



DEVOTED TO MUSICAL PROGRESS, AND THE DIFFUSION OF LIBERAL KNOWLEDGE.

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*THE P. R. R. Y. M. C. A. BANJO, GUITAR AND MANDOLIN CLUB,  
OF PHILADELPHIA, PA.*



# BANJO, MANDOLIN AND GUITAR CLUBS

## A Practical Talk on Clubs and their Work

—OF—

### Organization, Membership, Instrumentation and Music

By BERT S. HOUSE.

#### PART I.

##### Organization and Membership—Continued.

I note with a great deal of satisfaction that the subject of clubs and club work seems to be receiving more attention of late in the columns of some of our contemporary magazines, one of which, I am pleased to observe, has taken up the subject under a special head and placed it in the hands of an able writer. This is as it should be, for we need all the light on the subject that we can get. Club work has taken a long step forward during the season now drawing to a close, and judging from the number of inquiries I have received since my first article appeared in the JOURNAL regarding the details of organization for new clubs, I believe the beginning of next season will witness a large number of additions to our ranks.

In answering these inquiries, most of which ask for a set of rules or by-laws to work under, I will say that I do not feel prepared at the present time to formulate a set of rules which would govern every club. The time is coming when we shall have a general association composed of the clubs throughout the country, with a general constitution as a basis of organization. Until that time comes the club members can make their own laws to fit their own circumstances. I would suggest to my correspondents that they call a meeting of their clubs, appoint a committee to draft a set of rules and then vote upon each one separately, adopting it by a two-thirds vote of the members present. It is a good idea to get a copy of the constitution and by-laws of some other society to use as a guide.

As the summer season approaches, the majority of clubs have perhaps decided to suspend rehearsals during the heated term. To those who are contemplating this, I say emphatically, "Don't do it unless it is absolutely necessary." Keep your rehearsals going, even if you have to work with a few members. If you are a new club the advantage of such a course cannot be over-estimated. If you have been organized a few years I need not dwell on the advantages of continuous rehearsals. I have never seen a club yet that would be in shape to take up the work in the fall where they left off in the spring. Every director knows what a task it is to bring his club into shape again after a long vacation. Keep up your practice then, and you won't have to work until Christmas before you are prepared to give a concert.

#### PART II.

##### Instrumentation and Music.

The subject of instrumentation for clubs is at the present time one of absorbing interest, and in my opinion ought to command more attention than it has in the past. So far as I have been able to figure out from the information I have gathered, there is no set form of instrumentation that a director can go by which is calculated to serve as a standard. As matters stand now, every director is left free to carry out his ideas to suit himself, thereby retarding the progress of our organizations as far as the question of suitable music is concerned. We all know the difficulty experienced by every director in choosing music for his club, as no two publishers use the same form of arrangements. This question of itself ought to appeal to all club leaders who have the best interests of the cause at heart, and spur them to efforts to secure that uniformity of instrumentation which the publishers could recognize and provide for accordingly. Look at the vast amount of music published for bands and orchestras, every year adding thousands of pieces to the whole. The reason for this is that all bands and orchestras are laid out on similar lines, thereby giving the publisher assurance that he will at least get returns enough to warrant his expense of publishing. The sooner this plan is carried out in our own work the better. Start the ball rolling, and the result will be more than satisfactory to us all. Create the demand and it will be supplied. Therefore, under the head of Instrumentation and Music, I wish to get the opinions and suggestions of every club leader who is interested in his work. No matter how much they may differ from those advanced by others, send them in and receive due credit for them. It would be sublime egotism for one man to claim that his plans were the only ones to follow, so let us all have a finger in the pie and perhaps a satisfactory solution to this problem can be found somewhere in the whole. The columns of the JOURNAL are always open to its readers, and no question, opinion or suggestion bearing on the subject will be ignored.

We have to-day three general forms of club organization, commonly known as the Banjo Club, the Mandolin and Guitar Club and the Mandolin, Banjo and Guitar Club, each having its own circle of friends and

supporters. As I have had to do with all three during my experience as a teacher and director, I will say that I prefer the latter combination as being the best suited for all round purposes. Therefore, leaving the first two forms for a later paper, I will take up the Mandolin, Banjo and Guitar Club as a question for discussion. In large cities where a director has plenty of material to choose from, little trouble will be met with in organizing either of the above combinations. It is different, however, in smaller communities where the number of available players is limited; hence, I give the preference to the form of instrumentation which allows the use of the three instruments in combination. By following this plan you can secure effects which are well-nigh impossible with the other two combinations. The instruments which may be used are mandolins, mandolas, banjeaurines, banjos, piccolo banjo and guitars. Auxiliary instruments, such as the flute, cello, zither and harp are very effective, and should be included in your club whenever it is possible to get them. In large clubs a light set of orchestra drums may be used with good effect. I do not advocate the use of the violin with the club, as the tone quality does not blend well with the other instruments. In some instances where you require a strong fortissimo, the piano may be used to good advantage.

The orchestra, which I have had the honor of directing for the past three years, started from a small beginning, gradually increasing in membership until we now have forty members on the roll. Beginning last season I decided to try a more elaborate plan of instrumentation, with a view to rendering standard overtures, selections, etc., in their complete and unabridged form. All of the instruments enumerated above were represented in the club, so that all I had to do was the arranging. Of course, it was essentially a string orchestra, brass and reed instruments being excluded, while their parts were taken up by the banjos and guitars. A number of people were sceptical and laughed at the idea, but the result justified the labor spent on it, for we have rendered during the season such selections as the "Zampa Overture," "William Tell Overture," "Poet and Peasant Overture," "Morning, Noon and Night Overture," etc. Besides these we have used a number of selections from the late popular operas, and several medleys of popular songs. Such work can only be done by careful and painstaking practice, both at the rehearsals and at home, and by a close discrimination on the part of the director in the distribution of his parts. In arranging the above music I was careful to study the capability of my musicians and write their parts accordingly, and the result was gratifying in the extreme.

For the benefit of those who may wish to try the above plan of arranging and who have the necessary instruments at their command, I will explain the form of instrumentation which I used in handling the above music. The instruments were divided as follows: Eight first mandolins, three second mandolins, three third mandolins, two fourth mandolins, first, second and third mandolas, two banjeaurines, one first banjo, one second banjo, one third banjo, one piccolo banjo, four first guitars, four second guitars, one double bass, one cello, one flute, one zither, one harp, drums and traps. Six of the first mandolins play the regular lead, while the other two play the parts corresponding to the clarinet parts in a regular orchestra, thus furnishing the embellishment, as it were. The second, third and fourth mandolins play the remaining three parts of the harmony and together with the mandolas constitute a section by themselves. The banjeaurines, banjo and piccolo banjo are reserved for forte passages, the guitar and harp furnish the accompaniment, and the flute, drums, etc., used whenever effective.

The above brief outline of the instrumentation of this club will give the reader an idea of what can be accomplished by bringing all the different instruments into combination, and if he is familiar with any of the compositions mentioned he can readily imagine the effect produced. I have heard several large organizations in concerts from time to time, and while the volume of tone was all that could be desired, it always struck me that there was something left out. I have been told by some directors that a large club was unwieldy and difficult to hold together. This is sometimes true, but the fault usually lies in the management.

I do not pretend to say that the ideas I have put into practice could be carried out with equal success in every instance. It may be that I was especially favored in having the assistance of members who were as enthusiastic as myself. It is a pleasure to work for a club who will second your efforts, and I can imagine the situation where the contrary is the case.

Before proceeding farther with this subject, I would like to hear from some of our prominent club leaders who are interested. My next article will take up the details of instrumentation and arranging for large and small clubs after the plans I have advocated. Kicks are now in order, and the kickeer will be pleased to digest a few.

(To be continued.)

The JOURNAL wants this page to be a regular feature, where discussions and opinions however divergent can be freely ventilated, for the benefit of the cause. Queries and so forth may be sent to the Editor of the JOURNAL, but in order to save time and that Mr. House may have all questions and opinions before him when writing his articles and reply to all points raised without delay, it is desirable that all correspondence be addressed to:

MR. BERT S. HOUSE,  
Associate Editor S. S. STEWART'S JOURNAL,  
No. 2 Opera House Block, Watertown, N. Y.

# INTERPRETATION AND STYLE

By PAUL CESSNA GERHART, A. M.

After a pupil has mastered the rudiments of music, learned something of the positions, accents, phrasing, modulation, crescendo, diminuendo, and other features of mandolin or guitar playing, there then often comes a period of apparent stagnation, a non-development in his musical career. This point may really be regarded as a most vital one to the student, and if he understands how to take advantage of the situation, rapid advancement towards really artistic interpretation may be made. It is just at this point, however, that many teachers either lose their pupils entirely or the pupils themselves lose all interest and ambition in their work, which amounts to practically the same thing.

In the first place were the student to analyze himself fully and carefully, he would find that his real condition is not coincident with appearances. He is on the contrary digesting and storing away in his brain granary all the various practical and helpful ideas and suggestions which he has received from time to time from his teacher, and making this matter his—his to bring forth possibly in new form on sundry future occasions. It has been said that a man is not master of any new idea or thought until he has explained it to *another*. This the pupil will find to be too true as soon as he attempts to set forth his views in logical order verbally to some one who may in turn be seeking elementary instructions from him. Knowledge first gained is really more or less superficial; it is only after weighing new ideas in our minds carefully, contemplating on them, discussing them with others, and, as is often the case, discovering new sides to a firm question from intercourse with others more intellectual and musical than ourselves, that we really are thoroughly master of the new thought. It will take some time for the student to thoroughly master all the information and matter received in his course of lessons on the mandolin or guitar, which tell that he imagined he understood. By this process of digestion the student becomes thoroughly grounded in the work, and after a stout foundation is laid, then the upper portions of his musical structure will go up considerably higher and at a more rapid rate of speed; but the *foundations* must first *settle*!

In rendering selections of real musical value, the pupil should work into the given piece his own individuality, to a certain extent. Yet musical forms and features may be regarded as but the tools with which the artisan works. His own imagination and powers of perception must be utilized by the student in order to obtain an original and praiseworthy interpretation. In this connection the most important point to remember is that the pupil should endeavor to imagine the feelings and intent of the composer; place himself *within* and *work out*. Do not try to begin *without* and *work in*. That cannot be done. *Evolution* is what is needed, not *involution*.

In making selections of teachers for the advanced pupil, two different characters are before one; he who has given all his time and attention to teaching and has neglected his own repertory, and he who is engaged for the most part in keeping up a heavy list of difficult selections, which keeps his mind and best energies away from his pupils. In the former case the pupil has the advantage of more modern methods and profits by individual interest, but loses heavily by absence of opportunity of advancement by revelation. In the latter case the pupil profits unquestionably by the high

ideal of interpretation before him, but is liable to imitate instead of using his own creative genius, and the best practical helps, and the method being wanting, the pupil fails to profit and advance as he should. My idea is to *avoid extremes* in this, as in all other things, and select a teacher who is a performer, an artistic player, but not a technical wonder. Fireworks should be always associated with celebrations, not music.

