, vulgar clang, but a soft tender melody. He seems to have taught the banjo a new language."

At Covington, Ohio, the people were enchanted, and the local paper modestly said: "The recital given by the king of banjo artists, A. A. Farland, was the event of the season. The hall was filled with the music lovers of Covington and vicinity, who listened breathlessly to the wonderful melodies which fell from the fingers of the musician. During the rendition of the 'Cradle Song,' the audience was so quiet that one could almost have heard a pin drop; and then that greatest compliment to the skill of a soloist, the few moments of absolute quiet which followed the last dying strain, was succeeded by applause as tumultuous as it was sincere. Farland can certainly do wonders with the simple American instrument, producing music at will as gay as a French grissette," as inspiring as a bugle's brazen call to arms, as mournful as the sighing of the wind through the gray graveyard grasses. We hope we shall have an opportunity to hear him again."

THE FAVORITE'S LAMENT.

By C. A. MUDGETT.

Written for the Journal.

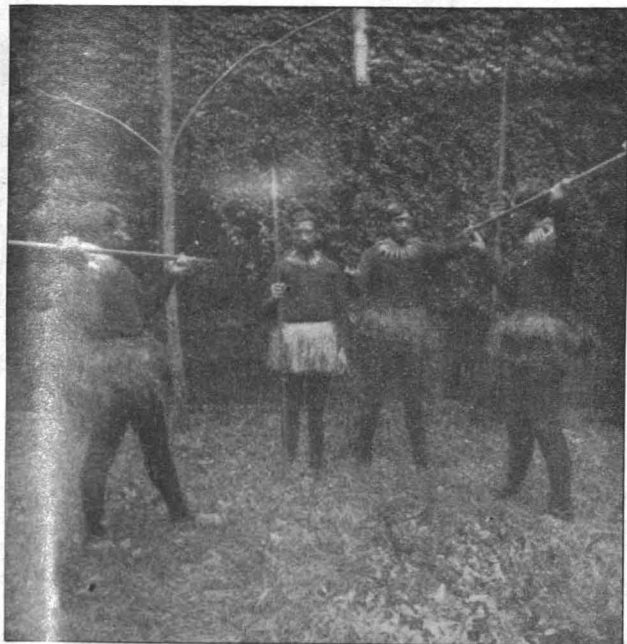
I'm a "Universal Favorite,"
 And yet my lot is sad;
 For there's a rival by my side
 Who makes me pretty mad.

He claims to be the finest out—
 Says he's a "Thoroughbred;"
 He makes me feel as if I'd like
 To smash his handsome head.

My master used to think that I
 Could never be excelled;
 But now he's really lost himself—
 His head is greatly swelled.

He takes my rival in his arms,
 And pats him on the head
 And says: "There's nothing in the world
 Can beat a 'Thoroughbred.'"

A "Universal Favorite,"
 I oft wish I were dead;
 For my place has been usurped
 By that dandy—"Thoroughbred."



AN HAWAIIAN QUARTETTE.

The foregoing picture represents a party of Hawaiian sailors, dressed in flesh-colored clothing to indicate their natural appearance when at home in a region where the more scanty the attire is the more comfortable you feel. The picture also represents them as they appeared on the float of the Philadelphia Commercial Museum during the procession at the late Peace Jubilee. The float, by the way, attracted very special attention from spectators. Of course the posing in the picture was "a special one," and our dusky friends were not by any means warlike or barbarous. The sudden interest taken in all things pertaining to our new colony naturally made these visitors to Philadelphia objects of curiosity, and the Hawaiians benefited by it in many ways. They had a good time, and their appreciation of it was eventually evinced in orthodox Polynesian fashion, which, perhaps, differs a little from our customs. Every country and race has its ways.

The interest which *Journal* readers can have in these dusks is to know that they displayed a marked natural musical bent and a talent for rapidly acquiring a knowledge of manipulating the banjo, mandolin and guitar, also the autoharp, during their brief stay in Philadelphia. Of course they played entirely by ear, but their seeming ease of correctly tuning the instruments, and the rattling off of a few popular catch melodies was, to say the least, astonishing.

That music, of whatever character, is inherent in all branches of the human family received further proof one afternoon when the quartette appeared before an invited audience in the lecture room of the Philadelphia Commercial Museum. They played and sang several of their national or race melodies in a pleasing manner. The *timbre* of their voices was good, but unlike that of the white, black or Asiatic races. Tone balance, too, was very fair, considering there was no attempt at extended range. They sang both in unison and in part. As might be expected there was considerable repetition of themes, which in most cases were short, but the repetition did not become too monotonous. The rhythm of those songs forming music for native dances was decidedly novel, abruptly broken in some places, indicating, as it did, the dances contained difficult steps and many changes of dancer's pose. The performances, however, indicated the melodies of Hawaii are an admixture. There are evidences of the white man's influence, the mixing of the airs of old English nautical songs, with the rhythms of the unmelodious tones of the war songs of barbarians. This thought can conjure up many others; of the first visitors to Hawaii, of the mariners, missionaries and their struggles, for which we have no space here to record. Where the records of a nation's past, or that of a tribe or country is non-existent, the national airs can tell a history as completely as any other language, and to thinkers, who heard the Quartette play and sing that afternoon, a history was told.

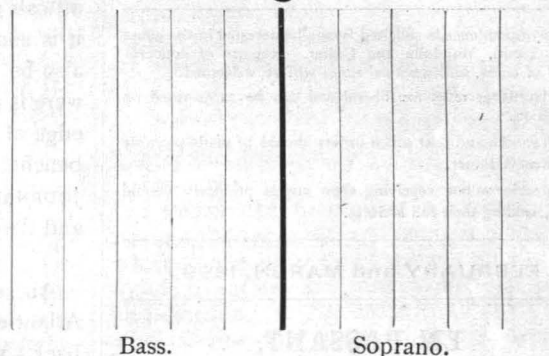
STUDENTS' POINTERS

[These columns are devoted to short paragraphs of original and compiled notes, facts and advice helpful to music students. Contributions will be welcomed.]

Continuing our subject of last issue.

If you add all the lines of the four staves together you will find that there are eleven lines. This constitutes the Great Staff. Thus:

Soprano,	C D E F G A B C D E F G
Alto,	E F G A B C D E F G A
Tenor,	C D E F G A B C D E F
Bass,	F G A B C D E F G A B C



We now see the exact position of Middle C, that bridge note of the Soprano and Bass Staves which is a stumbling block to many students. By reason that it would be perplexing to the eye, the full eleven lines of the Great Staff are not used. The middle line is left out, and the note C which rested upon it simply has a short line drawn through it called a Ledger Line. Ledger Lines in short are abbreviated lines for notes below D on the Soprano Staff and for notes above B on the Bass Staff. When Ledger Lines are used for notes above G on the Soprano Staff they are added lines, and also when below F on the Bass Staff. But, they can be likened to a continuance of the Great Staff in miniature.

Many suggestions have been made in the past concerning the advisability of using other terms for denoting notes above and below the Soprano and Bass Staves, but they can never be brought into practical use; and music students at the very commencement of their lessons should know the true relation of the Bass and Soprano Staves, no matter what instrument they desire or intend to acquire a knowledge of, else there will come a time when the lack of knowledge is keenly felt.

The *Windham County Transcript* said of the performance given in Danielson, Conn.: The concert at Music Hall by that noted banjoist, Mr. Alfred A. Farland, assisted by the popular Raneme Banjo Club, was a fine musical treat. The anticipations entertained relative to Mr. Farland were more than realized. He is not only an expert banjoist, but he is a fine musician in the broad sense of the term. The gem of the evening was his superb rendition of Hauser's "Cradle Song" and hardly less enjoyable was his playing of Schubert's "Serenade" and the spirited overture to William Tell. The Raneme Banjo Club also played several numbers most creditably.

A wag sends the following lines:

"De bird's and bees dey had a feast
At eating tater vines,
De June Bug sotting on a leaf
'Spied de hidgus porkapine;
Said he to de leaf, I'll fly in his eye,
An' when it goes a' blink
You bury your taters in ground afore
He has a time ter think."

"De Ground Hog come along a rootin'
De June Bug 'spied his plow,
He says dey's sure somin' in four-cent cotton
When a farmer looks like a cow."

S. S. STEWART'S BANJO AND GUITAR JOURNAL

CHARLES MORRIS, EDITOR.
C. S. PATTY, ASSOCIATE EDITOR.

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FEBRUARY and MARCH, 1899

EN PASSANT.

Whenever pertinent letters, or articles, appear in print and signed anonymously, somebody is sure to respond somehow. Guesses are not unfrequently made as to who the authors could have been, and generally the guessers are all wrong. Then, there sometimes follow expressions of desire, mixed with taunts, for the disclosure of author's identity.

This, of course, refers to letters or articles affecting, we will say, the opinions of a minority.

Now, in view of the appearance of certain articles to appear in forthcoming numbers of the JOURNAL, is it said right here: That no anonymous letters or articles of the publishers will appear. Up to this time the publishers have not inserted any anonymous matter of their own; no reason could ever exist for such insertions. The Editor will not insert, and has not inserted, any anonymous matter of his own, and the nom-de-plume which he has been in the habit of using for a decade is the only other name under which he ever writes. That nom-de-plume is known in more than one country. So, if any readers of any anonymous letters or articles to appear in the JOURNAL feel the said letters or articles touch them or their opinions, it won't do to jump at conclusions as to authorship.

