



Vol. XVI. No. 4. Whole No. 114.

NUMBER FOR OCTOBER AND NOVEMBER, 1899

Published October 1st, 1899



LIBERTY BELL

## THE NATIONAL EXPORT EXPOSITION OF PHILADELPHIA, PA.

ON September 14th an Exposition, unique, and of vital interest, was opened under the auspices of the Philadelphia Commercial Museum and the Franklin Institute. The main entrance leads through a wide and beautiful Esplanade, on each side of which are green swards, and numbers of

Midway Plaisance features in full swing. The grand facade of the large white main building with its lofty columns and decorations is very impressive. High up are great heroic groups of statuary representing Commerce, and towering above these is the figure Victory. Passing through the gateway, and heading straight for the doors of the great Auditorium, we find ourselves amidst many fine exhibits of musical instruments, also fine art and scientific exhibits and so forth. The Auditorium, with a fine pipe organ set in the alcove, has a seating capacity of about six thousand, but it was all too small to accommodate the enormous crowds that gathered to witness the opening ceremonies. The platform was occupied by the speakers, officers of the Exposition and distinguished visitors. Immediately below were congregated the chorus of six hundred picked voices, and the United States Marine Band of seventy-five instruments. The entire musical numbers on the programme were superbly rendered. Rarely has *Haydn's* "Heavens are Telling" received better treatment. The band accompaniment exceeded all critical expectations, the brass section being very fine.

The Marine Band is decidedly one of the finest organizations in the world to-day. Its performances give the impression that one gigantic instrument containing all others is being manipulated by one individual who minutely knows its every characteristic, and that the oft used phrase of "grand organ like" does not adequately convey facts.

When Weber wrote the Jubel Overture he had no such perfect instruments as those of to-day; and if George III, for whose Jubilee the Overture was especially composed, had heard a rendition such as given by the Marine Band, perhaps he'd been less morose on his Jubilee.

### THE OPENING PROGRAMME.

Music.....	"Jubel Overture".....	Weber
	United States Marine Band.	
Prayer.	The Rev. Kerr Boyce Tupper, D. D.	
"America,"	sung by entire audience, led by the chorus and accompanied by the Marine Band and grand organ.	
Address by the vice-president of the Exposition, W. W. Foulkrod, turning the Exposition over to the Governor of the State of Pennsylvania.		
Chorus, "The Heavens Are Telling,"	from <i>Haydn's</i> "Creation." Chorus accompanied by the Marine Band.	
Address by Director-General W. P. Wilson upon the inception, purpose, plan and scope of the Exposition.		
Music .....	Liberty Bell March .....	Sousa
	Marine Band	
Address by the Governor of the Commonwealth of Pennsylvania, extending welcome on behalf of the Commonwealth, accepting the Exposition and turning it over to the Mayor of the city of Philadelphia.		
Chorus.....	"Freedom, God and Right".....	Baraby
Address by the Mayor of the City of Philadelphia, extending a welcome to visitors on behalf of the city and accepting the Exposition from the Governor of the Commonwealth.		
Chorus .....	"Unfold Ye Portals"....from <i>Gounod's</i> "Redemption"	



MAIN BUILDING, NATIONAL EXPORT EXPOSITION



GROUP SYMBOLIZING WOOLEN INDUSTRIES

Oration by W. P. Hepburn, member of Congress from Iowa, and chairman of the Congressional Committee on Interstate and Foreign Commerce.

Music....."Voice of Our Nation"....Lantelmann United States Marine Band.

Benediction.....Archbishop Ryan "Star-Spangled Banner," United States Marine Band, grand organ, combined chorus and entire audience.

The addresses by the various speakers naturally occupied considerable time, but each was most interesting. Following sentences are excerpts:

"There has been but a trifle over eight months in which to prepare plans and place

the Exposition in working order, and as three months out of the eight were in the midst of winter, there were but five months of seasonable weather in which to erect the buildings and complete the necessary work for the opening. No Exposition ever held in this country has been brought together in such a short space of time. It is the first exhibition of its kind ever held in this or any other country, and is organized upon broad and liberal principles. That those who planned this movement planned wisely cannot be questioned, as later developments have proven. It is proper that this movement should have originated in Philadelphia, as Philadelphia is a manufacturing city, containing over 20,000 manufacturing establishments of almost every known industry, employing over 260,000 persons and turning out annually over \$600,000,000 worth of manufactured products. The Exposition means a closer and more friendly relation between all commercial countries. This, in reality, will be the supreme event of this Exposition. The business of this Exposition is to show the foreign consumer what the American manufacturer can make and how cheaply and how well he can make it. This Exposition differs from all others in that it exhibits only American manufactures. The Exposition means the supplying of new markets with American made wares in every country of the world. Our energy and perseverance in trade, our skill and workmanship in manufactures, our quickness to surmount all difficulties, are bringing the more difficult problems of construction and the wants which must be rapidly supplied to our doors. What

modern arms are, what a battleship is in material contests, this institution, this Export Exposition, is to be to us in our efforts to secure our rightful share of foreign commerce. It might well be called a University of Commerce. It is grand and beneficent in its designs; it is complete in its ample details; it is comprehensive in the vast possibilities of its teachings. The Government of Philadelphia, the Government of Pennsylvania, the Government of the United States are in full sympathy with the purposes of the projectors of this Export Exposition. The purpose of this Exposition is to advance American commerce; to introduce in foreign lands American

manufactures. In the great congresses that are to be held during its progress the buyers and sellers of the world will meet. They will exchange views and form friendships, and mutual benefits of international interest will accrue. The peoples of the world will share in the advantages of the genius and the skill of the American mechanic; the American manufacturer and exporter will have his share of the ever-widening market of the world, and all will enjoy a common prosperity."

The Exposition is one direct outcome of the Philadelphia Commercial Museum and originated there, as also the International Commercial Congress which begins its sessions on October 12. There are delegates to be present from forty of the foremost nations of the world, three hundred representatives of the Chambers of Commerce of the principal cities of the world, representatives of the Chambers of Commerce and Boards of Trade of all the leading cities in the United States, representatives of the Diplomatic Corps in Washington, and the presidents of

American collegiate institutes. It will be the most distinguished gathering of international trade representatives ever assembled for the advancement of trade of all countries with one another in general. Among the many important subjects for discussion are:

Advantages possessed by the United States, indicating for the country a commanding position in foreign enterprise. Foreign trade as a factor in the stability of national life. Political influence of nations and its dependence on the development of trade. Necessity of a constant attention to foreign trade and of adopting methods and goods to the requirements of the markets. Import duties and their effect on foreign trade. Reciprocity in its relation to fostering export trade. Export bounties and differential duties. The revival of the American merchant marine. Navigation laws and domestic shipping. Steamship subsidies as a factor in the development of trade. Sea power and its influence on foreign trade. Higher commercial education and its relation to foreign trade. Present state of commercial education in foreign countries. Advantages of a uniform classification of commercial statistics, the methods to be adopted through international conferences. Desirability of uniformity of custom house entrances in all countries. International arbitration for the settlement of trade disputes. Effect of a trained diplomatic service on foreign trade. Need of a regular classified Consular service. Desirability of publication of all important government tenders in one medium and in sufficient time to admit of bidding from all nations. Pro and con of the universal adoption of the metric system. Advantages of an extension of international parcels-post facilities, as a stimulus to American export trade. The advantages to all nations of an Isthmian canal. Alterations in trade and trade-routes that would follow the construction of the canal. International banking in its relation to trade. Opportunities of an international American bank. Export banks and their advantages in foreign trade. International credit systems and their prospects. Commercial advantages of an international currency. Value of international companies for the insurance against loss of accounts in foreign countries. Need of international laws concerning bankruptcies, patents and trade-marks. Application of the Monroe Doctrine to American republics. Industrial developments in South America. Effects of fluctuating currencies on Latin American progress. An "open door" policy in China and the need of vigorous action by the United States. The transition of China and its importance in the world's trade. The new independence of Japan and its relation in the world's trade. Australian federation and its commercial outcome. The South African situation and trade prospects. Great Britain and the Transvaal. Commercial aspect of the European labor problem. The importance of European markets. The commercial outlook for the coming century.



TRANSPORTATION GROUP OVER ENTRANCE MAIN BUILDING



A NOTABLE EXHIBIT



GROUP TYPIFYING WINE



NAVIGATION GROUP ON MAIN BUILDING

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# Izuma

A South African Tale

BY  
CYRIL DALLAS

Author of "The Blokkfontein Mystery," "Lost," "Loba'Umuzi Yabantu," "Bandora-ized," &amp;c., &amp;c.

## 1. ZUMA.

"Vendorp!"

The summit of the last mountain range was reached, and I beheld the valley and town of my destination.

"Spot!" it's not eight o'clock yet. We shall soon be at our journey's end, and then we'll breakfast. Only three more miles to cover at the most now—Whoa!—steady while I light up again,—boer tobacco quickly burns away—Now it's a go,—gee up!" and Spot knowingly tossed his proud head and flowing mane.

Away we galloped down the steep, red—sandy road, dry from the long drought, raising thick clouds of fine dust that would surely have provided a plenitude of passports to the realms of Consumption for any individuals happening to follow in our immediate rear, except they were of Bantu origin.

How remarkably crisp and invigorating the air was this July mid-winter morn, among the north-west Natal uplands, four thousand feet above sea level! Here, winter temperature is like unto Spring in Kent, and barometric changes are few during the four months.

Behind me, and to the north, lay the strangely fascinating Drakensberg, or Quathlamba Mountain Range, which I crossed yesterday through the Bushman's River Pass and not without experiencing sensations of awe as well as of pleasure. There, Nature's handiwork is indeed mighty in its grandeur, indescribably so. On one side was the Giant's Castle, its peaks towering to an altitude of eleven thousand feet, amidst which is a sacred spot where a party of sixty colonists held five thousand rebellious blacks at bay; and on the other side, the twelve thousand feet beacon of Champagne Castle, while here and there were the famous caves and rock drawings of the pigmy Bushmen. These scenes I had often heard and read of, and about the heroic deeds of Bantus, Boers and Britons, but their import had not impressed me until now.

The transparency of the atmosphere gave the mountains an ethereal fairy-like aspect. It was like a delicate blue mist, slightly darker than the pure azure sky above, while the snow capped summits resembled white clouds. Of a truth, the art was not yet discovered whereby this glorious tinted view of Natal's watershed could be reproduced.

Away to the east and south, across Vendorp Valley, the mountainous aspect totally differed. Brown-stone table topped heights dominated, with sugar loaf peaks thrown in here and there seemingly to further increase the already curious variety.

Vendorp Valley was an immense undulating expanse of *veldt*, dotted with innumerable ant hills and large stones of granite. No woodlands were there, and except for the few weeping willows growing on the river banks in

and around the town, not a tree or shrub was to be seen. However, the Johannesburg trunk road ran through the valley, and the volume of traffic was almost beyond conception. There was a never broken stream of ox-wagons on *trek*, day in and day out.

Upon drawing nearer to the town I was enabled to estimate the number of buildings totalled sixty, or thereabouts; a few were of granite, and the rest of wood and corrugated iron. Among the most substantially built was a pretty little church where service was held once a month. Every structure had been erected on a plot regardless of any plan looking to the forming of streets. However, as I afterwards learned, Vendorp was a busy thriving place, and the inhabitants, Europeans, Asiatics, and Kaffirs were all making hay for the nonce. Everyday, the mail coach, carrying more passengers that comfort allowed, private teams, and hundreds of ox-carts heavily laden with machinery and merchandise came up from the railroad terminus, and the coast, and made the locality one of the *outspanning* stations. The recognized hotel and canteens did a 'roaring' trade in every sense of the word. The consumption of whisky was prodigious, Scotch whisky in name but hailing from Germany, or from the rum distilleries attached to the coast sugar mills.