This "brilliant" style is the one extreme as opposed to the "sentimental" on the other hand.

It is a mistake, therefore, for the pupil to work so unceasingly at technic. It is true technic is the basis or foundation of musical interpretation, but for a student to work so untiringly at *gymnastic feats* is really almost absurd. Endeavor to secure a good technic, but then finish your musical framework by some covering of artistic results. Light and shade, tone colorings, and the great modern idea of *climax* are all accomplished by the *right* hand, which makes fewer gyrations but accomplishes much more attractive results. Hence, it has most rightly been said that "it is the right hand that denotes the artist" in stringed instruments.

The power of climaxing cannot be too highly esteemed. Beginning with the pianissimo effect and gradually advancing more and more rapidly to the full fortissimo, from the lower register to the higher, fairly carries one "off his feet" when properly executed by a full orchestra.



It is, too, the real life of solo playing, but must of course be accompanied by the proper phrasing. Every piece has its grand climax, the point at which the greatest effect is produced, while every phrase has also its centre or climax which should also be carefully *worked up* and accomplished.

The "duo" method or style of mandolin playing is unquestionably the most characteristic and unique. In analyzing this method we find that the basis is chord work, while the basis of chords are found in the various intervals, thirds, fourths, fifths, sixths, sevenths and octaves. There are few tetra chords used in mandolin playing, nearly all are triads or triads with the root, third or fifth doubled in the bass, so that it is not specially difficult to learn those most in use. But to be able to play these same chords in all positions is more difficult. In playing the tone on any key in the positions I use the barre with first finger on the mandolin, just as on the guitar, which gives a firmer grip and produces better general effects. For individual bass tones use the *up* stroke of the plectrum on a wide slope.

It will always be found advisable to attend all the really good concerts and musical events, study musical works of various kinds, converse with musicians, and practice *patience* in order to obtain a permanent advancement in musical art. The pupil should by these means obtain a high ideal. The *conception* must be *first*, then the interpretation will come in a more or less artistic degree according to ability and in the style of one's own individuality.

## MYRON A. BICKFORD.

On May 29, at Leverett, Mass., Mr. Bickford gave a recital entirely unassisted. The remarkable programme was:

Second Mazurka.....	GODARD
Manzanillo.....	PIANO.
At a Georgia Camp-meeting.....	MANDOLIN.
Morceau Elegante.....	Att. by BICKFORD
Chinese Picnic.....	BANJO.
Minuet a l'Antique.....	DE LANO
Concert Reverie.....	GUITAR.
Fantasia, "Forget Me Not," solo and duet.....	St. JOHNS
Auld Lang Syne.....	BANJO.
Panquita, "Danza Mexicana".....	PADEREWSKI
a. Dance California.....	PIANO.
b. Tripping Thro' the Meadow.....	CHENET
	GUITAR.
	MANDOLIN.
	VARIED BY FARLAND
	BANJO.
	PIANO.
	GREGORY
	FARLAND
	BANJO.

## INCOMPETENT TEACHERS

Violin students are warned against incompetent teachers. New York is infested by a horde of singing teachers who are veritable voice-wreckers, and by a small army of violin teachers who are just as bad in their way. The incompetent teacher is not easily identified by any external sign or character-badge. "There is," as a writer in a western exchange well says, "no judging him by his terms, for he models them upon the terms of the best teachers of the day, and here it is that the unwary pupil has no means of safeguard. In nine cases out of ten he is an amateur who, having expended two or three guineas on his own musical education, considers it an excellent plan to get his money back again, interest added, from the public. He argues what he knows himself he is capable of imparting to others, at a profit. This reasoning would be all right, but for the fact that his imparting is usually in advance of his knowledge, and he sets out cheerfully to teach others what he doesn't know himself." This same writer adds: "This law, which converts so large a percentage of pupils into independent teachers, is one of the hardest things about the musical profession, as many know to their cost. Many a teacher has spent earnest labor in the task of perfecting a pupil, and in the end to his own undoing. This question need not, however, be entered upon here. The individual of whom I am speaking can scarcely lay claim to being perfected in his studies. His incompetence is calculated to do harm to the interests of the instrument he represents, for the reason that his sway, such as it is, extends over educated circles. His pupils are of a different class to those of the cheap fakir. They are in a position to pay fair terms and expect a fair return; and, what is more important, are very naturally inclined to judge the entire scope and capabilities of the instrument by the impressions they receive. *The Violin World* has an acquaintance with the individual who is so faithfully described above. Of course, New York is the great musical center. It abounds in good musicians, capable, trustworthy teachers; but there are charlatans here in abundance. Young men and young women who come to New York to study the violin should be on their guard. They would do a wise thing were they to consult with us before selecting an instructor. Advice will be given cheerfully and gratuitously.—From *August Gemunder's Violin World*.

Mr. John A. Haley, of Haverhill, Mass., has been playing banjo solos for phonograph records, with piano accompaniments by Mrs. Mary L. Judson, of the same city.



WRITTEN FOR THE JOURNAL.

# A System of Technique for the Guitar.

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By C. F. ELZEAR Fiset.

*Continued from last Issue.*

## ARTICLE VII.

## PART I.

In the Article on "shifting" mention was not made of one especial shift which is frequently used: and which, within limits, is extremely easy to acquire. This is a particular change from one position to another on the closed strings. It was mentioned that Ferranti frequently used the glissando to change position, and for an effect this method should be practised. However, we must occasionally change position by extension of the fingers of the left hand, either to advance or retreat as required.

If we wish to advance while the fourth or third finger is holding a note, the hand is contracted; the first finger approaches the fourth (or the third finger as the case may be) and immediately is placed on the note desired in the new position. As soon as the new position is reached the hand relaxes to the normal and the fingering goes on as usual. See Example A below.

Example A. Advance extension.



Should we desire to retreat while the fourth or third finger retains a note the hand must be extended so that the first finger can reach the new position. As soon as the fourth finger is removed the hand relaxes of course to the normal.

Example B. Retreat extension.



On rare occasions we must shift in one movement over several positions on closed strings, and to do this well in rapid passages proclaims the artist on technique, for this requires much practise and nicety of discrimination as to distances.

For this movement the author suggests the term jumping shift since the left hand really jumps the distances without the aid of an open string.

An Example of the jumping shift is given below—See Example C 1. The change of position is made with the fourth finger on the A at the fifth fret to the third finger on the C# at the ninth fret. Another example is C 2 the fingering marked being explanatory.

Example C 1.



Example C 2.



It is clearly seen that it would not do to employ the glissando to shift; that is for the fourth finger to glide from the A to the C sharp since it must hold the D at the tenth fret, and for the same finger—the fourth in this instance—to hold three notes in immediate succession would be very awkward and it is extremely doubtful whether or no one could employ it so and retain the required speed.



## PART II.

On the proper manipulation of the left hand in octave passages guitarists hold various opinions. There is a general trend in one common direction however, and the same rule applies here as in so many other cases that the proper fingering of a particular passage depends much on the parts preceding or succeeding, and what applies correctly in one instance would be awkward in another.

For example we have the following passage:

Example D.



Should the G be played open and the A be taken on the G string? Some contend that this is the only proper method of playing this passage, others maintain with equal emphasis that the passage should be played as marked below. The F being taken on the D string, the G and the A should also be taken on the same string to maintain regularity.

Example E.



Now it is clear that having this passage alone to finger the first method is the better since we take advantage of the open G string to change our position, and by thus changing we keep more in the same field, playing the passage entire by using but the first and second positions, thus making it easier to return should we so desire.

The second method entails the loss of this "field" since we end up in the fifth position. However, should we wish to give a strong accent to the bass notes or to ascend on the fingerboard we might do well to take them on the bass strings. The D string in this instance.

One must remember that on going above the twelfth fret the shape of the guitar body forbids the possibility of reaching these octaves with the bass notes taken on the D string with any degree of ease: so it is preferable to ensure distinctness of tone and rapidity of execution in the higher registers to take the bass notes of the octaves on the G string.

Wherever possible in the playing of broken octaves take advantage of an open note to change position, and in some cases it is wise to advance or retreat on the same strings along several frets, avoiding a long or awkward reach until the desired open string is met.

An illustration of this is the following passage.

Example F.



Here the first and fourth fingers retain their relative positions while playing the F's sharp and the G's sharp. The position is changed only on reaching the A string open.

The method generally employed—see example below—of changing the position after the F's sharp are played to the long reach of the G's sharp is very difficult for the young guitarist and is rarely if ever necessary. In some cases it would be wise to make a jumping shift in order to secure this very easy reach for the G $\sharp$  and its octave.

Example G.



To be Continued.

# S. S. STEWART'S

## BANJO, GUITAR AND MANDOLIN JOURNAL

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

JUNE and JULY, 1900

### OUR DEPARTMENTS.

To classify all matter for a magazine, and have a system, has been the aim striven for by all connected with the JOURNAL; and, we think the departments created will fill "the bill." We want readers to fully understand our columns are always open to them, and now having established departments, "you can take your choice" as a medium for expression of opinions, or relating events.

The JOURNAL departments are:

#### Club and Concert Notes.

For this, we are always glad to receive accounts of club doings, reports of concerts with programmes, newspaper accounts and criticisms; also group photos.

#### Soloists' and Teachers' Own Corner.

For this, we invite short biographical notes, and reports of personal doings of soloists and teachers; also photos.

#### Man in the Moon.

For this, the Man is ready to receive accounts of any extraordinary doings, of opinions humorous and serious, of efforts in poetry and prose in any direction. The Man will, in future, incorporate most of what has hitherto appeared under the heading of CORRESPONDENCE.

#### Grows.

This is for anybody who wants to register a "kick," or do a "grumble."

On another page will be found a special blank line for cutting out, filling in with any news or opinions, and sending to the JOURNAL office. This blank will henceforth appear in every issue, and the cutting of it out for above said

purpose will not in any way impair the completeness of any copy of the JOURNAL. A blank line is left so that the sender can state in which department it is desired the news or opinion should be inserted. We would like every individual who receives a copy of this JOURNAL to make an attempt at responding. Once begun it will become easy to continue, and much amusement and instruction likely to result, for topics would doubtless arise that are as yet undreamed.

To further taste for literary efforts we have decided to institute a series of

### Prize Competitions.

Full announcement of the First Series will be found below.

### Trade Departments.

Under heading of TRADE INTERESTS will be found criticisms, notes and reviews of new publications; reports and testimonials concerning musical merchandise offered by advertising patrons of the JOURNAL.

The department "Choice Delinquents," is instituted for the mutual protection of advertisers and the profession. A reference to the column is self explanatory.

### THE S. S. S. JOURNAL PRIZE COMPETITIONS

#### 1st Series.

To bonafide pupils of teachers throughout the United States and Canada:

With object of encouraging banjo, mandolin and guitar pupils to form the good habit of recording their knowledge and opinions relative to their instruments and music, the following prizes are offered:

One \$20.00 Stewart Banjo for the best article pertaining to the Banjo.