There are many persons in various walks of life who have hobbies of various kinds: amateurs whose opinions on controversial subjects are of value, and represent results of experiments. The present advanced state of

many sciences is considerably due to amateurs, and the musical world owes them much. The knowledge and opinions possessed by numbers of amateurs would find more frequent expression in print than at present, were it not that editors and publishers in general are too fond of announcing that So-and-So, who is So and So, is going to or is writing for so and so. Thus at the very outset the craze for publicity defeats higher objects. As there are in older countries long established centres of art literature, many prominent persons contribute their thoughts to the press and periodicals under anonymous signatures because it is sound policy to do so, there would also be much more of the same among us were it not for too much insistency for knowledge of who wrote the article rather than to benefit by what has been written. The JOURNAL knows some of these hobbyists and they know the JOURNAL.

An esteemed correspondent across the Atlantic ditch took exception, a few months back, to the paragraphs in this column in the issue for June and July, 1898, No. 106, and remarked they savored of the daily newspaper order. Perhaps they did. Anyhow, subsequent events have not proved their inaccuracy of judgment.

Unfortunately for those on the other side of the ditch there is not that degree of publicity given to current events as on this side, and unfortunately also there is a vast section of the populace of every country who fail to see the real connections between apparent widely divergent actions and interests. The apparent is accepted as the actual and consequently misunderstandings arise. But, if we delve deeper, we find the connections, and see after all how absurdly the word independence is used; and that opinions when weighed against facts never turn the scale one hair's breadth. This is apt to lead one to consideration of the subjects reserved for future issues, and so we let them stay.

Years ago, when the JOURNAL made its first bow to the musical world, the editor met with some good-natured criticism from students of the guitar for paying, as they supposed, too much attention to the banjo or too little to the guitar. The reason of this seeming neglect of their favorite instrument lay, as they soon discovered, not in any partiality of Mr. Stewart for the banjo, but to a scarcity of writers for the guitar. The founder of the JOURNAL, with his usual energy, immediately sought to remedy this deficiency in the paper by searching far and near for competent writers and composers

for the guitar. The result has been a constant increase of interest in the portion of the JOURNAL devoted to the interests of that instrument. The writings of the late Emil Herburger and Newton's work on chord construction and harmony for the guitar were alike followed with great interest, while the excellent work of E. H. Frey has made his name a household word to the readers of the JOURNAL. The guitar was never more popular than at the present time, and after a century of neglect it is to-day receiving the consideration it deserves.

In the days of Carcassi, Lor and Giuliani, the guitar stood high in the estimation of musicians, and even Paganini laid his violin aside for a time to study its possibilities and seek the mastery of its strings; but with what success we will never know, for he soon returned to his first love, the violin. Nothing new has been said on the technique of the guitar since Carcassi's time till the rise of that wonderful master of the instrument, C. F. Elzeir Fiset. This splendid musician and virtuoso has revolutionized the technique of the guitar, and we congratulate our readers on being able to study in the pages of the JOURNAL, beginning with this issue, a complete exposition of a method of right hand fingering that enables its inventor to play such works as the Bach Gr. Minor four voiced fugue, the Bach 6th violin sonata and the allegro vivace of the Mendelssohn violin concerto. A recent article says in regard to his playing "To one who listens to him play he seems to enchant all the resources of the beautiful instrument. He holds his hearers spell-bound by the variety and exquisiteness of nuances, while scale passages are executed with all the rapidity and evenness possible on a violin or piano. He is an artist to whom such numbers as Romero's Rigoletto Fantasia, Di Ferranti Giuliani's and Mertz's music seems to be child's play." It is to this truly gifted performer we turn for the last word in the upward progress of the sweetest instrument of the lute family, and we believe that the series of papers inaugurated in this JOURNAL will be epoch making in their importance and mark the beginning of a new era in the art of guitar playing.

NOTICE.

Owing to indisposition, the Editor has been unable to complete for this issue the second number of his "Chats on Problems of the Day," the title of which is "Does Antagonism of Democracy and Its Doctrines exist towards Music Influence."

Correspondence.

Nov. 28, 1898.

EDITOR THE JOURNAL,

Dear Sir:

Although not having had the pleasure of being even slightly acquainted with the late Mr. Stewart, the news of his death was a great shock to me, and I felt as if I had lost an old friend, as every lover of the banjo did. I am a great lover of the banjo and banjo music, and have been familiar with many of the Stewart publications for several years.

I very much appreciate the visits of the JOURNAL, and do not want them stopped. Please find fifty cents enclosed for renewal of subscription. Very truly,

CHARLES STUTSMAN,
Washington, D. C.

Dec. 15, 1898.

EDITOR THE JOURNAL,

Dear Sir:

The December number of the JOURNAL to hand and it is all right. As yet I have not written any letters of condolence, but I feel the loss of Mr. Stewart as keenly as a good many banjo players. I had dealings with that gentleman for fifteen years, and never had any cause to complain. I visited him fifteen years ago, and have always considered that visit an epoch in my life. I have before me on my desk a bound roll of the JOURNAL, Vol. 4, No. 1, Dec. 1886, so you see I have taken it for twelve years. I shall on the twelfth of each month send in Banjo, Mandolin and Guitar notes from this niche of the woods.

Respectfully Yours,
GEO. F. GELLENBECK,
Omaha, Neb.

Dec. 31, 1898.

EDITOR THE JOURNAL,

Dear Sir:

Looking through a musical journal I came across an article airing the opinions of Frank B. Converse, an old time banjoist of New York City, which are decidedly antagonistic to the modern banjo and its players. I think Frank is taking a wrong view of the matter. It is all right for those old time players to black up and go upon the stage, play a few nigger jigs and crack a few jokes. It is the jokes, makeup and songs that take with the audience not the banjo playing. We had an illustration of that here in Omaha at one of our theaters. E. M. Hall was here and he did the same business I saw him do twenty years ago. I laughed and told him so. He smiled and said: "Yes the same act, but don't you know it is new out here, there is a new generation springing up all the time. But to get back to our modern players, we can not

all go upon the stage and we certainly can not black up and go into parlors and musicals and play jigs. "The jig would soon be up." Frank speaks about the evolution of minstrelsy, it having become silky and poetical, and states that the banjo has kept pace with it. I should say it has, and distanced it. The trouble is the old timers have not kept pace with the banjo. I played the banjo twenty years ago, or at least thought I did. I thumped Juba and Rattlesnake Jig, and would still be thumping it had I not adopted and studied modern methods and harmony. Frank did not look far enough into the future. S. S. Stewart did and gave us the modern banjo and its music, and "has built his 'Thoroughbred' on a rock." Frank mentions the repertory of the old time player and in it was Old Kentucky Home. Let him thump the Old Kentucky Home until he thumps the mortgage off of it and then let me hear Farland play it; verily a transition from purgatory to heaven. He states the banjo has become a musical device of much greater scope but of infinitely less merit. Why, if of infinitely less merit, has it been recognized as a musical instrument? Suppose we should take it back to its once unique position and perform the melodies that were then played upon it, it still would be relegated to the minstrel stage and the barroom. He says "it has been taken from the barn door to the parlor. The same may be said of the violin. At the barn door it was fiddled, when it made its debut in the parlor and concert stage it became a violin and there are plenty back number admirers of the fiddle that would rather hear the wind that shook the barley and money musk than listen to a sonata on the violin. He likens the banjo in the parlor to a hired man in full dress. I agree with him if the performer should play the barn door music. He states the rendition of the classics on the banjo is an admirable performance of finger gymnastics and a damnable rendition of music. The latter is an insult to intelligent musicians and critics who have listened to A. A. Farland. And as to finger gymnastics, what is it on other instruments? The more you practise the more the fingering becomes mechanical. It is said of Horace Weston, the old time thimble banjoist, that he could thump out a piece on the banjo and hold a conversation with you. It was just as necessary to do finger gymnastics in the old style as in the new, for most of the fingering is done by snapping and slurring the strings with the left hand. He says: "The banjo is dressed for the parlor with pearl inlay and 'satin ribbons.'" Not all of them, my boy, but we have a few players that are bedecked with 'Blue Ribbons.'" He calls on the spirits of the Old Timers and Old Masters to drop in and listen to a modern banjo concert. He says they would be amused, astonished and dumbfounded at the progress made with the modern banjo. Fancy a club of fifteen or twenty banjos knocking out Juba. This is a progressive age, Frank. Climb into the Band-jo wagon.

GEO. F. GELLENBECK,
Omaha, Neb.

NEW YORK, January 4, 1899.

Editor the JOURNAL:

DEAR SIR:

In the last issue of the JOURNAL is a composition by Van L. Farrand, entitled, "Music of the Pinewood," and he says: "Tune the fourth string to D." Does he mean tune the D string and play as in the regular tunina or tune all the other strings to correspond? Also inform me through the JOURNAL which gives the best sound to a banjo, a thin or thick head, and oblige

AN OLD SUBSCRIBER.