Kaffirs and Zulus bound northwards, to seek employment as mine laborers, passed through Vendorp almost every hour of the day and night, with their few needed worldly goods and chattels slung over shoulders. They footed the entire journey unless they could get free 'lifts.' If any happened to possess boots or shoes, they were likewise carried over shoulders in reserve for Sunday wear. Occasionally, returning parties of natives were to be seen, their former health and innocence wholly been left behind, and in place, there were appearances and manners most repulsive, caused by eager indulgences in the worst of white men's vices. However belt pouches were generally well lined with golden sovereigns, and that covered up all past shortcomings.

I had now reached the first shanty, a farrier's forge, and hailing one of the workmen engaged in shoeing an ox, I inquired the location of Mr. Powell's office.

"Dost 'er mean t'lawyer Powil?" came the broad Yorkshire reply.

"I do."

"'Is 'ouse is hup top o't road. Keep on. 'E's got a sign. Ther' can't miss it."

So on I went till I came to a small wood and iron four roomed cottage on brick piles, where above the verandah a signboard was affixed and lettered:

E. POWELL,  
Notary Publ'c.

and after energetically striking one of the verandah posts with my whip stock, the door opened, and a stoutish, fair, keen-eyed man stood before me with a banjo in his hand.



## 2. ZUMA.

"What!—Gerald!—is that you?"

"'Tis none other, Ernest," I answered.

"This is a surprise.—How are you, old boy?—you're looking well."

"So do you—positively fat!"

"Ha, ha!—Come dismount, you're just in time for breakfast.—W—w—where's that boy?—Umquati!!!"

"Yah baas!!!" yelled a voice from round the house corner, followed by the appearance of the dusky owner as naked as when he was born.

"Come here you rascal—boss up this horse, and let him graze on the *veldt*!—Come in Gerald!—Where's your shirt!—put it on at once, your breeches too, and give that horse a rub down."

"Yah baas!"

"Did you cut any forage last night?"

"No baas."

"Why not?"

"Me too much a' sick baas."

"You've no business to be sick. Hurry up, we want breakfast."

"Yah baas!—me too."

"Come in Gerald. I was just doing a bit of tuning up, and rather like to strum early in the morning. I never dreamed of you coming over from Grigqualand. Anyhow you are most welcome. I must say Vendorp has nothing to boast of. Sit down and make yourself comfortable."

"Hasn't Vendorp got a bright and promising lawyer in person of my old Rugby chum?—Don't smile like that."

"Ahem! I see you haven't lost your insinuating manners through rough and tumble South African life. We little thought time would bring us both to the land of mystery; you to command of a Cape Mounted Rifle contingent, and I to a dabbling in the hybrid Roman—Dutch law."

"No indeed. I have long wanted to see you again. Of late we have had some severe brushes with those rascally Pondos, but as they are quieter now I managed to obtain a few weeks leave of absence from the Colonel, thinking to give you a surprise."

"So you have, but how is it you didn't come by the coach?"

"I wanted to follow the Umzimkulu to its source, and see the best of the Drakens. My valise was addressed to the hotel here, and sent off by postcard from Kokstad."

"Then it has been here two or three days; we'll get it after breakfast. What a time you must have had on such a circuitous route! I'm awfully glad you're here, and as soon as Umquati has attended to your mount we'll have breakfast. He's a good boy. I've had him two years as my cook, housemaid, chamber maid, stable boy and factotum."

"Is he a Natal Kaffir?"

"No, a Zulu; I prefer 'em. Umquati never wants to go home oftener than once in every four months, and you must know that is a kind consideration on his part. Most niggers want to visit their *kraal* every week or so, and thus upset all your arrangements."

"Why don't you get married, Ernest?"

(Continued on page 25)





# THE 1899 BANJO MANDOLIN AND GUITAR FESTIVALS

under auspices of . . .  
and in connection with

.. The ..

## National Export Exposition

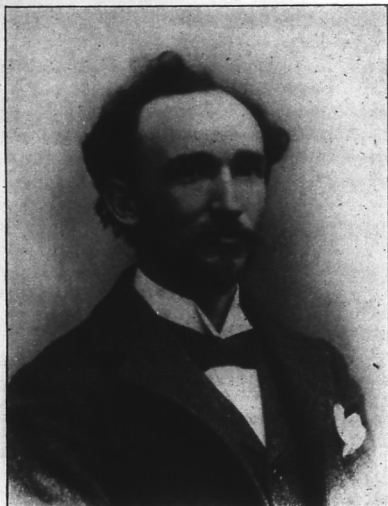
Philadelphia, Pa.

To be held in Exposition Auditorium

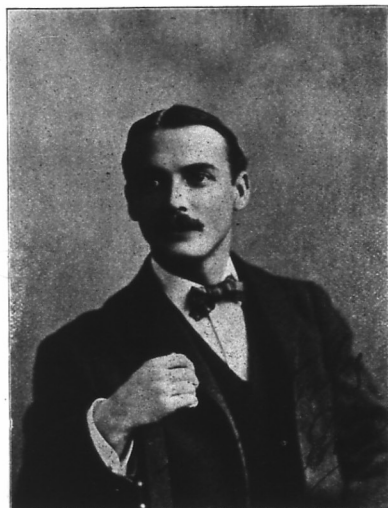
1st Concert October 24th

2d Concert November 9th

PAUL ENO, Conductor



CHARLES MORRIS.



PAUL ENO.

**D**URING the month of April, 1899, while many musical projects in connection with the National Export Exposition were in embryo, it occurred to Mr. Charles Morris that a fitting time would be presented during the holding of the Exposition, for the taking place of a Banjo, Mandolin and Guitar Festival on a much larger scale than ever before attempted. Accordingly a proposal was formulated, presented to authorities, and then laid aside for consideration in due time. Consultations with Mr. Eno determined the festivals were practical, and in August the proposal, embodying a further proposal for an earlier and additional concert, was brought before the Exposition Committee on Amusements, etc.; it received favor, and since then the Festival Managers have been hard at work perfecting plans.

A circular setting forth the importance of the festivals has been widely distributed and mailed to clubs and players all over the country.

Circular contains following pointed statements.

The Exposition is for the further development of International Intercourse, representative of what the United States can produce for the needs of other countries, and the musical features will also be largely representative.

For the first time in history, Banjo, Mandolin and Guitar Music Concerts are classed among the musical features of Expositions.

The long-contended-for status of these instruments and music will be achieved, and recognition granted by many musicians, critics, and vast sections of the public who hitherto have had no conception of the music and capabilities of these instruments.

A large proportion of visitors will be from abroad. The appointed delegates to the Commercial Congress are men of the highest political and commercial standing in their respective countries, where, in many, the Banjo is scarcely disassociated from minstrel shows, the Mandolin and Guitar hardly thought about, except by a few enthusiasts, and where clubs are rarities.

The fame of the Festivals will reach further than that of any club concerts previously given, every participant will share in it, a stimulus be given to the cause of the Banjo, Mandolin and Guitar never before reached, and the benefits ultimately accrue to professional players, teachers, amateurs, clubs, music publishers and instrument makers the whole world over.

The soloists on both occasions will be acknowledged virtuosi.

The performers at the Festival of October 24th will form the nucleus for the great gathering on November 9th.

Clubs and individual players desirous of taking part in the Festival of November 9th, should notify the members before October 20th, at the office, 1016 Chestnut Street, Philadelphia, Pa.

Managers: { CHARLES MORRIS,  
PAUL ENO.

The Festival of November 9 will be the principal one, and it is bound to make a new era in the history of Banjo, Mandolin and Guitar affairs. The Festival of October 24, already an assured success, will undoubtedly create thoughts calculated to impress everybody with the importance of the later event.

As this issue of the JOURNAL is published some weeks before occurrence of both concerts, and much may happen leading to further improvements in details of final programmes; and also, that as there is time for acceptance of services of further qualified players to increase the orchestra numbers, it is deemed best to let the names of orchestra participants stand over for the December JOURNAL, when the concerts will be past, and said names can then be presented complete and in full. Arrangements have been made for the taking of flash light group photographs of the performers as they appear on the platform at each concert, and half-tone reproductions will accordingly appear in the December JOURNAL.

The ensemble playing will of course really be the main features of the festivals, and owing to the immensity in size of the Exposition auditorium, it has been necessary to exercise the extremest care in the selection of all soloists, and also in making up programmes. The rules that generally guide programme making for concerts held in ordinary sized halls needed considerable amendment and adaptation in these instances.

The clubs to participate in the Festival of October 24th are:

The Hamilton Banjo, Mandolin and Guitar Club.

The Manheim Banjo, Mandolin and Guitar Club.

The Mount Vernon Institute Banjo, Mandolin and Guitar Club.

The P. R. R. Y. M. C. A. Banjo, Mandolin and Guitar Club.

The Euterpe Banjo, Mandolin and Guitar Club.

The grouping of these clubs, whose membership consists of both ladies and gentlemen, will be effective.

The soloists will be:

Vess Ossman, banjoist, who is known throughout the United States as a virtuoso of the first rank, and whose reputation as a composer has encircled the globe. A photo with sketch of this gentleman's early career, appeared in No. 109 JOURNAL, and notes of his wonderful performances are continually recorded in all the leading musical papers.



Mr. Frederick C. Meyer, mandolinist, comes from Wheeling, West Virginia, where he was engaged as instructor to the Banjo, Mandolin and Guitar Clubs of the Haslington and Jefferson Colleges, which posts he held until removal to Philadelphia. While appearing with these clubs in their trips throughout the western and southern states, his mandolin solo in duo form proved somewhat of a novelty as well as a revelation, and invariably attracted attention of press and public.

Mr. Benjamin F. Knell, mandolinist, is one of Philadelphia's best known musicians; an author of admirable instructors, and a composer and performer of the highest class music. His services are in constant request at musical functions in and around Philadelphia, and as an executant of obligato accompaniments he is perhaps without a rival.

Mr. Frank W. Ogden, Xylophonist and Mandolinist, of the Mt. Vernon Institute Club is well known and exceedingly popular among the fraternity. His new xylophone solo, with banjo, mandolin and guitar accompaniment is sure to prove a feature as those of yore.

Miss Georgia Marie Pinkham, vocalist, is a young lady possessing a pure contralto voice. The real contralto is such a rarity, that when found every possible encouragement should be given it to attain the highest degree of perfection. The advents of phenomenal sopranos do not cause the intense interest among musicians like that of contraltos; and it is highly probable that Miss Pinkham will excite the interest of her listeners at the concert of October 24, as she has heretofore done at every appearance. Miss Pinkham was born in Hilo, Hawaiian Islands, of American parents who subsequently returned to the United States. The land of her birth has undoubtedly contributed to her possessing a voice that is rich, sonorous and brilliant. Invariably the noted vocalists of the world, from immemorial times to the present, were born and passed their childhood in congenial climes. This young lady received her musical education from notable teachers in Boston, New York and Philadelphia, and without exception they have all taken the greatest interest in her progress, and believe she will attain considerable prominence. Indeed, some who have been associated in the past with the leading vocalists of Europe, and can thus express reliable opinions, have pronounced most sanguine verdicts. Miss Pinkham has about completed her arrangements for going to Europe early next year, to study at the Paris Conservatoire, and she will carry with her the well wishes for success of all who know her.

As already stated details of final programmes are not yet complete, and this especially refers to the concert of November 9, and the soloists who will take part. One of the first thoughts and actions upon acceptance of Festival Proposals, was to correspond with Mr. Samuel Siegel, the greatest American Mandolinist, who is now in London, with the idea of ascertaining if he could by any means take part. On August 30, Mr. Siegel wrote a very friendly reply, stating how glad he would be to join in the event and wished every success for the concert, but as he was interested in a big musical act shortly to open, he would have to remain on that account, and also that he had a six weeks return engagement at the Palace Theatre beginning November 6, '99. It was a keen disappointment all around not to secure the representative American Mandolinist, and the managers then approached a gentleman who is admitted to be his own country's representative in the United States.

