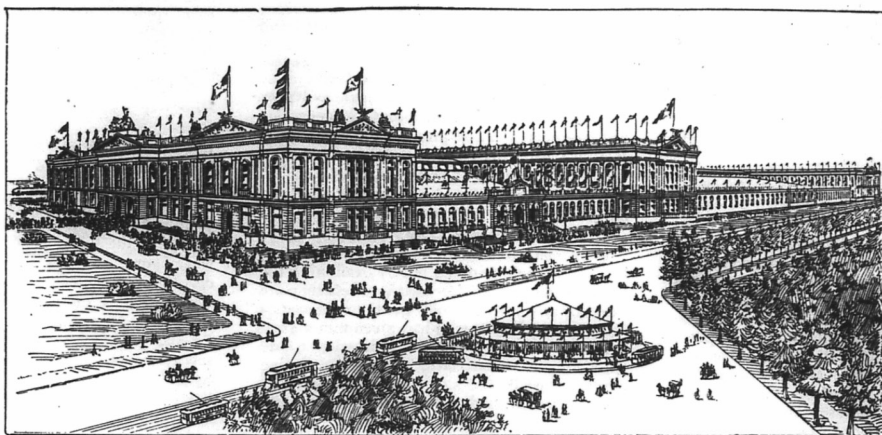




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Published June 1st, 1899.



## The National Export Exposition

AUTUMN, 1899

Under Auspices of the Philadelphia Commercial Museum and the Franklin Institute.

The above illustrates the final design of the main buildings of the Philadelphia Exposition, and how they will appear when completed for the opening in September. The location is on the west bank of the Schuylkill river, within ten minutes ride of the City Hall. The ground comprises fifty-three acres in extent, deeded the Philadelphia Commercial Museums by the city. The various railroads have their passenger stations quite near.

This Exposition will be the first of its kind ever held in this country, and in its objects totally unlike that ever held in any other land.

The primary objects are: To show to American manufacturers samples of various classes of goods manufactured elsewhere for consumption in foreign countries; to attract foreign merchants to visit the Exposition in order that they may see and compare the classes of goods which home manufacturers are offering; and to open up channels for the furthering of a greater export all over the world.

In October an International Commercial Congress will be held, at which over a thousand of the most prominent importers and merchants of the world will attend as accredited delegates. Boards of Trade and Chambers of Commerce of foreign cities have been quick to see the advantages of this Congress.

In effect the Exposition will be a highly specialized exhibit of all that manufacturers and traders at first hand throughout the world should see and know, to the exclusion of the myriad of commonplace things which constitute the bulk of exhibits in general exhibitions. Novelty and utility are the keynotes. The vast buildings will not be cluttered with antique and familiar material. All that is newest, brightest, most promising and most deserving in the field of industry and applied art; all that is most helpful and profitable for the permanent enlargement of the American commercial and industrial horizon; all that tends to vindicate and confirm existing supremacy in the markets of the world—such are the elements to be catalogued for this unique and original display.

For all visitors ample entertainment will be provided, in addition to subjects for study. The Auditorium, with seating capacity for about 6,000 persons, will contain a large pipe organ, and accommodation for the leading musical organizations of the country to give afternoon and evening concerts. One section of the ground is laid out as an International street, where buildings are being erected on either side, and where exhibitions will be given of the modes of life, amusements and sports of people from all parts of the world.

To know exactly how affairs are progressing in detail, JOURNAL readers cannot do better than to subscribe to the *Exposition Bulletin*, an illustrated magazine published weekly at 233 S. Fourth Street, Philadelphia, Pa.

The next two issues of the JOURNAL will be special Exposition numbers, and will contain—well, we won't anticipate, but the contents will, we think, be out of the ordinary, and a marked advance upon recent numbers. The editions will be limited ones, copies will not be free, so those who want their money's worth had better book their orders early.

## The Bug Johnston Papers.

## No. 5.

Special to THE JOURNAL

Since writing my last article to the JOURNAL, Col. Atwood Binns has cast in his fortune with us, and is now an inhabitant of the floating palace Thoroughbred. He recently obtained a divorce from his wife on the grounds of cruelty. His lawyer asked him to add neglect to the word cruelty, but the Colonel refused. "No," said he, "I was not neglected, I received too much attention, as many wounds gained in action will clearly prove. When we were married we became one, but we were never able to decide which one. During a recent illness my temperature rose to such a height that the bed clothing had to be protected by sheets of asbestos, and while in that serious condition, my heartless companion utilized my bodily heat. She propped me up in bed and baked slap-jacks on my bald head. Hence my desire for a legal separation."

The Colonel traveled with a show in his younger days and relates many reminiscences of his former life. He was at one time the owner of a trained serpent possessing wonderful sagacity. On one occasion this serpent saved the lives of a number of people at a disastrous hotel fire, by fastening its tail to a chair in a second-story room and allowing its head to reach the ground. In this position it was utilized as a fire escape by over a dozen adults who thus escaped a horrible death. In '59 it saved the crew of the steamboat River Queen, which was sinking in mid stream, by coiling its tail around a capstan, and swimming to shore where it took a hitch around a tree and warped the steamer ashore. The end of this wise serpent was tragic in the extreme. While traveling on the Mississippi with the serpent, Col. Binns one day picked up the Bible and opened it at the book of Genesis, and after reading for a time he fell asleep, but was awakened by sounds of violent sobbing. He found the serpent weeping over the account of Eve's miserable affair with the apple. In vain the Colonel assured the serpent that it was in no way to blame because its ancestor happened to be a villain. The serpent sickened and died from reading about the good things it had lost through a remote progenitor's meddling with private family affairs.

Our boat was recently honored by a visit from a solemn individual, with a face as long as a violin case, who admonished us on the sin of "tramping around the country with a vicious and malodorous goat." "My friend," said he, "why do you not cease from your reprehensible method of obtaining a livelihood, and seek rather for glory than profit?"

"Because," replied Gunerson, "we find it necessary to eat at times. Why does your undertaker's sign read 'Those who use Croakman's tailor-made coffins never kick?' It is because we must have money. That is why your own palm has that itching feeling when there is a coin in sight. My dear friend, life may be likened to a game of base ball. You as a minister represent the pitcher, and L. zarus, the poor man is the catcher. So, when Satan comes to bat, don't try to strike him out by lobbing curved prayers over the plate, but remember the Father of Liars has worn his cloven foot down to the frog making home runs off of that style of delivery. Let your delivery be straight, and the ball you use be constructed of beefsteak and potatoes, and tempered by the milk of human kindness. The Adversary will then strike out every time, and Lazarus will never be credited with a passed ball."

Gunerson is meeting with great success with his Death Defying Resurrection Powders. A recent testimonial reads as follows:

TOBIAS GUNERSON, M. D.

DEAR SIR:

While recently traveling through the hill country of India, I had occasion to put your Resurrection Powders to a severe test. While going through the jungle north of Benares, I came face to face with a man eating tiger, and having just recovered, thanks to you, from a long illness, and being unarmed, I felt in no condition to do battle under jungle rules, of which I was entirely ignorant, and, consequently afraid of being disqualified for fighting foul. When in doubt I usually take a dose of your powders. I did so on that occasion. I swallowed a three months' treatment at one dose, and felt the strength and confidence of Samson when his strong specialty brought down the house at the Philistine entertainment. The tiger approached me with a hideous grin that reminded me of the head salesman of a piano factory. My memory of the ensuing battle is dim and confused. I can only remember a frantic scramble with a whirling mass of stripes, that gave me the impression of doing a quadrille with an aggregation of barbers' poles. But some teak wood cutters who were working near, told me afterwards that they heard noises proceeding from the forest sounding like the bleated harmonies rising from a burning menagerie and a Hungarian riot. While looking in the direction from which the sound proceeded, a dilapidated travesty of the feline family came galloping madly past on three legs, and they noticed that it had been scalped, lost an eye, and had several broken ribs protruding from its lacerated side, while its tail was tied in a bow knot. Outside of a few slight scratches, I was not injured in the least. Thus for the second time you have saved my life. Yours devotedly,

WAVERLY THROCKMORTON.

Gunerson has also developed quite a genius for phrenology, and can tell by examining the heads of the young, for what business they are fitted by nature. An old gentleman recently called with his son, who had given him a great deal of trouble trying to decide what to do with him. "That boy," said the doting parent, "swallowed a cent when he was only seven years old, and they had to hide the ax to keep me from getting it back. It was my money, and oh! to think of its layin' thar in that boy's innards year after year and not a drawin' no intrust. Its more than natur' can stand." Here the thrifty old man broke down and wept bitterly. "And sometimes," he continued, "that boy will stand on the corner with his mouth open for hours at a time. Some kind of a bird that wanted to nest flew down his throat with an almanac this Spring, and it kept us a hustlin' to keep him from chokin'. Doc, I want you to feel his head and see what he's good for."

Gunerson's great knowledge of human nature was here manifested in a startling manner. Without even touching the boy's head he said, "This young man is fitted by nature for three things. He would shine in the four hundred, or make an average teacher of simplified method for the banjo, but he is equally qualified to hold a position in the U. S. Commissary Department."

We were surprised and delighted at the enlargement of the JOURNAL. The many friends who doubted and despaired of its success after the death of its great founder, may well be gratified with this first and greatest JOURNAL for stringed instruments, in its new and improved form. As for music, the last number was a hummer. Where will it stop? Every number shows an improvement over the last.

Promised report from Topeka, Kan. to hand herewith.

HONORABLE BUG JOHNSTON,

Lofty Grand Plunker, F. O. O. L. B.

DEAR SIR AND BROTHER:—As per your request, I write to advise you of our success as a branch of the Fraternal Order of Legitimate Banjoists. I am sorry to say that there is dissension and disruption among us, and it has been decided to refer the con-

trovery to you as umpire. For our third meeting we had decided to have a program in which each officer should introduce some musical novelty entirely original. So, after the lodge business was over and visitors admitted, Exalted Grand Scrappier Langston arose and said:

"BROTHERS OF THE F. O. O. L. B.:—No, my visiting friend, that does not signify 'full of lager beer,' and if you interrupt me again I shall eject you. Brothers, the poet has said, 'music hath charms to sooth the savage breast.' All nature is full of music. The busy bumble-bee, the jolly June bug and the misguided mosquito have as much music in their natures as you and I, and it would surprise you to know that the homely, warty bull frog is also a natural musician. One sleepy afternoon as I was lying in my hammock smoking the Fisher's Hornpipe and indulging in the Devil's Dream, I saw one of those tropical birds hopping around in search of a dinner, and as his graceful motions reminded me of some people I saw at a cakewalk the night before, the brilliant idea came to me that I might capture him and teach him to dance to banjo music. So with the aid of a fat grasshopper for bait I caught the frog, and after some trouble have taught him to shake his feet with such grace and agility that our Itinerant Spell Binder's dog Mozart must take a back seat. Somebody play Larry O'Gaff."

So saying he took out of his side coat pocket a large frog tied with a G string, and put him on a big tambourine in the middle of the room. Sitting Bull, (which was his name), began to move his pedal extremities in a manner that reminded us of Jumbo walking a slack wire with a jag, when my dog Mozart, jealous of a possible rival, made a jump at him and Sitting Bull spread his wings and landed in the lap of an old maid in the corner, whereupon she opened her face and yelled: "Murder! Help! Police!" and in running across the room she stepped on the tambourine and smashed it; then it was discovered that the head was made of tin and painted to look like calf skin, and had a small alcohol lamp underneath, which, being lighted, made Sitting Bull move his feet pretty lively to keep them from burning. The discovery of this base fraud made the Exalted Scrappier mad and he put Sitting Bull back in his pocket and said he would not exhibit his wonderful talents unless we fired the dog and the women.

Worthy Chief Scrawl Miner being next, asked us to listen to a composition of his called "Chickens in the Barnyard," being an alleged imitation of roosters crowing, hens cackling, etc. Also chickens scratching for worms, which was executed by wiping the fingers over the banjo head. Then followed some staccato notes on the 5th string at the 22d fret, and the Grand Plunker asked him what that was "Why, chickens picking out of the shell, of course," said he. "Chickens don't do that—the old hen picks the shell open," said the Grand Plunker. "You clump! if the old hen had to do it, who could have picked open the first egg ever hatched?" replied the Chief Scrawl. This led to a long argument as to which had been created first—the hen or the egg; Chief Scrawl Miner and Custodian of the Sacred Sand Bag Grogan argued that as the hen was hatched from the egg the egg must have been created first, and Grand Plunker Stillman and Exalted Scrappier Langston claimed as the hen laid the egg, the hen must have been created. The only thing that prevented a rough house was some one rushing out for a growler of beer to quiet them. Neither side gave in and our program was cut short. The lodge voted to leave the matter to you to decide, and to also advise us how to conduct the lodge in order to promote harmony and good fellowship. It was also moved and seconded that the Itinerant Spell Binder present Mr. Bug Johnston with a Banjaw-taharp with wires specially adjusted to the jaw of Katahdin, for use while he is masticating his cud.

Fraternally yours,

F. E. SMITH,

Itinerant Spell Binder, F. O. O. L. B.

## WHY NOT A. D. 1900?

By H. T. McClure.

I have been quite disappointed in not seeing in print the opinions of more of our leading banjoists on the subject of changing the notation of banjo music from A to C. To my mind the most vital matter touching banjo life is this very subject, so delicately handled some little time ago under the title of "A. D. 2000."

We are justly proud of the achievements of our only American instrument, but the banjo will never reach its proper level as a musical instrument in the recognition of the musical fraternity until the systems of notation and tonation are identical. We all know why we read a banjo part in A while the pianist plays and reads in C, but how many can give a good reason why it should be so now? The fact is, the banjo has not kept pace with itself. It has been developed in tone qualities, thanks to its champion, but the time has never yet seemed ripe for the greatest of all changes in the evolution of the perfected instrument. When no more was expected of it than was heard in its early youth, it made but little difference whether the pitch was A or Z, but that time has long since passed; the child has now become a man with a voice that is bound to be heard, proving what an able man he is, but we must remove some of the obstacles to his ultimate success that he has no jurisdiction over but which we can control if we will.

What are the serious objections to such a change?

Performers may complain that it would cause a relearning of what has cost them supreme effort to learn originally, but if such would pause long enough to consider the satisfaction of reading without transposition, a piece of music originally printed for piano, violin or any instrument of that standard, would not the increased field of capability—the expansion—fully repay for the disproportionate amount of restudy?

Artists may say, "We can transpose even at sight what we want to play," and it may satisfy them, but the *true* artist will not be so selfish as to wish to see his chosen instrument limited to such a very few. Transposition at sight can be accomplished by so few, proportionately to the number of players, that that art is not a satisfying solution.

An incident proving the fallacy of our present system came to my notice recently.

A friend, a teacher, was recommending as a "good thing" a certain "rag time" melody written for piano in the key of two flats, which, he remarked, he was teaching a pupil in the key written. When I asked him why he did not transpose it for him so that it could be used with the piano part as printed, he stated that the pupil's parents wanted him to learn to play at sight, the object being based on the supposition, of course, that when their boy had accomplished the art of sight playing, he would be able to bring home the "latest and most popular songs of the day," and while his sister played the piano he could take his banjo and perambulate through the melody e'en though it be written in two flats.

What disappointment is in store for that pupil, when, having mastered the art, he meets the obstacles we all have met. Is not this state of affairs the very anchor that has brought the banjo to a standstill in many places? Contrast it with the mandolin for proof. Note how the latest productions are published quite as soon for the mandolin and piano as for any instrument, and although the title page may say, "Banjo and Piano 60," did you ever count the days and weeks that it took to have your order filled? (There is food for thought right there). The result is an inclination toward the instrument that is abreast of the musical

times rather than one that has to wait for an "arrangement" of a "popular gem," until, perhaps, it becomes a burlesque nut shorn of its most effective points.

I do not mean to adopt popular music, so-called, as a standard, but it certainly is the *thermometer of the music-listeners*. The main objection undoubtedly would emanate from the publishers the "pros" and "cons" of which it would be useless to discuss here. Suffice it to say that such a change would insure to the coming generations of banjoists only the best that the market afforded their "daddies" when they were on the hunt for good music in addition to new efforts.

The subject demands attention.

That is admitted.

The questions of the hour are: "Shall we not advance our favorite instrument, putting it on a basis less vulnerable than the one on which it now stands?"

Shall we not dedicate to the generations of banjoists to come a system that will give them every advantage possible?

Shall we not, even at the expense of labor and capital, eradicate the discrepancies now existing and swing open the gate that now bars our progress?

The sooner the universal "yes" is heard the better.

We are promised the support of this pioneer journal, why not accept it?

When the change?

Why not A. D. 1900?

## THE REIGN OF THE COON SONG.

Written for THE JOURNAL.