Reply—First, Tune 4th to D, then tune other strings in regular banjo style, or 3d to A, 2d to C, 1st to E and 5th to A. This pitches the instrument in the key of D on piano, instead of C.

Second. w medium head, well taken care of, would probably give you the best results.

January 12, 1899.

Editor the JOURNAL,

DEAR SIR:

I would like to register a vigorous kick against the ignorant and vicious manner in which some of the newspapers of the day allude to our national instrument—the banjo. In describing the performance of any player who is somewhat better than the average, there is sure to be some allusion made to the seeming impossibility of producing anything above "jigs" and "plantation melodies" on this (as they refer to it) "Negro instrument." In the last JOURNAL, the New Orleans *Times-Democrat* and New Haven *Palladium* are guilty of such "breaks." One does not know whether to be indignant at the harmful effect this would tend to have on our instrument or to pity the ignorance of the perpetrators. It would be interesting to know whether or not these brilliant journalists know that there has been a war with Spain. Trusting that this evil will be sometime remedied, I remain,

Very truly yours,
R. W. MACDOWELL.

Uniontown, Pa.

January 22, 1899.

Editor the JOURNAL,

MY DEAR SIR:

In the last number of your valuable JOURNAL I was quite favorably impressed with an article under the head of "A. D. 2000," and the writer—under an assumed name—calls for a discussion on the subject, which I trust he will be favored with by some of our well-known experts or exponents of the instruments in question. Mr. Thomas J. Armstrong, E. Pritchard or Clarence L. Partee, all of banjo fame, ought to be able to tell us whether Utopian is entitled to a hearing or not. The writer has evidently given the subject serious thought, and I think he is entitled to credit whether he is right or wrong. I am within five minutes' ride of the convenient home and straight jacket Utopian mentioned at the close of his article, but will take my chances.

Very respectfully yours,
J. E. GREEN.

Ogdensburg, N. Y.

Banjo, Mandolin. and Guitar Notes

[We shall always be pleased to receive notes of concerts, entertainments, recitals, etc., given anywhere in the United States, Canada and abroad. These columns are always open to matters of general interest to players of the Banjo, Mandolin and Guitar.]

NEW YORK.

NEW YORK—Miss Jessie Delane has been performing at Keith's Union Square Theatre, and was well received by appreciative audiences.

Vess L. Ossman has been filling some important engagements, one of which was on the floor of the Mercantile Exchange, for the brokers. The room in which he played occupies almost a block, and he experienced no difficulty in making himself heard.

WATERTOWN—The Imperial Banjo, Mandolin and Guitar Orchestra is having a very prosperous concert season. Crowded houses are the rule, and the end of the season will see a fine balance in the treasury. The manager and director, Mr. Bert S. House, is now arranging for a grand combination concert to be given in Syracuse in the near future. The concert will be given in combination with the Banjo, Mandolin and Guitar Club connected with the Syracuse Athletic Association, and it is expected that it will be a brilliant affair.

WAVERLY—The New Year's reception by the Y. M. C. A. Monday evening, at their hall, was a grand success. The hit of the evening was made by the Stewart Banjo Club rendering Jennings' Coontown Review and Leavitt's Top Notch Galop. The boys are improving wonderfully and expect to play several out of town engagements during the balance of the season.

PENNSYLVANIA.

PHILADELPHIA—The Manheim Glee and Banjo Club's concert, given on the evening of January 14, 1899, was in every way a grand success, every item being rendered in an artistic manner, indicating careful training on the part of the musical directors and a desire on the part of the executants to excel previous efforts. The programme, printed in booklet forms, was most tastefully gotten up, and forms a pretty souvenir. Programme was as follows: Waltz song, "Thou'rt not the First," A. M. Storch, Glee Club; "Lustspeil," Op. 73, Keler Bela, Banjo Club; "Mother Love," H. Voight, Glee Club; March, "The Charlatan," Sousa, Banjo Club; Bass Solo, "The Song of Hybrias the Cretan," J. W. Elliott, Mr. Charles Barry; "Farewel," Victor Herbert, Glee Club; Waltz—"Near to Thee," Waldeufel, Banjo Club; "Margaretha," Erik Meyer Helmund, Glee Club; "A Southern Jollification," Arr. by Eno, Banjo Club; "The Linden Tree," Erwin Forscher, Glee Club.

The Manheim Glee Club has for its membership: President, Mr. George Farquhar;

Vice-President, Mr. Charles Barry; Secretary-Treasurer, Mr. Robert H. Newbern; Librarian, Mr. Walbert Wood; Musical Director, Mr. Samuel L. Hermann; Mr. W. G. Audenfried, Mr. Charles Barry, Mr. E. H. Earnshaw, Mr. George Farquhar, Mr. J. M. Hamilton, Mr. Samuel L. Hermann, Mr. E. F. Henson, Mr. Albert H. Hoyt, Mr. J. A. Hovey, Mr. Spencer P. Hazard, Mr. E. H. Irwin, Dr. George H. Lutz, Mr. Frank N. Lewis, Dr. Leroy J. Meroney, Mr. Robert B. MacMullin, Mr. A. M. North, Mr. Robert H. Newbern, Mr. Paul F. Pearson, Mr. Allan M. Reed, Mr. Bradford Ritter, Mr. Arthur N. Starin, Mr. Henry S. Shermer, Mr. William R. Tucker, Mr. Guillian Wells, Mr. W. Albert Wood.

The Manheim Banjo Club has for its membership: President, Mr. Gordon S. Carrigan; Vice-President, Mr. Luther Martin; Secretary-Treasurer, Mr. George P. Deacon; Musical Director, Mr. Paul Eno; Leader, Mr. Luther Martin; Mr. Frederick H. Bates, Mr. Harold McK. Beck, Mr. John Blakeley, Mr. Gordon S. Carrigan, Mr. George R. Crowell, Mr. George P. Deacon, Mr. Paul Eno, Mr. Bruce Ford, Mr. Charles Marshall, Mr. Charles Marshall, Jr., Mr. Luther Martin, Mr. Roy L. North, Mr. Robert L. Parkinson, Mr. Alfred D. Silliman, Mr. Reyburn C. Smith, Dr. R. B. Stanley, Mr. J. F. Stoer, Jr., Mr. C. V. Z. Thackara, Mr. William R. Tucker, Jr., Mr. Edward A. Wells.

The Westside Banjo, Mandolin and Guitar Club, which appeared on the program Monday afternoon at Association Hall, more than pleased its many friends. This was the first public appearance of the young musicians, and to say that they have made a reputation for the club is putting the statement in mild form. The club is connected with the Young Men's League of the Westside Presbyterian Church, from which organization the members are drawn. The date of their organization goes back to November 18, 1897, and much credit is due J. Lloyd Meacham, the musical director, and Morris Studenmund, the leader, for their untiring efforts on behalf of the club, they devoting most of their spare time in developing the musical abilities of the members. The officers of the club are: Musical Director, J. Lloyd Meacham; Leader, Morris F. Studenmund, and Charles W. Bainbridge, Jr., manager. The playing parts are as follows: banjeurines, J. Lloyd Meacham, Morris F. Studenmund, Leidy E. Klotz, A. A. Goldacker, Jr., J. Vanderbilt Mearns, Is. Springthorpe; first banjos, J. William Greaves, Walter Kohl; second banjos, Jubal Smith, Stewart Jamison; first mandolins, Sidney Green, William Kenworthy; second mandolins, Charles W. Bainbridge, Jr., G. Henry Tygert, W. Lentz; guitars, Samuel Hammer, W. W. Fricke; bass banjo, Ralph Tygert. This formation is said by the experts of Philadelphia to be one of the very best known to the modern banjo orchestra.

LEAGUE ISLAND—A club, consisting of two banjos, one guitar and mandolin, has been formed among the crew of the U. S. S. Dixie. The club is sometimes assisted by a violinist. Arthur S. Bainard is one of

the members and works enthusiastically for the club's success.

EASTON—The Keystone String Trio, of this city, has been organized, and is composed of Robert A. Heiler, banjeurine; James T. Kuhn, mandolin, and Philip F. Stier, guitar (leader). Whenever they have appeared they have scored a great hit, and especially have their renditions of those gems of Armstrong and Eno been praised. All the members are very capable soloists on their respective instruments, and Mr. Stier is one of the leading banjo, mandolin and guitar instructors in this section.

LYKENS—The U. L. Mandolin gave their second annual concert on January 2d, in Lykens Opera House to a large audience. The concert was the best given by this club. The popularity of the banjo can easily be noticed at the appearance of a soloist coming in front of an audience. The applause is great and he is sure of an encore. It is safe to predict a "doubling up" of the amount of pupils for the year of 1899 for all teachers of banjo, guitar and mandolin.

DISTRICT OF COLUMBIA.

WASHINGTON—C. Stutsman is devoting much time to the banjo. He has little leisure for anything else.

Quite a pleasant time was spent by National Council, No. 447, National Union, and friends on Friday evening, November 11th, at their hall, No. 316 Pennsylvania Avenue, southeast, the event being one of a series of "stag" parties to be given by the council. The exercises included a cornet solo by Mr. Frank Rothwell, after which President Fisher, of the cabinet, enlightened the council's friends on the benefits of life insurance in general and the advantages of the National Union in particular. Messrs. Gompers and Stutsman rendered several difficult and delightful selections on their banjos, which were enthusiastically received, being followed by Mr. William Harner, the council's former president, by remarks on "Immediate Relief." After the quartette consisting of Messrs. Harner, Lowry, Simons and Turpin discoursed some well appreciated music and reading by Mr. Mallett; all were treated to refreshments and cigars before going home.