Signor Joseph Edward Pettine, mandolinist, of Providence, R. I. This gentleman is a native of Isernia, Italy, and has resided about ten years in America. His early education was received in the schools and Municipale College of his birthplace, and subsequently he entered the musical department under the tutorship of Mastrophale and Nozzi, the two renowned violin and mandolin instructors, and was the leader of the famous San Carlo Theatre of Naples. A recent number of the New York *Musical Courier* contained sketches of prominent musicians, and of Signor Pettine, the following was said among others:

"It is not often that an artist of the mandolin attains a sufficient degree of prominence to give him rank with the best musicians, but in the case of Joseph Edward Pettine there is found not only an expert performer on the instrument, of which he is one of the leading exponents in this country, but also a musician and composer of unusual ability. Signor Pettine is still a very young man, considerably under thirty. In America, he has studied music under the leading masters, including Hamilton C. Macdougall with whom he took counterpoint, fugue, and composition, and D. W. Reeves, with whom he has studied instrumentation. Signor Pettine has studied all methods, and is now making a special point of his own original method, which, of course, is entirely modern and new. He has played as soloist all over New England and in many parts of the United States, having traveled in tours with Reeves' American Band, and he has also given a number of recitals and has invariably been well received. In addition to his mastery of the mandolin, he plays the saxophone, and played that instrument in a tour with Brooke's Chicago Marine Band, and also with Lovenberg's Concert Band. Perhaps the greatest amount of publicity attained, however, was through his association with Reeves' American Band. Signor Pettine is now teaching the Mandolin, has a large class, and has recently been offered recitals at Indianapolis, Wheeling and other musical centres, none of which he has been able to accept on account of home engagements. It is his intention, however, when he can secure the proper assistance in his studio, to devote most of his personal time to concert work and composition. He claims with considerable assurance that the mandolin is being popularized and he seems to feel that he can be of material assistance in the elevating that instrument to a higher plane than that with which it is now credited. His reading of the First Violin Concerto, by De Beriot, on the Mandolin is one of the most finished performances on that instrument that has ever been heard, and D. W. Reeves thought so much of it that he sent him a personal letter of congratulation. His repertory is very extensive, including Mendelssohn's Violin Concerto, op. 64, and three sonatas by Beethoven."



Clayton Stone Harris.

MISS GEORGIA MARIE PINKHAM.

As the *Cadenza* states, Mr. Valentine Abt's California tour prevents his appearance at the Festival.

In all probability the Banjo soloist will be Mr. Vess Osman. It would be the correct thing for Mr. Farland also to appear, but at a quiet rehearsal held in the immense Auditorium, in order to ascertain the acoustic properties, the managers were compelled to believe in the improbability of Mr. Farland's delicate playing being heard beyond the immediate front benches. Hence, as already stated, the extreme care is necessary in selecting all soloists, and adapting everything to environments.

This discovery also raised the question of how guitar solos would fare. It would be more than disappointing if Mr. Fiset's superb guitar playing was not heard to advantage. However, every effort is being made to surmount difficulties. Mr. C. F. Elzear Fiset is the acknowledged guitar *Virtuoso*. In No. 126 JOURNAL a sketch was given of this gentleman's career, and from which the following is culled: Mr. Fiset



JOSEPH EDWARD PETTINE

tention. Lord Aberdeen, the then Governor General of Canada, requested Sir Donald Smith to have Mr. Fiset perform at a vice-regal reception when an ovation was accorded him. Subsequently Mr. Fiset became one of the faculty at the Conservatory of Music, Ithaca, N. Y., remaining there until overstudy broke down his nervous system, and he was compelled to cease all work. Upon recovery he removed to Minneapolis, where he now resides and is recognized there and elsewhere, as a master unequalled in his art. To one who listens to him play, he seems to enchant all the resources of the beautiful instrument. He holds his hearers spellbound by the variety and exquisiteness of nuances, while scale passages are executed with all the rapidity and evenness possible on a violin or piano. We know of no other guitarist who plays, or who has played, the Bach G Minor 4 voiced Fugue, the Bach 6th Violin Sonata, and the Allegro Vivace of the Mendelssohn Violin Concerto on a guitar; while such numbers as Romero's Rigoletto Fantasia, Di Ferranti's, Guiliani's & Mertz's music seems but child's play to his swiftly moving fingers.

Mr. Paul Eno, conductor of the Festivals, is known as the most able and energetic organizer and instructor of clubs that the United States has produced, while as a composer of truly original music, and arranger of music for clubs, he is known wherever clubs exist. The Philadelphia clubs probably are not excelled anywhere, and the eminence which they attained is greatly due to the untiring efforts of their esteemed instructor. Where in a national affair, banjo, mandolin and guitar music is concerned, it is fitting that Mr. Paul Eno should take the lead, and proof is shown by the enthusiastic manner in which clubs and individuals have rallied around him.

Mr. Charles Morris, of whom JOURNAL readers know by his work as editor, was born abroad and from earliest boyhood had longings to see America. He has been somewhat of a globe trotter, and spent the greater portion of his life in the countries of the Indian Ocean, in commercial capacities, and also as a correspondent. Music has always been his chief hobby. He was an organist when twelve years of age, a theatre musical director at seventeen, and since then has conducted many orchestral concerts, staged and directed operas, while still engaged in commercial pursuits. Perhaps his greatest musical successes have been in producing light operas with children as performers. Mr. Morris has

was born in the city of Quebec, in 1874, moved to the United States in 1881, received a university education and took the degree of B. A. in 1893. During this time he studied music and sought for a technique wherewith to render classical music on the guitar. The results have been marvelous. His Guitar Technique System is now appearing in the JOURNAL, and he plainly shows the rules laid fit the music, and that he does not compose music to fit the rules. In 1893-94 Mr. Fiset began teaching in Montreal, and attracted much at-

done a lot of work in his time, for in order to become an expert on foreign commerce, he had to begin work at the bench, study production methods, learn the ramifications of the counting house, marine shipping and insurance offices, banking systems, and then the countries and their needs. For several years he worked at the rate of sixteen hours a day, and it was all brain work, including the musical portion of it. At the present time Mr. Morris is actively engaged in matters connected with foreign trading, devotes his leisure hours to literary work, and therefore is not likely to make public appearances as a musician in the future, but where he can be of use in promoting musical events of importance, and further a cause, he naturally desires to do so, and bring his experience to influence success.

Every important movement for betterment meets with opposition, usually from least expected quarters, and of course the Festival managers have not been let alone. Some of the most idiotic rumors have been going the rounds; they are really laughable, and those who invented the rumors have made themselves look mighty small in the estimation of more people than they imagine. These Festivals are not for the glorification of one, two or a few persons, every individual concerned is as good as any other since all meet on a common platform for a common cause, and actual results will prove the truth of this. Our contemporaries, the *Allegro* and the *Cadenza*

realize the main object of the Festivals, or they would not have so generously lent their support and advised all encouragement.

The Exposition is one outcome of the work of the Philadelphia Commercial Museum, and Messrs. Stewart & Bauer have been much impressed with the national importance of that institution, and, like other publishers of prominent periodicals, have offered the use of the JOURNAL's columns to lend whatever aid it is capable of doing. The firm made the same offer with respect to the Festivals, and would have done likewise if Mr. Eno and the Editor had nothing whatever to do with the Festivals. The Festivals are assured successes and a great deal of interest is centered in them. but if there should afterwards be any talk of belittling, it can only emanate from those who can see nothing beyond from their own sordid desires.

The absence of consanguinity between men of different vocations, and about which many professional musicians lament, cannot be bridged over until the bemoaning visionaries get out of their narrow grooves and stand on the broad plain of sense and practicability. It is the desire of the



B. F. KNELL.

promoters of these Festivals, and also of all concerned, that results should justify the claims set forth in the circular. No effort has been spared in the attempt to ultimately bring about a placing of Banjo, Mandolin and Guitar music on a plane that will never again be questioned by orthodox musical critics. If the critics again resort to former practices, because the Festivals do not come up to their individual notions, we who know and all those directly interested in the cause can estimate verdicts at their true worth.



FREDERICK C. MEYER.

WRITTEN FOR THE JOURNAL.

# A System of Technique for the Guitar.

COPYRIGHT 1899.

BY C. F. ELZEAR Fiset.

*Continued from last issue.*

## ARTICLE IV.

It was mentioned in the previous article as being advisable to approach the highest position needed as soon as possible: and, where there was no open string to shift on, one must shift on the closed.

In the following example of a chromatic scale it will be noticed that the approach to the highest position is made on the D string, running to the twelfth fret, thence to the G, B and E strings and back in the same fashion as fingered.

In the example marked "Faulty," the approach to the highest position is made on the E string, which mode leaves the second finger of the left hand on the high note F sharp. The right hand fingering in both examples is identically the same, of course, but the left hand fingering is more awkward in the latter example.

Example A.

Example A shows a chromatic scale across four strings: D, G, B, and E. The scale runs up to the twelfth fret and back down. Fingerings are indicated by numbers 1-4 above notes. X marks indicate open strings.

Example B. (Faulty.)

Example B, labeled "Faulty," shows a chromatic scale across four strings: D, G, B, and E. The scale runs up to the twelfth fret and back down. Fingerings are indicated by numbers 1-4 above notes. X marks indicate open strings.

In the chromatic scale of A through three octaves the approach to the twelfth fret is made similarly on the A string, thence to the D, G, B and E strings up to the highest note A (17th fret) and back in the same manner as fingered. However, if this scale ran merely to the high E as illustrated in example D, the approach to the highest position would be made on striking the E string open, whereon one would shift to the tenth position in the manner marked. Return is made in the same manner.

Example C.

Example C shows a chromatic scale across four strings: A, D, G, and B. The scale runs up to the twelfth fret and back down. Fingerings are indicated by numbers 1-4 above notes. X marks indicate open strings.



## Example D.

Example D is a musical score for a long and difficult run. It is written on a single staff with a key signature of one sharp (F#). The score is divided into several measures, each with specific fingering and position markings. The markings include "On A.", "On D.", "On G.", "On B.", "On G. 10th Pos.", and "On B. 10th Pos.". The notation includes various notes, rests, and accidentals, with some notes marked with "x" to indicate specific fingerings or positions. The run is characterized by a regular alternation of notes and positions throughout.

In the following long and difficult run from the Mendelssohn Violin Concerto several shifts are made, advantage being taken of the open notes. Observe that the regular alternation is maintained throughout. The left hand fingering in the fifth measure might be different and be fully as good as that marked; for instance, the first group could be taken in the seventh position, the final E of the group played open, whereon we shift to the fourth position, or the second as marked, for the second group the final B played open, whereon we return to the loco position for the remaining two groups. There are very many passages one will meet that will allow of several modes of left hand fingering equally good.

## Example E.

*Allegro molto vivace.*

Example E is a musical score for a rapid scale, marked "Allegro molto vivace". It is written on a single staff with a key signature of one sharp (F#). The score is divided into several measures, each with specific fingering and position markings. The markings include "4th Pos.", "2nd Pos.", "3rd Pos.", "7th Pos.", "9th Pos.", "6th Pos.", "1st Pos.", and "loco.". The notation includes various notes, rests, and accidentals, with some notes marked with "x" to indicate specific fingerings or positions. The scale is characterized by a regular alternation of notes and positions throughout.

A beautiful example illustrating the advantage of employing the fingering taught herein is the following, taken from that much talked of and celebrated Fantasia by Zani di Ferranti on the "Carnival of Venice."

The apparently immense difficulties are diminished by employing the right hand fingering marked. Ferranti, used on the chromatics and rapid scales, the thumb and index finger alternation now used by all banjo virtuosi. The strings of the guitar, however, are so large that the desired rapidity of execution is more easily acquired by the thumb, second, first finger alternation. This Fantasia is perhaps the most beautiful of all those published by Ferranti and displays the resources of the instrument in such a melodious way that for this work alone he acquired immortality in the guitar world. It may be mentioned here that Ferranti, Mertz and other guitarists used the thumb to sweep a chord, marking such by drawing a diagonal line through it.