One \$20.00 Geo. Bauer Mandolin for the best article pertaining to the Mandolin.

One \$20.00 Geo. Bauer Guitar for the best article pertaining to the Guitar.

The articles, written on one side of the paper, must contain not less than 1000 words, but may be longer.

Originality of subject and its treatment will form basis of making awards. Merit alone will count. Personalities will have no influence whatever. Subjects can be selected, and may be purely educational, technical or entertaining.

The JOURNAL Editor will decide upon the prize-winning articles, but should any difficulties arise over this, a committee will be asked to make the final awards.

The prize-winning articles will be published in the JOURNAL.

The competition will remain open until October 1st, 1900, the last day for receiving manuscript.

Each article must be accompanied with ONE DOLLAR, for a new subscription to the JOURNAL.

If responses will allow, the value of the prizes will be increased.

If responses do not reach a moderate figure, such articles as are received will be returned.

Articles and correspondence are to be addressed to:

The Prize Competition Department,

S. S. STEWART'S JOURNAL,

1016 Chestnut Street,

Philadelphia, Pa.

### "CHOICE" DELINQUENTS AND THEIR LITTLE WAYS.

The object of this department is to further healthy morale, and promote mutual protection among and for all patrons of the JOURNAL, by exposing such names and transactions of individuals whose attitude, has reflected, and does reflect, upon the profession and trade at large, and has often barred, and bars, consideration and encouragement for the really deserving, etc., etc. Notices are invited, and all will be inserted free.

Mr. W. H. Teasdale, of Savannah, Ga., wrote under date of May 4: "I was pleased to read the Editorial WARNING in the last JOURNAL issue. It is opportune and what has been needed for some time. I must commend you on making the first break at this question. A friend of mine (teacher) said he did not think the journals could afford to do such a thing, as it might hurt their circulation, but I told him if anybody had the nerve to order anything and then not have the conscience to meet a just debt they were not worth fooling with. Of course we cannot judge too quickly in these cases, as a fellow may have hard luck, but even in this case he should acknowledge a debt, and say that he intends to pay at some future day. I have some debts which have been standing over a year, and I cannot coax an answer out of them in any way; these are the kind that want showing up. I am glad to see the JOURNAL making such headway, and trust you will keep up the good work."

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The publishers of the JOURNAL would like to know the whereabouts of a certain Mr. William Franklin, to whom a few dollars' worth of goods were sold two years ago and sent to 2415 Fifth avenue, Moline, Ill. Mr. William Franklin was traced from Moline to Scranton, Pa., and thence to Baltimore, Md., but since then all tracks have been lost.

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The publishers of the JOURNAL frequently receive letters and orders for goods purporting to come from different parties, but the handwriting in all cases is identical. The author of these variously signed communications is known, and may therefore expect to find his name figure in this column. Any advertising patron of the JOURNAL can have the name furnished on application.

\*\*

### TO WHOM IT MAY CONCERN:

The following two unsigned letters have been received, with monies enclosed. We have been unable to reply, as we are not fully sure by whom the letters were written, and we therefore adopt this method of informing the authors.

HAMILTON, BERMUDA, Feb. 21, 1900.  
STEWART & BAUER,

DEAR SIR:—I received my last JOURNAL all right and think it is fine. I shall become a subscriber if it costs \$2.00. I have enclosed a small order which you will please send by post, also I would like to know what discount you will give to me as a teacher of these Musical Instruments, as I might order some from you soon. I have got a big number of pupils at present. Please send me one of Bacon's new slip bridges for the banjo. Please send some mandolin collections with guitar accompaniments. One copy of "Pride of Coontown," for the banjo and piano; one copy of the "Flight of the Fairies," for the banjo.

SPRINGFIELD, MO., May 18, 1900.  
STEWART & BAUER,

DEAR SIR:—Please send me S. S. Stewart's Banjo and Guitar Journal for one year, and send me the price of your \$20.00 banjeaurine, and will you sell separate parts of your club music, if so, send me the following pieces for the mandolin to be played with the banjeaurine: "Martaneaux Overture," "Plantation Dance."







THE LATE S. S. STEWART.

GEORGE BAUER

FRED S. STEWART.

PAUL ENO.

LEMUEL STEWART.

PHILIP NASH.

CHARLES MORRIS.

# The Man in the



TO YE OF EARTH :

Co-incidentally with an increased defining of my facial features, I, the Man in the Moon, have put on an extra pair of ears which henceforth will remain wide open for listening to—anything. Those who want to tell me little secrets, for repeating, should address me personally, care THE JOURNAL, 1016 Chestnut Street, Philadelphia, Pa.

## Instalment No. 3

Early in May I received word from headquarters to "cut copy short for this JOURNAL." This on top of having prepared enough for three pages so that I should be free for the exertions consequent upon the eclipse!—Umph!—I won't submit to having that three page stuff cut down one line, and so I've nothing now to give but scraps!

On the subject of changing notation from the American system to the English, I have received a communication, from Mr. Walter J. Stent, of Sydney, New South Wales, that will be of interest to all music publishers; he says: "He fails to see how it can affect American interests other than detrimentally to alter to C. Neither does it make any difference to England if a change is made. It seems that Australia, and other countries outside of America and England view the matter with greater concern. Here, in Australia, they are dependent on England for music. The English publishers can send what they like, such as American compositions altered to suit, etc. For some years past Mr. Stent has been gradually forced to the conclusion that English notation is the best, for the sole reason that he cannot get American music in such a way as to handle it profitably. American music publications cost three times as much as English; but he wishes American publishers would issue English editions in order to stop the English mutilations that have been going on for years."

Consequent upon forthcoming projects, shortly to be announced in the JOURNAL, in connection with trade matters in music publications for foreign markets, I defer comments.

Mr. W. H. Didway, of Astoria, L. I., sends me the following note:

"I love the banjo; and why not? I have been a player for about forty years. When the tourneys used to be held in the old Bowery Theatre each year were glorious days! But how about to-day? I am very, very glad to hear of so much interest being taken in the proposed Guild. I was an old time plunker, way back in Frank B. Converse's time, but learned much better things from the JOURNAL these last twelve years. I remember reading of a left-handed player, and about thirty-five years ago I had a banjo the rim of which was that of a peak measure, the neck was altered for a right hand performer, and in those days it was hard to beat. All the professionals wanted to borrow it."

## THE BANJO IN THE CAMP.

Oh, the fires are brightly gleaming, like a lot of fairy lamps,  
On the banks of the Tugela, where the British Army camps,  
And I hear the sentry challenge from his picket round the hill.  
And I'm sure he's glad he isn't up on Tab-nyama still.  
After five long days of fighting Tommy's very nearly dead,  
And he doesn't want much rocking in a spring-back feather bed;  
And I'm sitting idly dreaming, while the tent pole sways and swings,  
A-listening to the music of the tramping banjo strings.  
And I know there's nothing fills my mind so brimful of content  
As the tinkle of the banjo in the correspondent's tent.

I've heard a military band of eighty players strong,  
As it marched to "Tommy Atkins" while the army swung along;  
I've heard Albeni's music fill the vault of heaven's dome,  
As she made the eyelids water to the tune of "Home, Sweet Home;"  
I've heard the children singing in the sunny southern clime,  
Where the boys all bid for harmony, and got there every time,  
But the magic of the music I have heard in many lands  
Is re-echoed to me softly where the British Army stands;  
For the grandest kind of opera to which I ever went  
Didn't please me like the banjo in the correspondent's tent.

As I listen I am carried over miles of heaving sea,  
And the banjo weaves a sheave of old time memories for me;  
For I see O'Brien's shanty on the old Gilgyra Hill,  
And again I'm going shooting after walaby with Bill;  
And the swinging eucalyptus throws its shadow on the track,  
Where the cattle teams are coming for supplies from further back.  
So from Sydney side and Melbourne to Coolgardie in the west,  
Comes the old remembered music at the banjo's light behest;  
And the most conclusive reasons a musician could invent  
Cannot keep me from the banjo in the correspondent's tent.

Now, a banjo doesn't stand a chance against an army band,  
And it isn't in the running with a hundred-guinea grand;  
It also hides its parchment head and bows it to the earth,  
When the organ starts on Chopin's march and plays for all it's worth;  
But we don't want music such as this where Mauser bullets fly,  
When the Nordenfeldt is singing and the British soldiers die;  
All we want is something simple filled with memories of home,  
Where the ones we love are waiting 'cross the miles of heaving foam;  
And the words we said at parting that betrayed but half we meant  
Are re-echoed by the banjo in the correspondent's tent.

The foregoing poem was to have appeared in our last issue. It was sent to me from the front in Natal, and doubtless has appeared in local papers there. The author is unknown to me.

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I've been looking in at the factory, "a little bit" since our last, where many changes and large extensions have taken place. Mr. Bauer has put in his whole time there since the first of the year and the establishment has benefitted in numerous ways by his constant supervision. In order to cope with the ever increasing business he found it necessary to add more room, more machinery, and increase the working staff by one-half. To-day the entire building is hardly adequate in accommodation, and its present vastness is a commentary even upon its former importance of six months ago. The methods and systems that Mr. Bauer has introduced since the year began have had marked effects in every way; in the volume of work turned out, in its uniformity of quality according to grades and in the enthusiasm of determination into every workman to excel one another, and produce instruments that are without technical or artistic rivals. It is one of the happiest effects of a visit to the factory to find conclusive proofs of a state of concord, and intense interest, in a large body of workmen; a state that is often too rarely met with in industrial establishments, owing to the idiosyncrasies of employers or managers. A co-operation in establishments, the sense of duty that employers interests are really those of the employees, can work wonderful results and benefits for all concerned; and that is what goes on at the Stewart & Bauer factory. Progress and progress.

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Whist! and I'll tell you.  
I carried my New Year resolution.  
It has bred others.  
They will be carried, because they are sensible and have a sound basis.  
I don't believe in idealistic schemes.  
It's best to think, to act, and then talk; so don't ask me what the resolutions are.  
The proposed Guild is not all talk by a long way. It may take a long time to mature plans, so I'll do a lot of woodchopping this summer and lay in a big stock for next winter's needs in order to leave me at liberty to work on Guild affairs.

I strongly object to a New York firm using a cut of a Stewart Banjo, in a concert programme, to represent some other make of banjos.

There'll be a "time" here when Mr. Fiset comes in the fall of the year.

They do not use banjeaurines in the clubs of New York City.

Phonograph records of Eno's "Hot Corn" have been made by Vess L. Ossman.

The Niles Mandolin Orchestra, of Cedar Rapids, Iowa, is making a big name rapidly. Mr. Frank Schaller, who has been with Stewart & Bauer for ten years, is now, as he has been for some months past, busy at Gimbel Bros. big department store in the interests of the Stewart & Bauer instruments.