OHIO.

LIMA—A new banjo, mandolin and guitar club is being organized, and is composed of following members: Misses Iva Bowers, first banjo; Lillian Gottfried, second banjo; Bessie Morris, first mandolin; Jessie Johnson, second mandolin; Lorena Gottfried, solo, guitar; Alice Morris, first guitar. Prof. Frey has been engaged to instruct them.

COLS—Mr. Rabbe is the recognized teacher of the banjo, mandolin and guitar in this place.

WISCONSIN.

MADISON—The University of Wisconsin Banjo Orchestra is getting along in fine shape, and they expect to give a concert in March or April with Farland as the star.

MORNINGSIDE CAPRICE.

15 c.



B. M. & G. Club.
GUITAR.

Voss L. Ossman.
PAUL. ENO.

Moderato.

D. S. al Fine.



Aria "Nina."

G. B. PERGOLESE 1710 - 1736.

Arr. for Guitar by
C. F. ELZEAR FISET.

Andante.

cres.

f *sf* *pp*

Har.12.

2 Bar.

Ritard.

To
THE "THETA KAPPA" BANJO CLUB.

COTTON GIN DANCE.

TWO BANJOS.

PAUL ENO.

1st. Banjo to B

2d. Banjo to ^pA.

24 bar

p *f* *p* *f*

2 bar

p *f*

7 bar

p *f*

p *f*

FUNERAL MARCH.

5 bar pos.

5 B.P.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (f) dynamic. The lower staff is in bass clef, also with a key signature of one sharp and a 4/4 time signature, beginning with a forte (f) dynamic. The system contains 10 measures. A bracket labeled '5 bar pos.' spans the first five measures, and another bracket labeled '5 B.P.' spans the last five measures. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

5 B.P.

The second system of musical notation consists of two staves, continuing from the first system. It contains 10 measures. A bracket labeled '5 B.P.' is placed over the first five measures. The notation includes various rhythmic values and fingerings, with some measures containing triplets.

1. 2.

1. 2.

p

The third system of musical notation consists of two staves. It begins with two first/second endings, labeled '1.' and '2.' for both the upper and lower staves. The first ending is 4 measures long, and the second ending is 4 measures long. After the second ending, the music continues for 8 measures. A piano (*p*) dynamic marking is present in the fifth measure of this section. The notation includes various rhythmic values and fingerings.

4 bar

f *p* *p*

The fourth system of musical notation consists of two staves. It begins with a bracket labeled '4 bar' over the first four measures. The system contains 12 measures in total. Dynamic markings of forte (*f*) and piano (*p*) are used throughout. The notation includes various rhythmic values and fingerings, with some measures containing triplets.

Break.

f *f*

The fifth system of musical notation consists of two staves. It begins with a 'Break.' instruction. The system contains 8 measures. The music is marked with a forte (*f*) dynamic. The notation includes various rhythmic values and fingerings, with some measures containing triplets.

1st Mandolin .15
2nd " .15
Mandola .15
Guitar .15

FUNERAL MARCH.



CHOPIN.
1st MANDOLIN.

PAUL ENO.

Lento.

p *fz* *fz* *p* *f* *f* *dim.* *p* *cresc.* *p* *D. C.*

1st Mandolin .15
2nd „ .15
Mandola .15
Guitar .15

FUNERAL MARCH.



CHOPIN.
2nd MANDOLIN.

PAUL ENO.

Lento.

p ad lib.

fz *fz* *p*

f *f*

f *f* *dim.*

p

p

p

cresc.

D. C.

1st Mandolin .15
2nd „ .15
Mandola .15
Guitar .15

FUNERAL MARCH.



CHOPIN.
GUITAR.

PAUL ENO.

Lento.

p

f

dim.

p

f

p

2 Bar.

1 Bar.

cresc.

p

2 Bar.

D.C.

IOWA.

DES MOINES—J. E. Agnew has a large class of mandolin, banjo and guitar students in this city.

common spectacle was witnessed of ladies in their heavy wraps and gentlemen in their fur coats sitting through the concert. That such a large audience patronized the concert is testimony that the consistent kindness of the club in tendering its services to worthy institutions was not forgotten. The feature of the concert was the work of the Banjo and Glee Club members, and their selections were accorded a flattering reception. Both received encores. The Glee Club deserves particular credit for its rendition of Buck's "In Absence," and the Banjo Club gave as one of its extra numbers, a remarkably well played "Cake Walk" composition. Miss Clara Aline Jewell, who has been heard before in Montreal, sang two numbers, which were encored. Special mention should be made of the banjo solo by Mr. Meredith Heward, which was deservedly encored, as, in fact, was nearly every number on the programme. Dr. Nichol's "Coon" songs were well sung and heartily appreciated. The selections of Messrs. J. R. Wilkes, J. L. Telford and Jules L. Clement, were well rendered and deservedly applauded.

Following was the programme:

Instrumental, "Return of the Regiment"....Burnham
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b "Kitty O'Brien".....DeKoven
From the Highwayman.
Mr. J. Leslie Telford.
Contralto Solo—"Mon cœur d'œuvre a ta voix"
(From Samson & Delila)—Saint Saens.
Miss Clara Aline Jewell, of New York City.
Vocal—"Wake not, but hear me, love".....Krapf

MAINE.

AUBURN—The Crescent, Mandolin and Guitar Club of this city, recently organized, is working hard and expect to be heard from in the near future. It is organized at present as follows: banjeaurine, H. W. Thorne; second banjo, A. M. Jordan; mandolin, L. Perkins; guitar, A. P. Pulsefer.

MASSACHUSETTS.

NEW BEDFORD—The Miles Ideal Stock Company performed here January 2 to 7.

FITCHBURG—The Miles Ideal Stock Company performed here for week of December 26-31, 1898.

PLYMOUTH—John E. Miles Ideal Stock Company performed here from December 19 to 24, 1898.

SPRINGFIELD—Messrs. Kimball & Donovan, the clever young banjo team from Boston, played an engagement here at the new Gilmore Theatre, the last week of the old year and scored heavily. They are both decidedly clever artists, and were entertained by Frank J. Shea, the local banjoist, during their engagement.

MONTANA.

BUTTE—There are many fine banjoists in Butte, and two or more clubs, but not much concert work is done publicly for some un-

known reason. Musical talent is not so appreciated as it should be. However, Messrs. Mudgett and Wheaton are kept busy most of the time.

MISSOURI.

NEVADA—The clever actor-musician, Mr. Salvatore Di Grazia, gave some excellent banjo recitals here.

ST. LOUIS—For 1899 the Sixteens Banjo, Mandolin and Guitar Club has been organized with:

A. B. Koenig, "The Labor Agent,"
Mandolinist and Banjoist.....*Leader*
John Gerken, "The Detective,".....*Second*
Louis Bader, "License Inspector,"...*Guitar*
Wm. Gerkin, "Politician,".....*Guitar*
Fred. Reynolds, "Deputy License
Commissioner,".....*Violincello*

ILLINOIS.

CHICAGO—The popular concert given in Douglass Hall, December 16, 1898, was in every way a successful affair. Mr. Claud C. Rowden secured another triumph. Programme was as follows:

a Sea Fairies, Concert Waltz.....Preston
b Midnight in a Graveyard.....Weaver
Mandolin Orchestra, Claud C. Rowden, Director.
Negro Impersonations.....Little Grace Kohler
Banjo Solo, "The Awakening of the Lion"....Kontski
Claud C. Rowden.
a The Bride-Elect March.....Sousa
b Coontown Capers.....Morse
Juvenile Mandolin Club, Claud C. Rowden, Director
Vocal Solo, "The Forbidden Song".....Gastaldon
Mary Gebest Rietz.
a Cupid's Realm, Overture.....Armstrong
b First Regiment Patrol.....Hazen
Banjo Orchestra, Claud C. Rowden, Director.
Fancy Dances.....
By Pupils of Prof. E. B. Rowden.
a The Charlatan March (New).....Sousa
b A Georgia Campmeeting.....Mills
Mandolin Orchestra.
Reading, "The Innocent Drummer".....Baker
Gertrude M. Gebest.
a In Idle Moments, Gavotte.....Lagatree
b Eli Green's Cake Walk.....Koninski
50—Banjo, Mandolin and Guitar Orchestra—50
Claud C. Rowden, Director.
Instrumentation—Banjeaurines, First and Second
Banjos, Piccolo and Bass Banjos, First and Second
Mandolins, Mandolas, Guitars and Pianos.
Miss Mayme Thrapp, Accompanist.