To sustain their charge of degeneracy against the mass of the people, the Nordaus and the Lombrosos could not do better than to drag into court a few bales of the modern coon songs with which the shelves of every music store are groaning, and the windows of every news stand are profusely decorated. But, to the honor of the African race be it spoken, the negro is in no way responsible for the mass of idiotic trash that is being foisted upon the nauseated and disgusted American people. True the city "coon," like all crosses between a light and dark race, is a degenerate whose erotic disposition has led him to appear as the star performer in numberless tight rope performances, under the auspices of divers lynching parties, while his ideas on the rights of property are of such a vague and unsatisfactory nature as to bring him frequent and pressing invitations to the police court and the stone pile. But he has not yet reached the depths of degradation implied by his selection as the hero of the American Coon song. To mention the plantation songs of Foster in connection with the modern Coon song is almost sacrilegious. Such songs as the Suwanee River, Old Black Joe and the Old Kentucky Home are classics, and withal truly and distinctly American. They are songs of which any country might be proud. They appeal to the hearts of all alike, for they speak of friends and home and mother. Themes that are to the wanderer "like the shadow of a great rock in a weary land," bringing tears to his eyes as he sings them in the twilight; nor do they convey the impression of having been written with an eye single to the garnering up of our Simoleons, which is more than can be said for the Coon song. Many people attempt to apologize for this deluge of inane hog wash by saying that many of our best musicians write in the present popular style, and many songs of real merit, not to speak of "rag time" marches, may be found among their work. That is true, but it is to be regretted. Had Mascagni used the inspiration that produced the Intermezzo to write "My Lubs de Hottest Baby in de Push,"

the world would have been the loser. All true musicians would hesitate to exchange such songs as "Kathleen Mavourneen" or "Ben Bolt" for any dozen of Coon songs ever written; yet were their composers alive and writing songs at the present time, they might be forced into writing "pot boiling" coon songs as the only means of attracting the attention of the public, while the songs that made them immortal might never have been written, or if written, consigned to the stove as "not available." Many good musicians, at the present time, are, like Samson, in bondage to the Philistines, who compel them to accept the sad alternative of grinding out music unworthy of their genius, or remaining silent for want of an audience. How long, oh, Lord! are we to have cake walks and "lubby gals," "candy coons," razors, and "warm babies," smiting our tympanums and boring the immortal soul out of us? Out in Indiana one man recently killed another for singing a coon song under his window. The attorney for the defendant brought a vocalist to the trial and had him sing the song in the court room, the jury stopped the singer at the end of the first verse and discharged the prisoner with apologies for his arrest and detention. That was a step in the right direction. Should any one spring a coon song under our window, we should not hesitate to open his cranium with an ax to see what was wrong with his thinker. Only a few evenings ago we heard the language of the brothel and the "crap joint" trilled forth to the accompaniment of a grand piano in the parlor of a wealthy and respected citizen, and the singer was his daughter. The father said with a sad smile, "I have spent over a thousand dollars on the musical education of that girl, now listen to my reward." Will we ever return to the old sweet songs that gave to our country a position so exalted in the musical world? The novelty of the coon song has departed, but its authors are still vainly searching for new ideas, and incidentally stealing from each other with a rapacity and lack of conscience that might bring the blush of shame to the brazen cheeks of a professional body snatcher, and, as to wit and humor, the entire stock in trade of the whole mob of coon song writers might be concentrated in one effusion, and sung at the death-bed of our dearest friend without detracting in the least from the solemnity of the occasion. But all things move in circles, and the people will return in time to the lofty ideals of the past and then we shall happily see an end to the reign of the coon song.

## U. S. LEADS ALL

By C. A. P.

When'er I hear the mandolin trilling its tuneful lay,  
To me brings thoughts of Italy o'er seas far,  
far away.  
'Tis the home of the instrument tho' it strayed beyond call,  
There are many fine players there, but the U. S. leads all.

And when I hear the sweet guitar, my thoughts are all on Spain,  
On the Cuban war so recent, the wrecking of the Maine.  
In the homes of high or lowly, in palace or in hall,  
Are heard artists without number, but the U. S. leads all.

To the banjo list I gladly turn, down south before the war,  
'Twas there the banjo came to light, its flames reached the world o'er.  
Everywhere it went with success, in countries great and small,  
They have players they take pride in, but the U. S. leads all.

## FUNDAMENTAL PRINCIPLES OF ELOCUTION.

COPYRIGHT.

BY JOHN CONOLLY.

ARTICLE II.

### PHYSICAL DEVELOPMENT.

When an Artist is about to paint a picture he provides such materials as he will require for his work. The Musician examines his instrument. The Explorer makes sure of his compass and charts. The Artisan gathers his tools, and so on.

The Elocutionist has the advantage; he requires no mechanical aid. As the electrical engineer, with ingenious contrivances, stores and controls that mysterious force, so the engineer of man, the mind, reserves and directs his physical and intellectual powers.

Many people gifted with natural artistic ability are sadly handicapped by their daily work.

The bookkeeper sits at his desk from morn till night in a crouched, unnatural position. The farmer follows his plow. The seamstress plies her needle. The gymnast strives for a superabundance of muscle. In each case physical development is peculiar, constrained, and confined within certain limits.

In the event of their attention being directed to elocution, exercises for the individual would have to be prescribed to offset constrictions, angular movements, and mannerisms in gesture.

The artificial side of one's personality must be subdued and cast aside.

Under the caption of "Physical Development," we have to consider:

- 1.—Breathing.      2.—Poise.
- 3.—Gesture.        4.—Facial Expression.

In Article I we have established the fact that correct breathing is one of the rudimentary factors in physical development.

Correct poise is the next point to be considered.

By standing or poising harmonically you economize your strength, as fewer muscles are brought into play.

Poise—Means the position of the head, body, hands and feet.

*When the centre of the weight is directly over the centre of the base the body is perfectly poised.*

The head should be held easily erect and natural.

The feet placed at an angle. The heel of one foot ready to fit in the hollow of the other.

One foot, which we will call the strong foot, sustains the weight of the body, its mate slightly in advance, resting on the floor. The free foot must never rest on its side, as this proceeding calls unnecessary muscles into action. To change from one foot to the other the weight is dissolved from the strong foot slowly and imperceptibly into the free foot until it supports the body. In making the change from either foot the hip should be neatly rounded and the chest well advanced.

Let the hands hang at the side, and keep them there unless you desire to use them for gesturing.

The body should be nicely balanced, shoulders back, and the chest well in evidence.

I know a young man who has never learned to stand in "harmonic poise," although fairly successful as an Entertainer. As a child he stood with limbs wide apart, and his feet at peculiar angles. This defect clung to him until he reached manhood, and while he partially overcame this tendency he unconsciously relapsed at times, and usually while on the platform. When reading he is intensely earn-

est and dramatic, but his auditors cannot rise higher than his feet. At home they discuss his peculiarities, and criticize his odd position. His selections, which are usually artistically rendered, become food for secondary consideration.

I cite this case to emphasize the following point. All parts must be in perfect harmony. Crude lines are not wanted. If they are visible, rest assured your audience will notice them immediately, and the inevitable result, your measure of popular favor, will only be partially filled.

Then again, we can only breathe and gesture properly when we are poised harmonically. All parts of the body are then at rest, and there is no fighting nature's laws. In poise the voice is perfect; unpoised it jars upon the sensitive ear.

Above all.—Grace demands that the body should be poised and not propped.

Remember that we must have mental poise or there can be no physical poise.

I submit a few practical exercises below which will be of material assistance.

1.—Stand firm weight on both feet. Feet about four inches apart. One foot lightly in advance of the other. Round out the hip, slowly dissolve the weight from the left foot to the right, and vice versa. Keep the hands at the hips to note the transition. To correct error in poise, picture a straight line from the middle of the throat through the strong foot. (The strong foot is the foot sustaining the weight of the body). When you have this imaginary line you have the correct poise. The weight should be on the centre of the foot. Never allow the chest to fall. Keep it well up. It should be in advance of the rest of the body. By so doing the organs of the chest will have perfect freedom and be under complete control.

2.—Practice rising and sitting. In rising the right foot should remain close to the chair: the left eight or ten inches in advance. Lift yourself up by pressing hard on the right foot and raising the chest. There must be no jerky movement. In sitting down, the right foot is brought close to the chair and bears the weight until you are seated.

3.—Stand with your back against a straight wall. Strive to hold yourself erect and normal without undue strain. In other words, stand as tall as you can.

4.—Erect position.—Arms at sides. Let the head drop forward. Its weight will gradually cause it to describe a complete circle.

The above exercises should be practiced slowly. The mind must dominate all parts of the body.

A few words about gesture. By the use of the hands and arms we repulse, receive, protect, menace, etc., in different degrees, according to the intensity of the emotion.

In throwing wide our arms we open ourselves wholly, unreservedly, and without restraint to receive gladly and fully. It is very receptive and discloses fully. Be careful of it. Gestures should be used with sense. When the words fully explain the facts why gesture? There is no need of it.

Avoid too much gesturing. Always retain the gesture as long as you are in the same mood.

### ANSWERS TO CORRESPONDENTS.

Letters should be directed to John Conolly, No. 1805 N. Park Avenue, Philadelphia, to insure prompt attention.

J. K.—The poem called "Sweet Innisfallen" is the first of the ninth number of Thomas Moore's "Irish Melodies."

Reader.—Only the first stanza of the song "Will Ye go to the Highlands, Lizzie Lindsay?" is by Burns. The remaining verses come from an older source.

Miss Fannie.—You must persevere. It is only by keeping everlastingly at this work that you can hope to succeed. Don't feel discouraged; you are making excellent progress.

Pennant.—Dr. Macaulay, of "Leisure Hours," wrote the very spirited account of the Boers dash up Majuba. Hill some twenty years ago, to which you refer.

L. Noble.—"The Islands of the Sea" appeared in the "New York Times," July 4th, 1898. George E. Woodbury, Professor of Literature, Columbia University, is the author.

Song Writer.—Refer to "Cornhill Magazine" for July, 1898, for Miss Maude Valerie White's contribution "Humours of Musical Life."

### GLEANED FROM SHAKESPEARE TO MEMORIZE AND THINK ABOUT.

True nobility is exempt from fear.

Suspicion always haunts the guilty mind.

The strawberry grows underneath the nettle.

How poor are they that have no patience.

One touch of nature makes the whole world kin.

Uneasy lies the head that wears a crown.

A jest's prosperity lies in the ear of him that hears it.

I'll put a girdle round about the earth in forty minutes.

Thoughts and dreams and sighs poor fancy's followers.

(To be Continued.)

### PERTINENT.

The publishers insist upon the insertion of the following letter received from an Old Subscriber, he whose former letters have caused various writers in other papers to seemingly jump at conclusions regarding authorship.

April 15, 1899.

MESSRS. STEWART & BAUER:

I believe No. 111 JOURNAL to be the best magazine yet printed, both from a literary and musical standpoint, not to speak of its appearance which is immensely improved. The JOURNAL as it stands to-day is in a class by itself, having so far outstripped its competitors as to forever set at rest the question of which is the leading banjo paper. I was both surprised and delighted with the last issue. Mr. Morris brings to musical criticism a mind so original in method as it is clear and forcible in expression. His "Chats on Problems of the Day" are of great interest to every thinking musician, as they deal with the present, and that, too, with the breath of a philosopher rather than the narrowness of the specialist. The literary standard of the JOURNAL is fully up to that of the more pretentious magazines devoted to music, and it is to-day a paper which any publishing house might well be proud. This is all the more pleasant to its friends from the fact that one year ago many were in fear of its future, thinking it might fail after the loss of its great founder. But, like Job it has risen from the ashes of its affliction greater and brighter than it ever was, for which one of the most grateful is your friend.

The Old Subscriber.

# THE JOURNALS' PORTRAIT GALLERY

OF ITS FOUNDER, PRESENT STAFF AND CONTRIBUTORS

*(Continued from last issue.)*



R. L. WEAVER—Contributor.



PHILIP J. NASH—Traveling Representative.



E. H. FREY—Contributor.



VESS L. OSSMANN—Contributor.



CLAUD C. ROWDEN—Contributor

*(To be Continued)*

## The Teachers' Own Corner

[The Editor and Publishers will always welcome personal notes from teachers everywhere, for insertion in these columns, and the JOURNAL wants to help everybody interested in the cause of Banjo, Mandolin and Guitar Music.]

### BERT S. HOUSE

This gentleman, whose portrait appeared in our last issue, and is one of the JOURNAL's associate editors, resides in Watertown, N. Y., and ranks as the most prominent banjoist and teacher in northern and central New York. Mr. House was born in Brownville, N. Y., March 5, 1872. Coming from a family of musicians, he early displayed an aptitude for music, and at the age of nine began the study of the piano. The family soon after moved to Watertown, where he was given better opportunities for study in both vocal and instrumental music, and made his first public appearance at the age of fourteen. While attending a minstrel entertainment one evening he heard a banjo played as he had never heard it before. He at once resolved to learn it for himself, and after the entertainment sought the artist who very kindly explained the instrument to him and advised him to take it up. Acting upon this advice, he purchased a cheap banjo and began to take lessons. His teacher, being one of the old school, could not satisfy his ambition, and he resolved to work it out himself. By applying his knowledge of music, he made rapid progress and soon held first place among the banjoists of the city. Upon leaving school he went into the newspaper business, and during his leisure hours, continued his study of the banjo, taking up in turn the mandolin, guitar, harmony, composition and arranging, and finding time for a few pupils. Two years ago, in response to numerous requests he decided to devote his time to teaching, and since that time has enjoyed the most flattering success. His spare time has been devoted to perfecting an organization of which he is justly proud. A cut of this organization appears on another page. Believing that good music should be the aim of every teacher and club leader, Mr. House has followed this plan with his orchestra, and the result is an organization second to none in this country. Mr. House is a young man thoroughly in love with his work and we have the right to expect much from him in the future. He believes in the possibilities of the banjo, and endorses the "Thoroughbred" instruments as the best in the world.

### RICHARD L. WEAVER.

The JOURNAL presents this gentleman's portrait on preceding page, and informs readers that although Mr. Weaver has composed and arranged many selections for the mandolin and guitar, his prime efforts are embodied in the works to be shortly published, and which are of a higher musical order than generally issued. These selections are taken from operas, and every bar is harmonized in a manner which is expressed by the word "sweet." The first selection to be announced is from Mascagni's *Cavalleria Rusticana*, and is arranged for two mandolins and guitars. It will grace the program of any concert, and the repertoire of any organization, and it is a selection that never grows tiresome, or less instructive from an educational standpoint. It will be published from the JOURNAL office.

### THOMAS H. NICHOLS.

This gentleman, of whom an excellent likeness appears herewith, is one of the best known teachers of stringed instruments in Syracuse, and the district of that part of New York State. During his ten years residence in



Syracuse he has given instruction to over 2000 persons. He naturally is very popular with his students, and by his talent and energy has established himself as a highly respectable citizen. Mr. Nichols is director of the Mandolin and Guitar Club which bears his name and its concerts are one of the features of Syracuse social life. A further reference to the club will be found in the columns of Club Notes.

### JOHN A. HALEY.

The JOURNAL has pleasure to present portrait of composer of the Monogram March, the arrangement of which as Banjo Solo appears in the music supplement in this issue, and will be found a pleasing work. Mr. Haley resides in Haverhill, Mass., and although having studied the banjo for but a few years, he is acknowledged to be an accomplished performer, and a pains-taking teacher. His repertoire consists of



of many of the best compositions and arrangements published to-day, such as Stewart's, Ossman's, Gregory's, Brooks & Denton, &c. Mr. Haley is composer of "The Exhibition March," and "Song and Dance Scottische," and is also known as the introducer of the "Thoroughbreds," into Haverhill. The JOURNAL wishes Mr. Haley a deserved success, and friends in Haverhill and district are advised to communicate with him concerning any matter connected with the JOURNAL or business of the office.

### MODULATION.

(Concluded from No. 110.)

The want of adjustment in harmonic changes is now less apparent and harshness in harmony is not felt so perceptibly as before. Together with the development in technical mediums of the art of music, there has been also a continual training of the attention of its devo-

tees; and the composers have taken care, through new and difficult problems, that the opportunity for the exercise of attention has not been wanting. Regarding the use of harsh and direct mediums in the art, it is but necessary to compare the works of the older with those of the modern masters, and the difference will not be to the advantage of the latter.

The composers of the classical and in part those of the romantic period have always held extravagance in modulation within bounds, while many of the modern so-styled realists exceed in an exuberance of effects. Despite all deviations from logical connections the old masters carefully observed the legitimate divisions of their work so that occasional uncertainties and difficulties of comprehension would soon develop clearly and pleasingly.

Our composers of the present misuse the above named effects so that through want of accommodation in the modulation the unity of the work is lost, and it appears to be merely a series of independent effects strung together.

New combinations in harmony and modulation have, in themselves, no effect unless in their employment a mood or sentiment is expressed. Only when demanded to give realistic expression to the musical idea is their invention to be regarded as real progress in the art.

It is, alas, now manifest that these technical mediums are commonly employed without their having the least foundation in the musical idea, and are therefore mere superficial effects without substantial meaning.

Nevertheless the masters who employ these means receive great praise for their boldness in modulation; but courage is a virtue only when deliberate and its object honorable.

The trained attention of the audience will not assist the understanding under such circumstances; for where there is no distinctness, no logic, the most attentive listener cannot discover them.

The phase of the case most to be regretted is that many of our most esteemed masters do not desire a clear musical comprehension beyond their own, indeed some make the fact quite evident.

This tendency has its origin in the dramatic music where it may to some extent be excused, although it cannot be justified.

Many operatic composers write music to a text with the ostensible purpose of giving a realistic illustration of the subject, but such treatment is only musical nonsense.

The old operatic composers have, indeed, in recitative often deviated from musical logic, but it happened only in transition and there has never been an attempt made to justify such deviations from a musical standpoint. The recitative with disconnected harmonic and modulating accompaniments, is one of the sufferable concessions made to dramatic requirements, that in certain situations cannot easily be adjusted to unify with the music. This style of recitative is now familiar and is tolerated when not carried beyond bounds and made disagreeable.

In the monologues and dialogues of Richard Wagner in "The Nieblungen Trilogy" it frequently occurs that this manner of hour continuously, nothing is heard but unmelodic phrases with an accompaniment bereft of all musical sense and wanders fickle about through heterogeneous keys without the slightest musical foundation to rest upon.

Under these circumstances, it must occur to the listener that the art of music is in danger of deviating from, what in all human effort has been deemed the most essential,—sense and signification.