The Hughes boys, George, nine years and Jason, eight years, both banjoists, are the pride of North Topeka.

Our EDITOR sent me an advance proof of the two page illustrated supplement given with this number stating he wanted me to write a short paragraph upon it, but, I think it tells its own story. Young Lemuel Stewart, my particular pet, will have to submit to an interview when he returns from his trip to Paris, the Rhine and Rome.

Once upon a time somebody said the JOURNAL was dead. What do you think?

# THE PROPOSED AMERICAN GUILD OF BANJOISTS, MANDOLINISTS and GUITARISTS

## PROGRESS REPORT No. 2.

Since the last report I had the pleasure of meeting Mr. and Mrs. C. L. Partee for a few moments while they were passing through Philadelphia to New York City, and have received the following communication under date of May 10 from Mr. Partee.

"I think your plan for the Guild a wise one in every respect, and probably the only plan that would succeed, and fully agree with your proposals in regard to the matter. The memo. you sent will be used for the *Cadenza*, and I hope that enough interest may be created by the mutual efforts of the various journals and leading teachers to accomplish something substantial."

Most readers will of course have seen the editorial in the April number of the *Major*, also that in the May issue of the same magazine. It is matter for congratulation that the *Cadenza*, *Major* and the *JOURNAL* should so soon get together and co-operate in order to bring about the establishing of a guild. I hope the cordial relations existing upon this subject will ever continue, and take in all others in order that the advancement of the cause for which each magazine stands may the better be accomplished.

The communications from Mr. Paul Cessna Gerhart and Mr. H. F. Odell, which Mr. Keates spoke of in the *Major* for May as having been forwarded to me, are reproduced herewith.

MR. F. L. KEATES,

MY DEAR SIR:—I read with interest your timely editorial in the current *Major*, on the organization of a guild or institute on the lines suggested by Mr. Morris, of Philadelphia. It strikes me that this idea, if carried into effect, would do more real good in the interests of our cherished instruments than any other scheme of recent times. There is no question but that the old maxim "in unity there is strength," would prove true for us, if acted upon, and, as you say, NOW is the time to be "up and doing!" It has been my ambition to see the mandolin, guitar and banjo considered as *legitimate, artistic* musical instruments by the public generally and any move towards this goal will ever have my unqualified endorsement.

I think Mr. Morris has the right idea about how to go about the organization of this matter and if any of my articles on the mandolin, or any parts of same, would be likely to be of any service to the committee or whoever will eventually have the matter in hand, I will be too glad to furnish for said use any material I have at hand. I realize that there is yet much missionary work to be done in the interests of these instruments, and if we all combine our efforts what a stupendous result should ensue.

Dr. N. C. Schaeffer, State Supt. of Public Instruction, of Pennsylvania, I know personally, and I feel sure we can secure his interest and patronage to the movement. Anything I might be able to do for the movement through Dr. Schaeffer or any of several other friends in Pennsylvania, who are prominent in education and executive matters, I shall be most pleased to do at any time.

I trust the teachers and players generally throughout the country will realize the great benefit and added prestige which the consummation of such a move as the one endorsed in your able editorial must bring. For further advancement we must raise the standard and suit the respect of the

true musicians and critic and ignore the prejudicial and bigoted scoffers.

With sincere wishes for the speedy organization of the guild. I remain,

Yours fraternally,

PAUL CESSNA GERHART.

April 18, 1900.

F. L. KEATES,

DEAR SIR:—Noticing the article in the last *Major* on a National Guild of the B. M. and G. players, I write you a few lines to tell you what I think of it, and might mention the fact that I formerly held the office of Vice-president of the Guild of banjoists in London, England.

I believe that a Guild of this kind would be very good for these instruments and should think that if the various magazines like yours would take hold of the matter it might be accomplished. One or two of the leading teachers in each section of the country might be appointed to push the thing in their section, to carry on examinations for admission to the Guild, to appoint the judges for such examinations, etc. I should suggest that all candidates for admission to the Guild should be required to pass a good examination, not only of their proficiency of the instrument but of their musical ability as well, and that the judges consist of three men, one of them being a player of these instruments, the other two to be musicians of unquestioned ability, and entirely without knowledge of these instruments. I do not think it necessary for the judges, *i. e.*, all three of them to understand the playing of the instruments, one should be enough for that part, but what we do need are musicians capable of judging the musical ability, outside of the instrument, of the candidate.

I think that if the various teachers of these instruments, and I mean some of those with the best reputation now, were to be examined by a good board of judges we should find that they are not really capable of playing a Jew's Harp. I have met a great many teachers of these instruments and while most of them understand more or less about the playing of these instruments, I find very few who understand music. Now I am in favor of a national body of some kind, in which every member should be examined as to his ability, and the certificate issued to him, but I believe that no favoritism should be shown, that all examinations should be conducted in an honest way. In this way we can elevate these instruments a great deal. I stand ready at any time to help things along in my section, and shall be glad to see the thing started at once, action not words is what we want.

Yours respectfully,

H. F. ODELL,

Director Euterpe Club.

Mr. Frank B. Smith, of Manchester, N. H., under date of April 27th, wrote:

"I wish to say a few words relative to the proposed Guild. I have long and strongly advocated that such an organization was fast becoming a necessity for the protection of legitimate instructors and the general public. In my estimation such an organization will do more to elevate the standing of our much abused instruments than any step yet taken. I am highly elated over your courageous attempt to interest the country at large in the formation of an order. Anything I can do, materially, towards aiding you, why, count me in."

On May 14th Mr. Bert S. House wrote:

DEAR MR. MORRIS:

"Count me in as a member of the Guild committee. I certainly think that it is the best idea that has been advanced in years, and I assure you that I will do everything in my power to make it successful as far as my share is concerned. If it is

organized on a sound foundation, and a good strong examination is put up for a standard, it will do more to weed out the "would-be's" than anything else in the business, and it would work to the benefit of every member of the Guild. You have hit me in a tender spot with this idea, for I am something of a crank on the subject."

Yours very sincerely,

BERT S. HOUSE.

Mr. Gerhart wrote me on April 17th and May 14th as follows:

MR. CHAS. MORRIS,

MY DEAR SIR:—Permit me to express herewith my gratification with your recent editorial suggesting the early organization of an American Society or Guild of mandolinists, guitarists and banjoists. The idea is indeed a *fine* one and meets with my *entire* support. I shall be most happy to assist in this movement in any way I can. It occurred to me that possibly one or two of my recent articles on the history, evolution, artistic nature and possibilities of the mandolin, might be of some use in presenting the rise and present plan of these instruments to the higher educational authorities and others mentioned by yourself. If such be the case I would gladly place at your disposal, to use in whole or in part, my efforts under the titles of "A Few Facts Concerning the Mandolin," "Requisites of a Mandolinist," and "The Artistic Preeminence of the Mandolin," as it is my greatest wish to see the mandolin, guitar and banjo regarded as *legitimate, artistic* instruments by the public generally. I find that there is still much missionary work to be done in bringing these instruments properly before musicians and the general public, but believe that by the federation of energies and interests as suggested by your very able editorial much greater and more rapid progress towards this end will be made. I have several prominent friends in Pennsylvania, whom I think will be glad to aid us in advancing this good cause, among whom are Dr. N. C. Schaeffer, Supt. Public Instruction, of Harrisburg, and Dr. Jno. S. Stahr, Pres. Franklin and Marshall College, of Lancaster.

At the close of our tour here at the Landon Conservatory in June, I go to Boulder, Colo., where I have been engaged as Mandolin Soloist and teacher of mandolin and guitar at the Texas-Colorado Chautauqua Assembly which convenes there from July 1st to August 15th. My appearance as concert mandolinist there will be in association with Ellis P. Brooks' Concert Band and Orchestra, Chicago Schumann Lady Quartette, and such leading speakers and lecturers as Gen. Albert D. Shaw, Commander-in-Chief, G. A. R., of Philadelphia; Rev. Dr. Robert McIntyre, of Chicago; Dr. S. P. Cadman, of N. Y.; Prof. Geo. E. Vincent, University of Chicago; Rev. Dr. Elijah P. Brown, of the "Ram's Horn," and other talent. Should my work as soloist and teacher prove of sufficient interest to any of the above, I shall be more than pleased to endeavor to solicit their support and endorsement of our proposed Guild.

At the close of my Chautauqua engagement I expect to start on a trip East; will be in Denver about August 16th; Omaha, the 18th; Chicago, the 20th to 25; Cleveland, the 27th or 28th; New York City, the 29th to 31st, and Philadelphia about September 1st. At any or all of the above cities I should be glad to meet with any of our teachers or players on the dates as above, and confer with them upon any phase of the proposed organization, and any service which I may in any way be able to offer, will most gladly be given to the movement.

I sincerely trust that the Guild will speedily and effectively be organized.

With best regards and well wishes in the interest of the mandolin, banjo and guitar. I remain,

Cordially and fraternally yours,

PAUL CESSNA GERHART.



May 14th, 1900.

MY DEAR MR. MORRIS:

In order to bring before the players and teachers, your subscribers and others in some practical and tangible form the project of the Guild. I beg leave to submit herewith for your consideration a constitution—not a model, but subject to additions and alterations as may subsequently best appear.

## CONSTITUTION

## FOR

"A Guild of American Mandolinists, Guitarists and Banjoists."

## ARTICLE I.

## NAME.

The name of this organization shall be the "Guild of American Mandolinists, Guitarists and Banjoists."

## ARTICLE II.

## OBJECT.

The object of this National Guild shall be to advance the general status of the mandolin, guitar and banjo in the United States of America, by bringing them before musicians, educators and the public generally as *legitimate, artistic musical instruments*; to establish a higher average of ability among those desiring to teach the above mentioned instruments, by requiring the completion of a prescribed course of study, for which a *diploma or certificate of proficiency* shall be awarded after successful final examination by a "College of Authorities" herein below mentioned.

## ARTICLE III.

## COLLEGE OF AUTHORITIES.

The College of Authorities shall consist of twenty-four (24) members, to wit: six Mandolinists, six Guitarists, six Banjoists, and six men of eminent ability as composers and arrangers of music, orchestral directors and students of harmony. These twenty-four representatives shall be chosen from the membership of the Guild by popular vote, each member having one vote, and shall constitute the faculty who shall hold all examinations, sign all diplomas and certificates, select all text books, and have the general supervision of the Guild. They shall hold office for three years.

## ARTICLE IV.

## OFFICERS.

The College of Authorities shall in convention assembled elect its own officers, who shall be a President, Vice-President, Secretary, and Treasurer, who shall thereupon also be considered the officers of the Guild and shall perform all such offices which customarily devolve upon such officials. They shall hold office for one year.

The President shall also appoint such committees and sub committees which in his judgment become necessary from time to time for the successful carrying on of the work outlined.