EDWARDSVILLE—The concert given on December 16, 1898 at the Opera House by the Isbell Quartette was a grand success, artistically and financially. The banjo playing was a marked feature of the entertainment. Programme was as follows:

1 *a* "Bohemian March".....Saitz
b "Cloister Bells" (Riverie).....Read
Bandola, Mandolin and Harp-Guitar.
2 *a* "Dewey Quickstep".....Isbell
b "O, Promise Me" (Robin Hood).....
Banjos: Isbell and Manewal.
3 *a* "Cupid and I" (From Serenade).....Herbert
b "Yes".....Aquabella
Vocal: Miss Maud Ramey
4 "Luspiel" (Overture).....Kele-Bell
Bandola Solo: Mr. Albert West.
5 Trick Banjo Playing.....
6 "Ragtime Medley"—Banjos.....
7 "For This".....De Koven
Vocal: Miss Maud Ramey.
8 *a* March—"King Cotton".....Sousa
b "Miserere" (Il Trovatore).....Verdi Isbell
Banjos: Isbell and Manewal.
9 "Georgia Campmeeting".....Club
Miss Julia Brink was the able accompanist.

INDIANA.

ANDERSON—On January 4th Mr. and Mrs. E. B. Sherman performed at a church benefit concert. Their banjo and guitar duets were played with telling effects. Mr. Sherman gave some of Farland's compositions and received much applause.

CALIFORNIA.

LOS ANGELES—On January 26, 1899, C. S. De Lano's Guitar, Banjo and Mandolin Club, assisted by Miss Angela L. Anderson, Recitationist, gave a delightful concert in the Y. M. C. A. Hall. It was the first concert of the club's ninth year. Programme was as follows:

Overture, Calif of Bagdad.....Boieldieu
Mandolins and Guitars.
Gypsy Rondo, Haydn.....Arr. by Farland
F. D. Gillelen and Mrs. C. S. DeLano.
Moonlight Reverie.....DeLano
Guitars.
Reading.....Selected
Miss Anderson.
Spanish Silhouettes.....Pomeroy
Mandolins and Guitars.
Quicksteps.....Kenneth
Banjos, Mandolins and Guitars.
Selection, Lucia di Lammermoor.....Donizetti
Mandolins and Guitars.
March.....Frey
Master F. L. Gay and C. S. DeLano.
Cavalry Galop.....DeLano
C. S. DeLano.
a Mammy's Li'l Boy.....Edwards
b What is a Hedgehog?.....Anon
Miss Anderson.
a Day in the Cottonfield.....Smith
b Gallant Knights.....Leipzig
Banjos, Mandolins and Guitars.
Violin, cornet, 2d violin, flute and piano, The
"Jack," waltz potpourri.....A. B. Sloane
Miss C. A. Tyler, Mr. J. H. Rivers, Mr. D. B.
Tyler, Mr. H. Perry, Miss M. E. Tyler.
Miss M. E. Tyler, Accompanist.

This is strictly a mandolin town, and yet the banjo takes the lead in the hearts of the people wherever it is well played. There are at least twelve teachers of banjo, mandolin and guitar here all doing fairly well despite the fact that this is a sort of cheap "job" town where everyone is at work in the shops at small wages, having little inclination and less cash to spend on instruction of any kind: It is encouraging to see so many teachers who have adopted a scientific system of fingering and a classic repertoire of music; so much so that the future of the true American instrument is assured of a seat of honor among musical instruments.

NEBRASKA.

OMAHA—Geo. F. Gellenbeck's Omaha Banjo Club has been reorganized for the season 1898-99. The following is the personality of the club.

Guy H. Gellenbeck, } Banjeaurines
A. W. Lindblad, }
John A. Elbert, } First Banjo
Herbert Dunn, } Second Banjo
Al. Bryan, } Bass Banjo
Geo. F. Gellenbeck, } Piccolo Banjo

The Mercy and Help Department, Epworth League, of the Southwest M. E. Church gave a well attended concert at the Y. M. C. A. Hall in which Guy H. Gellenbeck carried off the honors with his banjo

playing. He played Armstrong's overture *In Cupid's Realms* in a masterly style, and it is safe to predict he will soon rival his father, Geo. F. Gellenbeck, as a banjoist.

MICHIGAN.

DETROIT—The Imperial Banjo and Guitar Trio have been exceedingly busy, playing three nights a week at the Armstrong Cafe, besides filling engagements for concerts, receptions, etc. The trio is booked ahead for numerous engagements.

On the evening of Saturday, December 10, 1898, the Trio of which H. W. Komm is a member, played at the new armory of the Montgomery Rifles. The concert was a "Smoker," and the Trio played ten selections, meeting with grand success. The rendering of *Eno's* "Away Down South Dance," and *Ossman's* "Morningside Caprice," won much applause.

SAGINAW.—On the evening of December 16, 1898, the Waldo Quintette Club gave an excellent concert in Mackinaw Street Baptist Church, as one of the entertainment courses of the Men's Club and Y. P. S. C. E. The Club consists of N. S. Lagatree, director, 1st Mandolin, Banjo; L. C. Gemmill, 2d Mandolin; F. L. Robinson, Mandola; G. W. Bostwick, Mandocello, Banjo; W. G. Rhodes, Harp-Guitar; and were assisted by Miss Cora Straw, Reader. The programme rendered was:

Overture Armstrong
Song and Dance, (Descriptive).....Rollinsen-Legatree
WALDO QUINTETTE CLUB. (Banjos.)
The Kitchen Clock.....A. V. Cheeney
MISS CORA STRAW.
Banjo Solo—Serenade.....Schubert
MR. N. S. LAGATREE.

The Magic Picco'o.....Carpenter
Aeolian Harp Sounds.....Pomeroy
Oakwood Beach Two-Step.....Farrand
WALDO QUINTETTE CLUB. (Mandolins.)
Annie Laurie.....Arr. Gutman
STRING QUARTETTE.

The Serenaders.....May Eva Holly
MISS CORA STRAW.

In Idle Moments, Gavotte.....Lagatree
The Slippery Quaker, Patrol.....Weaver
WALDO QUINTETTE CLUB. (Mandolins.)

Banjo Solos, { Scotch Melody.....Anon
{ Michigan.....Lagatree
MR. N. S. LAGATREE.

Belle of the Cake Walk.....O'Connor
La Tipica Polka.....Curti-Legatree
BANJOS.

Friday evening, November 18, 1898, was Farland Concert, the Parmater Ladies' Quartette and the Waldo Quintette Club assisting. The Ladies' Quartette consisted of Miss Lacy, Miss Jones, Mrs. Roberts and Miss Purday. Program rendered was:

Fantasia.....Armstrong
Aeolian Harp Sounds.....Pomeroy
WALDO QUINTETTE CLUB.

Overture to Italian in Algiers.....Rossini
Serenata.....Moszkowski
Rondo "La Matinee".....Dussek
Variations on the Old Folks at Home.....Bertholdt
Tripping Thro' the Meadow.....Farland
Largo.....Handel
Elfentanz.....Popper

MR. FARLAND.

Lullaby.....Hawley
Swiss Volklied.....Kucken

PARMATER LADIES' QUARTETTE.

La Preciosa.....Webber-De Beriot
Manzanillo (Mexican Dance).....Robyn
Polonaise from String Trio, Op. 8.....Beethoven
5th Air Varie.....Dancila
2d Mazurka.....Wieniawski
Valse, Op. 69, No. 1.....Chopin
Grand Polonaise, Brillante.....Wieniawski

MR. FARLAND.

Birth of the Rose.....Witt-Rhodes
Belle of the Cake Walk.....O'Connor

WALDO QUINTETTE CLUB.

KANSAS.

TOPEKA—The musical at the residence of F. E. Smith on Saturday, Dec. 17, was an unusually pleasant affair. Among the banjoists present were Prof. H. O. Lawrence, Robert Grogan and Jesse Langston. "Normandie March," "Love and Beauty Waltzes," "Watch Hill" and "Bostonian," two steps, were well played in concert, and the solo playing was excellent.

Banjo work has picked up fifty per cent. this winter, and there is no telling when and where it will stop since Frank E. Smith has invented an attachment to his music rack to turn the music with his foot. It cost him —.

The banjo is holding its own in this city. The banjo recitals held each week at the residence of Frank E. Smith have been very interesting and instructive. Here is one of the invitations issued for December 31st. (This is the F. E. Smith that claims his bull dog can knock the goat out.)

SUBPOENA DECES TECUM.

The State of Kansas to J. S. Langston,

Greeting:

You are hereby commanded to be and appear at the residence of F. E. Smith at 219 East Eleventh street, in the city of Topeka, Shawnee county, Kansas, on Saturday, the 31st day of December, A. D. 1898, at the hour of 8 o'clock P. M. of said day, and bring with you a five-string musical instrument commonly called a banjo, and show cause why you should not perform upon said musical instrument.

Hereof fail not at your peril.

WITNESS MY HAND AND SEAL this 29th day of December, 1898, in the year of our Lord one thousand, eight hundred and ninety-eight.

[SEAL]

F. E. SMITH,
Notary Public.

OFFICER'S RETURN.

Received this writ this 29th day of December, 1898 and served the same by leaving a true copy thereof at the usual place of business of the within named J. S. Langston.

E. G. MINER, Constable.
By ROBT. GROGAN, Deputy.

Fees, \$.50
Milage, .39

\$.89

TEXAS.