To play this Excerpt, tune the guitar to the key of E Major, thus:

The tuning for E Major is shown on a single staff. The notes are: 6th string (E), 5th string (B), 4th string (G#), 3rd string (D#), 2nd string (F#), and 1st string (E). The notes are marked with "6th.", "5th.", "4th.", "3rd.", "2nd.", and "1st." respectively.

Example F. *Andante.*

Example F is a musical score for a slow piece, marked "Andante". It is written on a single staff with a key signature of one sharp (F#). The score is divided into several measures, each with specific fingering and position markings. The markings include "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100". The notation includes various notes, rests, and accidentals, with some notes marked with "x" to indicate specific fingerings or positions. The piece is characterized by a regular alternation of notes and positions throughout.

5th Barre.

ve - lo - sis - - si - - mo.

*rit*

*a tempo.*

2nd Barre.

7th Bar.

7th Pos.

7th Pos.

7th Pos.

7th Pos.

7th Pos.

It is not always possible to use the alternation of thumb, second, first finger in scale passages where there is a bass accompaniment; although in many cases it is surprising how well one can maintain this mode of alternation, if care is taken to mark with pen or pencil, the right hand fingering before undertaking to play the composition.

In example G, taken from Luis Romero's brilliant Fantasie on the Quartette from Rigoletto, we must here alternate on the treble notes with the second and first fingers while the thumb is playing the accompanying bass.

Notice in the seventh and eighth measures, that some chords are swept with the thumb, the following note picked with the first finger really a thumb, first finger alternation. Practice on this movement will be found beneficial.

Example G.

*Andante.*

*dim.*

*in - - uen - -*

(To be Continued)

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

CHARLES MORRIS, EDITOR.

ASSOCIATE EDITORS

C. S. PAYT, PAUL ENG, C. F. ELZEAR FRIET, BERT. S. HOUSE.

TRAVELLING REPRESENTATIVE, PHILIP NASH.

Published Every Two Months by

STEWART & BAUER,

1016 Chestnut Street, Philadelphia, Pa

Subscription per year, 50 cents.

Single copies, 10 cents.

Entered at Philadelphia Post Office as Second-Class Matter.

Correspondence is solicited from all interested in the cause of the Banjo, Mandolin and Guitar. Reports of concerts doings of clubs, and personal notes will be welcomed.

Advertising rates are liberal and can be ascertained on application.

All checks and post office orders should be made payable to Stewart & Bauer.

Subscribers not receiving their copies promptly should advise, sending their full address.

OCTOBER and NOVEMBER, 1899

## EN PASSANT.

Banjoists, mandolinists, guitarists, teachers and music dealers are herewith cordially invited to make the JOURNAL office their headquarters while visiting the National Export Exposition now being held in Philadelphia.

It is hoped JOURNAL friends will be pleased with the appearance and contents of this issue. It marks another stage in an upward career that will not recognize any limit of perfection. Friends have nobly rallied to the standard since the death of the founder, and again the hope is expressed that friends will continue in their efforts to bring along more friends. The JOURNAL stands for progress, and the diffusion of musical and liberal knowledge.

Since our last issue many world stirring events have happened, and there are no signs of a let-up. There was the Dreyfus affair to shake faith in possible rightful judgment of awards at the forth-coming Paris Exposition; the opening of the National Export Exposition to usher in a new era in the commerce of our country; the return home of the immortal Dewey to bring out the best feelings in man; the visit of English cricketers to instil new life into the gentlemen's game; the Venezuela award to prove arbitration is practical between practical nations; and there are the yacht-cup races and the South African crisis now on. Perhaps the latter is the most far-reaching in effects. No man is qualified to venture an opinion on that country's affairs unless he minutely knows its history of the past fifty years. No fly-by-night visitor can grasp its conditions, no man can know the alpha of it under a residence of three years, and no man should dare to venture an opinion for authoritative acceptance under a ten year residence. Nothing connected with the country can be judged by the standards of any other country under the sun. No, not physically, not in its geology, botany, zoology, commerce, politics and morality. It is the ignoring of these facts

that have caused endless troubles for the past hundred years. There is not and never was a Republic in that country. The so-called Republics are far worse despotic states than Russia or Turkey. Switzerland and the United States of America are the only two genuine Republics in existence. Mexico is getting that way, but the rest of countries to the south of us are ever and anon in a state of ferment and war. Successful forms of Republican government are not possible with every race of people. The colonists in South Africa are aiming for, and doing exactly what the colonists did in America last century and this. They have a Monroe doctrine, and the fanatical half-breed Boers have to down same as all other tribes who refuse to be civilized and to assimilate. South Africa has to become one solid country like the United States, and like Australia, a white man's country. Twenty years ago it could have been done without the least difficulty, but the absurd Manchester doctrine held sway, and worse still, at the back of it was a character who arrogated power to himself through a cloak of sanctity, and caused a summary disowning of responsibilities to a country's own citizens in its own colonies. This character's name is rarely mentioned now, but for the past sixty years he cunningly labored to make trouble for every nation under the sun, and it will require sixty years more to undo it. Truth and murder will out, and when the true history of the struggles of European colonists, in nearly every part of the world, have once been gathered, the historian will write down a universally admitted condemnation of Gladstone as the Nero and Mephisto of the 19th century and that he was quite fully up to date for another hundred years.

Once upon a time there was a nation that had almost outgrown its youthfulness, and manlike, it began to reach out. It had the laudable desire to appear in the fairest light before all other nations and be the equal of any. Success attended all these efforts. It so happened in the course of time that the nations were invited to make an inspection of the new power's industrial products, and meet on the friendliest terms to promote international intercourse. There was also the ambition to give demonstrations of the musical abilities and tastes of the people. This was also successful. But one regrettable incident happened through the narrow-mindedness of a churl who was absolutely incapable of rising to the occasion. This country had invented a new and perfect musical instrument, and had also produced a master of it, who also, again, was one of nature's gentlemen. Naturally this master desired to take part in the demonstrations before the nations, but here the dog-in-a-manger churl rushed in wildly brandishing a document in the air, yelling and yelling out a lot of incoherent nonsense that the document was written and sealed in blood and that he was the owner of the master and the master's ability. The indignant master bided his time, and the churl sank to his just level in oblivion.

## Correspondence.

To the Editor of the JOURNAL.

August 1, 1899.

DEAR SIR:—

It is quite a long time since I last wrote, but I still keep the banjo going. In the last JOURNAL that I saw, you had, as it were, clearly defined your policy, with which I heartily agree. I must confess to a considerable amount of curiosity as to the probable developments in the JOURNAL, and shall look forward to its speedy (I hope) arrival with the keenest anticipation, as I have sorely missed my little friend. I have only the consolation of one back number at the present, and when I heard of Mr. Stewart's death, I wondered what would become of the JOURNAL. But, whilst his personality is certainly missing, the JOURNAL has lost none of its salient features, and bids fair to become what even Mr. Stewart's most critical aims could desire; and speaking as a banjoist, I certainly think it indispensable to a player.

Faithfully yours,

FRED. W. SHERRATT,

Port Ponce,

Porto Rico.

SOLO BANJO—CONDUCTOR.

August 9, 1899.

DEAR SIR:—

Regarding changing notation of banjo music, please allow me to give you the opinion of an old U. S. Army musician, and a real lover of the banjo. I say "opinion"; please call it "suggestion."

To begin with, I admire Mr. H. L. McClure. I do not mean to say that I favor his whole argument, but his article shows that he is a *thinker*, and his heart is set upon seeing his instrument bettered.

As for the banjo, generally speaking, there is no banjo. We have banjos pitched in all the tones of the chromatic scale, and they range in size from the piccolo to the bass banjo with a few added pigmies and monstrosities thrown in for embellishment. Many soloists use the "D" pitch; some use "C" in which most of our piano parts are written. But speaking generally of the *banjo*, the banjo and piano parts are often unsatisfactory for the *average* player, because of so many different sizes of banjos. This matter can be easily remedied if all will use an instrument with nearly the same length of vibrating string.

I believe Mr. McClure refers to the banjo orchestra, and arranging parts for B: M. & G. Regarding this, I find that in military bands we have cornets and clarinets for soprano; horns, etc., for alto; horns and trombones for tenor, and tuba for bass. Working out this system banjoistically, I have been well repaid by using the following:

I take an S. S. S. "Pony Concert" and pitch it in "A." It is then in *unison* with piano. It has its *original notation*.

For an alto, I use a banjeaurine.

For tenor and baritone, I use a large ordinary banjo, pitched of course one octave below "Pony Concert," and for bass we have a banjo pitched one octave below alto, which is a fifth below "Pony Concert."

For ensemble playing, I find this very satisfactory.

The soprano is very brilliant and all instruments harmonize. Mandolins and guitars play in same keys as soprano banjo. The mandolin makes the loveliest sort of clarinet effect, while the guitar cannot be excelled for

Continued on page 26.





INDEPENDENCE HALL.

## THE CARE OF MUSICAL INSTRUMENTS.

By C. S. PATTY.

To the great vocalist the care of the voice is a prime consideration. Great voices, like great diamonds, are found in the rough and must be smoothed and polished to bring out their highest value. The cultivation of a great voice requires years of the most arduous toil, and unremitting attention to apparently trivial details; yet it is this conscientious devotion to trifles that distinguishes the great musician as well as the great painter or sculptor, from his unsuccessful brethren. We will not say less talented brethren, for the greatest genius without a talent for hard work has never been able to achieve the highest success in any field of art. While the vocalist is born with his musical instrument, and a frail and delicate one it is, requiring constant care, the instrumental musician *can buy his voice*, or in other words, the instrument through which to express his musical ideas. What an inestimable advantage to be able to start in your musical career with a sonorous sweet toned musical instrument perfect in every detail. Half the battle is already gained with the acquisition of such an instrument. Thousands of young people are yearly discouraged, and their musical genius nipped in the bud, through listening to the time honored falsehood about "any instrument being good enough to learn on." All great musicians and teachers give the lie to this statement by getting the very best instruments for their own children at the outset. One of the standard arguments against getting a good instrument at the first purchase is that it may suffer from rough usage through the ignorance of its owner. Then why not make the care of musical instruments an important part of the teachers instructions? Hundreds of good banjos are yearly cast aside, or sold for half their value, because the head is slack or has given out. Any reputable banjo maker will put on a first-class head for one dollar and fifty cents, and a good head properly strained is absolutely necessary, for without it the best banjo in the world would be dull, and plunky in tone, in fact most of the prejudice against the banjo tone can be traced to the negligence of performers who fail to replace the banjo heads when they have passed their days of usefulness. The banjo should never be strung with wire, as it is wholly unsuited to the instrument. Many of the patent tail pieces are an abomination, and will cause the bridge to slip continually. A perfect tailpiece, when the bridge is removed, will hold the strings almost touching the parchment, and should remain in the same position when the bridge is in place, thereby giving sufficient pressure to keep the

bridge from slipping about when playing. The new bridge should always be rubbed on a little powdered rosin, which aids to prevent any slipping.

The Guitar is an instrument requiring the best of care, and a fine guitar is one of the sweetest of all the lute family, and also the one most abused. The Guitar should be made of the finest selected and well seasoned wood, and should be strung with gut invariably. A good case should accompany every instrument, and your guitar should always be placed therein when not in use. *Never loan a good instrument even to your best friend unless they are good musicians*, and in that case they will have an instrument of their own unless they have just passed through a fire. When playing at parties and receptions, always replace your instrument in the case as soon as you are through using it, and never allow the would be funny man to juggle your instrument for the delectation of the Te! He! He! brigade. Thousands of good instruments are broken in that way. Above all, never lay your instrument on a chair or settee to be sat upon and smashed. Never lay it on a table with the handle projecting so as to be jerked off and broken, or lean it against the wall where people are passing, for it will surely be knocked down and broken if you do. In a short treat your guitar as you would a fine vase of great value. Hold your instrument carefully in front of you in walking through a room full of furniture, and don't go knocking it against every chair you come across.