## ARTICLES V.

## MEMBERS.

Any recognized performer or teacher of any or all of the above named instruments, upon payment of 50 cents initiation fee may become a regular member of the Guild, vote at all elections and enjoy all the benefits and privileges of the organization. Yearly dues of 50 cents are also to be paid by each member, failing in which membership ceases.

## ARTICLE VI.

## PATRONS.

In order to give increased standing and dignity to this Guild, three representative universities of general learning, three recognized music conservatories or schools, and three leading music business firms shall be invited to act as patrons, and their names shall be printed (or engraved) upon all diplomas or certificates awarded by the "College of Authorities."

## ARTICLE VII.

## DIPLOMAS AND CERTIFICATES.

Any member of this Guild, who having completed the course of study, or its equivalent, outlined by the faculty of the College as aforesaid and passed successfully the final examination thereupon, shall be awarded a *diploma* for the work accomplished, whether on only one of the instruments above enumerated, or any two, or on the entire three, only *one* diploma at a time shall ever be awarded to one person, but it shall be specified on the face of said diploma the number of instruments successfully studied; the collegiate course on each instrument to cover four years.

Any member who shall have successfully passed the examinations, to be held at the end of each year, may be awarded a "certificate of proficiency" announcing the completion of any certain work, etc.

As candidates for the "College of Authorities," men of education, experience and *general musicianship* should be chosen, not merely those who have been successful performers. As candidates from which to select the required number of members I would nominate the following:

## BANJOISTS.

Miss Ella Carr, Messrs. Bacon, Baker, Farland, Gowan, Lansing, Ossman, Partee, Pritchard.

## MANDOLINISTS.

Messrs. Abt, Adelstein, Gerhart, Le Barge, Levin, Page, Pettine, Potter, Seigel, Sutorius, Tomaso.

## GUITARISTS.

Misses Gertrude I. Miller, Elsie To-ker, Messrs. Bane, Fiset, Folen, Jacobs, Kitchener, Schaeffer, Wadham.

## ORCHESTRAL DIRECTORS.

Messrs. Armstrong, Barnwell, Baxter, De Lano, Eno, Frey, Gutman, House, Jacobi, Keates, Morris, Odell, Pomeroy, Simpson, Stahl, Tyrrell.

I think a *method* for each instrument should be adopted as a *standard*, on which every applicant should be required to pass a satisfactory examination as per foregoing outline of Constitution. In order to raise the standard of education among the teachers and give them a thorough knowledge of the instruments *theoretically*, an acquaintance with the following works would unquestionably prove of value:

"History and Evolution of the Guitar," (an essay read in 1896 at the session of the National Music Teachers' Association, held in New York City), by W. J. Kitchener, of New York City.

"The Banjo," and "The Banjo Philosophically," by S. S. Stewart.

"Elements of the Mandolin and its Art," by P. C. Gerhart.

"Practical Hints on Modern Mandolin, Guitar and Banjo Playing," by Clarence L. Partee.

"The Mandolin Orchestra," by Thomas J. Armstrong.

"Mandolin Duo Playing," by J. E. Pettine.

I think a day should be set for an election of "members of the College of Authorities," or other committee (whatever you may please to call same) at which time all who have previously sent in their registration fee to the proper authority shall be accorded a vote. The funds received from this source to be used to defray necessary expenses of holding the election, printing circulars and other incidentals; also to have proper diplomas and certificates drawn and made, etc.

Trusting the above plan may meet with some measure of acceptance,

Cordially yours,

PAUL CRESSNA GERHART.

The foregoing contains many subjects for serious thought, and therefore I refrain from making comment at present. I trust that during the coming summer months many of our

readers will "do a think," and express their thoughts for publication in these columns, or those of the *Cadence* and *Major*. As Mr. Odell truly says, action and not words is what we want, but at the same time we must go slow, and be sure that the foundation is on solid ground. When stating I thought the Guild should be formed somewhat on the lines of the guilds of organists, I really had in mind the Royal College of Organists. What we want is an institute where personalities cannot creep in, where, if any prominent person connected wanted to disagree he would have only himself to quarrel with, and where the detaching of any officer, for any cause whatsoever, would not have the slightest effect in interfering with the objects and work of the Guild. Let the fact be not forgotten, that, we absolutely have no precedent to guide us and work upon.

CHARLES MORRIS.

## PRAISE FOR THE JOURNAL

February 21, 1900, Leyburn, Queensland. "JOURNAL No. 115 is a splendid number. You forgot to send No. 114, I can't afford to lose a solitary number, and don't you forget it. Yes, certainly raise the price of OUR JOURNAL to a dollar, it is well worth double that, in my opinion. Let me know when the rise takes place and I will remit. Best wishes for success of the Indispensable JOURNAL." J. Donald Harris.

February 2, 1900. So. Chicago, Ill.: "I enclose 50 cents for renewal of my subscription to the JOURNAL. I would not be without it at any price. Hope soon to see it a monthly." A. L. Blocker.

February 15, 1900. Chicago, Ill.: "JOURNAL 116 to hand, and I must say it is a WONDER. Go ahead! No such journal was ever published that shows such valuable knowledge as the last JOURNAL contains." Arling Schaeffer.

February 15, 1900. Ettrican, Mich.: "I have taken the JOURNAL nearly a year, and find it a very good paper. I am well pleased with it." Nettie A. Murray.

February 19, 1900. Brooklyn, N. Y.: "As an advertising medium I think the JOURNAL is excellent. My recent ad has been well rewarded by a large amount of mail orders from all parts of the country." Kurt P. Hirsckorn.

February 22, 1900. Meadville, Pa.: "I received the JOURNAL OK and it is OK AS USUAL." Woodie L. Foster.

February 27, 1900. Southwest City, Mo.: "I will be glad to see the subscription rate of the JOURNAL raised." W. Dudley Polson.

February 28, 1900. Dewsbury, England: "Kindly let me know when my subscription is due again, but don't fail to send the JOURNAL. I note increase of price, and shall be glad if we can have the monthly. I hope the JOURNAL will still progress and keep at the top." Albert Tyles.

March 1, 1900. Matteawan, N. Y.: "Enclosed please find 50 cents for subscription to the Journal which, like wine, improves with age. Vess Ossman's "Exposition March" in the Xmas number was alone worth the price of subscription." Harry H. Owen.

March 19, 1900. Legourey, Iowa: "Enclosed please find one dollar to renew my subscription for the JOURNAL. I think it is well worth a dollar to any one playing either the banjo, mandolin, or guitar." L. S. Chrisman.

April 21, 1900. Astoria, L. I.: "I received No. 117 JOURNAL, but not No. 116. I should not lose even one of the issues; they are becoming too good." W. H. Didway.

May 12, 1900. Providence, R. I.: I have received my first copy of the JOURNAL and like it very much. H. T. Oberg.

May 12, 1900. San Francisco, Cal.: Having seen, a copy of the JOURNAL, I take pleasure in subscribing my name to your list of patrons. I hope to count myself a constant subscriber in the future, and look forward to spending many pleasant hours in reading the JOURNAL." Miss Elsie Tooker.

DETROIT, Mich., May 25, 1900. Much success to the JOURNAL. It is indeed tip-top. H. W. KOMM.

## Growls

Collected by

### THE GROWLER

INSTALLMENT No. 1.

Every blessed Saturday night when I just begin to feel comfortable, the rats come to disturb my peace. I don't exactly know if they come to hold a bible class or a cakewalk. It may be for both. Anyway I thought I would make a call on the JOURNAL Editor the other Sunday morning and ask his opinion; which I did. And, after telling him some of my "worriments," he suddenly asked me if I wanted something to do.

"What d'ye mean?" said I.

"Work!" said he.

"Not on your life!" said I, "I'm a professional."

"Professional what?" said he.

"A professional!" said I.

"The world is rotten, isn't it?" said he.

"It is!" said I.

"It's only the fools that work!" said he.

"It is!" said I.

"The world does not pay you the proper respect due your exalted dignity, does it?" said he.

"It does n't!" said I.

"How'd you like to express your opinions through the JOURNAL, and have a column all to yourself?" said he.

"That'll do me!" said I.

"Well," said he, "here's a pad and pencil. Take them, and rush some copy. You can tell all your friends they may address their 'growls,' for publication to you, care of the JOURNAL office. I will open them."

That's exactly how I came to join the STEWART JOURNAL staff.

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That same Sunday I went to the usual rendezvous of my brother "professionals," arriving there while Bro. Takeall was delivering an impassioned speech. Said he: "We must put our feet down on this matter. Our rights, our legitimate rights, are being abominably assailed. We have the right to live as we think fit. We did not ask to be brought into the world. The world, having of its own accord brought us into it, must take care of us. It cannot shirk its responsibilities. We don't owe the world anything. We must insist on having just what we want. Bro. Growler has arrived, late as usual, we will now listen to his report."

"Doctor Growler, if you please," said I.

"Ha! ha!—Pass yourself off as a doctor to those who don't know you!" came a brotherly chorus.

"Brothers," said I, "my dignity, and your dignity, demands that I be addressed as Doctor. It brings respect for me, and for you.—This morning the Editor of STEWART'S JOURNAL called to see me. He takes great interest in our views upon this momentous matter and begged that I would elucidate, and take editorial charge of a new department in the JOURNAL, wherein we can freely give vent to our opinions and views. We have had so few opportunities afforded us hitherto for such that I thought I could graciously accept the offer, of course with provisos, and a —"

"Are you going to work, and do you expect us to follow you?" interrupted Brother Doo-little angrily.

"Oh dear no! I, we, do not work. We simply agitate." (Hear, hear and cheers).

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The sudden arrival of another brother with some new ideas concerning the *proper* foreign policy of the Government, temporarily changed the topic of discussion; but, in awhile we reverted. Brother Professor Playbears arose and said:—"I utterly fail to see how we are to receive any benefit through STEWART'S JOURNAL, which is utterly opposed to all the principles we stand for. We are far more likely to further our just cause by seeking to hang on to a Chicago paper. Where am I now?—Here!—The banjo field that once belonged to me and others has been fenced around, and the JOURNAL and two or three other papers are building that fence higher all the time. The world used to be satisfied with tunes and songs, and paid for them. Now they want pieces, classics and other rot, same as played on fiddles and pianos. Clubs are springing up everywhere, and doing us out of our rights, and the JOURNAL favors all that kind of iniquity. We used to do the teaching at one time. Why don't we do it now? Because pupils have been taught to ask questions. Pupils have no business to ask questions or have opinions; and should not expect us to tell them more than we feel inclined to tell. I don't believe in raising up competitors. The field belongs to us by right. The mountain and seashore resorts were ours once. Now the public look for Abts, Farlands, Fisets, Gerharts, Ossmans, Pettines, Seigels and the like with their classic stuff, and the journals have done all in their power to encourage this degenerate taste among the public. We can't even get our names in print now, except in the Police Gazette, and I denounce the journals who have driven us to that last resort. (Hear, hear). What are the names and abilities of other people compared with ours? Bah! We are, I say—"

Just then the rain fell, and we adjourned.