J. M.

## The Imperial Mandolin, Banjo and Guitar Orchestra, of Watertown, N. Y.

THIS orchestra was organized in October, 1897, by Bert S. House, its teacher and director, and under his efficient leadership the work of the orchestra has been brought to a high standard of excellence. Its first concert was given in January, 1898, and won the warmest praises from press and public. A number of concerts were given during the season, all of which were highly successful. The present season has been one of continued successes



for the orchestra and their work has aroused interest in the banjo, mandolin and guitar wherever they have appeared. Bert S. House, the director and manager, is the most prominent teacher of these instruments in Northern New York. He makes a specialty of banjo solos in the concerts given by the orchestra. Mr. F. Grafton, the mandolin soloist, is an artist in the highest sense of the word. His work is equalled by few and surpassed by none. In his hands this beautiful instrument is shown at its best. The other members of the orchestra are all musicians of ability and are enthusiastic workers for the success of the organization.

# LOST.

A STORY OF EARLY DE KAAP

By CYRIL DALLAS.

The awful disaster of Majuba, and the granting of autonomy to the Boers of the Transvaal so closely following, cast a deep gloom over everything in South Africa. Trade went from bad to worse, and the musical and dramatic professions suffered a goodly share of privations. From one end of the country to the other, people were playing the part of Micawber. Something "turned up" at last, early in 1884, in shape of a fever, gold fever, and most folks had it badly. News rapidly spread of the rich mineral deposits in the De Kaap valley, and the excitement grew intense. Little else but gold was talked about. Each day witnessed formation of syndicates, who despatched one or more of their members as prospectors, fitting them out with primitive tools and appliances, and never dreaming but that methods in vogue for extraction on alluvial fields in other parts of the world, would prove adequate for the new region.

Our opera company happened to be in the Colony of Natal at this time, and our experiences had been sad ones. Our last production of *Maritana* was on a lavish scale, but when the first week closed, the manager, George Nesbitt, was unable to pay rent or salaries, and so we broke up. The girls, fortunately for themselves, had been careful, saving enough "treasury" to carry them back to London, but none of the boys had more money than would pay passage to Capetown. It was useless to remain, so on the Monday the entire company, with exception of Philip Watt, the baritone, and myself, Hugh Wyatt, musical director, left Port Natal by mail steamer. We two had determined to proceed to De Kaap, and try our luck. And, having twenty odd pounds between us, we booked passages, and bought a pick, shovel, pestle and mortar and black prospecting pans apiece.

In high glee we boarded a train for Ladysmith, an agricultural town rejoicing in the Zulu name of *u Mnambiti* and the then terminus of the railway. Upon arrival we found numbers of prospectors waiting their turns to secure seats in the mail cart. A whole week slipped by before our turn came, and then we were jammed in a rickety two-wheeled cart, made to carry six persons, drawn by four mules and driven by a Hottentot.

What a journey that was, through the wilderness and most barren country conceivable. Little else had we to eat than porridge, made by the driver three times a day, from crushed corn, sometimes flavored with salt, but more often without. I did, indeed, become sick of *impupu*, of coffee without milk, and longed to change the hard *veldt* for a comfortable bed.

With bodies bruised, bones sore, skins tanned, and whole forms smothered in red sand dust, we rattled and jostled down the hill into the mushroom town of Barberton, on the eleventh day after leaving Ladysmith. From the heights we observed hundreds of tents dotting the immense valley, and here and there buildings of wood and corrugated iron. Reaching the base of the hill we dashed along the rutted main road up to the Post Office, our driver the while blowing his horn. Every other tent or shanty lining each side of this roughest of roads, had a sign, such and such canteen, by so and so.

"*Iposti yisa lapa na!*" (Here comes the mail) yelled numbers of Kaffirs, then setting to whistle shrill as steam engines. Miners sallied forth onto the road, and by the time rein was drawn, a noisy, jolly crowd of white and black men had assembled. Philip and I recognized many faces, and pretty soon our hands were

seized and almost shaken off our arms. "Why here's Watt," exclaimed a voice at the rear of the crowd. "Here's Wyatt, too," shouted another. "What Watt, what Wyatt Too?" inquired others. "Why, Phil Watt, of course, and Hugh Wyatt; there's few of those names in the country. Come on, come on boys, have a drink," cried several. Philip gave me a wink, signifying our present and future comfort with the boys would bear a better footing by at once refusing to take anything after one small glass of brandy. It was a good move, and then questions began: "Say, what's got the company?" "Aren't you all coming, or has it busted?" "Where's Nesbitt?" "What's become of Bob?" "That little puss who played Buttercup?" "Say, how's the Bailli?" "Where's the Captain, Gaspard and Gobo?" "How's everybody?" "How's Pinetown and the Camp?" "How's Sleepy Hollow?" "Say, how's the bar, what vessel stuck on it last?" Such were a few of the hundreds of inquiries made within a few moments, and before any answers could be given, and we pull our stiffened limbs together, we were dragged away by the jovial fellows.

A dizziness crept over me, due to exposure, want of sleep and nourishing food, and I fell on the roadside, losing consciousness.

Not for two days did I recover, awakening to find myself laying on a mattress in a tent. I heard voices outside, and presently Philip peeped in at the entrance. "Thank Heaven, you have come 'round at last,'" said he, "we had almost despaired of you."

"I'm all right. Merely want fresh air and a good, square meal. Then we will get to business."

"You'll keep where you are, and quiet, too. We will talk business some other day."

"That's right, Phil," said another voice. "We must look after the patient for a few days. Here, Jim, get out the steak and cook it. You'll find bread in my box, tea, sugar and milk. *Zyetya!* (be quick)."

"*Yah baas!*" and the Zulu cook glided into the tent for the comestibles.

What a meal I did make, and how kind-hearted were the fellows till my convalescence. Better hearted fellows there never were, than in De Kaap's early days.

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When fully recovered from malarial fever, I, with Philip, procured a joint license from the Government Commissioner of Mines, a Dutch Boer, and pegged off a claim near the creek. We dug and worked hard for three weeks without result, excepting we found like many other prospectors were doing, that no profitable mining could be conducted by other than wealthy corporations with huge plants for crushing and reduction of ores. Besides that, the amount of gold known to be lost in the tailings at the few stamp mills erected, made it apparent some chemical method of extraction had yet to be devised. Amalgamation alone could not give pay the ores were very refractory and percentage of free gold almost *nil*. Therefore, considering all things, we decided to abandon our claim.

What were we to do for a living? To get up entertainments was not possible; for there lacked a suitable hall, and the Camp was destitute of musical instruments. An hotel, with large billiard room attached, was under course of construction, but as yet the roof was not on. Neither of us had a penny in our pockets, and we felt real miserable to think of becoming Micawbers for an indefinite time.

One morning after an enforced idleness of twelve days, Phil and I sauntered out to see how the building of the hotel was progressing, and upon noticing our approach, the proprietor, who bore the pet name of "Juggins," cried out that a piano had just arrived by wagon from Delagoa bay, we were to come and see it.

We found a carpenter and some Swazi boys unpacking the instrument on the half boarded floor of the rear half of the billiard room. It was a wood frame, cottage bi-chord, rather ancient, and frightfully out of tune. "Juggins" wanted it tuned at once, and I having no tools was referred to a Scotch blacksmith two miles away.

This son of Jubal, usually tenacious of allowing any appliance out of his shop or sight, gave me permission to use whatever he had, as he longed to hear again some of the "guid auld Scotch chunes on the pianny." Some of Bobbie Burn's songs, some reels and strathspeys, and the old fellow actually began to dance the Highland fling. "He couldn't abear kists o' whistles, but a pianny" (accent on the i) was exactly what he liked.

Ere sundown the news had been noised throughout the camp, and the same evening found the billiard room crowded with fellows in their rough mining garb. A merry time was passed, and plans laid for entertainments. I was elected Musical Director of the De Kaap Musical and Dramatic Club, and Philip Watt the general manager. Our hands were now occupied, and prospects brighter, for which we both felt thankful. The positions were not exalted or to our taste, but a living was secured and that was present object. We must be patient and look forward to better times.

In due course we had a systemized form of entertainment. Philip possessed a large repertoire of songs, recitations, etc., and I a lengthy repertoire of piano solos, memorized. Then, too, as many of the miners gave impromptu songs there was no lack of variety for program making.

One evening, a burly, rough German prospector from Lydenburg, attended the concert, and offered to relieve me for an hour. He performed some excellent numbers of Strauss, Waldteufel, and then a Wagner selection. Tannhauser seemed to inspire him to doughty deeds, for he arose and facing the assembly said: "I challenge any one here to play the piano for twenty-four consecutive hours, without shifting hands off the keyboard. Any music you like to ask for, or place before me, so long as it is not too classical. My challenge will hold good for twenty-four hours."

Every man in the room was struck with the novelty of this challenge, and fixing their eyes upon me in expectancy that I would accept, and thus a new sensation be provided for their delectation. Finding I did not reply, "Juggins" and Philip came to me saying: "Can't you take Pfiessenschneider up?"

"I might if I were stronger physically, but I see no sense in making an exhibition of myself. Besides, Pfiessenschneider offers no inducement, and I do not want notoriety."

Thereupon Philip mounted the platform and said: "Gentlemen, we have heard Herr Pfiessenschneider's challenge, but he says nothing to induce any person accepting it. The question is, will he do so or will any of you?"

"I'll chip in ten pounds to the winner," said one. "I also," "I, too," said others; "I'll give twenty pounds," cried another, and so it went on till a prize of near four hundred pounds waited to be won.

"Hurrah!" "Hurrah!"

Again all eyes were turned upon me, so I approached Philip and whispered my determination. Silence being called for, Philip resumed: "Your response, gentlemen, was very prompt. Mr. Wyatt desires me to say that as there may be other gentlemen in Barberton, not present with us to-night, who would like to accept the challenge, he prefers not announcing his intention till to-morrow evening."

"Oh!" "Oh!"

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The morning's mail brought me a great surprise in a letter forwarded from my old address in Capetown. The letter was from my sister Ella in London. She was fretting at our long separation, for we had been all the world to each other since the death of our parents. She felt I must need some care, and was coming to South Africa to be with me, trusting her exceptional musical abilities as a contralto vocalist, would enable her to be of assistance in my future plans. She was leaving London for Capetown on the *Dunallan Castle*, three weeks later than the date of her letter. Poor Ella, she had no idea of the immensity of this country, how far I was away from Capetown, nor how I was fixed. I had never written her of the dolefuls, or she would have wanted me to return to England, and have worked like a slave to provide the means. Now, indeed, there was inducement to accept Pfeiffschneider's challenge, and if I only could win, I should have funds to get away to Capetown, and be there to meet my dear, dear sister.

I told Philip of my worries, and he let it be early known that I would enter the contest. Nobody else came forward, and Thursday was fixed as date when contest would begin. (Today was Saturday.) Herr Fife, as he was now called, was to commence his task at ten o'clock in the morning, and I any time during Friday afternoon. Philip advised placing myself under a doctor's care in the meantime, and we accordingly sought out a Dutch apothecary who recently arrived from Pretoria. "Old Squills," as he was hailed, promised to do his best in bringing my nervous system up to standard. He laid great stress upon subjects of diet and rest, undertook to advise each day's menu, regretted he was expected to accomplish a great deal in a short time, and candid in stating I was better without physic.

Long before Thursday, the Herr and I were objects of especial curiosity to the numbers of miners coming into town from miles around. Business generally began to be neglected in the one-absorbing, sensational topic. Never had such excitement been known, or the town so crowded. Telegraphs were constantly at work, wiring to the various South African newspapers, and the betting interest became as great as that of some important race meet.

Thursday came at last. I lay in my tent all day, quiet and composed, visited only by Phil and the doctor. The Herr seated himself at the piano promptly at ten o'clock, and with a seeming consciousness of superior power commenced his task of endurance. Towards evening he became lively, and freely indulged in proffered liquors, though not allowed to handle the glasses. He was weary the following morning, the watchers and attendants much more so. As the clock struck ten he arose amid cheers, and upon leaving the building, declared he was good enough for a further twelve hours, and ready to lay a wager that I could not do fifteen hours, to say nothing of the agreed duration. He was taken up on two instances.

The real interest centered in me, I being so well-known throughout the land, whilst Pfeiffschneider was a stranger. Great things were expected of me for the credit of the Anglo-Saxon community. To-day's *Digger's News* contained a lengthy article about the contest, which I merely glanced at, but the succeeding report attracted my attention. It was brief, simply a statement that the claim abandoned by Messrs. Watt & Wyatt, re-licensed by the Hart Gold Mining Company, had proved the most valuable of all the properties owned by that heavily financed and well equipped corporation. "Such are the fortunes of mining warfare," said I to Phil, who was much distressed. "We must forget this loss;

blame ourselves for not holding on to make a sale."

"Yes; it is experience for us."

At noon Philip and I proceeded to "Jug-gin's," and deafening were the cheers that greeted us. The room was crowded with miners to witness my beginning, and it was full, too, of Boer smoke. The piano was placed on a platform in centre of the floor, and around it a heavy, clumsy railing. I anticipated the instrument would be out of tune, for the Herr was a thumper. I was not mistaken, several strings were broken and could not be repaired. The tuning occupied nearly an hour to accomplish.

At two o'clock I entered upon my trial of endurance. Watchers were placed on either side of me, and relieved every four hours, ship fashion. During the entire afternoon I played from memory or improvised, my muscles becoming more lissom, and as evening drew on I dashed into operatic airs, well-known to the audience, who lustily joined in singing. Oh! what a night. What a boisterous assembly, intent on keen watching if I displayed signs of faltering, and paying half a crown per hour for the privilege.

At ten o'clock my limbs stiffened, and feet felt pins and needles most acutely. By eleven my wrists began to swell, and Philip thought I needed some refreshment. As he fed me with a spoon, the building shook with the uproarious laughter of the spectators. At two o'clock in the morning I began to recuperate; at five o'clock felt much fresher, and the friends of Pfeiffschneider looked black. His two bets were lost. The cool morning air through the windows acted as a delightful tonic, driving away the foul atmosphere of the night. Philip now left me in order to indulge in a short nap, promising to return at nine, and telling me to be of cheer, I was sure to win.

The first telegram concerning me was despatched to the various newspapers at midnight, the second at five o'clock, and now they were transmitted every half hour. Excitement was on the increase.

Before noon the crowd outside the building swelled enormously. There must have been all the miners of the district there. Imagine a large, incomplected one story wood frame and corrugated iron building, out upon a treeless plain, a mile or more distant from any other building, surrounded by a mass of humanity, noisy diggers dressed in moleskin suits, colored woolen shirts and huge brimmed soft, felt hats. Men and boys, all of them, white and black, and not a single petticoat anywhere. Inside the building, I, hitherto a popular conductor of opera, seated on a cushioned chair, thumping a dilapidated piano on a platform in centre of the floor, and all around me, as many of the excited miners as could find standing room. All present to witness whether I could hold out and play for two hours more. Imagine I say, a scene like this, and you have the reality.

Philip and the doctor were by my side now, both had been most attentive, regularly giving the prescribed refreshments. "Keep up old boy," said Phil, for he noted I was weakening and my playing dragged; "not much longer now. Think of the money, and our going down to Capetown to meet your sister."

"I do Philip. I think of nothing else, but my eyes burn, and my head swims. The sun is awfully hot on this iron roof, and the atmosphere vitiated."

"We shall have a storm soon."

"Give me a sip of brandy, Phil; damp my forehead and wrists. There, that is better. I mean to go through."

Half past one o'clock was announced, and I endeavored to brace up my deadened limbs. Betting now was all in my favor.

Fifteen minutes of two o'clock. All was still, not a sound being uttered by the multi-

tude of spectators waiting for signal deciding the winner. How slow that quarter of an hour moved.

Twelve minutes. Ten minutes, now eight minutes, and then I heard a shrill, youthful cry go up in that awful silence, a cry which struck terror to my heart. "What is that, Philip," I tremblingly asked.

A low murmuring amongst the men outside was heard, and again the shrill voice cried: "Special edition of the *Digger's News*. Loss of the mail steamer *Dunallan Castle* with every soul on board!"

"Oh, my sister!" My hands slid off the keyboard, I fell forward, consciousness left me, and with it I lost the contest by just four minutes.

[END.]

## THE LATE VAN L. FARRAND

The death of so young and promising a musician is sad in the extreme. Mr. Farrand had been ill for over a week with typhoid fever, when on March 20th he grew worse and rapidly failed. He was unconscious the greater part of the time, but during his rational moments he called for music, and was surrounded by his family and intimate friends when the last occurred on March 22d. He was born near Oshkosh, July 11, 1870, and early manifested an aptitude for music, his sole aim. He became a member of the celebrated Arion Orchestra, and conducted many mandolin, banjo and guitar club concerts. In 1893 Mr. Farrand moved to Menominee, found a field for his labors and utilized it worthily. His abilities as a composer were soon recognized, and to-day his works are known throughout the land. Mr. Farrand leaves a young wife and numbers of devoted pupils to mourn his loss. The funeral was most impressive, and the interment took place at Forest Home Cemetery, Chicago.

## SAMUEL SIEGEL

Samuel Siegel, whom the press loves to style the Paganini and the Sousa of the Mandolin, has been creating sensations right up to the time of his sailing for Europe. The people of Rochester, N. Y., are not likely to forget his appearance there last month. The local papers published many eulogistic notices, and lengthy articles concerning Mr. Siegel's views upon the mandolin and he is quoted as wisely saying: "In a mixed audience, such as come to a theatre for light entertainment, it is impossible to give the selections that are arranged simply with a view to bringing out all the tone shadings of the mandolin. Such an audience wants something light and entertaining, and it wouldn't be fair to bore them with musicians' hobbies. There are possibilities in the mandolin—so many. And no one has dignified it with the study and thought necessary to bring out all its beauties." Mr. Siegel sailed from Boston, Mass., on the S. S. New England, June 1st, expects to arrive in London on the 7th and open Palace Theatre on 25th. His manager, Mr. T. Nelson Downs, was sole entertainer for the Prince of Wales's party during one week of May. Mr. Siegel's address is, care of Palace Theatre of Varieties, Shaftesbury Avenue, London.