The writer of this article has been a professional musician for over twenty years, and has never had an instrument broken, and the above advice is given in a friendly spirit to young performers who have valuable instruments.

The mandolin is an instrument requiring care like the guitar. When you get a new instrument, oil the machine head the first thing, and remember the life of a mandolin string is never more than a month; and to get the best results, if playing constantly, the strings should be changed every two weeks. I have heard many amateurs say, "My mandolin had a splendid tone when it was new, but the tone gets poorer all the time." We find by questioning them that the bass strings of their instrument have been in use from one to three years, and the tone has long since departed. So I say, to you dear readers, if your mandolin sounds dead, take off every old string and put on new ones. Remove your strings, and replace them one at a time so the bridge will remain in place. Always test a new mandolin to see if the bridge is in the proper place, and remember the twelfth fret must be exactly an equal distance from the nut and the bridge on all fretted instruments. A clean cloth should be frequently passed between the strings and the finger board to remove the dust, and dirt, and a drop of sweet oil on your finger board at times, if it is of wood, assists in wearing it to a smoothly polished surface that will greatly aid your execution.

The above advice is not intended for those having three dollar "Made in Germany" instruments. If you have an instrument of that kind place it in front of a freight train, and try to forget you ever owned it.

The JOURNAL office received visits from the following well known musicians during the last month:

C. Harvey Walls, formerly of Cheyenne, Wyoming, now of 403 Broadway, San Francisco, and who was an intimate friend of Horace Weston.

Mr. Bickford, Banjo Player and Teacher, of Greenfield, Mass., who studied this summer with Farland.

Mr. Crouch, teacher, of Providence, R. I.

## HINTS TO STUDENTS.

By E. PRITCHARD.

A teacher must be able to analyze to his pupils the things he wishes them to undertake. He ought to give a reason for each advice, and adapt himself to the individual requirements of each pupil. One strong-minded pupil surmounts technical obstacles, while he is incapable of playing with artistic expression. Another, with a sensitive nature dreads the difficulty of execution. Different methods must be used in each case. The study of a musical instrument should be begun only with a good teacher who plays well. A careless instructor is as bad as an ignorant one; and the latter is worse than none.

Parents who wish to give their children the proper musical training cannot begin too early. It has been demonstrated repeatedly, that the highest technical results become possible only when musical training is given before the body has reached its full growth.

In the biography of the world's greatest musicians, it is recorded that sound artistic precepts, and correct technical habits were inculcated during their childhood. When the body is pliant, the mind receptive, and the memory retentive, the needful habits of body and mind must be acquired. The practice ought to begin long before the muscles and bones have attained their development. Let the child intended for a musician hear all the good performances and play well the best music available.

And now a few hints to the student. In playing always listen to yourself. The most important thing to attain is a fine tone quality, and this can only be gained by constantly imagining a better quality of tone than you produce, while, at the same time, endeavoring to create such an ideal.

Let your instrument be always in perfect tune, and of the best quality. The mechanism of a well-made instrument helps the executant in the production of clearness and rapidity. The education of the ear should have the first consideration in musical training, and a poor instrument will injure instead of developing that organ's ability to discern the best tone.

When you practice a composition, instead of going through its entire length, always stumbling over the same difficulties, mark the hard passages and play them frequently in proportion as they are difficult.

Do not lower yourself to the standard of your environment, if it is low. Raise it to yourself. To please ignorant auditors, it is not necessary to perform trashy music. Handel, Haydn, Mozart, Chopin, Rubinstein, and others have composed music, simple and melodious, which would please an ignorant person quite as much as any of the coarse songs of the day.



ELECTRICITY.



STATUE OF GENERAL GRANT

## FUNDAMENTAL PRINCIPLES OF ELOCUTION.

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BY JOHN CONOLLY.

## ARTICLE IV.

"The music breathing from her face."

Byron.

Facial expression is the necessary accompaniment to vocal delivery. The expressive face is the mirror of the Soul, but a poor mirror when it does not truly reflect the varying emotions of the mind. Undue facial movements do not tend to strengthen facial expression. Superfluity of muscle motion is to be avoided.

A good work on Physiology ought to be consulted and a thorough acquaintance formed with the muscles of the face, their action and direction.

We aim to educate or train the face in order to eliminate mannerisms and constrictions that we may obtain mobile muscles to the fullest degree. A voice may be perfect in its freedom, beautifully modulated and quick to respond to the emotions, but, if the soul does not beam from the countenance much is lost. Immobility of face is directly against nature, and a great effort should be put forth to overcome this tendency.

In facial expression we have to deal with the action of the jaw, lips, mouth, eyelids, brow, nose and eyes.

We all know that the jaw indicates traits of character. The protruding lower jaw signals indomitable will and unswerving perseverance. Washington, Lincoln, Grant, Cromwell and Gladstone were men having this vital indication of power and success in a marked degree. Labori, the defender of Dreyfus and our own Admiral Dewey are similarly favored. As the jaw is to the face in expression so the limbs are to the body. Advance the jaw and the expression becomes fiendish. Draw the jaw back and the expression is paralytic. In death the jaw drops. Intense wonder or amazement in a child is a good illustration of the dropping of the jaw in expression as indicating the emotion.

The great Lavater calls the mouth, "the interpreter of the spirit and the heart." It is sacred to him, he states, "it is the miracle of miracles of anatomy."

It will be noticed that in persons given to habitual thinking the corners of the mouth droop. A little pleasant thinking would offset this constriction. The lips should be well rubbed to free them from constrictions. The corners of the mouth are drawn up in pleasure, and down in patience or disgust. The famous maestro Francesco Lamperti advocated the lips drawn across the teeth to secure correct tone production. Vowel sounds are not easily made if the lips hang away from the teeth.

The mouth open indicates love, fear, admiration, surprise and happiness; slightly closed, ease; compressed, hatred, obstinacy and will; the corners drawn down, scorn and anger; pouting, discontent or bad temper; smiling, interest, cheerfulness and sanction.

The jaw expresses force; the lips express

sensibility; compression expresses an effort to conceal the sensibilities.

The underlids of the eyes have three actions. The inner corner can be drawn up as can the outer corner, or as a whole. The upper lids can be raised or lowered at different degrees manifesting the shades of emotion.

The brow is a powerful element in expression, and performs many functions when perfectly dominated by the mind.

The brow drawn down manifests reflection; drawn up, surprise. In its natural state it suggests reverence and peace; when knit, anger and remorse; raised, hatred and terror.

The nose is an element of beauty and imparts power to the face. The nostrils expanded suggest courage, fright and annoyance; drawn up, scorn and contempt; contracted, pain and depression.

The eyes tell stories of love, eloquence, hope, shame, humility and truth. Byron dwells on eyes which "looked love to eyes that spake again." What the lens are to the Camera the eyes are to the brain. Life's pictures are taken and stored in the cells through the medium of the eyes.

In sorrow, shame and humility the eyes are downturned; they are raised in joy, hope and veneration; averted when listening or disgusted; they roll in jealousy or despair; flash in anger; staring and fixed in terror. Expression as given by the eyes is colder than from the mouth.

## THE VOICE.

Before commencing to read, a good supply of air should be taken into the lungs. The timid and nervous individual should stand strong on both feet, and inhale a copious supply of air at frequent intervals. The breathing exercises, outlined in Article I, will be found of great assistance in producing correct tone. The vocal apparatus of man was undoubtedly perfect when he acquired it, but years of bad management have served to well nigh ruin it. Children on the street playing together use their voices perfectly in calling to one another, and while their efforts jar on our over-sensitive nerves, they should be encouraged rather than rebuked.

In connection with this important element I intend to submit a series of vocal exercises, the practice of which will be found a very valuable aid in establishing clearness, force, pitch and flexibility of tone.

(To be Continued.)

(Answers to correspondents are held over for next issue.—ED.)



BROAD STREET LOOKING NORTH

## A. A. FARLAND NOTES.

Of the concert given in the Lyric Hall, New London, Conn., August 9, under the management of F. Kingsley Briggs, the *Morning Telegraph* said:

Mr. Farland's playing is superb. Under his spell the banjo seems to be a living creature. The playing was a revelation of skill to those who had not heard him before and a complete satisfaction to those who knew what he could do. It was a feast of melody such as only a true artist and a real genius could give.

Mr. Farland's playing is really more marvelous than Paderewski's for he makes his instrument do a dozen things and yet never lets us lose sight of the fact that it is a banjo which is doing this under the mastery of an expert.

Of the concert given in the Academy of Music, Danville, V., August 17, the local paper said:

Mr. Farland is complete master of his instrument and gave his audience a new conception of the capabilities of the banjo. His playing is artistic, brilliant, wonderful. He essayed the most difficult compositions and renders them with skill and finish that stamp him an artist. For two hours the large audience listened with attention and delight and warmly applauded each number.

Mr. Farland's time is filling rapidly, and the season of '99-1900 promises to be his best. October engagements are for:

Rahway, N. J.,	October 16
Putnam, Conn.,	" 23
Greenfield, Mass.	" 24
Hinsdale, N. H.,	" 25
Keene, N. H.,	" 26
Manchester, N. H.,	" 27

The Manchester concert is under direction of Mr. B. A. Bloomey. The Big Imperial B. M. and G. Club of 75 players, of which Mr. Bloomey is conductor, will appear, as also the Ideal B. M. G. Trio, and the Manchester B. M. and G. Club.

Probabilities for November include points in northern and central N. Y., also Wilkes-Barre, Hazleton, Scranton, Williamsport, Brookville, Greensburg, Washington, Pa. Engagements are made for Philadelphia, November 27, and Lowell, Mass., November 29, also Detroit, Michigan, early in December. Probabilities for December include Roswell, Mich., Elgin, Ill., Fond du Lac, Wisconsin, Dubuque, Ia., Terre Haute, New Harmony, Indianapolis, Ind., Covington, Lima, Toledo, Columbus, O., points on C. & O. east to Washington, D. C. January will be devoted to Virginia, the Carolinas, Florida, Georgia, Alabama, E. Tennessee, Kentucky, W. Tenn. The third week of January, all of February and the first week of March are sold *solid* with the exception of a few scattered dates now available for points in Kentucky, W. Tenn. and Texas. Complete route as far as possible will be given in the December issue. Ontario, San Bernardino, Los Angeles, Hanford, Fresno, and San Francisco, Cal., are among the probabilities for March and a number of dates on the homeward trip in April have been bespoken. With the above in sight so early in the season it behooves those who desire to secure Mr. Farland's services to write at once. See his ad. on another page.

*IZUMA.—Continued from page 3.*

"What! me get married? My dear fellow, you surely couldn't think of me marrying a colonial girl."

"Why not?"

"No—thank you. I have a little intelligence left."

"No offence dear boy. I don't know anything about Natal maidens, but those at the Cape are a jolly set."

"Well, I do know the Natal girls, and we won't discuss—here's Umquati: Fall to, you must be hungry.—Was it rough?"

"Which, what rough?"

"Your journey"

"Oh, I see—yes, rather, but very interesting all the same. This country holds a fascination for me. Do you experience the same?"

"Up to a certain point, for it is so unlike—drat that boy, he hasn't cooked enough steak—Umquati!!!—This isn't *trek ox*—Umquati!!!—Bring some more *inyama*—it is so unlike any other part of the world. Another cup of coffee Gerald?—Umquati!!!—some more *skofi*—More bread and butter, Gerald? Umquati!!!—let *'izinkwa na 'ipekwa*."

"Yah, baas, yah!" came measured responses from the kitchen.

"Tyetya, tyetya, tyetya!" (quick, quick, quick.)

"W—eu!!!—gently, baas!"

"The Zulu's apt exclamation caused me to burst into laughter, and I was far from through when the lad entered with his face wreathed in wicked grins.