\* \* \* \* \*

This is an ungrateful world. The other day I called in at the JOURNAL office to borrow twenty-five cents, and found everybody looking as black as thunder. "What have you been doing since I saw you last?" said the Editor.

"Nothing," said I.

"You're a liar," said he.

"You're another," said I.

"Who asked you to go around soliciting advertisements for the JOURNAL from free lunch houses?" said he.

"Myself," said I.

"Who sent you to solicit ads from pawn-shops?" said he.

"Myself," said I, "I thought you'd like their ads and money just as well as any others."

"Brought your copy?" said he.

"Yes," said I, "here it is."

"Well, now you can get out. Don't show up again until it is time to go to press. And, keep your mouth shut, or you'll be shut up," said he.

"Can I borrow a dollar?" said I.

"No you can't!" said he.

This is an ungrateful world.

### PADEREWSKI AS AN EDITOR.

Paderewski sailed for Europe on the sixteenth of May after a wonderfully successful season in America. During his travels he has been working upon "The Century Library of Music" which The Century Co. will soon begin to publish with Mr. Paderewski as editor-in-chief. It will appear in twenty volumes, containing richly illustrated articles upon the great composers of the world, written by other composers, and with music which will include the cream of piano-forte literature, including Paderewski's entire repertoire, each piece newly fingered, phrased and pedalmarked, according to the latest and highest standards. The work is being prepared under Mr. Paderewski's personal supervision. The first volume will appear in September.

### A. A. FARLAND NOTES.

Engagements played and booked in addition to those published in our last issue are:

Gallitzin, Pa., April 23.

Jersey City, N. J., April 27.

New Bedford, Mass., May 3.

Boston, Mass., May 8.

Halifax, N. S., May 17-18.

Ogdensburg, N. Y., May 23.

Malone, N. Y., May 24.

Union Springs, N. Y., May 25.

Saranac Lake, N. Y., May 26.

Orillia, Ont., May 29.

Randolph, N. Y., June 4-5.

Wellsville, N. Y., June 6.

Cortland, N. Y., June 13-14.

Following are press extracts:

"Mr. Alfred A. Farland apparently exhausts the possibilities of the banjo. He played some amazing numbers at the Y. M. C. A. auditorium in Oakland. And—it is curious to see it—he regards his banjo with as much respect as any artist gives to the larger and more robust instruments. After a number of especial difficulty, or of exceptional beauty, or of high emotional quality, Mr. Farland seems as much wrought up by his performance as Paderewski himself after a piano number. He gains incredible dynamic effects, and his phrasing and finish in other ways seems unapproachable. It would not be possible to imagine a banjo played as he plays it. One must hear it."—*Alameda (Cal.) Argus*. March 24, 1900

"To play the banjo as does Alfred A. Farland takes genius of a positive kind. Besides his marvelous technical skill, Mr. Farland has what is of more importance to the musician, a sense of tone quality, rhythm and phrasing that would do credit to a violin artist. Mr. Farland entertained and astonished a very large audience at Y. M. C. A. hall last Thursday evening by his skill, playing such numbers as the Second Violin Concerto of De Beriot, a Chopin Nocturne, Popper's Spinning Wheel, a Moszkowski Bolero, and several popular numbers. In his hands this naturally cold and unresponsive instrument is capable of real musical expression. He was most enthusiastically received."—*Oakland (Cal.) Enquirer*. March 24th 1900.

"It is a trifle odd that the great apostle of the piano and the Paderewski of the banjo (the more popular and fascinating musical implement) should happen to light upon us at one full swoop, but so it is. Mr. A. A. Farland, who plays the banjo like a Paganini and really elevates the instrument from its pristine sphere of the uncouth to the realm of respectability with astonishing success, gave a concert on the 23d and will give another at Sherman-Clay Hall to-morrow night. It is presumed that, although he may not attract all of Paderewski's admirers from him, enough of his own, and they are many, will flock to hear him elicit real music from the American guitar. He has been here before, and easily established a claim to being the Prince of the Banjo. Paderewski, as is known to most people, plays the piano as well as Mr. F. plays the banjo if not better. He will prove it to-morrow night at the California Theatre."—*San Francisco Examiner*. March 25th, 1900

"The excel-ent course of entertainments, consisting of seven numbers, given by the Young Men's Christian Association during the past season, closed last night with a banjo recital by Alfred A. Farland, the phenomenal banjost. This recital, which delighted all who attended, was one of the best entertainments in the course, and the association has finished one of the best courses ever given in Stockton. Mr. Farland is certainly deserving of the many excellent testimonials received from the various places at which he has appeared, and will be gladly welcomed by all lovers of high-class music if he returns to the coast next season."—*Stockton, (Cal.) Independent*. March 28th, 1900.

# The Soloists and Teachers Corner

## PAUL CESSNA GERHART, A. M.

This accomplished musician and writer enjoys a deserved high reputation, and as an authority on the mandolin ranks with greatest of such. His career has been an intensely busy and interesting one, and there is no doubt that he will exert a greater influence in the near future than in the past, great as that has been. Mr. Gerhart belongs to a family noted for culture and intellectual attainment. He received a thorough classical education at Franklin and Marshall College, of Pennsylvania, from which he received the A. B. degree in 1895, and the A. M. in 1898, the latter given in direct recognition of special musical attainments. Following brief statement of season's work speaks volumes:

- 1893-'94 } Traveled with the Franklin and Marshall College Glee and Serenade Clubs, Lancaster, Pa.
- 1894-'95 }
- 1895-'96 } Taught stringed instruments and directed the Imperial Mandolin and Guitar Club, Bellefonte, Pa.
- 1896-'97 }
- 1897-'98 Taught stringed instruments and directed the Mandolin and Banjo Clubs, Mercersburg Academy, Mercersburg, Pa.
- 1898-'99 Taught stringed instruments and directed the "Cessna Mandolin Orchestra" and "Curti Circle," North Texas Female College, Sherman, Texas.
- 1899-1900 Taught stringed instruments and directed numerous clubs, Landon Conservatory, Dallas, Texas.

Mr. Gerhart has been the recipient of numerous letters signifying appreciation of his writings concerning the mandolin, emphasizing the fact that they are the most interesting and instructive written, and will greatly assist in elevating the mandolin to the position of legitimate artistic musical instruments. Of his latest work, which is shortly to be issued in book form, it can be said that it will be found to be the most complete theoretical and practical treatise on the mandolin that has ever appeared in any country. The preparation has occupied a considerable portion of Mr. Gerhart's time during the past three years. It is the result of a number of years of experience as a player and teacher, and represents much original and careful historical and musical research and study. On another page of this JOURNAL there will be found a most excellent article from Mr. Gerhart's pen, and in the Report of Guild Progrès, an outline of his coming Eastward trip, among many other subjects of vital interest that he advances.

## N. S. LAGATREE.

The following extract from the musical career of N. S. Lagatree, of Saginaw, Mich., is quite interesting:

About thirteen years ago a certain Michigan youth, having become fairly proficient as an amateur banjoist, conceived the idea of startling the musical world by writing an original selection for the banjo. Perhaps the self-assurance of being quite infallible in this undertaking made the youthful composer careless, or possibly a lack of knowledge of the proper ingredients required in correct compositions (doubtless the latter) is responsible for banjo music being minus one blemish. However, this choice sheet of MSS. was carefully addressed and mailed to Mr. S. S. Stewart, Philadelphia, Pa., with a stamp enclosed for reply. After several

days of patient waiting, varied by occasional attacks of feverish anxiety, a parcel (the MSS.) and a letter arrived, in which Mr. Stewart kindly advised a FEW YEARS study of the instrument and music in general, then our would-be Schubert might become able to compose something of merit. Rather bitter medicine that, and for several days somebody's banjo reposed undisturbed in its case. But the old love soon triumphed. Player and instrument were again in close communion. All the old studies were gone over; every new work, good, bad and worse were bought and dissected. Instruction was purchased from the best teachers. He studied the guitar, mandolin, voice, piano, harmony, orchestration and arranging. In time became a teacher and opened a studio. The banjo always received its share of attention. Not until the year 1897 did this ambitious musician again attempt the publication of his own compositions. The years of experience and careful study could bring but one result, and that success. During the summer of 1897 the foundation for the Lagatree banjo tutor was outlined and several pages written. All exer-



cises and subjects were prepared with infinite care. Examples of every technicality known in modern banjo-playing, with several original ideas have been treated at great length. The system of right-hand fingering is the most up-to-date and the same exactly as that used by our foremost teachers and performers. Many new departments have been added which are not found in other banjo methods, and the finest dictionary of musical terms without exception. A chapter on touch and tone production that is quite scientific, while the list of selections contains some of the very choicest of music. While the book has been thoroughly written in the American system, advocates of a universal system of notation will find herein a complete exposition of "English Tuning," rudiments, scales, chords, exercises and several easy pieces for practice. The half-tone illustrations given assist students greatly in acquiring correct positions of the fingers, hands and wrists. The Lagatree banjo tutor contains many other features besides those mentioned and has justly been termed a musician's work. The first edition did not appear until March 1900, but the sale has been phenomenal throughout the United States and Canada. Many orders from Mexico, Scotland and other foreign countries have been received. The purchases in most instances mentioned that *Ad* was noticed in the Stewart JOURNAL.