A Graphophone representative visited Alice, Texas, the other day, and "Woodley" writes to say: "It was a treat to hear Vess Ossman hammer a Thoroughbred and hear the people say they liked it better than Sousa's Band."

The JOURNAL office received a visit, May 15th, from Mr. F. A. Leavitt, of Ogdensburg, N. Y. This gentleman's "Top Notch Galop," is gaining further popularity.



## NOTES OF A. A. FARLAND'S TOUR.

Mr. Farland has now removed to one of New York's most beautiful suburbs, and may be found at 19 Jaques Avenue, Rahway, N. J. Among the many important engagements filled since our last notes were:

Harrisburg, Pa., April 20.  
Amsterdam, N. Y., May 1.  
Boston, Mass., May 17.  
Providence, R. I., May 18.  
Halifax, N. S., May 22.

Of the concert given in Cincinnati, O., April 3d, mentioned in our last issue, the *Commercial* of that city said:

Farland astounded his auditors with the most brilliant flights of virtuosity ever heard here on a stringed instrument.

The *Inquirer* had the following:

A banjo recital may generally suggest the playing of coon songs and the latest ragtime monstrosity, but in Levasor Hall, Mr. Alfred A. Farland gave one which, in its programme and interpretation, smacked more of the symphony and classic concert room than anything else. It looks almost improbable on the face of things that a banjo should be made to play a Beethoven Sonata, written for piano and violin—and yet this is not only a fact, but the banjo ingeniously wove into the texture the piano parts. Of course, this could not be done completely, and yet the fabric was such as to be readily recognized and thoroughly appreciated.

The technical capacity of Mr. Farland on the banjo seems to know no limit. But it is not merely technical proficiency that strikes the listener—it is particularly the delicacy, poetry, expression and refinement with which he plays that compels attention. In this respect Hauser's "Cradle Song," was a gem. The programme included Brahms' Hungarian Dance No. 5. Schubert's Serenade, a selection from Il Trovatore and a movement from a Mendelssohn Concerto. Mr. Farland had a decidedly musical audience, who gave him frequent applause. It is to be hoped that another opportunity will be given to hear this genuine artist among banjoists. Thanks are due Mr. F. M. Planque for having been instrumental in bringing him here. It was certainly a rare treat.

Of the Harrisburg concert, the *Telegraph* of that city said:

There are any amount of good banjoists and Harrisburg has a few particularly clever artists on that instrument, but there is only one Farland, and the audience which heard him in concert at Chestnut Street Hall, under the auspices of the Alpha Literary Society of Westminster Presbyterian Church, went away thoroughly convinced of that fact. Farland combines a pleasing personality with a grace and ease in handling his instrument that contributes in no small degree to his great success with the banjo. Those who may have had a lingering prejudice against the banjo and its capabilities before hearing Farland last evening, doubt no more. It was in the softer lines of Muszkowski's "Serenade" and Wieniawski's "Grande Polonaise Brillante" that the finer qualities of the banjo were brought out and the audience hung entranced on these portions. His

"Variations on The Old Folks at Home" was something brilliant. Each of Farland's ten numbers was warmly applauded. Prof. Frank Morrow's Mandolin Club of young ladies and gentlemen appeared to much advantage in the march "Bohemia," and in "Ricardo di Napoli." The members play well together and are a credit to their instructor. Miss Herring, of Irving College, made quite a hit as a reciter.

JOURNAL readers will appreciate the following which is culled from the Manchester, N. Y. *Mirror*, and was unfortunately crowded out of our last issue. It refers to the February 13 concert, (lucky number).

A. A. Farland, the banjo player, managed to get here in time for the concert, but he was twenty-five hours on the road from New York, and even then managed to get here by the best kind of luck, and that was all. When the concert began Farland was snowed up down at Nashua Junction, and it was dollars to cents that he would not reach Manchester before midnight. Two telegrams explaining the situation were read from the stage. The first was received here at 5.30 yesterday afternoon and was as follows:

NASHUA JUNCTION, Feb. 13th  
On train 71 from Boston. Will get through on time.  
A. A. FARLAND.  
The next telegraph arrived at 9.45 and read as follows:

NASHUA JUNCTION, Feb. 13th.  
Expect to arrive at 8.45. Hold audience or postpone until to-morrow night. FARLAND.

And so the management held the audience, although few of the people in the auditorium had any idea that Farland would get through. But he did. Just after 9.30, when only one number remained on the program, Farland, with his banjo case slung over his shoulder by a strap, and with his glossy silk hat covered with snow, walked through the main entrance and made his way along the parquet circle to the stage door. He got a warm greeting from the crowd, which recognised him at once. A Nashua lady who came up especially to hear this concert arrived on the same train with Farland and walked up from the depot with him. Farland was mentally hot because there were no hacks at the station, but was physically cold, being chilled through by the walk. He also complained of a draft on the stage and said that he could not do himself justice as he had no time to thaw out. However, banjo players thought that Farland's playing was practically perfect. It was a revelation of what can be done with the banjo. He used his harp attachment, which can be thrown on by an invisible motion, and which gives a clear, silvery tone to the banjo. The attachment is arranged so that a felt-covered key can be thrown up under the head of the banjo at will. The device was exhibited to local banjoists after the concert. Farland believes that it is the greatest invention that has ever been added to the banjo, and says that the possibilities of the instrument are doubled by it. "I had a great time getting here," remarked Farland to a *Mirror* reporter.

"I had not intended to leave New York until this forenoon, but I saw Sunday that there was likely to be trouble, and as I was determined to get here, I started that night. The tracks were in such terrible condition that we did not reach Boston until noon and then the street-car service was so bad that I had great trouble getting across the city. I missed two trains in that way, and it is lucky that I did, because neither of those trains got through. They were both stalled, but the train I took, although it left Boston an hour late, got past the other trains and landed me here all right. We were held up several times by drifts and waited about four hours at Nashua, but here we are. There was not a hack at the depot when the train got in, and it is safe to say that every hack in town could have secured a fare, because the train was crowded and everybody wanted to ride. There wasn't a car in sight, either, and so I had to walk. Two weeks ago I was down in North Carolina, where the weather was so hot that a man could not wear an overcoat.

Of the recital given in Steinert Hall, Boston, Mass., May 17th, the *Boston Journal* of following day, said:

It is a rare pleasure to hear Alfred A. Farland play the banjo. He enjoys the distinction of having created a class and filling it alone. He has taken an instrument that has been associated with plantation orgies and low class comedians and brought it up to the level of the piano, the violin, the harp, and many expert musicians believe he has made it the equal of any instrument played to-day. Last evening, Mr. Farland gave a recital at Steinert Hall. Every seat was taken by a fashionable and highly enthusiastic audience. The entertainment was arranged by the members of the Boston Ideal Club, which assisted, and by others well known in Boston musical circles. Mr. Farland gave fifteen selections. The applause which greeted every number was conclusive proof that he is a favorite in Boston. He played Dussek-Rondo, "La Matinee," Popper-Elfentanz, Rossini overture to "Italian in Algiers, and Wieniawski, grand polonaise brilliant, with great effect. These three pieces illustrated, perhaps, to the best advantage, his masterly control over the instrument. It was several years ago that Mr. Farland astonished the musical world by his rendering of Mendelssohn's violin concerto on the banjo. He was giving recitals at Pittsburgh at that time. Highly cultured in ordinary technique, he had long been a favorite all over the country. But when he gave to the world an illustration of classic music on the banjo his name was spoken in whispers by the experts who love music for music's sake and for art's sake, if you will. Never before had anybody been able to make the banjo an instrument for the fashionable home and the swell recitals. In order to do this it was necessary for him to rearrange the entire system of fingering for both hands. He did it with consummate art, and since then he has been recognized as the greatest exponent on the banjo in the world. Musicians say many effects he produces on this instrument in classic pieces are produced on no other instrument. Just as Patti outrivals the ordinary soprano, Farland stands above all other banjo players of the world. There is nothing too difficult for him to attempt, and as he is a very young man, the world is yet to be surprised. With complete mastery of every tone and wonderful technique. Mr. Farland has a brilliant future.

An immense success was scored at Halifax, N. S., May 22d. The house was sold out before the doors opened, a repetition of what occurred in Boston. Very pleasing notices appeared in the various papers and from which the following is culled. The *Acadian Reporter* under date of May 23d, 1899, mentions:

A banjo recital is certainly a novelty to Halifax. Heretofore the banjo has been associated chiefly with negro minstrels and similar entertainments and few were aware or could believe that the work of the great masters could be produced on the banjo with any pleasing effect. But this was what Mr. Farland did at the Orpheus Hall, and he not only performed many classical selections, but he simply charmed the large audience which filled that building. He is a complete master of the instrument, and his every number was greeted by the heartiest applause.

That he held his audience during the two hours' entertainment without the slightest tiring shows how thoroughly he was appreciated. Mr. Farland is not an ordinary performer, but a thorough artist, and the large audience were given a rare treat. His delicacy of tone is almost phenomenal, and in the exquisite Schubert serenade and other numbers the music was so soft that the audience were hushed, not the slightest sound observable but the music, until they broke forth in applause at the conclusion of the number.

# 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.

**BUFFALO**—The Misses Perew appeared at the concert given by the Barrettonian Society, of the University of Buffalo, on March 23d, and received a very warm reception. Their rendition of Grover's "Maud S" and Glynn's "Sounds from Africa" would do credit to the composers themselves. A number of Buffalo's enthusiasts of the banjo, mandolin and guitar, signified their intention of going to hear Valentine Abt at Tonawanda, on April 20th. As the affair was under the management of Mr. C. C. Andrus, a good time was assured to all who attended. E. G. Baum was engaged by the Buffalo Minstrel Company, for their entertainment April 25th. The Arion Banjo Club, although organized only a short time, is destined to become one of the leading Clubs in this part of the state if present indications count for anything. The club is composed of the following members this season: E. G. Baum, Director; Miss Margaret Perew, first banjo; Chas. Wullen, piccolo banjo; Miss May Perew, Mandolin; Miss Anna Smith, Guitar; Richard Vedder, second banjo; Wm. C. Lutz, second banjo; Miss Josephine Fuell, pianist. Their repertoire contains the following: "Cupid's Realm," overture; "Love and Beauty" waltzes, "Darkies on Parade," "Nellona Waltzes," "Normandie March," "Prince Lucifer" March, "Limited Mail" Galop, and a number of the popular rag-time melodies of the day. All the members are soloists on their respective instruments and all but two are teachers. All who attended the Abt Concert given at Y. M. C. A. Hall, North Tonawanda, April 20, are high in their praise of those who took part. The star of the evening, was, of course, Mr. Valentine Abt, and too much cannot be said in praise of the artist. As the *Times* says, "he held his audience spellbound" by his remarkable execution and clearness. The Bohemian Banjo, Mandolin and Guitar Club added to its laurels by their perfect playing. This Club, although only organized a short time, has, through the energy of its director, Mr. C. C. Andrus, and the integrity of its members, attained a remarkable degree of proficiency. Their rendition of Jennings' "Uncle Sam's Patrol" was perfect and called forth a generous round of applause, but the shading and expression with which they played Farrand's pretty dance "The Pixies," was enough to set every musician's heart jumping for joy. They can safely claim to be one of the best clubs in the state. Mae Harrison-Schwinger in recitations, and Mrs. Henry J. Kraus, pianist, are also deserving of special mention. To Mr. C. C. Andrus, who managed the concert, a vote of thanks is certainly due, for all who were fortunate enough to be present were delighted and the concert was a success from the start. Wallace G. Prout, a former teacher of the banjo, died at his home here May 10, after a lingering illness of six months. Although Mr. Prout had not taught the banjo for several years, he still remained an enthusiastic admirer of it, and anyone always found him well posted on all matters pertaining to the banjo. He was 28 years of age at the time of his death, and will be sadly missed by his many friends and former pupils, among whom might be mentioned Mr. E. G. Baum, the teacher, of this city, who received his first instructions on the banjo from Mr. Prout.

**NORTH TONAWANDA**—Of the Abt Mandolin Recital given here April 20, the local papers, *Herald* and *Argus* respectively, said:

A genuine musical treat was listened to by about 300 appreciative people at the Y. M. C. A. Hall. The occasion was the appearance here of Valentine Abt, the celebrated mandolinist, assisted by excellent home talent. Mr. Abt is complete master of the mandolin and his renditions of "Impromptu" and "Valse Brillante" were simply marvelous. Mrs. Mae Harrison-Schwinger recited "The Vocal Lesson" which called forth generous applause. Mrs. H. J. Kraus, pianist, is deserving special mention. The opening number was given by the Bohemian Mandolin, Banjo and Guitar Club and was generously encored. The duet, violin and piano, by W. Emory Andrus and Geo. Rogalsky was very pleasing. The entire program, including solos by Mr. C. C. Andrus on banjo and guitar, was one of the best ever given at Y. M. C. A. Hall, and great credit is due Mr. Andrus for splendid management. A number of out-of-town guests were present.—*Herald*.

All who attended the Abt Mandolin Recital are unanimous in the expression that nothing better has been heard here for some time. Mr. Abt proved himself a mandolinist of exceptional ability, and executed a three octave chromatic rapid in his "Impromptu" with a velocity and clearness that astonished all present. Mrs. H. J. Kraus added many laurels to her already well-earned reputation as a pianist, and Mae Harrison-Schwinger, Masters Emory Andrus and George Rogalsky are deserving of special mention for the excellent manner in which they interpreted their selections. The Bohemian Banjo, Mandolin and Guitar Club rendered "Uncle Sam's Patrol," by J. H. Jennings, for the opening number, in a most artistic manner, and played "Dance of the Pixies," by Farrand, for an encore. Mr. Curt C. Andrus, under whose management the recital was held, is the recipient of many congratulations for so rare a musical treat, and also upon his ability as a banjoist and guitarist.—*Argus*.

**ELIZABETHTOWN**—On March 21, 1899, a very fine recital was given in Mansion House Parlors by the pupils of W. B. Leonard, at close of the first term. Program presented was:

"Echoes From Mobile".....Leonard  
Prof. Leonard's Banjo, Mandolin and Guitar Orchestra.  
Banjo and Guitar Duet "Twilight Mazourka".....Frey  
Misses Wright and Simonds.  
Trio for Mandolins, Guitar "The Davenport," Barker  
Mrs. Patterson, Miss Kellogg and Mr. Kellogg.  
"Variety Stage Echoes".....Barker  
Banjo, Mandolin and Guitar Orchestra.  
Banjo Duo, "Majestic Polka".....Folwell  
Messrs. Evans and Rand.  
Trio for Mandolins and Guitar, "The Waterfall," Emmett  
Misses Kellogg, Evans and Simonds.  
Banjo Duo, "Ocean Spray," Schottische.....Lee  
Messrs. Clark and Dudley.  
"Song of the Nightingales".....Zeller  
Mansion House Mandolin and Guitar Club.  
Banjo Solo {a. "When the Birds Return," Leonard  
b. "Antics of an Old Donkey," Leonard  
Mrs. Patterson.  
Trio for Mandolins and Guitar, "Alice Where Art Thou".....Asher  
Miss Kellogg, Mrs. Patterson and Miss Simonds.  
"Glamour of Love" Waltzes.....Leonard  
Elizabethtown Banjo and Guitar Club.

## LONG ISLAND.

**FREEPORT**—Mr. E. V. Baldwin, the well-known banjo soloist of this city, has given delight to the frequenters of the Opera House, Glen Cove, by his fine performances on the banjo. He is a member of the Nassau Glee Club, of Rockville Centre and the various local papers alluded to his performances in very enthusiastic terms.

**NIAGARA FALLS**—On April 20, 1899, Valentine Abt gave a highly pleasing recital in the Y. M. C. A. Hall, and was ably assisted. The complete program presented was:

Uncle Sam's Patrol.....Jennings  
Bohemian Banjo, Mandolin and Guitar Club.  
(a) Ole Pickett's Nell  
(b) Nickerdumus's Quadrille  
Mae Harrison-Schwinger.  
(a) Andante, Concerto, Op. 64.....Mendelssohn  
(b) Golden Rod (national flower) Barcarolle.....Abt  
(c) Perpetum Mobile.....Ries  
Mr. Abt.  
Banjo Solo, Old Black Joe, varie.....Latshaw-Foster  
Mr. Curt C. Andrus.  
Piano Solo.....S. Thalberg  
Home Sweet Home. Air Anglairs, varie, Op. 72  
Mrs. Henry J. Kraus.  
(a) Impromptu.....Abt  
(b) Intermezzo.....Mascagni  
(c) Annie Laurie, varie.....Arr. Abt  
Mr. Abt.  
Violin and Piano Duet, Cradle Song.....Pettine  
Masters W. E. Andrus and Geo. Rogalsky.  
The Vocal Lesson  
Mae Harrison-Schwinger.  
(a) Fantasia.....Abt  
(b) Nocturne, Op. 9, No. 2.....Chopin  
(c) Valse Brillante.....Abt  
Mr. Abt.  
Guitar Solo, descriptive Fantasia, grand drum solo  
Mr. Curt C. Andrus.

**SYRACUSE**—Mr. Samuel Siegel, the eminent mandolin virtuoso, appeared here at the Dunfee Comedy Vaudeville Theatre, during the week of April 17, and created the greatest sensation in musical circles of any artist who has appeared there in years. His work is truly marvelous, and he may well be styled the "wizard" of the mandolin. He has been the recipient of flattering indorsements from press and public, and his appearance on the stage is the signal for an ovation sufficient to "swell the head" of the ordinary mortal, but the beauty of it all is that "Sammy" continues to wear the same size hat. A party of 150 musicians, headed by T. H. Nichols, the local teacher, attended the performance on April 17, in a body, and on the 20th, the Nichols Mandolin and Guitar Club gave a banquet in his honor. Mr. Siegel has given the mandolinists of Syracuse new inspiration and the management of the theatre has been enriched many shakels by the engagement of so great an artist. All hope to see Mr. Siegel here again in the near future.