"All right!" said Ernest, petulantly, as the edibles were laid upon the table. "Now *suka* (get out)—shut the door (bang)—I don't know why you laugh, Gerald, but I request you will maintain an attitude of strict cold reserve with that boy. These niggers can become familiar only too soon, and misconstrue any white person's mirth. Control over them may easily be lost; they cannot draw a line between liberty and license. I always have to be firm, distant and—

"Sh—sh—a—ret—ish—oo!—Ugh!"

"What's wrong, Gerald?"

"Beans—coffee beans!" I spluttered.

"All right Ernest, your advice shall be followed."

"That's funny—ugh!—Hang that boy! I've noticed before this he don't grind the coffee properly when he hankers after a trip home. I wonder if the fit has seized him again? Yesterday he said he was sick and I gave him a seidlitz powder, one after the other. You ought to have seen the look of delight on his face, and how he rubbed his sides, when the mixing took place in his inners. His elastic belly swelled out the same as when he's had a good tuck in. "Ha, ha!" he said, "it felt nice."

"But he complained of being 'too much a' sick' last night."

"Bosh!—it was his excuse for idleness, I know him. You must excuse me hurrying, for I am due at the Landrost's office in half an hour—shall return soon as I can. Just make yourself at home. There's cigars, corinas and boer on the stand in the corner there, pipes also, and a bottle of real Scotch beneath.—

Tappit—that's my brand—I don't see the use of the word Hen—It's not German, nor Natal rum, so don't be afraid—the label's a blind."

"Many thanks."

"Don't mention it.—This morning's coach brings the London mail—I'll be back so we can meet her. It's a fine sight to see the finish, and the skirmish of bullocks on the road as she dashes along. If you're not too tired p'raps you'd like to do the town. Not much to see, but you'd run against me or somebody else sure, and—another cup of coffee?"

"Please."

"There you are. I'm glad court sessions are over for this month.—Some curious cases came up for trial. There were more adjournments than verdicts of course. Petty larceny, sheep stealing and hut tax defaulters were in the majority as usual. Let me see—er—yes! Regina vs. Amod Ibraim, fraudulent insolvency among the Arabs. Chudanri vs. Ramasamy, chief case of wife beating among the coolies. Soorie vs. Marrymothoo, an Indian woman suing for the priest's "sacred ash," but that won't interest you. The most curious case of all was a claim for land encroachment.—Now Van der Heyde, a boer, whose farm consists of twenty thousand acres of pasture land, brought an action against his neighbor, Paul Wessels, who owns a thirty thousand farm. Wessels erected a barb wire fence, ninety feet long, around the bend of a *struit* (brook) which runs across his land, but not that of Van der Heyde. Wessels' cattle drink here, the *spruit* being wide and deep, and so did Heyde's before the fence was erected. Heyde claims the bend is on his own ground, and by the erection of the fence he is robbed of a few perches. The case wasn't settled, we perched on it, and don't mean to get off it for the next eighteen months or more. It's too good. Both men are wealthy and should support the profession. Surveyors are coming up from Pietermaritzburg next month, and their expenses will run to a bonny penny. I'm for the defendant, and we are preferring a charge of maliciousness, arising from my client having obtained one-sixteenth of a penny per pound more for his wool at the last sales than did the plaintiff. Oh, it's a rare case, I assure you."

"So it seems."

"Well now, I'm off.—Where's the matches? Can't go without my pipe.—Umquati!!!"

"Yah baas!"

"Come here!—where's the matches?"

"*Lapa baas!*" answered the boy drawing forth a box of safeties from the bosom of his blue duck shirt.

"I thought as much—*suka!*—Do you know, Gerald, I cannot keep a match in the house; on an average that rascal uses two boxes a day—Well, I'm off—Ta-ta!"

(To be continued.)

Ill blows the wind that profits nobody.  
Angels are bright though the brightest fell.  
Beggars mounted run their horses to death.

Borrowing dulls the edge of husbandry.  
Tempt not a desperate man.

July 4, 1899. New London, Conn.: "The Journal is all right." F. M. Smith.

## HIAWATHA'S BANJO.

By TOBIAS GUNERSON.

In the woods sat Hiawatha,  
On a pine log in the forest;  
In his hands he held a banjo,  
And a grin o'erspread his features.  
At his feet there flowed a streamlet,  
O'er a dam made by the beavers;  
At his side stood Chibiabus,  
He the sweetest of musicians,  
And he begged of Hiawatha  
That he play some rag-time ditties.  
Hiawatha seized his banjo,  
Up to G he tuned the thumb string;  
Then to C he turned the bass string,  
While in thirds he tuned the others.  
To G, B and D he tuned them,  
Then he played the "Slippery Quaker,"  
Till the prancing Paupuk Keewis,  
In his lodge beside the river,  
Heard the music of the banjo  
As it echoed through the forest.  
To his feet leaped Paupuk Keewis,  
Who could do the dance du ventre  
With a lot of variations  
Not set down in any program.  
And he did some rattling rag steps,  
In a style so blooming thermal,  
That he sat fire to the bear skins  
Which were spread within his wigwam.  
The squirrel, the adjudoma,  
Laughed and chattered in the branches,  
While the skunk—the whew good-lordy,  
As he sniffed the burning leather,  
Pressed one claw upon his nostrils,  
As he sprinted through the timber.  
And the wild goose, wa be wa wa,  
As it smelled the burning bear skin,  
Screamed out "Chicago River,"  
Then lit out for Manitoba  
With a whirl and beat of pinions.  
Near the dam sat Hiawatha,  
Playing still upon his banjo;  
While his friend Ah Meek, the beaver,  
With two great eyes stared at him—  
Eyes that seemed to ask a question.  
And Hiawatha knew then  
That the beaver longed to ask him  
The infernal, worn-out question:  
"Do your fingers ever get sore  
When you play upon the banjo?"  
That is why poor Hiawatha,  
While the beavers dammed the stream-  
let,  
Sat and doubly damned the beavers.

The London Conservatory, of Dallas, Texas, has issued some very attractive and interesting readable pamphlets concerning the Institution and its aims. The present session began on September 12th, and Paul Cessna Gerhart, A. M., is at the head of the Mandolin, Guitar and Banjo Department.



WILLIAM PENN HOUSE



(Correspondence continued from page 10.)

its lovely baritone voice. Think it over ye plunkers! Play the solo "Thoroughbred" with piano or guitar in any pitch, but before you change the notation of an instrument decide first on your leading instrument for the orchestra. (Which I think should be considered first). Because there can be only one size banjo for soprano in club work while we have our choice of three sizes of "Thoroughbreds," which of course means a different pitch for each, strictly speaking.

Many players would object to a change of notation from "A" to "C," because of the fact that "A" in the 22d fret would be "out of sight"—a veritable air-ship sailing above the horizon of the staff proper. I am conscious of the fact that some of my readers may be wondering if my brains have not gone in the same direction, yet I give the "suggestion." You may have it for what it is worth.

J. H. RIVERS,  
Waterbury, Conn.

(This is a subject deserving full discussion from its many sides, and the Editor will be pleased to have the opinions of every JOURNAL reader who cares to forward them. The JOURNAL's pages are always open for the ventilation of any and every subject interesting to B. M. & G. lovers, and the more varied and widely different the opinions happen to be, the more need there is for expression to assist in forming a solid basis from which ultimately a common united action will bring forth results without flaws. The JOURNAL has no narrow hard and fast policy, it aims to reflect worthy opinions and views however divergent and reserves to itself the pronouncing of judgment in an official way when all the evidences have been taken—Ed.)

August 23, 1899.

DEAR SIR:—

I desire to compliment all concerned on the great improvement in the JOURNAL of late. Mr. Fiset's Guitar Technique alone is worth many times the price of the year's subscription, not to mention the many other instructive articles, music, etc. If that gentleman (Mr. Fiset) realizes the value of the work he is doing for the Guitar, he ought to be pretty well pleased with himself. I may be able to attend the Exposition Music Festivals, and if I do, I'll want to meet some of the JOURNAL people.

Yours truly,  
CHAS. E. CONKLIN,  
Roslyn, N. Y.

September 13, 1899.

DEAR SIR:—

Please send my JOURNAL by all means. Enclosed please find subscription. I have been an old time New York Plunker, learned the Banjo in 1860, and know quite a number of old timers. Please receive my late sorrow at notice of Mr. Stewart's death. In my 38 years Banjo Playing, I have not found anything more instructive than the JOURNAL.

Why not 1900? I disapprove of any change in that way.

Ever yours,  
WM. H. DIDWAY,  
Astoria, L. I.

Mr. Frederick J. Bacon, banjoist, has met with many enthusiastic receptions on his recent tour, a full account of which will appear in next issue of the JOURNAL. Mr. Bacon's Neverslip Banjo Bridge is receiving indorsement of its merits from all who try the Bridge. See the "ad" on another page.

## Banjo, Mandolin and Guitar Notes

### NEW JERSEY.

MOUNT HOLLY.—The Lotus Banjo, Mandolin and Guitar Club began their second season on September 13. This organization made rapid strides last season, and as many new faces were seen together with the older members, we anticipate a very pleasant and prosperous year. All members are interested thoroughly and more energetic than ever, consequently no work Mr. Eno prescribes is neglected. The same officers as in 1898-99 will preside this year.

The seashore tour of the Mount Holly Banjo, Mandolin and Guitar Club was a great success, and fully justified the untiring efforts of these young gentlemen. Upon their return home they decided to enjoy a short vacation, beginning their season the middle of September. Their first meeting began with unusually bright prospects. The membership will be increased, making, no doubt, the largest organization of its kind in New Jersey—Mr. Eno will continue as instructor. We wish them, as they really deserve, great success.

MILTON.—The Ivy Leaf Banjo, Mandolin and Guitar Club, of Paterson, N. J., gave a three night concert here at the O. U. A. M. Hall, on Thursday, Friday and Saturday Evenings, September 17, 18 and 19, under the management of Mr. H. F. Gill.

Programme as follows:  
Waltz—"Pride of the Ball," . . . . . Ward  
March—"La Mandolin," . . . . . Ward  
Ivy Leaf Banjo, Mandolin and Guitar Club.  
Old Time Banjo Act—

E. E. Horton.  
Musical Glasses—"I'll take you home again  
Kathleen,"  
Musical Glasses—"Whispering Hope,"  
H. F. Gill.  
Banjo Solo—"Normandy March," . . . . . Armstrong  
Banjo Solo—"Coon Medley," . . . . . Morejohn  
Banjo Solo—"The Stars and Stripes,"  
(Morejohn) . . . . . Sousa  
Banjo Solo—"Top Notch Galop," . . . . . Armstrong  
Banjo Solo—"Smokey Mokes," . . . . . arr. Morejohn  
Frank A. Morejohn, Jr.  
Conjuror—Ernest W. Bogert.  
Mandolin Solo—"Romance," Farewell.  
Mr. John Matthews.

"The Fennells," Harrie Gill and Frank Morejohn, the popular and versatile musical team, concluded the performance with their clever sketch, "The Four Dollar Lesson," introducing musical bottles, bamboos, coins, glasses, silver staff bells, and the only perfected set of aluminum chimes in the country.

### OHIO.

COLUMBUS.—The Capitol School of Oratory and Music opened September 12. Mr. J. Earl Rabbe has charge of the banjo, mandolin and guitar department in this college. Rehearsals were resumed September 13.

The Nordica Mandolin and Guitar Club has also resumed practice for the season. Mr. Rabbe expects to play Mr. Farland during the season at the Y. M. C. A. Auditorium. This means more banjo interest in the Capitol city.

### MISSISSIPPI.

NATCHEZ.—On September 12, S. Duncan Baker began his vacation tour, to appear as soloist in concerts at following named places:

Port Gibson, September 12th; Vicksburg, 13th; Greenville, 14th; Greenwood, 15th; Lexington, 16th; Yazoo City, 18th; Jackson, 19th; Canton, 20th; Hazlehurst, 21st; Brookhaven, 22d; McComb City, 23d; Fayette, 25th.