## VESS L. OSSMAN

This celebrated soloist made his last appearance in New York City, this season, on April 26th, at Y. M. C. A. Hall; and on May 2d sailed in the St. Louis to fulfil an engagement at St. James' Hall, London. Previous to sailing he received a letter from the Duke of Newcastle who thanked Mr. Ossman for special phonograph records made, considered to be the best in his Lordship's collection. A grand concert was given in the saloon of the St. Louis, on Tuesday evening, May 8th, at which Mr. Andrew Carnegie presided. Mr. Ossman was presented to the audience by Mr. Carnegie who remarked: "That the English people had sent for the noted banjoist, and he was now on his way to show how an American could play the banjo." Mr. Carnegie made quite a lengthy speech, and owing to the then absence of a stenographer the JOURNAL is unable to reproduce the speech. The concert was in aid of the Orphanage and other Charitable Institutions connected with shipping in America and England, being equally divided, as the crews of the ships in the Line are partly American and partly British. Programme was as follows:

- Organ Solo, "March Anglaise," Mr. A. W. Johnson
- Song, "Star of My Soul," [The Geisha], Mr. W. A. Oram
- Banjo Selections, (a) Overture "William Tell," Mr. W. A. Oram
- (b) "Rag Time Medley," Mr. Vess L. Ossman
- Song, "I'd Like to Hear That Song Again," Miss Norma Whalley
- Song with Zither accompaniment, Mrs. C. S. Dodge
- Violin Solos (a) "Ave Maria" (b) "Cavatina" Mr. J. Muller
- Song, "My Love is Come" Mr. W. A. Oram
- Piano Solo, Selections from "The Geisha" Mr. A. W. Johnson
- Song, "I guess you'd better hush" Miss Norma Whalley
- Banjo Selections, (a) "Hands across the Sea" (b) "Old Folks at Home" Mr. Vess L. Ossman
- Mr. A. W. Johnson acted as accompanist, and Mr. Ralph Edmunds undertook the entire concert management. The concert concluded with the singing of "America" and "God Save the Queen."
- On Thursday evening, May 10, Mr. Ossman appeared at St. James' Hall, London, in the Festival arranged by Messrs. Essex and Cammeyer, and made a great hit. Vess says, "They are wild over rag-time music in London." He performed, as solos:
- HUNGARIAN MARCH, "RAKOCZY," ..... Bertioy, arr. Liszt
- RAGTIME MEDLEY ..... Ossman

## J. E. PETTINE.

This well-known mandolin virtuoso, of Providence, R. I., has been scoring more successes in various cities. At a recital given in Fall River, Mass., as a soloist and performer of obligations to songs, he evoked much appreciation. The local paper said: "Mr. Pettine first presented 'Norma,' from *Singele's* Fantasia, opus 16, with a fine detonation (intonation presumably—Ed.) and good expression. While playing, Mr. Pettine has an air that shows the fullest sympathy with his work. His own compositions, 'Impromptu,' and a fantasia on 'Home, Sweet Home,' demonstrated his delicacy of touch and introduced a sweetness of tone rarely produced, even from the mandolin. His obligatos were full of expression and fine in execution."—The Verdi Musical Club recently tendered a benefit concert to its accomplished leader, at the Y. M. C. A. Hall. It was a pleasing affair. Mr. Pettine is certainly a favorite wherever he appears, and the memory of his performances at the 1899 Festivals in Philadelphia lingers among more people than he perhaps ever thinks. Scarcely a day passes without favorable opinions being expressed from unexpected, yet not unexpected, quarter of the nine thousand persons who listened to his performances on that occasion.





## NEW YORK.

NEW YORK CITY.—Mr. Vess Ossman's concert on April 26 was a brilliant affair. Vess excelled himself, and received a stand of flowers formed in pattern after his dearly beloved instrument. Mr. Samuel Seigel also performed at this concert and was well received. His "Song Without Words," to guitar accompaniment by his brother, was especially good. The previous evening, May 25, Mr. W. J. Kitchener, Guitarist, gave a concert, which was a financial and musical success. The JOURNAL correspondent was sorry to note that Mr. Edwin Latell, the old-time friend of S. S. Stewart, uses a pick and steel sts. It seems too bad that a man who is capable of playing good music should drop to this style. Outside of this, Latell is making quite a hit at Keith's, and he received a big "hand" at Brooks and Denton's concert on April 27.

Mr. C. L. Partee's coming will prove a benefit to the B. M. & G. world here. He is a man of liberal ideas. Mr. Abt will make his headquarters with Mr. Partee, who will manage the Abt concerts during the coming season.

Mr. Seigel is making arrangements for next season's tour.

Mr. Charles E. Heinline has had a good season, and is doing much towards advancement of the banjo. The Y. H. S. Mandolin and Banjo Club concert took place on May 25, under direction of Mr. Charles Heinline. Miss Fannie Heinline appeared to excellent advantage in her banjo solos. The entire concert was very fine.

WATERTOWN.—The Imperial Septette, which consists of: F. Grafton Bragger, Mandolin and Violin; Bert S. House, Banjo, Mandolin, Guitar and Piano; Frederick E. Vautrin, Guitar and Banjo; Arthur D. Clark, Mandolin and Banjo; C. Herbert Demott, Mandolin and Guitar; Hubert Collins, Banjo, Guitar and Traps; Henry Duffield, Mandolin and Mandola—has been doing some excellent work this season. Their popular concerts have proved exceptional successes, the programmes being very varied and artistically rendered. Mr. Bert S. House is also the director and manager of the Septette.

YONKERS.—A brilliant concert was given here at the High School on April 27, by the Y. H. S. Banjo and Mandolin Club, under Mr. C. E. Heinline and the Hudson Terrace Band, under Mr. Vivian Tompkins. The solo and duett playing of Mr. and Miss Heinline was much appreciated.

## CALIFORNIA.

SANTA ROSA.—Mr. G. T. Morey gave a very fine Banjo Recital here March 28, 1900, under the management of Mr. Guy F. Cameron, the well-known teacher. The local paper said:

"A fair sized audience greeted Banjoist George T. Morey and the local musicians who participated in the recital given at Armory Hall. The concert was a musical treat, and Mr. Morey added materially to the laurels which he already possesses as a finished banjoist. His skill is acknowledged, and his selections, rendered with both technique and feeling, won for him enthusiastic applause. Mr. Cameron shared the honors with Mr. Morey, and the Santa Rosa Mandolin club and the Juvenile Mandolin orchestra also received a fair share of the applause. Their work was especially well rendered."

Mr. Cameron's Juvenile Mandolin club does excellent work, and plays a high class of music. The club is in constant demand.

## PENNSYLVANIA.

PHILADELPHIA.—On April 27 the P. R. R. Y. M. C. A. B. M. and G. Club gave its annual concert. Membership of Club:

Banjourines—Mr. F. J. Gibbons, Mr. H. H. Briest, Mr. J. E. Dodson, Mr. H. Maguire. Mandolins—Mr. John Jex, Mr. Wilson Woelpper, Mr. Clarence Bogia, Mr. Charles Pierce. Guitars—Mr. J. Harry Boyer, Mr. Frank Blockson, Mr. C. A. Garrett. Banjo—Mr. W. H. Briggs. Bass Banjo—Mr. Joseph Sellers. Director—Mr. Paul Eno.

Programme, admirably rendered, was:

Overture—"Lustpiel".....	Keler Bela
Banjo Club	
Readings—Selected.....	
Miss Elaine Haley	
Waltz—"Sweet Memories".....	Weaver
Mandolin Club	
Banjo Solo.....	
Mr. Paul Eno	
Violin Solo.....	
Mr. Wilson Woelpper	
a. March—"Man Behind the Gun".....	Sousa
b. "After the Cake Walk".....	Eno
Banjo Club	
"O, Who Will O'er the Downs so Free".....	
Glee Club	
Reading.....	
Miss Elaine Haley	
"The Lost Chord".....	Sullivan
Miss K. McGuckin	
Waltz—"Colonial Days".....	Weaver
Banjo Club	

A photograph of the Club appears on the first page of this JOURNAL.

The twelfth annual concert of the Hamilton Club took place on May 3 at Horticultural Hall, and was a brilliant event.

## MEMBERS OF THE BANJO CLUB.

Banjourines—Mr. W. K. Barclay, Mr. W. M. Bickham, Mr. Horace H. Burrell, Mr. G. G. Melloy, Mr. J. G. Hickey, Mr. L. M. Ford, Mr. C. T. Parry Brunner, Mr. Chas. J. Swain, Mr. P. Perry Cummins. First Banjos—Mr. M. M. Gilmore, Mr. H. Lyman Sayen. Piccolo—Mr. W. L. Bosbyshell. Double Basses—Mr. W. Eastwick, Mr. A. L. Hoskins. Mandolins—Mr. A. S. Vane, Mr. N. A. Petry, Mr. John Gorman. Mr. C. S. Ayres, Mr. R. W. Steel, Mr. P. R. Grubb. Mr. George B. Wilson, Jr. Second Banjos—Dr. A. C. Butcher, Mr. F. M. Johnson, Mr. Francis J. MacBeath, Jr. Guitars—Mr. H. K. Gilmore, Mr. J. M. Headman, Mr. Joseph Gorman, Mr. G. F. Snyder, Mr. W. M. Webb, Mr. John B. Linehan.

## MEMBERS OF THE GUITAR AND MANDOLIN CLUB.

First Mandolins—Mr. A. S. Vane, Mr. W. L. Bosbyshell, Mr. R. W. Steel, Mr. P. R. Grubb, Mr. John Gorman, Mr. Geo. B. Wilson, Mr. C. S. Ayres. Mandola—Mr. N. A. Petry. Guitars—Mr. Geo. G. Melloy, Mr. G. F. Snyder, Mr. John M. Headman, Mr. W. M. Webb, Mr. John B. Linehan. Mr. Joseph Gorman. Violin—Mr. Graham L. Wilson. Director—Mr. Paul Eno.

Programme rendered was:

(a) March—"Man Behind the Gun".....	Sousa
(b) Selection—"From 'The Runaway Girl'".....	
.....	Arr Eno
Banjo Club.	
(a) 'Twas April.....	Nevin
(b) Spring Song.....	Mackenzie
Miss Elsie North.	
(a) 'Shower of Smiles' Caprice.....	Bailey
(b) Serenata.....	Mozzkowski
Mandolin Club.	
Mazurka de Concert.....	Shucker
Miss Helen Beatrice Reed.	
(a) Waltzes—"Colonial Days".....	Weaver
(b) "After the Cake Walk".....	Eno
Banjo Club.	
A Dream of Paradise.....	Gray
Mr. Frank D. Avil.	
'Pilgrim's Chorus'—(Tannhauser).....	Wagner
Banjo and Mandolin Clubs.	
Love in Springtime.....	Arditi
Miss Elsie North.	
(a) The Palms.....	Arr Eno
(b) Medley—"Just Three."	
Mandolin Club.	

Intermezzo—Cavalleria Rusticana.....Mascagni  
Miss Helen Beatrice Reed.

A Few Coon Songs.....Eno  
Banjo Club.

The Euterpe Club gave its Fourth season's concert at the New Century Drawing Rooms, May 8th, assisted by the Hahnemann Glee Club. Membership of this organization:

Banjourines: Miss O'Day, Mr. Eno, Mr. Baird, Dr. Hickey, Leader; Mr. Cummings. Guitars: Miss Marshall, Miss Moyer, Miss Stevenson, Miss McConnell, Mr. Young. Banjos: Mrs. Duncan, Miss Vanneman, Miss Off. Mandolins: Miss Off, Miss Stevenson, Miss Johnston, Miss Marshall. Bass Banjo: Mr. Moore.

Programme was as follows:

Waltzes—"Colonial Days,".....	Weaver
Banjo Club	
"Mazurka De Concert,".....	Schnecker
Miss Helen Beatrice Reed	
Waltz Song.....	Buchanan
Glee Club	
a—American Patrol.....	Meacham
b—March—"Man Behind the Gun,".....	Sousa
Banjo Club	
"Thy Sentinal Am I,".....	Watson
Mr. J. R. McCurdy	
Banjo Quartette,	
Mrs. Duncan, Miss Vanneman, Dr. Hickey, Mr. Eno.	
a—Kentucky Babe.	
b—Love's Own Sweet Song.	
Glee Club	
Banjo Solo,	Mr. Eno
Evening Star—Tannhauser,.....	Wagner
Miss Helen Beatrice Reed	
Ragged William,.....	Banta
Banjo Club	

The club held its annual meeting on May 21, at which reports were read showing the past season had been the most successful of any. Following officers were elected:

President, Mr. Wm. H. Duncan; Secretary and Treasurer, Mr. George Moore; Leader, Dr. J. G. Hickey; Director, Mr. Paul Eno.