## NEBRASKA.

**OMAHA**—G. F. Gellenbeck, the popular Banjo, Mandolin and Guitar teacher, of has removed his studio to the Northwest corner of 15th and Harney. The location is in the heart of the city and he has fitted up an elegant suite of rooms. Alfred A. Farland gave a banjo recital, March 18, at Creighton Hall, this city, assisted by the Omaha Banjo Club, George F. Gellenbeck, Director, and the Musical "B's" Mandolin and Guitar Club. This was Mr. Farland's third appearance in Omaha, and the concert was a grand success. A violin soloist in the audience was heard to remark that he doubted if there was a violinist living that could produce the pianissimo effects that Mr. Farland does. The playing of the Omaha Banjo Club was up to their usual standard, as was also that of the Musical "B's."

## NEW BRUNSWICK.

**ST. JOHNS**—Mr. F. H. Whetsel, the noted banjoist and teacher, of this place, has a large class in Fredericton and Marysville, two towns 85 miles from St. Johns, which he visits every week. The Club, which organized this winter, has worked hard, and now performs exceedingly well.

(continued on page 25)

# S. S. STEWART'S BANJO AND GUITAR JOURNAL

CHARLES MORRIS, EDITOR.

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C. S. PATTY, PAUL ENO, C. F. ELZEAR Fiset, BERT S. HOUSE.

TRAVELLING REPRESENTATIVE, PHILIP NASH.

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JUNE and JULY, 1899

## EN PASSANT.

Again the Editor finds he has to cut down, or out, paragraphs for this column, and several apologies to make. Henceforth however, the Editorial staff, will rigidly insist upon the reserve of this whole page for themselves and allow no encroachment.

Now for the apologies: Mr. Fiset, in consequence of indisposition, was unable to complete his third article upon Guitar Technique in time for this issue; he, however, anticipates having it completed for the next, and other parts well advanced during his vacation. Publication of serial story, as promised in last issue, has been delayed, owing to non-completion of foreign copyrights, but they are expected to be fully arranged before end of June, in which case publication will commence in our next. The story is completed in Ms., so that there will be no waiting for copy, or delays when once begun.

As hinted on page one, our next and following issue will be special Exposition numbers, and as a great deal of extraordinary matter will appear, friends are requested to note that no space can possibly be found for news items received after the 12th of July and 12th of August respectively. All items sent in must be brief, and we cannot promise to insert programmes until No. 115 is being prepared. We would like to give readers an outline of proposed contents of Exposition Numbers, but think it better not to spoil the chances of giving surprises. The editions will be limited so that all friends will do well to secure their copies early, by subscription or orders for single copies.

This number marks the close of the Editor's first year as director of the JOURNAL, and he takes this opportunity to thank readers and contemporaries for their many kind expressions concerning past labors. He, however, scarcely thinks a beginning has been made, since there is much yet to be attempted and

achieved ere he will feel satisfied that the JOURNAL is where it should be in point of world-wide popularity and influence. Friends have responded well to the Call No. 1 made in issue No. 109, and we trust they will as readily respond to this one. You will remember we stated the task of building up the JOURNAL as a monument to its founder, "must be a mutual one." Compliance with this 2d Call will be evidence of your intentions to support the policy as outlined in No. 109. The call is that each reader of the JOURNAL will secure, or influence just one new subscription between now and the issuing of the next number on August 1st, 1899. It is not much to ask, or do, but little actions often lead to movements of great import.

At a recent concert in Philadelphia it was painfully evident that the art of programme making had not been studied by all who took part in making up and rendering the programme. What could and ought to have been a most attractive portion fell flat, and partly because the chosen music was never written or intended for interpretation by orchestra or clubs minus brass and reed instruments. In choosing operatic selections for ensemble playing, clubs need to exercise the greatest caution, lest acute ideas of dis-association from the opera are conveyed.

In fact, to perform any piece of music on any instrument or combination of instruments differing from the one, or those, for which the music was originally written, frequently does injustice all round. There is much of course that readily lends itself to adaptation by skillful arrangers; there is also much that will not lend itself, for even Farland and Paderewski. They know it and act accordingly, but there are others who don't know, or else they know and won't act, and the particular case referred to comes under notice of one or other of these latter phases. There was a charming array of young ladies, attired and grouped so as to form a very pretty picture, sufficient in point of numbers and ability to have brought forth a rich volume of tone from their instruments, and to have given some startling and novel light and shade effects. But, the music selected had nothing in it, and opportunities were therefore lost. A selection from *Offenbach, Suppe, Sullivan, &c.*, would have been to some purport and done credit. If clubs want to render operatic selections, the JOURNAL advises them to adhere to acknowledged operas, and acknowledged operatic composers.

The New York *Music Trades and Musical Journal* in its issue of April 22d, 1899, under the heading of "An attractive Journal," said: "In appearance the April and May S. S. Stewart's JOURNAL surpasses any previous issue. It is interesting and instructive from the first to the last page, made so by bright reading notices pertaining to the banjo, mandolin and guitar, and players. The rapid advancement made with this journal is really wonderful. Its editor and staff left no stone unturned to make every issue more and more interesting and instructive. This they have succeeded in doing, and the fruits of their labor have been ample, as is shown by the popularity this journal has attained. The enlargement of the journal was a wise move, as it will now give their writers ample opportunities to treat their subjects on a more extensive scale." (Then follows a detailed description of the contents.)

## Correspondence.

TO EDITOR THE JOURNAL,

DEAR SIR:

As requested in JOURNAL of recent date the memorial sheet was hung in a conspicuous place, but as that doesn't bring a response in itself, I concluded it must mean for me to write and tell the news.

CHAS. H. WISE, Ithaca, N. Y.

You have interpreted the request correctly, and we hope every other JOURNAL friend has done the same and will continue to follow your example. [Ed.]

DEAR SIR:

Will you please allow me to express my deep regret at the untimely death of Mr. Stewart and my sincerest sympathy with his family and many friends. I have from time to time received copies of the JOURNAL and other written articles upon the banjo, and I consider Mr. Stewart's works and efforts have been towards the uplifting and to the bringing of the banjo into its proper sphere, the greatest ever known to the musical world. Most sincerely,  
FRANCIS M. DOSTER, Winder, Ga.

MR. EDITOR:

For the satisfaction of some of the frontier brothers, I wish you would give us, through the columns of your JOURNAL, a little discussion of the use of the mandolin in clubs, covering the tunings in viola and octave style, whether 3d mandolin parts can be played on either, clefs used, and something of the mandola from the arranger's standpoint. I know that most clubs in the West, and particularly in the small towns of the West, are bothered considerably by their lack of accurate knowledge on this matter. Very truly yours,

MACGREGOR DOUGLAS,  
Oklahoma City.

This matter is receiving our most careful attention. We are always glad to receive requests of this nature. [Ed.]

DEAR SIR:

If you have space for this letter, I think it will help some players who cannot afford to buy a music stand, to make one for themselves.

First get two pieces of 1 inch lumber, 13 inches long, by about 1 1/2 inches wide. Mortise together so as to make a cross. Bore a hole in the centre and get a broomstick. (You can make it as big as you want; mine is 85 inches). Place the big end of the stick in the hole and you will have a thing that looks like a churn dasher.

Next get a board 13x12 inches; a quarter inch thick is the best.

Nail a piece of 1 inch lumber on one side of the board. At about the centre bore a hole on the slant, the more the better. Now put the other end of the broomstick in this hole and you will have a standing table. Now you nail a little piece on the low side of keyboard to keep the music from slipping off. Sandpaper it well, paint it, and you have a very nice music stand. Yours etc.,

C. R. FLEMING,  
St. Joseph, Mo.

Dear Sir:—Can the readers of the JOURNAL, give me any information concerning Chas. De Janon, or Frederick Buckley, both of whom were guitar composers. Yours,

RUFUS W. PRYOR.

The new Guitar Solo, "Reverberations of Mexico," by A. Lang, and published by K. B. Pierce, of Beaumont, Texas, is a very melodious composition, easy, original and pretty, and an acquisition for any repertoire.

## QUEBEC.

MONTREAL.—The concert given by the members of the St. George's Snowshoe Club, in the Windsor Hall, January 16, was a complete success. The event celebrated the twenty-fifth anniversary of the foundation of one of the most popular organizations in the city. The programme was an excellent one, the artists thoroughly efficient and the audience which filled the body of the hall, was most encouragingly appreciative and responsive. The club was exceedingly fortunate in securing the services of Mr. Harold Jarvis. His singing was one of the most enjoyable features of the evening's entertainment. His first number "Lend Me Your Aid," Gounod's, gained for him at once the favor of his audience which he retained throughout the evening. He was equally successful with his other songs. Another item upon the programme, fully as enjoyable, although of a very different character, was the banjo solo by Mr. Meredith Heward, his own composition, a march entitled "With the Colors." Mr. Heward is an absolute master of his instrument. A number of songs by Miss Hollingshead and Mr. J. Saucier, recitations of Dr. Drummond, dialect poetry by Mr. J. S. McCarrey, and a piano solo by Mr. Jas. H. Campbell, were rendered in an enjoyable manner and heartily applauded. Two "coon" songs by Mr. Fred. S. Hickey, brought the programme to a close.

The banjo world owes much to Mr. Meredith Heward for his efforts, and successful ones, too, in introducing the instrument among the leading musical talent of this city. JOURNAL readers will be pleased to know that a March written by him, and successfully played by three of the leading Bands, will shortly be arranged for Banjo and Piano. The March is spoken of in terms of highest praise.

The recital given in the Queen's Theatre, May 9, by Professor Goulet's pupils was eminently satisfactory. The program was well chosen, and was interpreted in a manner which reflects great credit upon the ability of both Professor Goulet and his pupils. Miss Lena McLaughlin, in particular, distinguished herself by an admirable rendition of Hauser's "Rhapsodie Hongroise." The accuracy of her attack and the delicate, but consistent, spirit of her interpretation were admirable. The program was as follows:

- Mozart "Allegro vivace".....Jupiter (Symphony)  
The Orchestral Class.  
Kreutzer "Concerto No. 13".....Violin solo  
M. M. Laskey.  
De Beroit "Fantaisie Ballet".....Violin solo  
Miss E. Fortier  
Gabriel-Marie "La Cinquantaine,"  
Violin Ensemble  
The Misses B. Barsalou, H. Decary, B. Hardy,  
E. Lafleur, F. Stevens, Messrs. G. Berclay,  
E. Elkan, L. Mouton, R. Kelly.  
Hauser "Rhapsodie Hongroise".....Violin solo  
Miss McLaughlin.  
(a) Sivori....."Romance;"  
(b) Bach....."Loure"  
Violin Solo, Master R. Kelly.  
Gounod....."Ave Maria"  
For Soprano and Violin, Piano, Organ.  
Miss Richer, Master J. Shea, Miss B. Hardy, M. R.  
Pelletier.  
Handel "Sonata" No. 1.....Violin Solo  
Miss A. Lemoine.  
(a) Schumann....."Traumerei"  
(b) Delibes....."Pizzicati"  
Violin ensemble.  
The Misses E. Darling, E. Fortier, A. Marier,  
McLaughlin, A. Lemoine, W. Robb, M. Tooke,  
MM. E. Hogue, M. Laskey, J. Shea.  
De Beroit "Concerto" No. 8.....Violin solo  
Miss M. Tooke.  
Gounod....."Gallia"  
Motet for Soprano, Solo, Chorus, Organ, Harp and  
Orchestra.

The McGill, Banjo and Mandolin Club returned recently from their brief visit to Quebec, and the members could hardly say enough in praise of the courtesies and kindnesses showered upon them by the students of Laval University. That the concert was most successful, the following extract from an account will show: "The McGill Banjo and Mandolin Club presented a first-class program at the Academy of Music, and the audience was thoroughly and completely delighted. Every number was encored, and it would be very hard to decide just which one of the many gentlemen who took part in the entertainment was the star. The Banjo Club is a splendid organization, and plays with carefulness and remarkable expression. The leader, Professor Meredith Heward, is an artist of rare ability, and his playing was one of the features of the evening. Mr. E. A. Burke, the baritone singer, is one of the finest we have heard in Quebec. His voice is full, clear and rich, and his enunciation is very distinct. "The Palms," by Faure; Bohn's "Calm as the Night," and "In a Cellar Cool," were the songs he delighted us with. In the latter he showed the range of his voice by running clearly a double octave scale, ending on low F. A very pretty Gypsy song was his encore number. Mr. F. Mackay Edgar's monologues were very amusing, and showed careful work. McGill is to be congratulated in having among its students such a number of highly talented young men. The programme rendered was as follows:

- March, "Talisman".....Grey  
McGill Banjo Club.  
Baritone Solo (a) Fraeworth (Eiland) Von Fielitz  
(c) Calm as the Night.....Carl Bohn  
Mr. E. A. Burke.  
Banjo Solo, "With the Colors".....Heward  
Prof. Meredith Heward.  
Reading, "The Dream of Eugene Aram".....Hood  
Dr. Percy T. Moore, B. A.  
Song "Look on Your Coon, O! Babe"  
Mr. Fred. Hickey.  
Monologue, "I Know a Maiden".....Anon  
Mr. E. Mackay Edgar.  
Galop, "Maud S"  
McGill Banjo Club.  
Baritone Solo, "In a Cellar Cool"  
Mr. Edmond A. Burke  
Song, "Kiss Me Honey, Do"  
Mr. Fred. Hickey.  
Banjo Solo, "Old Black Joe," (var.)  
Prof. Meredith Heward.  
Monologue, "The Hat"  
Mr. E. Mackay Edgar.  
Bass Solo, "I am the Seventh Son,"  
"Charl Van" Sousa  
Mr. Percy T. Moore, B. A.

## MASSACHUSETTS.

- BOSTON—On March 14, 1899, The Ideal Banjo, Mandolin and Guitar Club gave its fourteenth annual concert in Steinert Hall, under the direction of G. L. Lansing, whose mandolin orchestra took a prominent part. Programme was:
- { a March, "Return of the Regiment,"...Burnham  
{ b Intermezzo, "Naila,".....Delibes  
Lansing's Boston Mandolin Orchestra.  
{ a "March Militaire,".....Hall  
{ b "Ragtime Pickings,".....Lansing  
Boston Ideal Club.  
Recitation. Selected.....Walter David.  
{ a "In Slumberland,".....Krogmann  
{ b "American Patrol,".....Meacham  
Boston Ideal Club.  
Solo { a "Valse Brillante,".....Abt  
Mandolin { b "The Shepherd's Lullaby,".....Holst  
A Pupil of Mr. Lansing.  
{ a "Guardmount in Darktown," (New)...Lansing  
{ b "So. Carolina Sift,".....Tracy  
Boston Ideal Club.  
{ a "Love's Dream After the Ball,".....Czibulka  
{ b Selection from Raymond,.....Thomas  
Lansing's Boston Mandolin Orchestra.  
Soprano Solo. "Dream of Paradise,".....Gray  
Nettie Seavey Hardenbrook.

Solo { a "Golden Robin," Polka Caprice, Bosquet  
Banjo { b Melody. Tremolo for Banjo.  
Mr. G. L. Lansing, (assisted by Mr. A. A. Babb).  
Overture. "Pique Dame,".....Suppe  
Boston Ideal Club.

- Recital. Selected.....Walter David,  
{ a "She was bred in Old Kentucky," Arr. Lansing  
{ b "Valse de Concert,".....Shortis  
Boston Ideal Club.  
Duett. { a "Life's Dream is O'er,".....S. G. P.  
{ b A. B. C.....Parry  
Nettie Seavey Hardenbrook and Otis Wakefield.  
March. "Pride of the Navy,".....Andrews  
Consolidated Clubs.

The orchestra was composed of: Mandolins—Miss L. W. Bentley, Miss L. A. Felton, Miss E. G. Brown, Mrs. L. M. Weeks, Miss M. A. Beaudet, Miss J. B. Craft, Miss A. L. Fitzsimmons, Miss Tillie Sennett, Miss K. L. Schuffe, Miss E. M. Griffin, Miss A. E. Ellison, Mr. C. M. Moore, Mr. W. P. Truesdale, Mr. E. O. Hall, Mr. S. N. Stewart, Mr. M. J. Flanagan. Guitars—Miss M. P. McLaren, Miss M. M. Withington, Miss F. A. Fitzsimmons, Mrs. E. B. Ball, Mr. A. G. Moore, Mr. R. D. Houghton, Mr. W. P. Kerr, Mr. Carl Goetz. Mandolas—Miss E. C. White, Mr. Fred Holmes. Cello—Mr. F. W. Dietze.