LAGRANGE—The Lone Star Banjo Club was organized on November 15, 1898, and its members consist of the following leading business men of this city: Geo. E. Lenert,

lawyer, banjeaurine; Geo. B. Hopper, hardware merchant, banjeaurine; Method Pazdral, lawyer, piccolo banjo; H. C. Schumacher, wholesale grocer, 1st banjo; Max



of Professor McQuarrie. The way the little tots of 9 and 10 years acquitted themselves was really surprising. Where all did so well it is hardly fair, even if possible, to criticise any of the performers, while the programme was too lengthy to allow of a detailed criticism. The cake walk was one of the best performances of its kind ever seen in this city and the first ever given here by amateurs. The cake was awarded to Miss Edna Milliken and Master Teddy Farquhar, who were dressed to represent Britannia and Uncle Sam respectively. Professor McQuarrie's banjo solo was much appreciated by the audience and showed him to be a thorough master of the instrument. The costumes and staging were all that could be desired and the performance throughout was of high order. Professor McQuarrie is to be congratulated on the success he has attained since coming to Halifax, and all will look forward with pleasure to his next entertainment which will be "Cinderella, or the Little Glass Slipper," which will be put on in the course of a few months.

CANADA.

MONTREAL—The Zingari Banjo and Glee Club gave its annual concert in the Windsor Hall, December 14, 1898. To say that it passed off successfully is but a mild way of complimenting the allied clubs on their efforts, as not only was the spacious hall

filled, but the programme offered was one of unusual excellence. In fact the only drawback to the enjoyment of the audience was the cool, and in some parts draughty, state of the hall. In consequence the uncommon spectacle was witnessed of ladies in their heavy wraps and gentlemen in their fur coats sitting through the concert. That such a large audience patronized the concert is testimony that the consistent kindness of the club in tendering its services to worthy institutions was not forgotten. The feature of the concert was the work of the Banjo and Glee Club members, and their selections were accorded a flattering reception. Both received encores. The Glee Club deserves particular credit for its rendition of Buck's "In Absence," and the Banjo Club gave as one of its extra numbers, a remarkably well played "Cake Walk" composition. Miss Clara Aline Jewell, who has been heard before in Montreal, sang two numbers, which were encored. Special mention should be made of the banjo solo by Mr. Meredith Heward, which was deservedly encored, as, in fact, was nearly every number on the programme. Dr. Nichol's "Coon" songs were well sung and heartily appreciated. The selections of Messrs. J. R. Wilkes, J. L. Telford and Jules L. Clement, were well rendered and deservedly applauded.

Following was the programme:

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b "Kitty O'Brien".....DeKoven
From the Highwayman.
Mr. J. Leslie Telford.
- Contralto Solo—"Mon cœur d'œuvre a ta voix"
(From Samson & Delila)—Saint Saens.
Miss Clara Aline Jewell, of New York City.
- Vocal—"Wake not, but hear me, love".....Krapf
The Zingari Glee Club.
- Banjo Solo—"Cradle Song"...Hauser arr. by Farland
Mr. Meredith Heward.
- Recitation—"How Batease came home"
Wm. Henry Drummond, M. D.
Mr. E. Mackay Edgar.
- Dialect Solo—"Kentucky Babe".....Geibel
Dr. H. J. S. Nichol
- Accompaniment and Chorus by the "Zingari Banjo
and Glee Club."
- Instrumental—"Imperial Two Step".....Weston
The Zingari Banjo Club.
- * Baritone Solo—"A red, red rose".....Hastings
Mr. John R. Wilkes.
- Vocal—"In Absence".....Buck
The Zingari Glee Club.
- Contralto Solo—*a* "Under the Rose".....Fisher
b "Love me if I live".....Foote
Miss Clara Aline Jewell.
- Piano Solo—"Gavotte, 19th Century"... Jeffrey
Mr. Jas. H. Campbell
- Bass Solo—"Les Deux Grenadiers".....Schumann
Mr. Jules L. Clement
- Dialect Solo—"Look on your Coon, Oh! Babe"
Anderson
Mr. Fred. S. Hickey.
- Accompaniment and Chorus by the "Zingari Banjo
and Glee Club."
- Mr. James H. Campbell was the able Accompanist.

Following is an interesting extract from the *Montreal Metropolitan*:

To witness one of the private musical evenings of the Zingari Banjo and Glee Club is to convince one that the music

loving public of Montreal has an institution of which it has every reason to feel proud. Starting in a small way in 1890, as the Zingari Mandolin and Guitar Club, it continued its career up to 1895, when it took on new life, was reorganized with twenty-two active members and the name changed to the Zingari Banjo Club. With Mr. Meredith Heward as instructor, it continued to progress, and the following year the membership was increased to seventy, associate members now being introduced for the first time. But there were greater things in store for the club; that same year (1896) the services of Mr. James Campbell were secured and a Glee Club was organized, making a strong musical aggregation, and this year the united clubs have been still further strengthened by incorporation, and the increase of the associate membership to one hundred, at which number it remains fixed for the present, and which is very nearly filled up. The associate members have the privilege of cards of invitation to the pleasant little social and musical reunions held during the season, those held last season being pleasant reminiscences of those who had the fortunate privilege of being present.

IN HAVANA HARBOR.

Special to the JOURNAL.

Our esteemed friend, Mr. Fred. E. Crossman, of the U. S. S. Castine, sends the following very interesting notes from Havana, Cuba.

Dec. 30, '98. We arrived here safely on the 26th after an eight days passage from Boston, and it seemed queer to come past Morro Castle into the harbor of Havana, and fire a twenty-one gun salute to the Spanish flag, when only a few months ago we were bent on destroying it entirely. We found the "Brooklyn," "Texas," "Cincinnati," "Topeka," and "Resolute" already here, also a couple of large Spanish transports and seven or eight small Spanish gunboats. (It's a pity we couldn't have had a go with a few of them before the war ended.)

The poor old "Maine,"—what an awful thing it must have been!—all we can see left of her out of water is a mast with the fighting top, and a few yards from that is what looks like a mass of old iron, all bent and twisted out of shape. I wonder if the boys who lost their lives there can know how completely and thoroughly we have avenged them? I hope so, if such a thing is possible. I had friends who were lost in that ship, and I think nearly every man in the navy did.

The Spanish troops are leaving the island very rapidly, and to-morrow we expect to haul down the Spanish ensign from Morro Castle, and hoist "Old Glory" in its stead.

Last night an entertainment was given on the U. S. S. Texas to the crews of all the ships here, and the talent was taken from all the ships. It was a great success and everybody enjoyed it. The quarterdeck of the Texas was all lighted up with electric

lights and decorated with flags. The ship was crowded. Programme was as follows:

U. S. S. TEXAS,

HAVANA, CUBA,

December 30, 1898

PROGRAMME.

1. March... Battleship Texas Thompson
2. Waltz..... Danube Waves..... Ivanovici
3. (a.) U. S. S. Texas Quartette,
H. Faulkner, S. Brooks, E. Mason,
T. Hunt.
(b.) U. S. S. Brooklyn Comedians,
Downey and Kenney.
4. Overture..... Strathmore..... Bennet
5. (a.) Comic Song Duet, U. S. S. Cincinnati, R. E. Fisher and W. D. Stewart.
(b.) Banjo Duet, J. Dixon, of U. S. S. Texas, F. E. Crossman, of U. S. S. Castine.
6. March..... El Capitan..... Sousa
7. (a.) U. S. S. Brooklyn Quartette,
Dundudulo, Sudzinski, Nelson McDonald and Rivers.
(b.) Sailor Hornpipe, W. D. Stewart,
of U. S. S. Cincinnati.
8. Waltz..... La Gitana..... Bucalossi
9. (a.) Topical Song, Geo. Coleman, of U. S. S. Resolute.
(b.) Boxing Contest, H. Faulkner and E. Daly of U. S. S. Texas.
10. March..... Battle of Manila.... Porceddo
11. Waltz..... Marien..... Eilenberg
12. Hail Columbia and Home Sweet Home.

Nos. 1, 2, 4, 6, 8, 10, 11 and 12 were performed by the fine band of the U. S. S. Texas.

Dixon and I played to four rousing encores. I played Crusaders Galop and West Lawn Polka, by Glynn; Jolly Darkies and My Pretty Little Queen, song and dance. Everything went off fine, and every one was more than pleased.

Jan. 1, '99. This morning all the Spanish gunboats left Havana for places unknown. At noon all the American ships hoisted the Spanish flag at the mainmast head and fired twenty one guns. A few moments afterwards, they hoisted the American flag at the mast head, and with the first gun from Morro Castle, every American man-o-war in the harbor, and even the colliers broke Old Glory at every mast head and fired twenty-one guns. Spanish rule on the Isle de Cuba had ceased. When the American flag was hoisted over the Custom House and Public Buildings, every one cheered. The house tops were crowded and the shore was lined with people. The tugs in the harbor are flying the American flag with the Cuban flag in the bows. Both flags are flying galore in the city. Away up in the air, far above the house tops, floats a large Cuban flag supported by four small balloons. Best of all, on the mast head of the Maine floats a large American flag. It was hoisted with the first gun and completes our vengeance. The Maine boys have been avenged.

PRAISE FOR THE JOURNAL.

Nov. 25, 1898. LOS ANGELES, CAL.
"Please find 50 cts. enclosed for JOURNAL. It has improved."
C. S. DELANO.