The May Festival given by the Banjo, Mandolin, Guitar and Zither Teachers' League of Philadelphia, on Monday evening, May 7th, at the Musical Fund Hall, was a brilliant affair. Everything was favorable, a large and appreciative audience filled the hall and the music committee that had charge of the concert can be congratulated for its successful management; throughout the whole evening the best harmony existed amongst the players. The programme was a varied one. It has, perhaps, never occurred before to have so many solo artists on one evening. It is praiseworthy that the talent for this concert was selected from our home talent. We have good artists in Philadelphia, and this was the proper opportunity for them to appear. The ensembles presented the active members of the League (about 40 members) in various combinations. A very interesting number was the guitar ensemble performed on twelve guitars.

## PROGRAMME.

Ensemble	
(a) Overture, "Caliph of Bagdad," Boieldieu.	
Arranged by Armstrong.	
Mr. Thos. J. Armstrong, Conductor.	
(b) March, "The Little Rascal,".....	Heller
Mr. M. Rudy Heller, Conductor.	
Vocal Selections,	
Clover Quartette.	
Zither Solo,	
"Old Folks at Home,".....	Arr. Fv. P. Ott
Miss Bertha J. Mueller.	
Guitar Ensemble.	
(a) Gavotte from "Mignon,".....	Arr. Anna Jacobi
(b) Wedding March from "Midsummernights Dream,".....	Arr. Anna Jacobi
Mandolin Solo.	
"Reverie,".....	Graham
Mr. Fred. C. Meyer.	

## Zither Quintette.

"Lilies of the Valley,".....M. Jacobi  
Philadelphia Ideals.

## Banjo Solo.

"Castle Square Fantasia,".....Stuber  
Mr. F. S. Stuber.  
Murphy's Awkward Squad.  
Clover Quartette.

## Harp Solo.

Fantasia—"Flower Song,".....Lange  
Signor F. Cortese.

## Concert Waltz.

"Eudymion,".....Flora  
Mandolin Orchestra—Mr. Geo. E. Flora, Conductor.

The League begins its history under promising prospects. The teachers of Philadelphia will soon realize what an excellent factor organization is in promoting their profession in an artistic or financial respect. The programme that was issued for the May Festival was an elaborate booklet of about sixteen pages and contained interesting reading matter pertaining to the League, and advertisements from all parts of the United States. The receipts of the concert were very satisfactory and after deducting the expenses the profits will be distributed among the active members.

The recital given on May 28, at the Pennsylvania Conservatory of Music, by Mr. and Mrs. Maurice Jacobi, was a very select affair. Want of space compels a holding over of detailed report, as also the report of the Samaritan Hospital Concert of May 15.

## MAINE.

BRUNSWICK.—The concert of the B. M. & G. Clubs given at Pythian Hall, May 17th was a success in every way. The local paper said: "the performances by the consolidated orchestra were received with great wonderment." Certainly great credit is due to Mr. Sinclair A. Thompson, the able conductor. The programme was as follows:

{ a March.—Drexel Institute.....Armstrong  
b Galop.—Bohemian.....Heller  
Banjo Club.

## Mandolin and Guitar Trio.—

Valse de Concert.....Barnard  
Hall, Hughes and Holmes.

E. L. Maybery.

{ a March.—Bostonian.....Kenneth  
b Waltz.—Prince Charming.....Duffell  
Mandolin Club.

Song.—Nita Gitana.....De Koven  
Miss Mountford.

Smoky Mokes.....Mills  
Banjo Quintette

{ (a) Boston Yodel.....Weidt  
(b) On the Mill Dam.....Babb  
Banjo, Mandolin and Guitar Orchestra.  
(40 pieces).

Banjo Duet. { (a) Juno March.....Smith  
(b) Prison Song.....Verdi  
II Trovatore.....Verdi  
Eaton and Maybery

March.—On Review.....Silberberg  
Song.—Selected.....Miss Mountford  
Waltz.—Fortuna.....Armstrong  
Dreams of Darkie Land.....Heller  
Banjo Club.

## MICHIGAN.

DETROIT.—The Imperial Banjo and Guitar Trio and the Detroit Banjo Duo have filled numerous engagements. On April 12 the Trio appeared with much success at a pianola musicale, and on the 21st at the Newsboys' Auditorium, when a triumph was scored. The Trio also appeared at the Preston M. E. Church on the evenings of April 23 and May 25. Messrs. Komm and Lomax intend taking a short tour in July and August through Michigan and Canada.

Lewis Good, of Mansfield, Ohio, says he has just received a wonderful banjo, and he is delighted with it.

## IOWA.

EDDYVILLE.—The Elite Mandolin club, assisted by the Penn. Clarion Quartette, gave a grand concert here in Leggett's Opera House, on April 6. The programme was a very varied one, of pleasing numbers that were excellently rendered. Mrs. Cora A. Fitch again proved her ability as a director and soloist. The Mandolin club consists of

First Mandolins { Miss Grace Palmer.  
Mr. Vaughn Gass.  
Miss Lillian Hackley.  
Mr. Wareham Clark.  
Miss Blanche Palmer, Guitar.  
Piano { Miss Frances Richmond.  
Miss Lura Clark.

Mrs. Cora A. Fitch, Second Mandolin and Musical Director.

And the Quartette of:

Mr. Coffin.....First Tenor.  
Mr. Herschell Coffin.....Second Tenor.  
Mr. Hagerman.....First Bass.  
Mr. Elif Roberts.....Second Bass.  
Mr. Winfred Roberts.....Manager.

## INDIANA.

ELLWOOD.—The Asetceam Trio and Johnson Swiss Bell Concert Company closed its season at this place May 12, after filling an extended and successful tour of Pennsylvania, West Virginia, Maryland, Ohio, Illinois, Missouri and Indiana. The Trio consists of Arthur Wells, banjoist and mandolinist; Robert Weels, banjoist and mandolinist, and Hayes Greenwalt, banjoist and guitarist.

## MISSOURI.

SOUTHWEST CITY.—Mr. W. Dudley Polson has successfully organized a club in this city with the following instrumentation: Banjeaurine, 1st and 2nd banjos, 1st and 2nd mandolins, guitar and piano. The club intends making its repertoire consist of up-to-date music.

## GEORGIA.

SAVANNAH.—The Y. M. C. A. of this city has just formed a club of fourteen performers, and two other clubs are expected to materialize very shortly. Mr. W. H. Teasdale has opened a music studio, and is endeavoring to stimulate the interest in the cause.

## TRADE INTERESTS

ARLING SCHAEFFER. The new complete Thematic Catalogue issued by this gentleman is undoubtedly a finely gotten up and valuable work of reference. Its pages at once indicate the magnitude in importance of Mr. Schaeffer's collective and individual publications, and the magnitude of business done in an immense variety of banjo, mandolin and guitar musical works arranged to suit all tastes. The JOURNAL strongly advises every reader to secure a copy of the Thematic catalogue, which can be obtained for the asking.

ALOIS BRAUNEISS, the proprietor of the only, and therefore famous, glassophone factory in the world, has an advertisement on the front cover of this JOURNAL. The introduction of musical glasses into club concerts has a most happy and surprisingly novel effect in varying programme features. Whether you are, or are not, seriously inclined to consider their introduction into your club, it is well to know all about them. Mr. Brauneiss's address is 10 W. 133d street, New York City.

THE THOMPSON MUSIC CO., of 269 Wabash avenue, Chicago, Ill., who are manufacturers, importers and dealers in general musical merchandise, are splendidly equipped for supplying any of your urgent needs. Their new catalogue of music teachers' supplies is an exhaustive work—a book of reference that you will find most useful. It can be had for the asking.

THE BOSTON MUSIC CO., G. Schirmer, Jr., of 26 West street, Boston, Mass., well known as publishers and importers of the finest edi-

tions of all musical works, vocal and instrumental, announce that Nevin's "Narcissus" is available for various mandolin and guitar combinations. The ad. will be found on the first inside page of cover. The sale of this composition has already amounted to 175,000 copies.

BREHM BROS.—A copy of the new and popular cakewalk, "Happy Days in Georgia," has been received at the JOURNAL office. The composition is very pleasing, and a sure winner of plaudits at concerts and recitals for those who present it in programmes.

E. H. FREY.—This gentleman announces the issuance of a companion to his "Bowling Club March" in "The Harmonic Club March," for banjo and guitar. This is a fine concert item.

THOS. J. REYNOLDS, of Hoosick Falls, N.Y., has provided a hit with his "Silver Jubilee March." Judging by the popularity gained it is more of a golden jubilee. Success to it.

WILLIAM O. BARNWELL, the noted publisher of 1220 Michigan avenue, Chicago, has one of the most attractive of the ads. appearing in this issue. The offers made are extraordinary. The chances to purchase new music at one-fifth usual prices do not occur every day, and this chance is too good to miss.

LEO E. BERLINER & CO., publishers, of 42 W. Twenty-eighth street, New York City, announce three instrumental successes that are being played from Maine to California. They are really fine, and thematic sample parts can be had just for the asking.

THE E. B. GUILD MUSIC CO., of Topeka, Kan., add notice of a further new publication in an arrangement by L. J. Armstrong of the famous composition, "Lucille." The arrangement is for eleven instruments and piano, and forms another item of the renowned Star collection. An arrangement for first and second banjo and guitar of this firm's "Inter Nos" two-step, by E. S. Martin, appears in our music supplement.

J. E. PETTINE.—This gentleman's comprehensive work on Duo Style of Mandolin Playing has only been out about two months, and yet the first edition is sold out. This is as it should be, for without a doubt the book defies criticism, and can only call forth words of praise. The second edition is now ready, enlarged and more attractively gotten up. Mandolin students and public performers will find this work an invaluable one.

HOWLEY, HAVILAND & CO. The "Broadway" Collection of popular hits for mandolin, is further asserting its spheres of usefulness. All who have secured copies are loud in praises of same, and it would be difficult to find a music dealer who will not speak of the rapid growing demand for the "Broadway" Collection, and publications generally of the "House on Broadway," at 1260 Broadway, New York City.

The concluding chapter of Mr. Conolly's able article on elocution, which had been crowded out of the last issues, is again unavoidably subjected to the same, but will definitely appear in our next. This last chapter will prove to be perhaps the most interesting of the series.

Continuation of IZUMA is crowded out of this issue consequent upon the urgent insertion of very important matters. The next two chapters of this story, like preceding ones, are accounts of incidents which form separate links of the real and surprising plots later to become apparent with the swiftness characteristic of all pertaining to South Africa. The author is continually regretting that IZUMA did not appear in print before the war broke out, as the force of many situations in the story may not now be understood in the light originally intended to be conveyed.



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