GREENFIELD.—Mr. M. A. Beckford has three clubs under his direction, namely: "The Ideal," of Greenfield, Mass., with 15 members; "Aeolian," of Hinsdale, N. H., with 14 members, and a Ladies Club of the same place. He has also 65 private pupils. The Aeolian Club gave a concert on April 27, 1899, in the Lawn Hall, of Hinsdale, N. H., and considering the club has been playing for about only two months, the greatest credit is due to them for presentation of following programme:

- On the Mill Dam.....Babb  
Song, "She Was Happy Till She Met You,"  
Rosenfeld  
Mr. Holland.  
Banjo Duett.....Selected  
Messrs. Adam and Thayer.  
Reading, "Mark Anthony's Address,"  
Shakespeare  
Mr. Mann  
Forest Flowers, Waltz.....Gould  
Club.  
Violin Solo, { a. Petite Etude Chantante...Dancila  
{ b. Petite Bolero.....Dancila  
Miss Phyllis Woodall.  
Mandolin, Mandola and Guitar Trio, "Cupid and  
Ida,".....Gregg  
Messrs Scott, Bickford & Davison.  
Southern Jollification.....Kunkel  
Mrs. Woodall and Miss Jewell.  
Introducing Violin, Tambourine, Triangle  
and Sandpads.  
Venango.....Weaver  
Club.  
Banjo Quartette.....Selected  
Messrs. Bickford, Lyman, Temple and Thayer.  
Song, "Calvary,".....Rodney  
Mr. Fitzgerald.  
{ a. "Bonnie Scotland,"  
{ b. "Old Kentucky Home," (A. H. N.) Kennedy  
Arr. by Bickford  
Mr. Bickford.  
"Plunkety Plunk," Schott.....Barker  
Club.  
Reading.....Selected  
Mr. Mann.  
Banjo and Guitar Duet, Watch Hill.....Kenneth  
Messrs. Bickford and Davison.  
a. Fireside Schott.....Albrecht  
b. Coon Medley.....Arr.  
Aeolian Glee and Banjo Club.  
The Club is composed of Banjos, B. F. Adams,  
M. A. Bickford, W. P. Lyman, F. L. Streeter, C. H. Temple, W. M. Thayer, Mandolins, L. E. Fitzgerald, H. E. Jeffords, C. E. Jewell, J. E. Scott, W. C. Whitaker, Guitars, J. W. Archibald, R. W. Davison, G. A. Holland; Mandola, M. A. Bickford.  
G. A. Holland.....Business Manager  
M. A. Bickford.....Musical Director

## PENNSYLVANIA.

**PHILADELPHIA**—During the past two months this city has witnessed several of the most successful club concerts ever given. Lack of space for bids detailing the bright programme. On April 5th, The Mount Vernon Institute Club gave its Fourth Annual Concert in the New Century Drawing Rooms to a large and enthusiastic audience. The programme was varied, highly pleasing and reflected the greatest credit. Encores and re-encores were demanded for almost every number. Mr. Eno's, *Hot Corn*, brought down the house. The Xylophone solo by Frank W. Ogden and accompanied by the Banjo Club, was cleverly executed, and The Great Barrington's clever slight of hand tricks considerably helped to make the evening pass very rapidly. On April 11th, the P. R. R. Y. M. C. A. Banjo, Mandolin and Guitar Club rendered an excellent programme at their Third Annual Concert given in the Y. M. C. A. Auditorium. A group portrait of this club appeared in last issue of the *JOURNAL*. The club's performances on this occasion gave full evidence of careful practice, and the large audience insisted upon encores for every item. On April 12th, The Mount Holly Club, of Mount Holly, N. J., gave a second concert of the season, the first being such a success that another was urgently requested. While rather young in lessons and experience, this club is gradually climbing the ladder of fame and undoubtedly has a very bright future. On April 20th, the Hamilton Club gave a concert to an immense audience in the Horticultural Hall. The popular verdict ran that this club was doing better than ever. A much increased membership, active and associate, is secured for next season. On April 24th, the Wm. Penn Charter School Club gave its first concert. This club had been organized but two months and yet played with that precision and spirit which one would expect two years to develop. It was indeed an evidence of great interest individually and collectively. On May 12th, the Euterpe Club appeared at the New Century Drawing Rooms. This organization is composed of fourteen ladies and gentlemen. Each item of the attractive performance was beautifully rendered. For next season the club expects to have an increased membership, and to undertake a higher grade of music. On May 29th, the Hamilton Club held its annual dinner and meeting for election of officers. Mr. Paul Eno's untiring labors, as instructor, in connection with the above clubs have been highly appreciated, and the present efficiency of the performers is a testimony of his ability.

Of Mr. Farland's Philadelphia Recital too much praise cannot be said. His playing not only charmed the vast audience, but enthralled also. No person, however conservative or prejudiced upon subjects musical, could, after listening to not only won'erful feats of gymnastics but also to the sweetest and most sympathetic tones imaginable, doubt the banjo's right to a place in the fore rank of musical instruments, or doubt Mr. Farland's ultimate place among the world's list of virtuosi. Mr. Farland is assured of an ever welcome from this city's most critical minds.

**SCRANTON**—It is seldom that so rich a musical treat is offered to so small a town as the one given at the band concert by Prof. J. F. Wiggins, the master banjo player of Tunkhannock. Although we never were admirers of banjo music, yet every note was fine. The smallest perfect banjo ever made was played and the same skill as was shown with the larger one was exhibited. At the close of the first solo the applause was deafening and did not cease until Prof. Wiggins' reappearance on the stage. Although recalled but once the solos were cheered wildly. One song was sung by the professor and here, too, the audience listened attentively and round after round of applause was given at its close. Mr. Wiggins is certainly a skilled player and his concerts are well worth all the money asked.

**EASTON**—The Keystone String Trio performed recently at entertainments given by the Easton Academy and the Easton High School, and were enthusiastically received. Their extensive repertoire includes:

Reign of Love Waltzes.  
Good Roads March.  
Columbian Students March.  
La Belle Mazurka ..... Eno.  
Love and Beauty Waltzes ..... Armstrong.  
On Guard Polka ..... Armstrong.  
Whistling Rufus ..... Arr. by P. F. Stier.

The Trio send their best wishes to the *JOURNAL* and anxiously await each number, knowing the high standard it maintains. Mr. Stier is kept busy teaching, arranging and composing, and never fails to show his pupils the necessity of their subscribing to a first-class magazine like the *JOURNAL*.

**WILKINSBURG**—On April 14th, the Western University of Pennsylvania Glee, Banjo and Mandolin Clubs, gave a very successful concert in the Opera House for the benefit Chapter 144, Brotherhood of Andrew and Philip.

## MICHIGAN.

**SAGINAW**—During the first week of May, 1899, Mr. N. S. Lagatree was besieged with new pupils, and he had to turn them away owing to lack of convenient time.

Following is program of Concert given by the Alma College Mandolin Club, at First Presbyterian Church, Bay City, on April 28, 1899. Three encores were demanded from Mr. Lagatree on his second appearance, and he performed without any accompaniment.

Overture, "The Wanderer" ..... A. D. Amsden  
Mandolin Club.  
The Sunset ..... Dudley Buck  
Mr. McLandress.  
Banjo { a. Pizzicati (Sylvia) ..... Delibes  
      b. Loin Du Bal ..... Gillet  
      Mr. Lagatree.  
Encore, "Glenside March" ..... Eno  
Love's Philosophy ..... J. Jordan  
Mr. McKay.  
Gatella Waltz ..... Charlie Johnson  
Mandolin Club.  
Song Without Words ..... Samuel Siegel  
Mandolin Club.  
Because I love You Dear ..... C. B. Hawley  
Mr. McKay.  
Banjo { a. "Spring Song" ..... Mendelssohn  
      b. "Old Kentucky Home" (varied) Foster  
      Mr. Lagatree.  
Selected, Mr. McLandress.  
Stars and Stripes ..... Sousa  
Mandolin Club.

**PETOSKY**—Mr. Frederick E. Markley is successfully forming a very nice club in this place. He will teach in the Conservatory this summer.

**DETROIT**—The Imperial Banjo-Guitar Trio played on the evening of Thursday, February 23, at a concert at All Saint's Church, and on the evening of Monday, March 6, at one given by the Hubbard Council at the Affield Hall. A big hit was scored at both places. They played selections by Planque, Armstrong, Eno and Lansing. The Trio is composed of W. A. Lomax, banjeaurine; H. W. Koum, banjo, and Wm. Rosebury, guitar, and are under the management of Charles Campbell.

**CHICAGO**—Mr. Ed. Rubien is studying the banjo under Mr. Will H. Theel who teaches Farland's system, and plays many fine arrangements of the famous soloist.

## OHIO.

**KIRKERSVILLE**—This is the first year that any real interest has been taken in the banjo at this place, and the credit of it is due to Mr. R. L. Selvadge. The people are finding out that a sweet music can be produced from the banjo, as well as the violin and piano.

## IOWA.

**DES MOINES**—Mr. F. I. Newell gave his last recital here on April 4, and removed to Chicago on May 1. Mr. J. W. Meyers, of St. Louis, is to succeed Mr. Newell. The Recital Finale was given in the Association Music Hall, and the programme, beautifully rendered, was as follows:

## Mandolin Orchestra:

a. Overture—La Fille du Regiment ..... Arr. Foder  
b. Serenade—Sing, Smile, Slumber ..... Arr. Tomaso  
c. Two Step—Inter Nos ..... Arr. Tocaben  
d. Waltz—Country Club ..... Nickerson  
Coon Patrol ..... Baxter

## Banjo and Guitar Quartette:

Mrs. J. A. Overman, Mary Leuenberger, Claudia Kirkpatrick, Addie Kuble.  
On the Lovely Rialto ..... Valentine  
Mandolin Solo—Master Harry Storey.  
Grand Military Fantasia ..... Jewell  
Guitar Quartette.  
Mary Leuenberger, Mary Johnson, Mabel Millar, De Etta Kelsey.  
Kentucky Home—variations ..... Arr. Farland  
Banjo Solo—Mrs. J. A. Overman.  
Ore Lieete ..... Matini  
Mendolin Duet—Misses Blanche and Beatrice Barclay.

## Banjo Orchestra:

a. Overture—The Grenadier ..... Armstrong  
b. Waltz ..... Eno  
c. Patrol—Rastus' Honeymoon ..... Meacham  
d. Cupid's Realm ..... Armstrong

## Mandolin, Banjo and Guitar Orchestra:

a. Morningside Caprice ..... Ossman  
b. Love and Beauty Waltzes ..... Armstrong  
c. Marteneaux Overture ..... Vernet  
Those taking part were: Mandolin and Guitar Orchestra: Misses Julia Lennan, Blanche Barclay, Beatrice Barclay, Lulu Woods, Mary Leuenberger, Emma Kuble, Jessie Goldman, Addie Brecht, Carrie Mandelbaum; Mrs. Edith Sherman, Mrs. J. A. Overman, and Messrs. L. A. Dunker, A. R. Corning, F. H. Pease, Chester Strong, Howard Park. Hal. Galley, C. J. Rieman, F. I. Newell, Director, Banjo and Guitar Orchestra: Misses Alice Lyman, Emma Hawkins, Widge Drown, Claudia Kirkpatrick, Julia Lennan, Mary Leuenberger, Mabel Miller, Addie Kuble, De Etta Kelsey, Mary Johnson; Mrs. J. A. Overman; Messrs. Bert McKee, Roy C. Wyland, Jennings Crawford, F. I. Newell, Director. Banjo Accompanist, Chas J. Rieman.

## TEXAS.

**SAN ANTONIO**—The concert organized by Mr. F. D. Daggett, as a compliment to Mr. R. H. Keck, of Chicago, and given in Beethoven Hall, May 12, 1899, was a brilliant success. Mr. Keck has been visiting this place for the benefit of his health, made many friends, and as a guitarist gave pleasure to all his listeners. Programme of concert was as follows:

Kaiser March, Piano ..... Wagner  
Mrs. Hugo B. Schmidt and Prof. Aug. Schemmel  
Lovely Spring, Contralto ..... Willem Coenen  
Miss Ellen Herff.  
a. Spring Song, Mandolin & Guitar ..... Mendelssohn  
b. Intermezzo from Caballeria Rusticana ..... Mascagni  
F. D. Daggett and R. H. Keck.  
Solo. (Selected) Soprano ..... Mrs. Hugo Griesenback  
Violin Obligato ..... B. Steinfeldt  
Violin Solo (11th air) ..... Chas. De. Beriot  
B. Steinfeldt.  
Aunt Margery, Male Quartette ..... J. A. Parks  
The San Antonians.  
Banjo Solo, Selected .....  
Mr. Phil Shook.  
Sognai (by request) Soprano ..... Schira  
Mrs. Louise Daggett-Fisher.  
The Storm Fiend, (Baritone Solo) ..... Roeckel  
Mr. Jacob Waelder.  
Spanish Beggar Girl (Concert Waltz) ..... J. Orth  
F. D. Daggett and R. H. Keck.  
Mandolin and Guitar.

## WISCONSIN.

MADISON—The University of Wisconsin Musical Clubs gave a legislative concert in the Senate Chambers on Thursday, April 6, 1899, under the direction of Mr. J. A. Williams. The event was a great success. Programme was as follows:

Selection.....	U. W. Banjo Club
Soprano Solo.....	Miss Ella Helm
Song.....	U. W. Glee Club
Violin Solo.....	Mr. Biersach
Tenor Solo.....	Senator Lamoreux
Banjo Solo.....	Mr. Williams, of U. W. Banjo Club
Soprano Solo.....	Miss Ethel Virgin
Piano Solo.....	Miss Elsie Roehr
Song.....	Green Bay Quartette
Contralto Solo.....	Miss Johanna Glenz
Bass Solo.....	R. R. Frazier
Cornet Solo.....	Chas E. Collar, Appleton
Song.....	Senatorial Quartette
Selection.....	Senators Bissell, Lamoreux, Mailer and Roehr.
Selection.....	U. W. Banjo Club

## NEW ZEALAND.

AUCKLAND—The Fourth Annual Grand Concert of the Auckland Club was given in the opera house, April 17th. The Club's President is J. J. Holland, Esq., M. H. R., and the Vice Presidents include several of the leading gentlemen of the city. His Excellency, Lord Ranfurly, is one of the patrons. The active members of the Club are:

Conductor—Mr. Arthur Towsey. Banjeaurines—Messrs. A. Nicol and Chas. McFarlane. First Banjo—Mr. H. Fountain. Second Banjos—Messrs. Sturmfels and J. Lawrence. Bass Banjo—Mr. J. P. Howden. Guitars—Misses Janet Bolland and Aimée Hare and Mr. Alf. Jones. Guitarra—Miss Lilly Barker. Mandolins—Misses Hilda Fountain, M. H. Eastwood, Rita Posseneskie and Ada Brookes, Messrs. Geo. Rowe, A. Wynyard-Joss, T. R. Keesing, E. Bell and F. S. Ballin. Club Pianiste—Mrs. Florence Anderson. Vocal Accompanist—Mr. Alf. Bartley. Stage Manager—Mr. S. E. Coleman. Stage Decorations under the supervision of Miss McIlhorne.

The admirable rendered programme on this occasion was:

March. "Brazilian,".....	T. J. Armstrong
By the Club.	
Song of the Toreador. (Carmen).....	Bizet
Mr. M. Hamilton Hodges.	
Mandolin Solo. "Baby,".....	Rogers
Mr. Geo. Rowe.	
Waltz "Love and Beauty,".....	T. J. Armstrong
By the Club.	
Song. "I Trust You Still,".....	Barnard
Miss Ethel McIntyre.	
Banjo { a "The Darkie's Wedding,".....	Paul Eno
Solo { b "Firefly," March.....	Hall
Mr. Chas. McFarlane.	
Song. "Fiona,".....	Stephen Adams
Mr. Arthur Ford.	
Selection. "Plantation Dance,".....	Paul Eno
By the Club.	
Ventriloquist Sketch.....	Dr. De Clive Lowe.
Polka. "Terpsichorean,".....	E. H. Frey
By the Club.	
Recitation. "Black and Green,".....	Desprey
Mr. S. E. Coleman.	
Duet. "Fairy Lights,".....	Bonheur
Mandolin—Mr. George Rowe.	
Guitar—Mr. Chas. McFarlane	
Song. "The King's Own,".....	Miss Ethel McIntyre.
Sextette. "Golden Sunset," Gavotte.....	
Mandolins. { Miss Hilda Fountain.	
Mr. Geo. Rowe	
Guitars. { Miss Janet Bolland.	
Miss Aimée Hare.	
Guitarra—Miss Lilly Barker.	
Banjo—Mr. H. Fountain.	
Song. { a "Wake Not But Hear Me, Love,".....	Alfred Hill
{ b "My Fairest Child,".....	Mr. H. Hamilton Hodges.
Mazurka. "Imperial,".....	T. J. Armstrong
By the Club.	

## OKLAHOMA.

OKLAHOMA CITY—Has organized a Mandolin and Guitar Club. It is as yet unnamed, although it made its first appearance the evening of the 25th inst., at the Pipe Organ Recital given in the Baptist Church here, playing two numbers in good shape. This club has unusually good material, all of the members save one being old club and orchestra men with considerable experience in that line. The personnel of the club is as follows: First Mandolins, Messrs. W. M. Eicholtz (leader), Joe Kasperck and Davenport Richardson. Second Mandolin, MacGregor Douglas. Third or Second Mandolin, Fred Wolff. Guitars, A. M. Detrick, C. S. Steele and Ed. Leslie. 'Cello, O. L. Avey. Detrick also "doubles" on Mandolin. Soloists, Guitar, Mr. Steele; 'Cello, Mr. Avey; Banjo, Mr. Douglas. A vocal quartette composed of Messrs. Steele and Wolff, tenors; Kasperck and Eicholtz, basses; does unusually good work. This club has been organized and in active practice for nearly three months and gives promises of rivaling some of the older organizations farther east.