Nov. 29, 1898. NEW GLASGOW, N. S.
"For enclosed 50 cts. kindly send me your invaluable JOURNAL for one year, dating from December number. I have been traveling so much in the last year that I could not have the paper sent to any definite address, but now I have decided to have it at any cost, and have it chase me around, if necessary, should I continue to roll."
With best wishes,
JOHN A. GRANT.

Nov. 29, 1898. DAVENPORT, IOWA.
"Enclosed please find 50 cts. I wish your valuable JOURNAL for another year."
J. W. DAVIS.

Dec. 6, 1898. KANSAS CITY, MO.
"Enclosed please find 50 cts. for renewal of my subscription to the JOURNAL. Please forward the Dec. 1898 number, as I do not want to miss that number."
J. G. SAMS.

Dec. 11, 1898. BIGELOW, N. Y.
"I am glad to see how the JOURNAL has improved during the last summer. Enclosed please find fifty cents for subscription."
MELTIN H. HAILE.

Dec. 13, 1898. NEW YORK.
"The JOURNAL came to hand this morning and it was a welcome visitor. I wish to congratulate you on the success of the JOURNAL and hope it will remain where it is to-day, first in the hearts of the banjo players."
VESS L. OSSMAN.

Dec. 14, 1898. BROOKLYN, N. Y.
"I have only just arrived from Cuba, being now in the Q. M. Department, and am about to return but wish to say I am exceedingly obliged to the JOURNAL for its kind welcome, and I trust the JOURNAL will meet with the generous circulation it undoubtedly deserves."
FRED W. SHERRATT.

Dec. 14, 1898. TOPEKA, KAN.
"JOURNAL No. 109 arrived yesterday. I left it on my desk over night and the office factotum, who has no music in his soul and does not appreciate the sterling value of the JOURNAL, got it in his waste paper basket through a 'clerical error.' Please send me another, for which I enclose ten cents. I can't do without it and hold my job."
F. E. SMITH.

Dec. 15, 1898. NEW YORK.
"Please find enclosed 50 cts. for continuation of the JOURNAL. I don't know when my subscription expires, but this can go to my credit."
H. EDGECEMBE.

Dec. 15, 1898. NEW YORK.
"Enclosed please find 50 cts. for which send me the JOURNAL from where I left off. The funny way I have of holding back is enough to cause a laugh, but anyhow I found the JOURNAL a clever and witty piece of musical literature."
JOSEPH LEWIS.

Dec. 15, 1898. MORRISVILLE, N. Y.
"A notice in the *New York Clipper* of the appearance of the December and January number of the JOURNAL prompts me to renew my subscription. As a banjo player I am, comparatively speaking, a cipher with the rim knocked off, but I think anyone owning a banjo, mandolin or guitar, can get their money's worth from the JOURNAL. Enclosed please find 50 cts. for subscription."
F. F. CALLAHAN.

Dec. 15, 1898. BOSTON, MASS.
On Board U. S. S. *Castine*,
Boston Navy Yard.
"I received the Dec. number of the JOURNAL. It is getting more instructive and interesting all the

time. It answers me very much when once in a while some of my banjo friends(?) will ask why they don't publish a better(?) BANJO JOURNAL, etc." I generally tell them that I don't take the JOURNAL for the music alone. I find plenty of interesting and instructive articles in it that more than pays the subscription without the music. Some mediocre banjoists expect to get the latest and best music in every paper."
F. E. CROSSMAN.

Dec. 22, 1898. PORT JERVIS, N. Y.
"I have received the Dec. JOURNAL and wish to express my willingness to do anything to further its popularity. I consider it the finest musical magazine supporting the banjo and its companion instruments that is published. The only fault I have to find is that it isn't published often enough. I would gladly pay double the subscription price if I might get the JOURNAL twice as often. If the musical numbers in the coming numbers are as good as those in the past, I cannot even doubt the success of the enterprise."
CHAUNCEY MAIN.

Dec. 24, 1898. ST. LOUIS, MO.
"I am pleased to notice the JOURNAL still making its appearance in fine shape."
H. J. ISBELL.

Dec. 27, 1898. BUTTE, MONT.
"The JOURNAL came in due time and its contents were greedily devoured. That's the way we masticate things here in the West. Each number is more brilliant than the former, and we anxiously look forward to the next issue every time."
MUDGETT & WHEATON.

Dec. 27, 1898. CLIFTON, KAN.
"The JOURNALS for 1898 are great."
E. H. WILLIAMS.

Dec. 29, 1898. NEW LONDON, CONN.
"I am receiving the JOURNAL all right, and I think that it is all right. It gives more information on the banjo than any other paper that I have subscribed to."
F. M. SMITH.

Dec. 29, 1898. NEW BRIGHTON, S. I.
"Enclose 50 cts. for subscription to JOURNAL, which please send for one year to a friend. The last number of the JOURNAL was especially fine, and the music more than worth a year's subscription. There are very many papers in the field all more or less interesting, but the JOURNAL certainly takes the lead, and I trust will keep it. I only wish I were able to get many more subscribers."
ROY W. BERNHARD.

Dec. 29, 1898. NEW YORK.
"I herewith remit 50 cts. for which please continue to send me the JOURNAL, at the same time let me congratulate you upon the fine and interesting appearance of the magazine."
Wishing prosperity,
E. AUTENAN.

Jan. 3, 1899. POUGHKEEPSIE, N. Y.
"I enclose 50 cts. for subscription to the JOURNAL. Please send copies from where my subscription expired."
F. L. GODINS.

Jan. 4, 1899. NEW YORK.
"As for the JOURNAL I can't say enough about it."
GEO. F. COOKE.

Jan. 4, 1899. DES MOINES, IOWA.
"JOURNAL No. 109 received and carefully noted. I like same very much and consider it one of the best that is published."
J. E. AGNEW.

Jan. 9, 1899. NEW YORK.
"The JOURNAL is enthusiastically welcomed by a number of my pupils, who know a good thing and appreciate it."
E. PRITCHARD.

Jan. 9, 1899. FREELAND, PA.
"I have been taking the JOURNAL awhile and am much pleased with it. It is one of the finest journals that I ever had. Enclosed please find 50 cts. for subscription."
DOUGLAS RUTE.

Jan. 10, 1899. ST. LOUIS, MO.
"I was looking at my first copy of the JOURNAL last night. Oh what a difference in 15 years! Keep it up and when my subscription runs out, please notify."
A. B. KOENIG.

Jan. 13, 1899. MONTREAL, CANADA.
"Enclosed you will find my subscription for the JOURNAL. We have nothing but praise for the JOURNAL and wish every success."
MAGGIE LALLY.

Jan. 18, 1899. EASTON, PA.
"I hope the JOURNAL will ever advance in popularity."
PHILIP F. STIER.

Jan. 19, 1899. SOUTH CHICAGO, ILL.
"Enclosed please find renewal of my subscription. Can't get along without the JOURNAL, and hope soon to see it issued at least once a month. It's the JOURNAL that keeps us awake and up to the times. My Special Thoroughbred is a dandy. It's the real thing, and is admired by everyone who hears and sees it. Wishing you a happy and prosperous New Year."
A. L. BLOCKER.

Jan. 22, 1899. NIAGARA FALLS, N. Y.
"Enclosed please find subscription for 1899. Long live the JOURNAL."
E. R. DAY.

Jan. 23, 1899. WELLSBURG, W. VA.
"Enclosed please find subscription for the JOURNAL. The copy I received a few days ago was very interesting and the most complete journal I ever saw."
S. W. LOOCH.

JOSH'S EXPERIENCES.

By C. A. P.

Written for THE JOURNAL.

My old friend, Josh Corning, the country fiddler, (I'm a moosishun, by Judas!) was in the store the other day and related some of his experiences. Said he, "The gosh darn hayseeds(?) up our way 'r a caution. 'Tother night at a dance 'tween two spells of dancin' I thort I would play 'em suthin nice so I played 'Nearer My God to Thee,' with fourteen variations, ('ridgynal with me, too). Ole Reub Skwash sidled up to me 'an says, 'What's that yure playin? One of them air new fangled dances, Josh?' Nuther time jes' for fun I played a funeral march. 'Liga Punkin walked 'cross, n' said, 'You orter be be 'shamed, Josh Corning, to play sech a piece 's that when you know there can't any of us waltz.' Last night Joe Wheatly 'n I was to play at a dance. Joe plays a purty good violin. It costs more'n eight dollars. What'r you laffin' at? He plays, by ear 'n the only way he kin play a piece is to start at the beginnin' 'n play right through. We started on a cudrille, when his first string broke, busted right in two. By the time he got it tuned up I was half way through the piece. Jo says, 'Don't stop, I'll ketch up with you.' He played about four times as fast as I did. When we got done the people said, 'Didn't know Jo could play so well. That was a fine obligater, wuz fust rate.' Say, what is a obligater, anyhow?"

MODULATION.

(Continued from page 7.)

not aided by the admission of the tones common to both keys, but are introduced through the chromatic alteration, either raising or lowering of the strange tones in the new key—for example, the modulation from C to G major by means of raising the F to F sharp. Such modulations are not as smooth as those prepared by introducing the common tones; and yet on account of the small interval, in which they are brought so near, the modulation may be considered as somewhat prepared. And finally concerning these modulations that are effected by means of the so-called "enharmonic ambiguities," they rest properly on the introduction of that acoustical falsehood, the "tempered system."