### QUEBEC.

LAKE ST. JOHN.—Mr. Wm. Sullivan has had entire charge of the music at the Robeval this season, and pushed the banjo well to the front. Numbers of guests declared they never dreamed the banjo was capable of producing such fine music as they had there heard.

Following programme was rendered evening of August 20:

Violin—Légende . . . . . Wieniawski  
Piano—Prelude, Valse & Polonaise brillante,  
Lieblich

(From the Polish Suite dedicated to Franz Liszt.)

Banjo—a. Miserere from Il Trovatore, . . . . . Verdi  
b. Spanish Dance No. II, . . . . . Moszkowski  
Violin—Souvenir de Moskow, . . . . . Wieniawski  
Piano—Nocturne: A Dream of Love, . . . . . Liszt  
Banjo—Gipsy Rondo, . . . . . Haydn  
Violin—Valse-Caprice, . . . . . Wieniawski  
Piano—Rhapsodie hongroise, . . . . . Liszt  
Banjo—Serenade, . . . . . Schubert  
Violin and Banjo Soloist—William Sullivan.  
Pianist—Rudolph von Lieblich.

### CONNECTICUT.

NEW LONDON.—On July 20 the banjo, mandolin and guitar club of boys, organized and instructed by Frank M. Smith, gave a very enjoyable recital. The little fellows had only fourteen rehearsals, the mandolin players having taken lessons about five months, and the banjo players for one year. The club consists of: Mandolins—Stephen McGinley, age 10 years; John McGinley, 15 years; E. B. Reed, 19 years. Banjos—Winthrop McGinley, age 13 years; Fred Crowell, 14 years. Guitar—Mr. Frank M. Smith. From the books, the club will have all it can do to fill engagements for the winter. The creditable recital program rendered was:

Watch Hill Two Step . . . . . Kenneth  
Happy Birds Waltz . . . . . Holst  
Mandolin Solo—Angels Serenade . . . . . Braga  
John McGinley, Jr.  
Banjo Duet—Sand Dance . . . . . Shaw  
Winthrop McGinley and F. M. Smith.  
Mandolin Trio—"Heart Bowed Down,"  
E. B. Reed, John McGinley, Jr., F. M. Smith.  
Banjo Trio—On the Mill Dam Galop,  
Fred Crowell, Winthrop McGinley, F. M. Smith.  
Prince Charming Waltz . . . . . Duffell  
The Club.  
Prison Song from Il Trovatore . . . . . Verdi  
Three Mandolins and Guitar.  
Mandolin Duet—Serenade . . . . . Schubert  
Stephen and John McGinley.  
Banjo Solo—Wiegand . . . . . Hauser  
Frank M. Smith.  
Heroic March . . . . . Arms  
The Club.

### KANSAS.

TOPEKA.—The High School Mandolin Orchestra and the Amphion Mandolin Orchestra, both under direction of M. H. S. Lawrence, have scored well during the past season, and there is every indication of greater successes being in store. Membership lists are:

The High School Mandolin Orchestra.—Mr. H. S. Lawrence, director; Mr. Robert Smith, president; Miss Edna Zellars, secretary and treasurer; Mr. Charles Lewis, business manager. First Mandolins—Miss Patience Bevier, Mr. Robert Smith, Mr. David Gossett, Mr. H. S. Lawrence. Second Mandolins—Mr. George Laymountain, Mr. Elden Tice, Mr. Clarence Day. Third Mandolins—Miss Edna Zellars, Miss Frances Coffin. Violin—Miss Verna McClatchy. Banjos—Miss Ella Elliott, Mr. Clifford Lutes, Mr. Terrence B. Holliday. Guitars—Miss Amabel Tice, Miss Alice Coffin, Miss Fay Tinchin, Miss Florence Tucker, Miss Harriet Thompson. Piano—Miss Bessie Davidson. Flute—Mr. Charles Lewis. Mandola—Mr. Kenneth Wharry. Banjo Club—H. S. Lawrence, leader. Banjeaurines—Mr. Clifford Lutes, Mr. H. S. Lawrence. Piccolo Banjo—Mr. Rush Conklin. First Banjo—Miss Ella Elliott. Second Banjo—Mr. Terrence B. Holliday. Mandolin—Mr. Robert Smith. Guitar—Miss Amabel Tice. Piano—Miss Bessie Davidson.

The Amphion Mandolin Orchestra.—H. S. Lawrence, director. First Mandolins—Mr. David Gossett, Mr. H. S. Lawrence. Second Mandolins—Mr. Robert Smith, Mr. Charles Stolpe. Mandola—Mr. Kenneth Wharry. Piano—Miss Bessie Davidson. Flute—Mr. Charles Lewis. Guitar—Mr. Roland Medlicott.

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It is our constant aim to please our customers at all times, and benefit them whenever possible. We have at last succeeded in arranging with Mr. Paul Eno, the celebrated composer, arranger and teacher, to publish a series of his compositions for two mandolins and guitar, one to be issued each month between the first and the fifteenth.

In order to place them within immediate use of the player, we have established a subscription system, whereby a subscriber pays 10c per month or \$1.20 per year, in advance for one complete copy, or 20c for two. Not more than two to one subscriber.

This edition will not be cheap in material or trashy in any way. The regular price of same will vary from 25c to 45c, so the subscription price places them within reach of all, and gives you 1st edition copies. We will be glad to place your name on our already large list of subscribers, and will do so upon receipt of subscription price enclosed to,

Yours truly,

Music Dep't.

STEWART & BAUER.

## Special Notice to Composers.

We respectfully ask those who submit their compositions or arrangements in manuscript to us, to be particular to write plain and in ink. Do not crowd the notes in small space, as plates are sized up from the number of bars in the selection, not from exact size of Mss., so you may use all the paper you desire.

We ask this, as it will avoid many mistakes and save considerable time for you, and all concerned, and will enable those who read the Mss. to know exactly what you write, bar for bar.

## Mandolin Players

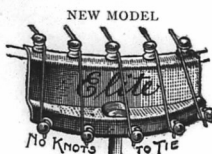
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A Characteristic March that is Characteristic Can also be used as a Two Step, Polka or Cake Walk

Positively the greatest characteristic March on the Market. Published for 1st and 2d Mandolins, Mandola (3d Mandolin), 1st Guitar, 1st and 2d Banjos, Guitar and Piano. Single parts, 15c each; complete arrangement of 8 parts, \$1.00. Can be played with any combination of instruments. The 1st parts can be used as solos. We reiterate, it is the greatest characteristic March on the Market; pronounced so by leading Orchestras, Bands, Music Dealers and Theatrical Companies of the country. If not as represented, money will be refunded.

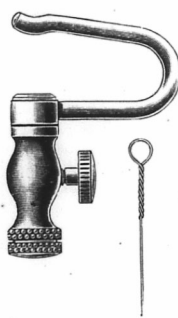
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Banjo and Piano, 50c.

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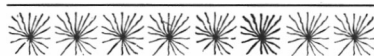
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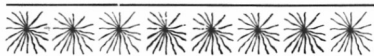
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We have just received our Fall importation of Strings, and after testing them, pronounce them the finest, for tone and strength, we ever had. Send in your orders now. Following are a few prices:

## MANDOLIN STRINGS.

No.	Each	Per Doz.
1. E, Steel Wire, silver-plated, . . .	\$0.03	\$0.12
2. A, Steel Wire, silver-plated, . . .	.03	.12
3. D, Steel Wire, wound with silver wire, . . .	.05	.30
4. G, Steel Wire, wound with silver wire, . . .	.05	.35

Complete set of 8 strings, silver wire in fine pocket-book, 25c.

No.	Each	Per Doz.
5. E, Steel Wire, monogram, for professionals, . . .	.05	.30
6. A, Steel Wire, monogram, for professionals, . . .	.05	.30
7. A, Steel Wire, wound, monogram, for professionals, . . .	.10	.50
8. D, Steel Wire, wound, monogram, for professionals, . . .	.10	.55
9. G, Steel Wire, monogram, for professionals, . . .	.10	.60

Complete set of 8 strings, monogram, for professionals, 50c.

No.	Each	Per Doz.
10. E, Steel, drawn, monogram, . . .	.05	.30
12. A, Steel, wound, copper burnished, monogram, . . .	.10	.50
13. D, Steel, wound, copper burnished, monogram, . . .	.10	.55
14. G, Steel, wound, copper burnished, monogram, . . .	.10	.60

Complete set of 8 of strings, in pocket-book, 50c.

## GUITAR STRINGS.

No.	Each	Per Doz.	Per Bdl. of 30 strings.
1. E, or 1st, fine quality Gut, . . .	\$0.10	\$1.10	\$2.80
2. B, or 2d, fine quality Gut, . . .	.10	1.10	2.80
3. G, or 3d, fine quality Gut, . . .	.15	1.75	3.78
4. D, or 4th, American, best quality, . . .	.10	.54	
5. A, or 5th, American, best quality, . . .	.10	.66	
6. E, or 6th, American, best quality, . . .	.10	.78	

Complete set of 6 strings, in pocket-book, 50c.

No.	Each	Per Doz.	Per Bdl.
7. E, or 1st, best Gut, . . .	.15	1.05	3.46
8. B, or 2d, best Gut, . . .	.15	1.65	3.46
9. G, or 3d, best Gut, . . .	.20	2.15	4.50
10. D, or 4th, American, fancy ends, . . .	.15	.63	
11. A, or 5th, American, fancy ends, . . .	.15	.74	
12. E, or 6th, American, fancy ends, . . .	.15	.85	

Complete set of 6 strings in pocket-book, 75c.

No.	Each	Per Doz.	Per Bdl.
13. E, or 1st, highest grade Gut, monogram, . . .	.20	2.00	4.00
14. B, or 2d, highest grade Gut, monogram, . . .	.20	2.00	4.00
15. G, or 3d, highest grade Gut, monogram, . . .	.25	2.60	5.40
16. D, or 4th, monogram, for professionals, . . .	.20	.90	
17. A, or 5th, monogram, for professionals, . . .	.20	1.05	
18. E, or 6th, monogram, for professionals, . . .	.20	1.20	

Complete set of 6 strings, in pocket-book, \$1.00.

## STEEL STRINGS.

No.	Each	Per Doz.
19. E, or 1st, steel wire, silver-plated, . . .	\$0.03	\$0.12
20. B, or 2d, steel wire, silver-plated, . . .	.03	.12

## GUITAR STRINGS—Continued.

No.	Each	Per Doz.
21. G, or 3d, steel wire core, covered with silk, wound, . . .	\$0.05	\$0.45
22. D, or 4th, steel wire core, covered with silk, wound, . . .	.06	.50
23. A, or 5th, steel wire core, covered with silk, wound, . . .	.07	.55
24. E, or 6th, steel wire core, covered with silk, wound, . . .	.08	.60
25. G, or 3d, steel wire, wound, no silk, . . .	.05	.30
26. D, or 4th, steel wire, wound, no silk, . . .	.06	.38
27. A, or 5th, steel wire, wound, no silk, . . .	.07	.45
28. E, or 6th, steel wire, wound, no silk, . . .	.08	.55

Complete set of 6 strings, in handsome leather case, 20c.

## BANJO STRINGS.

No.	Each	Per Doz.	Per Bdl. of 30 Strings.
1. 1st, smooth or rough, good Gut, . . .	\$0.10	\$0.85	\$1.65
2. 2d, smooth or rough, good Gut, . . .	.10	.95	1.89
3. 3d, smooth or rough, good Gut, . . .	.10	1.05	2.17
4. 4th, 40 inches, wound on silk, . . .	.07	.50	
5. 5th, smooth or rough, fine Gut, . . .	.10	.85	1.65

Complete set, 1 each, of above strings in handsome leather case, 35c.