## ENGLAND.

LONGSTONE, DERBYSHIRE—The Peak Banjo, Mandolin and Guitar Club, of Derby, visited this village 28 miles distant, January 25th, and gave a most successful concert. The club was only organized in December, 1898, by Mr. G. T. Stevenson, so that the success achieved is most gratifying. The club consists of one 1st and two 2d banjos, two banjeaurines, 1st and 2d mandolins and piano. A local paper said: "It is seldom that a country village, has the privilege of hearing so talented a company of musicians as the Peak Banjo, Mandolin and Guitar Band. Where all were so good, it would almost be out of place to make a distinction; yet a special note should be made of the exquisite playing of Mr. Stevenson on the banjo and banjeaurine. Mr. Neale highly delighted his audience by his humorous sketches, and the band pieces were rendered in a masterly manner." Programme was as follows:

Pianoforte Solo. "Polonaise in A".....	Chopin
Mr. F. J. Norton	
Selection. "Highland Dance".....	Kennedy
The Band	
Banjo Solo. "Entrancement".....	Kennedy
Mr. Harry Cooke	
Mandolin Solo. "Scotch Airs".....	Mascagni
Miss Cooke	
Banjo Solo. "Reverie in F".....	Hind
Mr. G. T. Stevenson	
Plantation Song. "I Want You, My Honey"	Fay Templeton
(WITH BANJO ACCOMPANIMENT)	
Mr. Harry Cooke	
Banjo Duet. "To the Front".....	Cammeyer
Messrs. G. T. Stevenson and A. Horobin	
Humorous Song. "The Coster's Courtship"	A. Chevalier
Mr. B. Neale	
Concert Galop. "Fanfare des Dragons".....	Kennedy
The Band	
Grand March. "Bonnie Scotland".....	Kennedy
The Band	
Duet (Mandolin and Banjo). "Barcarolle"	F. Paolo Tosti
Messrs. T. W. Taylor and Harry Cooke	
Song and Sketch. "My Old Dutch".....	A. Chevalier
Mr. B. Neale	
Banjo Solo. "Romance".....	Ellis
Mr. G. T. Stevenson	
Song. "The Bugler".....	Pinsuti
Mr. Harry Cooke	
Duet (Banjo and Guitar). Selected.....	
Messrs. A. Horobin and G. T. Stevenson	
Comic Banjo Song. "I Couldn't Help But Laugh".....	Brown
Mr. B. Neale	
Mandolin Solo. "March Lorraine".....	Ganz
Miss Cooke	
Galop de Concert. "Fun and Frolic".....	Kennedy
The Band	
"God Save the Queen."	

Fred Van Eps, of Plainfield, N. J., never grows tired of saying how fond he is of banjo music, and of the instrument he owns.

Jess S. Langston, of Topeka, Kas., is more interested in banjo work than ever.

## PRAISE FOR THE JOURNAL.

March 1, 1899, Dubuque, Iowa:—"I am more than pleased with the Journal." J. H. Kabat

March 1, 1899, New London, Conn.:—"I was glad to receive the Journal. It is certainly the banjos best friend, and this month's issue an improvement upon previous ones." F. M. Smith

March 2, 1899, Port Jervis, N. Y.:—"The Journal seems to get finer every issue, I would not miss a copy for anything." Chauncey S. Main.

March 5, 1899, Canton, Ohio:—"I will venture to say the last Journal was very interesting to any player of the Banjo Mandolin or Guitar. Please continue to send me my copies." Gus. Bertach

March 9, 1899, Ligourney, Iowa:—"The Journal came to hand all O. K. The music in it is well worth a year's subscription." L. G. Chrisman.

March 11, 1899, Freeport, L. I.:—"The Journal is a literary and musical gem that shines forth as a guiding star for the experienced as well as for the inexperienced player." E. V. Baldwin.

March 13th, 1899, Adelaide, South Australia:—"Have just received your card, an hour ago, and I have not time to say more than that I am glad to see the JOURNAL keeps up its excellence and seems even likely to still further improve. It is always a pleasure to me, and I feel it must be to thousands of players in the States. Herewith money order to renew my subscription." A. Davidson.

March 23d, 1899, Ligourney, Iowa:—"Please find amount enclosed for renewal of my subscription. L. G. Chrisman.

March 28th, 1899, New Orleans, La.:—"Enclosed find money order for which please renew my subscription for the JOURNAL. I have been well pleased with all numbers. Ar hur C. Lehder.

April 3d, 1899, Burrville, Conn.:—"Enclosed please find P. O. O. to renew my subscription to the JOURNAL. I don't want to miss a single copy. I enjoy the reading matter, and consider the music of each number worth a year's subscription. Mrs. E. F. Robbins.

April 5th, 1899, New York City:—"Enclosed please find P. O. O. for which kindly renew my subscription to the valuable JOURNAL." E. Pritchard.

April 6th, 1899, Butte, Mont.:—"The Journal came to hand and is a very brilliant and interesting number." Mudgett & Woeaton.

April 13th, 1899, New London, Conn.:—"The JOURNAL to hand this afternoon and it is a beauty, to say nothing about my surprise when I took it from the wrapper. Let the good work go on." Frank M. Smith.

April 14th, 1899, Mount Holly, N. J.:—"I am well pleased with the last number of the JOURNAL. It is getting better and brighter every issue. I wish the JOURNAL a long prosperity." W. N. Pitcher.

April 16th, 1899, Pittsburg, Pa.:—"No. III JOURNAL came to hand, and 'Nuf sed,' it speaks for itself." S. J. Greaves.

April 17th, 1899, Easton, Pa.:—"The Journal certainly stands at the top of the list. I subscribe to four, but would give up the other three before I'd give up the JOURNAL. Hoping for your greater success." R. M. Heller.

April 17th, 1899, Natchez, Miss.:—"I must congratulate you upon the improved size and appearance of the JOURNAL, not to mention the increased literary and musical value of its contents. You are indeed faithfully carrying out the ideas of its lamented founder." S. Duncan Baker

April 17th, 1899, Portland, Ore.:—"The JOURNAL reaches me regularly, is always eagerly awaited and perused from first to last page immediately upon arrival. May it ever advance." F. J. Benedict

April 18th, 1899, Sparks, Ga.:—"I wish to congratulate you upon the current issue of the JOURNAL, which is indeed very fine." DeWitt Bacon.

May 3d, 1899, Bellaire, Pa.:—"Herewith I enclose 50 cents for which please renew my subscription to the JOURNAL for one year. I had overlooked this matter. I certainly cannot afford to miss a number of your valuable paper." C. L. Coble.

May 5th, 1899, New York City:—"The last JOURNAL was excellent. Let the good work go on. Success to the JOURNAL." A. G. Hartmann.

May 11th, 1899, Buffalo, N. Y.:—"The JOURNAL is my favorite paper and I want to do all I can to help make it a big success." E. G. Baum.

Mr. D. E. Wood, late Musical Director of the Stuart Banjo Club of Waverly, N. Y., has been visiting Binghamton several days weekly, since February 15, and expects to form a class there.

Chas. Foster, of Buffalo, and his banjo, are doing "nicely," to use his own expression.

# KIPLING

wrote, "He did his work, and held his peace."

but he referred not to us, we will not hold our peace. Listen to what we have to say of interest to the readers of this Journal.

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Plum failed in all I uvver undertaken;  
An'—blame my time!—jes' whar ther trouble's  
at,

It ain't my natu'al luck to l'arn, I reckon,  
Tho' it's kind uv got ter thumpin' 'bout my  
skull

Thet it's my fault—I'm jes' incaperbul.

"I ain't nair idjot, mos'ly ketch er pint,  
Befo'er man has ha'f er chance ter tell it;  
I us'u'ly know whar things air out er jint,  
An' mendin' em I allus done right well at.  
Thar ain't no man es uvver called me dull,  
An' yit I've failed—I'm jes' incaperbul.

"I've worked hard, nuvver drunk, or bet ur  
swore,

I nuvver smoked nur even chawed terbacker;  
I've spent no money foolish, still I'm pore,  
As enny rat 'ith but one ha'f et cracker;  
I'm wo'th no more'n er em'ty hick-nut hull,  
I've hed my chance—I'm jes' incaperbul.

"Thar warn't no fire nur freeze, no flood nur  
drouth,

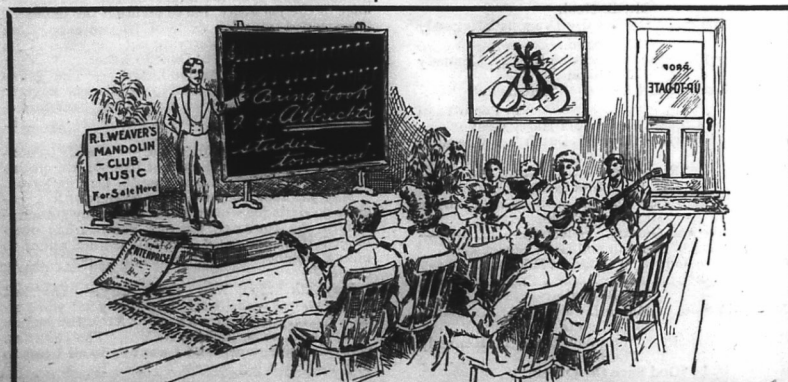
On which ter lay the cause uv my failin';  
What I hev sowed was allus sure ter sprout,  
An' flourish; not ur cussed thing was ailin',  
'Cept me; I nuvver 'peared ter hev the pull  
Ter fetch things straight—I'm jes' incaperbul.

"I'd ruther now that I hed drunk an' bet,  
An' be'n as triflin' es er Georgy nigger;  
I'd ruther cyclones, fires an' drouth hed set  
Ag'in me, then I'd hev some show ter figger  
I warn't ter blame; by gum! its piterbul  
Ter think merse'f jes' durn incaperbul.

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	MANDOLIN & GUITAR	MANDOLIN & PIANO	MANDOLIN & PIANO	MANDOLIN & PIANO	MANDOLIN & PIANO
*Angel's Serenade. (Braga) (New Arr.)... Shaeffer	40	50	...	40	50
Allegria Waltz... Arr. by H. A. Webber	40	50	75	...	...
*Aberdeen Waltz... Siegel	40	50	60	40	50
Alice, Where Art Thou. Mandolin Solo.	...	...	...	...	...
(Full Harmony)... Shaeffer	40	...	...	...	...
Annie Laurie. Mandolin Solo... Shaeffer	40	...	...	...	...
*Blumenlied. (Lange's Flower Song) Arr. by Shaeffer	40	50	...	50	75
Bohemian Girl. "Selections"...	...	...	...	...	...
"Then You'll Remember Me." "Heart Bowed Down." Etc.	50	75	...	50	75
*Be Bebe Polka. (Use Tambourine)... Shaeffer	40	50	75	50	60
Bellina Polka... Shaeffer	40	50	50	...	...
Ben Bolt. Mandolin Solo... Shaeffer	40	...	...	...	...
Boston Ideal March (Difficult) By Samuel Siegel	40	50	60	50	60
Butterfly Mazurka... By Eugene Turney	40	50	60	40	50
*Bolero. (Spanish)... Max Weber	40	50	60	50	60
*Bon Jour Polka. (Good Morning)... Weber	40	50	60	40	50
*Harcarele... " "	40	50	60	40	50
*Che Riedere (Ah Laughing?) Polka... Siegel	40	50	75	40	50
*Cascade Polka... " "	40	50	60	40	50
*Cradle Song... Max Weber	40	50	60	40	50
Come Ye Disconsolate. (Solo. Difficult) Siegel	75c	...	...	...	...
Concert Waltz... Shaeffer	40	...	50	...	...
Dream of the Angels. (Mexican. New) H. A. Webber	40	...	...	...	...
Defile March... Arr. by Shaeffer	50	60	75	...	...
Dance Hongroise... Max Weber	40	50	60	50	60
*Dainty Margy Dally. (Popular Song)... Siegel	40	50	60	40	50
*Elin Dance... Max Weber	40	50	60	40	50
*Excelsior March... " "	40	50	60	40	50
*Española Waltz... " "	40	50	60	40	50
*Española Danza. (Introduction & Andante)...	40	50	60	40	50
Fascination Polka... Shaeffer	40	50	75	40	50
Fantastic Dance. (Mandolin Solo. Difficult. Full Harmony)... By S. S. Weeks	50	...	...	...	...
Fentesian Rondo. (Old English Dance)... Shaeffer	40	50	...	40	50
Fare The Well. Polka Mazurka... Shaeffer	40	50	...	...	...
*Favorite Polka... Max Weber	40	50	60	40	50
*Flirtation Quadrille... " "	40	50	60	40	50
*Flower of the Dell. Waltz... Siegel	40	50	60	40	50
*Frago Polka... Max Weber	40	50	60	40	50
*Fra Diavolo. Selections... Arr. by Shaeffer	40	...	...	...	...
*Girl I Love. March. (New)... " "	40	50	...	40	50
Gavotte. (From Erminie)... Arr. by " "	40	...	...	...	...
Gavotte Brilliant. (Difficult)... Siegel	75	...	75	...	...
German Polka... Shaeffer	40	50	60	40	50
Grand Fantasie (Rock of Ages.) Var. Solo. Full Harmony. (Difficult)... By S. S. Weeks	50	75	...	50	75
Grand Medley. (New Arr.)... Shaeffer	50	75	...	50	75
Hipity Hop Polka. (New. Quite difficult)... " "	40	50	75	40	50
Her Hand in Mine. (Song and Dance)... " "	40	...	...	...	...
Happy Hour. Waltz... Siegel	40	50	60	40	50
Home, Sweet Home. Var. Mandolin Solo, difficult. (Full Harmony)... Shaeffer	40	...	...	...	...
*Hortense March. Two-Step... Weber	40	50	60	40	50
*Happy Thought March. Two-Step... Siegel	40	50	60	40	50
*Hand in Hand March. Two-Step... " "	40	50	60	40	50
*In the Twilight Waltz... " "	40	50	60	40	50
*In the Valley Polka... H. A. Webber	40	50	75	50	60
*Intermezzo. Cavalleria Rusticana. (New Arr.)...	40	50	75	50	60
Irish—"Come all ye's" (Opening of the Wake). "Arkansas Traveler"...	40	50	...	40	50
Il Trovatore. Mandolin Solo. (Full Harmony). (Difficult for Concert)... S. S. Weeks	50	...	...	...	...
Impromptu. (Difficult)... Siegel	75	...	75	...	...
In Old Madrid... Arr. by Shaeffer	40	...	...	...	...
Kentucky Jubilee Schottische... " "	40	...	...	...	...
Last Rose of Summer. Mandolin Solo. (Full Harmony)... Shaeffer	40	...	...	...	...
Love and War. Waltz. (Easy)... Shaeffer	40	...	...	...	...
*La Favorite Polka... Max Weber	40	50	60	40	50
*La Tipica Polka. (New Arr.)... Shaeffer	50	75	...	50	75
*La Paloma. (The Dove. New Arr.)...	40	50	...	40	50
*La Mandolin March. (New)... Arr. by " "	40	50	75	50	60
*La Primrose Mazurka. (New)... " "	40	50	60	40	50
*La Bella Mazurka. (New Arr.)... Waldteufel	40	50	75	50	60
*La Farfalla Mazurka. (Difficult)... Arr. by Shaeffer	40	50	75	40	50
Lela Polka... " "	40	50	...	40	50

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	MANDOLIN & GUITAR	MANDOLIN & PIANO	MANDOLIN & PIANO	MANDOLIN & PIANO	MANDOLIN & PIANO
La Troubadour Waltz... S. S. Weeks	40	50	60	40	50
La Petite Overture... " "	50	60	75	50	60
*La Priza Mazurka... Shaeffer	40	50	60	40	50
*Last Kiss March. Two-step... Siegel	40	50	60	40	50
*Love's but a Dream. Waltz... Shaeffer	40	50	75	40	50
*Loving Words. Schottische... Siegel	40	50	60	40	50
Mazurka de Concert. Difficult... By S. S. Weeks	...	...	80	...	...
Minuet. (Classical.) For Quartette... Tonnello	40	50	...	40	50
Miserere. (From Il Trovatore)... Arr. by Shaeffer	40	50	...	40	50
My Dream Lover Waltz... " "	50	75	80	...	...
*My Sweetheart Waltz... " "	40	50	75	50	60
*My Next Waltz. (New Arr.)... Max Weber	40	50	...	40	50
*Mandolin Club March... " "	40	50	60	40	50
*Maritana Mazurka... " "	40	50	60	40	50
Nearer My God to Thee... Arr. by Siegel. Solo 50c	40	50	...	40	50
*Never to Part March. Two-Step... Arr. by Siegel	40	50	60	40	50
National Airs. Medley. Mandolin Solo. (Full Harmony)... Shaeffer	40	...	...	...	...
*Napoleon March... By Siegel	40	50	60	40	50
*Only for Love Waltz. (New)... Shaeffer	40	50	...	40	50
O Golden Days. (Andante)... Arr. by " "	50	60	75	...	...
Passing Guard March... By Weeks	40	50	60	40	50
Philippine Mazurka... Shaeffer	40	...	...	...	...
Poet and Peasant. Overture. Complete... S. S. Weeks	75	...	...	...	...
Pretty as a Butterfly. Song and Dance... By Shaeffer	40	...	...	...	...
*Polka Scherzo... Max Weber	40	50	60	40	50
*Princes Quadrille... " "	40	50	60	40	50
*Promise Me Waltz... Siegel	40	50	60	40	50
*Queen of Spring March. (New)... Shaeffer	40	50	60	40	50
*Ruby Gertrude March... " "	40	50	60	40	50
*Romance... Max Weber	40	50	60	50	60
*Remembrance of Thee. (Gavotte)... Shaeffer	40	50	60	40	50
Repentance... Solo 40c	...	...	...	...	...
*Sleeping Beauty March. (New)... Shaeffer	40	50	60	40	50
Schubert's Serenade. (New Arr.)... " "	40	50	...	40	50
Sprite of the Spray Waltz... By Sherwood	40	...	...	...	...
Sleigh Ride Polka. (Use Sleigh Bells. New Arr.)	40	50	...	40	50
Spring Song. (New Arr.)... Mendelssohn	40	...	...	...	...
*Silent Kiss Mazurka. (New)... Shaeffer	40	50	...	40	50
*Sweet Memories of Thee. Waltz. (New Arr.)	40	50	...	40	50
Swanee River... Arr. by Shaeffer. Solo 40c	40	...	...	...	...
*Serenade Española... Max Weber	40	50	60	50	60
*Spring-time Mazurka... " "	40	50	60	40	50
*Song without Words... Siegel	40	50	60	50	60
*Sunlight Polka... " "	40	50	60	40	50
*Sweet Carnation Waltz... " "	40	50	60	40	50
*Sweetheart Return March. Two-Step... " "	40	50	60	40	50
*Spanish Beauty Mazurka... " "	40	50	60	40	50
*Silent Love Mazurka... " "	40	50	60	40	50
*Spanish Waltz... " "	40	50	60	40	50
*Star Light Waltz... " "	40	50	60	40	50
*Tidings of Love Waltz... " "	40	50	60	40	50
*True Heart Polka... Shaeffer	40	50	60	40	50
*True Love Gavotte. (New. Good)... " "	40	50	60	50	60
Take Back The Heart. Mandolin Solo... Shaeffer	40	...	...	...	...
Then You'll Remember Me. Mandolin Solo. (Full Harmony)... Shaeffer	40	...	...	...	...
Two Little Bullfinches Polka. (New)... " "	50	60	75	...	...
*Tidings of Joy Waltz... Siegel	40	50	60	40	50
Tarantelle, Fantaisie... By Max Weber	50	...	...	...	...
Tone Poem... Siegel. Mandolin Duet 50c	...	...	...	...	...
Traumerei... Schuman. Arr. by Shaeffer	40	50	75	40	50
Un Beso (A Kiss) Mazurka. (New Arr.)...	50	60	75	50	60
*Vita Gaia Waltz. (Reprint)... Max Weber	50	75	80	50	60
*Valse Fantaisie. (Difficult.) For Concert... Siegel	100	...	...	100	...
Waltz de Concert... " "	100	...	...	100	...
*When First We Met Waltz... " "	40	50	60	40	50
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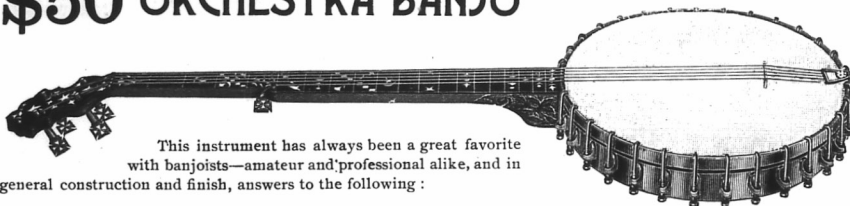
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This instrument has always been a great favorite with banjoists—amateur and professional alike, and in general construction and finish, answers to the following:

**Description.**—12 inch rim, (or 13 inch if preferred) of nickel-plated, German silver, with wire edges over wood. Nickel-plated hoop, with turned edge, etc.; thirty nickel-plated brackets, hexagon screws, etc.; 19 inch neck (from nut to rim); good solid ebony, fingerboard elaborately inlaid with pearl, fitted up with raised frets, carved neck, finished in the best manner and fully warranted. The price of this "Orchestra" Banjo, with either 12 or 13 inch rim, is **\$50.00**. Rims  $2\frac{1}{4}$  inches deep. The best workmanship and musical quality of tone are found in this **STEWART BANJO**.

**The Special Thoroughbred Banjo** with three octaves,  $10\frac{1}{2}$  inch head and 19 inch neck or 11 inch rim and  $19\frac{1}{2}$  inch neck is also made in this style at the same price, **\$50.00** for either size.

## THE S. S. STEWART \$60.00 "ORCHESTRA BANJO"



### THIS BANJO CANNOT BE EQUALED IN TONE AND GENERAL MAKE UP FOR THE MONEY

This instrument is made in the following size:—The rim is 12 inches in diameter,  $2\frac{1}{4}$  inches in depth (the same banjo may be ordered in 13 inch rim, if desired without extra cost). The neck, from nut to rim, is 19 inches.

**Description.**—The rim is of German silver, with inner rim of maple wood, handsomely veneered and finished in mosaic design. The metal part of rim and all other metal parts are nickel-plated. Top hoop for stretching the head is made of metal  $\frac{1}{8} \times \frac{1}{2}$  inch; has turned edge for the hooks, so that they do not touch the head. Thirty silver-plated brackets with hexagon screws; chased border on outer edge of metal rim; handle, or neck, of cherry with several veneers of colored woods and ebony top strip, or fingerboard; the neck is handsomely carved at base similar to design shown in the engraving. The fingerboard is beautifully inlaid with mother of pearl; the scroll head is also tastefully inlaid. All pearl used is from the best Japanese shell, sawed, cut and finished throughout in our own factory in Philadelphia; no thin imported pearl inlayings are used in these instruments.

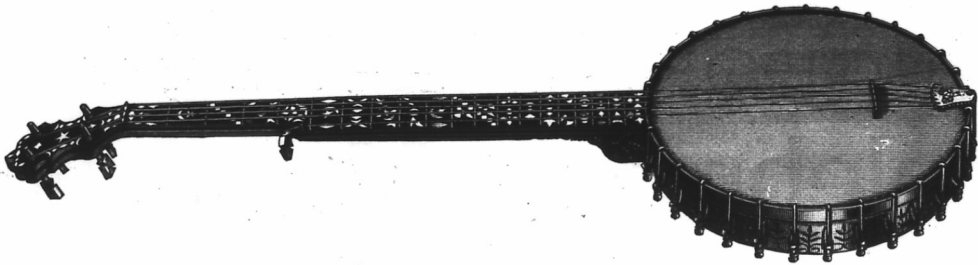
The pegs are celluloid, as they are considered the most practicable; but pegs of walrus ivory, or the champion non-slipping pegs may always be had when so ordered. The best calf skin heads and strings only are used, and the instrument is finished with the improved small pattern German silver **Raised Frets**—very smooth and easy to execute upon, and with the "Common-Sense Tail Piece."

Price, with beautifully designed and well finished leather case, . . . . . \$60 00

The Special Thoroughbred Banjo with 3 octaves and 28 brackets is also made in this style at \$60.00.

Either 11 inch head and  $19\frac{1}{2}$  inch neck or  $10\frac{1}{2}$  inch head and 19 inch neck.

## THE S. S. STEWART \$75.00 "CHAMPION BANJO"



**Description.**—German-silver rim 11½ inches in diameter, 2¼ inches deep, nickel-plated and chased, nickel-plated band or hoop with turned edge, silver plated brackets and hooks, hexagon nuts.

Neck, 19 inches in length, (Finger-board), with several colored veneers, and ebony top strip for finger-board. Neck handsomely carved at base and at scroll-head. Elaborately pearl inlaid with best cut shells, all work being done in our own factory inclusive of sawing and making pearl inlayings. Pegs of carved ivory, or inlaid celluloid, as may be desired. Handsomely finished carved ivory tailpiece, and all work of the best throughout. **Tone warranted, price. . . . . \$75.00**

*A fine leather case is included with this Banjo.*

**Special Thoroughbred Banjo**, with three octaves, either 10½ inch head and 19 inch neck, or 11 inch head and 19½ inch neck and 28 brackets, is also made in this style, for either size. . . . . **\$75.00**

## The S. S. STEWART \$100.00 PRESENTATION CHAMPION

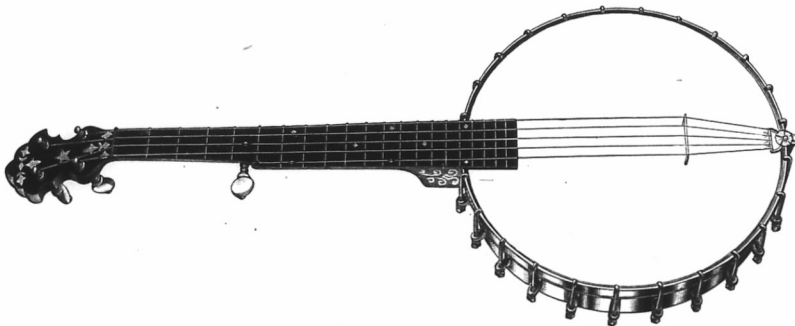
Same Style as \$75.00 Champion as shown above, but has Gold-Plated Brackets and Hooks and the Ivory-Carved Pegs are capped on the ends with Gold and inlaid with Garnets.

**The Special Thoroughbred Banjo** with 3 Octaves and 28 Brackets is also made in the same style as the \$100.00 Presentation Banjo at \$100.00, either in 10½ inch rim by 19 inch neck, or 11 inch rim by 19½ inch neck.

**Correspondence solicited on Banjos at \$125.00, \$150.00 and upwards.**

For Banjos at \$6, \$8, \$10, \$12, \$14, \$16 or \$18, order "The Monogram," a well-made instrument at a low price.

## The S. S. Stewart "IMPROVED SOLO BANJEAURINE"



This instrument has been designed for those who prefer a **sharper tone** and greater brilliancy than is found in the large head banjeaurine. The 12½ inch rim banjeaurine, as now in general use by Banjo Clubs, was designed originally by S. S. Stewart, in the year 1885. It has, like everything that is good, been largely imitated by other makers, so far as its shape and dimensions are concerned. The **tone** of the original Stewart Banjeaurine, however, still stands without a peer. The larger the rim and head of a banjo is, the more liable is it to be affected by changes of weather, moisture and dampness. For this reason a banjo of 11 inch rim will often hold a clearer tone in damp weather than a 12 or 13 inch rim banjo.

**The New Solo Banjeaurine** is constructed in the following dimensions: rim, 11 inches in diameter and 2¼ in depth; neck 12 inches from nut to hoop, with extension finger-board of ebony and raised frets. The instrument has 24 brackets and heavy grooved hoop same as the other Banjeaurines, champion keys, metal brace and neck adjuster, common-sense tail piece, best head and strings. This instrument, by reason of its having a longer neck with smaller rim, and being made throughout by the same system as our other Stewart Banjeaurines, will prove a valuable Solo Banjeaurine either for leaders of Banjo Clubs or for solo work, price. . . . . **\$30.00**

**The Solo Banjeaurine** is also made in more elaborate styles at **\$40.00, \$50.00 and \$60.00**. For general style and finish of these higher priced Solo Banjeaurines, see cuts of banjos at **\$40.00, \$50.00 and 60.00**.

**The Solo Banjeaurine** is also made in the Monogram line, similar to the No. 14 Monogram Banjo, but with patent pegs at. . . **\$15.00**

## THE S. S. STEWART "BANJO-BANJEAURINE" THREE OCTAVE

**ADAPTED FOR LEADING PARTS IN BANJO CLUBS AND FOR SOLO WORK**

Ten inch rim, 14 inch neck, 15½ inch fingerboard, 22 frets—compass, three octaves, pearl inlaid "positions." Is also made in all of the above styles of Solo Banjeaurines at the above prices.

# GEORGE BAUER'S Celebrated Mandolins

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No. 20

## George Bauer's Popular No. 20 Mandolin

Fine Tone.

Fully Warranted.

In every respect a Beautiful Instrument

No. 20.—Medium size, highly French polished, thoroughly seasoned, rosewood body ; 21 strips, white inlay between strips ; colored wood inlaying and white celluloid binding around oval sound hole and front edge ; pearl inlaid tortoise shell guard plate in top ; best selected mahogany neck, thoroughly seasoned ; rich, dark ebony fingerboard, inlaid with pearl position marks ; ivory nut ; thin ebony bridge ; best German silver frets ; strings carefully set ; good machine head ; patent German silver sleeve protector tail piece ; fine tone ; fully warranted, . \$20 00



No. 30

## George Bauer's Well-known No. 30 Mandolin

This Mandolin is endorsed and highly recommended by many of our Leading Professionals

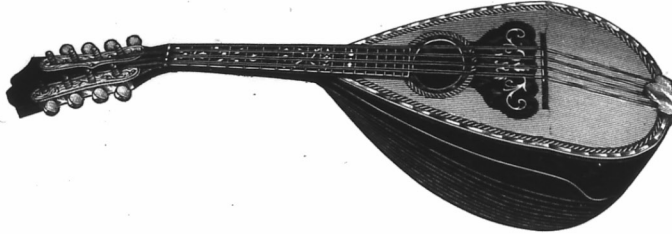
No. 30.—Rosewood body ; 31 strips, white inlay between strips ; ornamental inlaying and celluloid binding around oval sound hole and edges ; pearl inlaid tortoise shell guard plate, selected ; mahogany neck ; best ebony fingerboard, inlaid with fancy position marks ; high grade machine heads ; ivory nut ; finely French polished, \$30 00

FOR MANDOLIN CASES, SEE PAGE 33

FOR MANDOLIN STRINGS, SEE PAGE 42

## George Bauer's Professionals' Favorite No. 40 Mandolin

Made for Professional Players and Soloists.



No. 40

No. 40—This instrument is made of the choicest kind of selected material, and is thoroughly tested by one of the best Mandolin Soloists here. Medium size ; rosewood body ; 31 strips, white inlay between strips ; solid pearl inlay and celluloid binding around oval sound hole and front edges ; ivory nut ; celluloid edge around beautifully inlaid fingerboard ; fine engraved machine heads ; pearl inlaid tortoise shell guard plate ; selected mahogany neck, and inlaid pearl designs in head ; finely French polished, . . . . . \$40 00

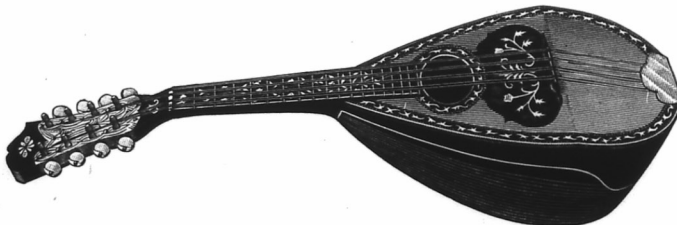
## The Celebrated George Bauer No. 50 Mandolins



No. 50

No. 50—Medium size ; rosewood body ; 36 strips, white inlay between strips ; pearl inlaying and ivory binding around oval sound hole and edges ; tulip binding around cap and sides ; elegantly inlaid guard plate ; pearl designs in fingerboard and head ; ivory binding around edge of fingerboard and head ; rosewood veneer on back of head ; best imported machine head ; finely engraved ; strings carefully set ; fine ebony bridge with ivory fret, . . . . . \$50 00

Used with great success by the Hamilton Mandolin and Guitar Club



No. 60

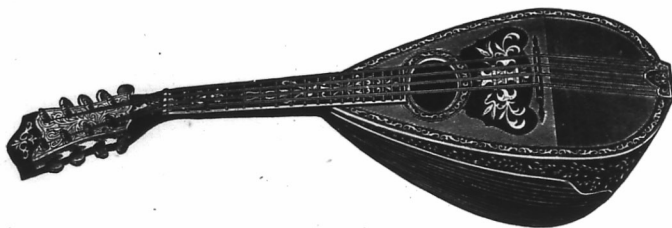
No. 60—Same description as No. 50, but with pearl buttons on gold-plated machine head, and handsomely inlaid pearl design in fingerboard ; engraved tail-piece silver-plated, . . . . . \$60 00

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**THE CELEBRATED**

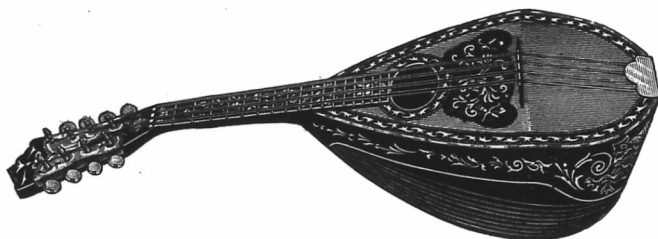

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# GEORGE BAUER MANDOLINS



No. 75

No. 75—Medium size; rosewood body; 41 strips, white inlay between strips; elaborate pearl design in tortoise shell guard plate; pearl design around front edge and sound hole; double ivory binding around cap and sides; cap elaborately inlaid with pearl; pearl design in back of head; best machine head; fingerboard and head bound with ivory; strings carefully set; ivory nut; fancy ebony bridge; tail piece engraved and gold plated, \$75 00



No. 100

No. 100—Medium size; rosewood body; 46 fluted strips, white inlay between strips; beautiful mahogany neck; ivory nut; elaborate pearl design in ebony fingerboard; richly inlaid with pearl designs around oval sound hole and edges; elaborate pearl designs inlaid in cap and sides; guard plate handsomely inlaid with pearl design; tail piece and machine head gold-plated, handsomely engraved; solid pearl binding around edge of body; head, fingerboard and bottom of cap bound with ivory; beautiful design in back of head; thin ebony bridge with ivory fret. The most beautiful instrument ever offered, \$100 00

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## IMPORTANT

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A word about the elaborately inlaid George Bauer's Mandolins and Guitars. Great care is taken in the construction of these handsome instruments. There are many cheap fancy Mandolins manufactured and sold to the trade at low prices—most of which are sure to go to pieces under the strain of steel strings, because most of these instruments are made in the following manner: When the body is made, the material used for the foundation which supports the top is no different from that used in the plainer instruments; then the top is glued on and cut away for the fancy work, leaving the top very thin over the weak foundation; then the pearl designs are put in and filled in with paste, such as whiting and lamp black. This is like building a house on sand. It is sure to give away. In the Bauer Mandolin and Guitar great care is given to the foundation, the supports for the top, back and sides. This gives the instrument the rich tone which can be forced, and is what so many professional players are looking for, and when the pearl is put in the Bauer instruments, the filling used is composed of ebony wood filings and best glue. This composition will improve the tone, as the best glues used by the celebrated Violin makers and repairers will improve the tone of an old violin, and as for strength, this composition is stronger than the wood of the top itself.

Also Mandolins at \$125.00, \$150.00 and upwards.

Correspondence Solicited

FOR GEORGE BAUER MANDOLAS, SEE PAGE 33.

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NOTE—The following remarks: For Mandolin Cases, see page 33. For Mandolin Strings, see page 42. For Guitar Strings, see page 42. For Guitar Case, see page 40, etc., refer to our complete catalogue, which will be mailed upon receipt of postage.

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For Mandolins at **\$6, \$8, \$10, \$12, \$14, \$16, \$18**, order the Monogram. Best low-priced instrument in the world. (The Guitar List will appear in next issue).