Composers have taken advantage of the imperfection of our organs of hearing to provide interesting combinations in harmony, and in so doing have assisted in hemming progress in the development of an appreciation of pure musical tone balances.

By the choice of key with few strange tones and with common tonal supports, an able composer, with the methods here presented, can employ modulation, to make agreeable alternations in his work. 1. By means of ordinary tones with chromatic or enharmonic changes; 2. by leaving the former key through smoothly introducing tones foreign to its scale; and lastly, by positively fixing the new key through its tonal supports; this includes all necessary to make the modulation smooth and comprehensible, and bring to the listener a sense of logical connection between the parts.

Deliniating the milder passions is, however, not always the duty of the composer. He is often times required to express stormy scenes and illustrate powerful emotions; this demands strongly marked passages, precipitous skips and harsh independent contrasts in the harmony.

Effects that will arouse enthusiasm are not to be attained by familiar treatment that aims to give an agreeable and lucid representation of the subject. To skillfully gain vivid effects the composer must now select the ways and means that he has hitherto avoided, and the keys for his modulations that will suddenly introduce the greatest number of strange ones and that are not sustained by common tonal supports will be found best suited for this purpose. The treatment of preparing the modulations must be spurned, their direction left uncertain, and the tonal supports doubtful, then the listener will be astonished by the unexpected transition.

There are artistic examples in abundance, that have received the stamp of approval, in the works of the old masters as well as in those of modern times, of this style of composition. The present time has however extended and developed the mediums for such designs. The acquisition in modulation consists principally in the increased possibilities of bringing harmonies into logical accord that, to associate together formerly, was held to be unwarranted. Furthermore, the listener is now usually better qualified to give con-

tinuous attention to intricate and distant modulations in a composition without missing the guide that makes the interwoven harmonies appear in correct order to the finish.

(To be continued.)

Publishers' and Advertisers' Chit Chat.

N. S. LAGATREE. This gentleman's new advertisement, which appears on page 33, and whose business house is located in Saginaw, Michigan, tells of some excellent new Club Music issued by him that is worthy of attention.

HOGUE & DUNWOODY. This Publishing House of 123 N. Pryor St., Atlanta, Ga., are offering Mandolin and Guitar arrangements of the Two Step entitled "Uncle Sam on Parade". A very apropos title, indeed, for "Uncle Sam" did a pretty good parade last year, and is going to keep it up.

VALENTINE ABR. The Mandolin Pick produced by this famous artist is fast making headway among mandolinists as a favorite, and deservedly so. Have you seen one?

JOS. CULLEN. "The Lone Star March", composed and published by this gentleman of 1451 S. Street, Washington, D. C., is being played by most banjoists, and many words of praise are spoken of it.

The JOURNAL was a little late in making its appearance in December, and that was owing to various unexpected and unavoidable causes. Our patrons and correspondents can considerably help preventing further occurrences by sending in their copy not later than the 15th of the month preceding date of issue. We do not like to disappoint our friends at any time, but there are some who send matter in right up to the very day of publication with requests for insertion. Now if our friends will only stop to think for a moment, they must see that the JOURNAL issue should be printed, bound, wrapped and addressed ready for the mail on the day of publication.

Another subject. Whilst the Publishers are pleased to fill orders for other publications, friends should not expect the orders to be filled as rapidly as though the orders had gone to the original publishers in the first instance. It sometimes happens that musical merchandise becomes lost in the mail through various causes, and the best way to insure against such, is by having parcels or packages registered. And, therefore, JOURNAL readers would be wise to remit eight cents for registry with their orders.

ARLING SHAEFFER. This well known composer's Methods for Banjos, Mandolins and Guitars, published by the celebrated house of Lyon & Healy, Chicago, Ill. are still further gaining favor with teachers and students. They deserve it, and you who may not have seen them, will acquiesce when you do see them. Mr. Shaeffer's Mandolin Picks have been thoroughly tested by that expert Mr. Samuel Seigel, who constantly uses them.

NOTICE.

For some time it has been a difficult matter to get good strings for banjos, mandolins and guitars, because nearly every heavy importer of guitar strings (just previous to the 45 per cent. duty advance—or, rather, just before the United States Government put a duty of 45 per cent. on guitar strings, which have always been free) imported in such large quantities that the strings have been drying out on their hands. We did not import heavier than usual, and when we were in need of more strings, we found importers selling the goods they imported free, for less than we could lay them down in this country, which compelled us to buy to get a supply in this country for a while. We soon found, however, that these goods, which we were able to buy, were so dried out that they were practically worthless, and at once decided to make up a heavy order for the very best string maker in Marknenkirchen, Saxony, and to pay the right prices for the best goods; thus paying a fair price for the best goods, together with a duty charge of 45 per cent. has compelled us to raise the prices somewhat. We think, however, that as we have so many professional players writing us that they are willing to pay any price for a good string, and depend on us (as catering to the professional players more than any other firm in the Banjo, Mandolin and Guitar business) to furnish them with the proper materials for their work, and for the advancement of the Banjo, Mandolin and Guitar.

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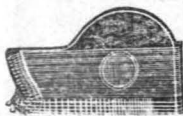
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Driving Club Waltz, Frey.....	35
Dorothy Waltzes, by Weaver.....	30
Empire Patrol, Frey.....	25
Echophone March, Frey.....	25
Funeral March, Chopin. Arranged by Eno.....	15
Fin De Seicle, (Dance) Hogue.....	15
Fairy Dell Overture, Frey.....	35
Happy Moments Polka, Eno.....	15
Humming Bird (characteristic dance) Frey.....	25
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Impomtu, Opus 140, No. 3, Shubert. Arranged by Eno.....	15
Lima, The New Society Dance, Frey.....	25
La Petite Overture, Frey.....	25
La Belle Mazourka, Eno.....	25
Medly Overture, Frey.....	20
National Cadets March, Eno.....	15
Nonpariel Waltz, Hogue.....	15
Overture "America," Frey.....	20
Reverie, Shibly.....	10
Slippery Quaker Patrol, Weaver.....	30
San Paulo (Spanish) Waltz, Frey.....	20
Southern Hoe-Down, Eno.....	15
Serenata, (Don Giovanni) by Mozart. Arranged by Eno.....	15
Uncle Joes Hoe-Down, Eno.....	15

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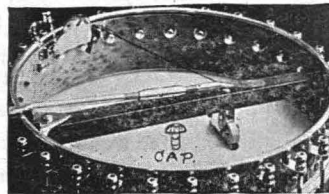
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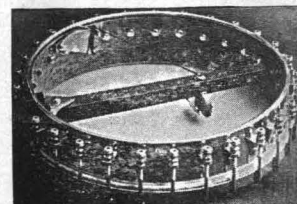
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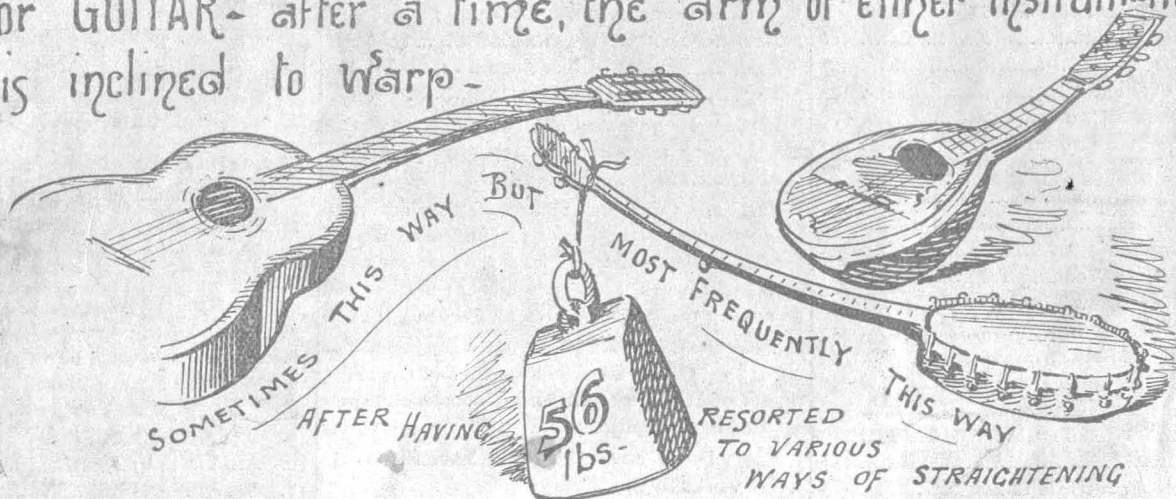
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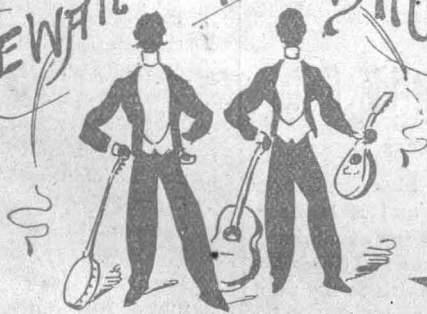
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