No.	Each	Per Doz.	Per Bdl.
6. 1st, smooth or rough, best Gut, . . .	.15	1.00	1.98
7. 2d, smooth or rough, best Gut, . . .	.15	1.15	2.25
8. 3d, smooth or rough, best Gut, . . .	.15	1.30	2.70
9. 4th, 40 inches long, monogram, for professionals, . . .	.15	.90	
10. 5th, smooth or rough, best Gut, . . .	.15	1.00	1.98

Complete set, 1 each, of above strings in handsome leather case, 50c.

No.	Each	Per Doz.	Per Bdl.
11. 1st, smooth or rough, highest quality Gut, monogram, . . .	.20	1.15	2.25
12. 2d, smooth or rough, highest quality Gut, monogram, . . .	.20	1.35	2.49
13. 3d, smooth or rough, highest quality Gut, monogram, . . .	.20	1.55	3.11
14. 4th, 40 inches long, monogram, pure silver, . . .	.20	2.40	
15. 5th, smooth or rough, highest quality Gut, . . .	.20	1.15	2.25

Complete set, 1 each, of above strings in handsome leather case, 75c.

## BANJO SILK STRINGS.

No.	Each	Per Doz.	Per Bdl.
1. 1st and 5th string, each string wrapped in paper, . . .	\$0.15	\$1.30	\$2.62
2. 2d string, each string wrapped in paper, . . .	.15	1.40	3.00
3. 3d string, each string wrapped in paper, . . .	.15	1.50	3.31

## BANJO STEEL STRINGS.

No.	Each	Per Doz.
1. 1st String, steel wire, silver-plated, . . .	\$0.03	\$0.12
2. 2d. String, steel wire, silver-plated, . . .	.03	.12
3. 3d. String, steel wire, silver-plated, . . .	.03	.14
4. 4th. String, wound on silk, steel centre, . . .	.05	.30

## STEEL WIRE ON SPOOLS.

No.	Each	Per Doz.
1. Single row, for Banjo 1st and 5th string, . . .	\$0.05	\$0.40
2. Single row, for Mandolin or Banjo 1st string, . . .	.05	.47

## STEEL WIRE ON SPOOLS—Continued.

No.	Each	Per Doz.
3. Single row, for Mandolin 2d string, . . .	\$0.05	\$0.35
4. Single row, for Violin E or Guitar 1st string, . . .	.05	.30
5. Single row, for Banjo 2d, Violin A or Guitar B string, . . .	.05	.30
6. Single row, for Violin A, or Guitar B string, . . .	.05	.30
7. Single row, for Banjo 3d or Guitar G string, . . .	.05	.27
8. Single row, for Guitar G string, . . .	.05	.27
9. Single row, for Violin D string, . . .	.05	.27
10. Single row, for Violin D string, . . .	.05	.27
11. Single row, Bass for Zither, . . .	.05	.27

## MANDOLA STRINGS.

No.	Each	Per Doz.
1. E Steel Wire, wound with silver wire, . . .	\$0.10	\$0.60
2. A Steel Wire, wound with silver wire, . . .	.10	.70
3. D Steel Wire, wound with silver wire, . . .	.12	.80
4. G Steel Wire, wound with silver wire, . . .	.12	.90

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2. A, 2½ lengths, white, clear, fine Gut, . . .	.10	1.10	2.80
3. D, 2½ lengths, white, clear, fine quality Gut, . . .	.15	1.75	3.78
4. G, wound on good Gut, . . .	.10	.60	

Complete set of the above strings in handsome leather pocket-book, 40c.

No.	Each	Per Doz.	Per Bdl.
5. E, 4 lengths, smooth or rough, white, best quality, . . .	.15	1.65	3.46
6. A, 2½ lengths, clear, . . .	.15	1.65	3.46
7. D, 2½ lengths, best quality, . . .	.20	2.15	4.50
8. G, wound on better Gut, red silk ends, . . .	.15	.90	

Complete set of the above strings in handsome leather pocket-book, 60c.

## MONOGRAM.

No.	Each	Per Doz.	Per Bdl.
9. E, 4 lengths, smooth, beautiful, made especially for us, . . .	.20	2.00	4.00
10. A, 2½ lengths, clear, made especially for us, . . .	.20	2.00	4.00
11. D, 2½ lengths, clear, made especially for us, . . .	.25	2.60	5.40
12. G, wound on best Gut, not coiled, . . .	.20	1.20	

Complete set of the above strings in handsome leather pocket-book, 75c.

## MONOGRAM.

No.	Each	Per Doz.	Per Bdl.
17. E, 4 lengths, monogram, rough, made especially for us, . . .	.15	1.65	3.46
18. A, 2½ lengths, monogram, rough, made exclusively for us, . . .	.15	1.65	3.46
19. D, 2½ lengths, monogram, rough, made exclusively for us, . . .	.20	2.15	3.50
20. G, wound on best Gut, not coiled, . . .	.15	.90	

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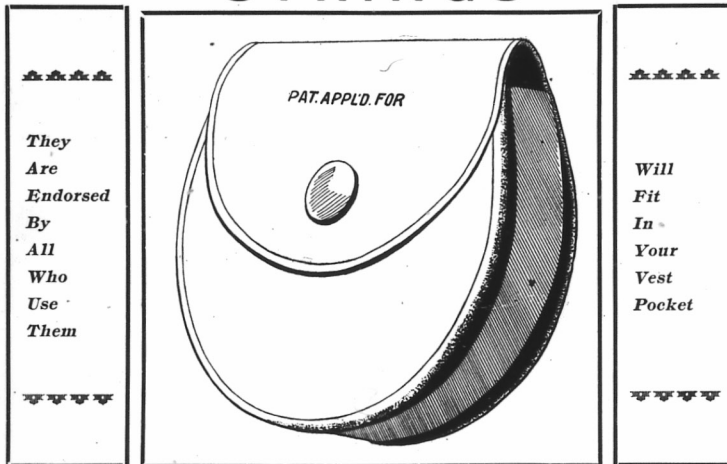
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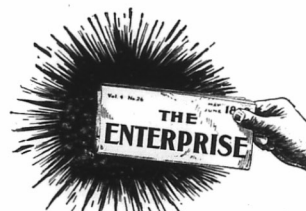
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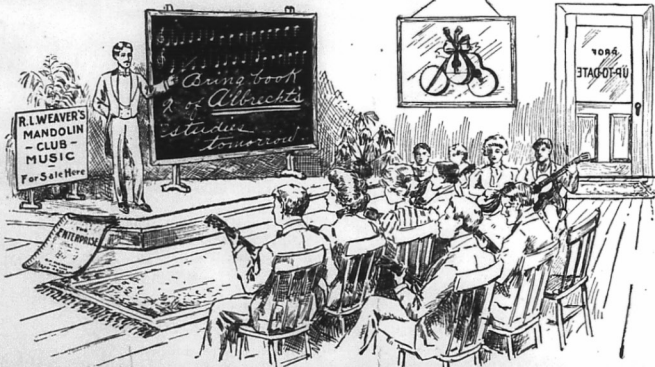


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*Angel's Serenade. (Braga) (New Arr.).....Shaeffer	40	50	40	50	40	50
Allegria Waltz.....Arr. by H. A. Weber	40	50	75	40	50	60
§Aberdeen Waltz.....Siegel	40	50	60	40	50	60
Alice, Where Art Thou. Mandolin Solo.....Shaeffer	40	50	40	50	40	50
(Full Harmony).....Shaeffer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

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La Troubadour Waltz.....S. S. Weeks	40	50	60	40	50	60
La Petite Overture.....Shaeffer	50	60	75	50	60	75
*La Priza Mazurka.....Shaeffer	40	50	60	40	50	60
*Last Kiss March. Two-step.....Siegel	40	50	60	40	50	60
*Love's but a Dream. Waltz.....Shaeffer	40	50	75	40	50	75
*Loving Words. Schottische.....Siegel	40	50	60	40	50	60
Mazurka de Concert. Difficult.....By S. S. Weeks	40	50	60	40	50	60
Minuet. (Classical.) For Quartette.....Tonnello	80	40	50	80	40	50
Miserere. (From Il Trovatore).....Arr. by Shaeffer	40	50	60	40	50	60
My Dream Lover Waltz....." "	50	75	80	40	50	60
My Sweetheart Waltz....." "	40	50	75	50	60	75
My Next Waltz. (New Arr.)....." "	40	50	60	40	50	60
Mandolin Club March.....Max Weber	40	50	60	40	50	60
Maritana Mazurka....." "	40	50	60	40	50	60
Nearer My God to Thee.....Arr. by Siegel. Solo 50c	40	50	60	40	50	60
Never to Part March. Two-Step.....Arr. by Siegel	40	50	60	40	50	60
National Airs. Medley. Mandolin Solo.....Shaeffer	40	50	60	40	50	60
(Full Harmony).....Shaeffer	40	50	60	40	50	60
*Napoleon March.....By Siegel	40	50	60	40	50	60
Only for Love Waltz. (New).....Shaeffer	40	50	60	40	50	60
O Golden Days. (Andante).....Arr. by Shaeffer	50	60	75	40	50	60
Passing Guard March.....By Weeks	40	50	60	40	50	60
Philippine Mazurka.....Shaeffer	40	50	60	40	50	60
Poet and Peasant. Overture. Complete. S. S. Weeks	75	40	50	75	40	50
Prettya Butterfly. Song and Dance. By Shaeffer	40	50	60	40	50	60
Polka Scherzo.....Max Weber	40	50	60	40	50	60
*Princes Quadrille....." "	40	50	60	40	50	60
*Promise Me Waltz.....Siegel	40	50	60	40	50	60
*Queen of Spring March. (New).....Shaeffer	40	50	60	40	50	60
*Ruby Gertrude March....." "	40	50	60	40	50	60
Romance.....Max Weber	40	50	60	40	50	60
Remembrance of Thee. (Gavotte).....Siegel	40	50	60	40	50	60
Repentance.....Shaeffer. Solo 40c	40	50	60	40	50	60
*Sleeping Beauty March. (New).....Shaeffer	40	50	60	40	50	60
Schubert's Serenade. (New Arr.).....By Sherwood	40	50	60	40	50	60
Sprite of the Spray Waltz....." "	40	50	60	40	50	60
Sleigh Ride Polka. (Use Sleigh Bells. New Arr.)	40	50	60	40	50	60
*Spring Song. (New Arr.).....Mendelssohn	40	50	60	40	50	60
*Silent Kiss Mazurka. (New).....Shaeffer	40	50	60	40	50	60
*Sweet Memories of Thee. Waltz. (New Arr.).....Shaeffer	40	50	60	40	50	60
Swanee River.....Arr. by Shaeffer. Solo 40c	40	50	60	40	50	60
*Serenade Española.....Max Weber	40	50	60	40	50	60
*Spring-time Mazurka....." "	40	50	60	40	50	60
*Song without Words.....Siegel	40	50	60	40	50	60
*Sunlight Polka....." "	40	50	60	40	50	60
Sweet Carnation Waltz....." "	40	50	60	40	50	60
Sweetheart Return March. Two-Step....." "	40	50	60	40	50	60
*Spanish Beauty Mazurka....." "	40	50	60	40	50	60
*Silent Love Mazurka....." "	40	50	60	40	50	60
*Spanish Waltz....." "	40	50	60	40	50	60
*Star Light Waltz....." "	40	50	60	40	50	60
*Tidings of Love Waltz....." "	40	50	60	40	50	60
*True Heart Polka.....Shaeffer	40	50	60	40	50	60
*True Love Gavotte. (New. Good)....." "	40	50	60	40	50	60
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Then You'll Remember Me. Mandolin Solo, (Full Harmony).....Shaeffer	40	50	60	40	50	60
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*Tidings of Joy Waltz.....Siegel	40	50	60	40	50	60
Tarantelle, Fantaisie.....By Max Weber	50	60	75	40	50	60
Tone Poem.....Siegel. Mandolin Duet 50c	40	50	60	40	50	60
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