

More Food for Thought.

ESTABLISHED 1882

# S. S. STEWART'S

## BANJO GUITAR AND MANDOLIN JOURNAL

THE INDEPENDENT ORGAN OF THE PROFESSION AND TRADE

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WHOLE NUMBER 126.



AUBREY STAUFFER,  
Mandolinist and Composer

THIS gentleman, though only twenty-four years of age, is acclaimed to be one of the most accomplished musicians of to-day. Some critics, who are certainly able to judge, consider he has few equals as a mandolin soloist. Mr. Stauffer is thoroughly proficient in Counterpoint, Harmony and Composition; his arrangements of noted melodies, in full harmony, duo, trio and quartette style, attest his ability. During the past two years Mr. Stauffer has been connected with the Denver Conservatory of Music as one of the faculty, and latterly has appeared in several large cities at concerts where critical audiences were wont to assemble. In all instances he created the most favorable impressions. It is his purpose to undertake a concert tour this coming season to become more known to the fraternity throughout the States, and there is little doubt that wherever he is permitted a hearing, an enviable reputation will be established. It is probable that Mr. Stauffer will appear at the Buffalo Exposition during August to October, he having been approached to that effect, and as he is identified with Mr. Arling Shaeffer, the success of any undertaking is assured. The JOURNAL, and its friends extend their best wishes to Mr. Stauffer.

# The Ladies of the Banjo, Mandolin and Guitar Realm



.....EDITED BY.....  
MISS ELSIE TOOKER, MISS EDNA MAY SAYERS.  
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## SERIES No. 6

**A**T the request of a friend, I am again going to bring up a much discussed question, and add a few personal opinions thereon.

However, the subject is an interesting one, and bears considerable detail, so I shall attempt to reason it from a lady's standpoint.

The easiest, most graceful and most scientific—by that I mean the position which affords the easiest execution—position of holding the Guitar is, I think most soloists of to-day will agree, the upright position; the Guitar resting on the right thigh (and not in the lap, as so many suppose) with the right forearm pressing enough on the body of the instrument to insure perfect freedom of the left hand. There must be no weight on the left hand to prevent one shifting quickly to different positions. The keys should be on a level with the eyes, to give the proper slant to the instrument.

Many, and I think all of us, complain that the position is very tiresome to the left arm at first; but it isn't nearly so tiresome (for I've proven to my own satisfaction) as holding the Violin properly. Of course, a lady has more difficulty than her brother at first, because the arm is not so well developed or not nearly so strong, but she can conquer by merely practicing at more frequent intervals, and stopping immediately the arm is tired. The result will more than repay her. I am stating this from experience, I having held the Guitar in the old way for at least eight years.

Another reason I prefer it, is: So many Guitarists affecting the old position do look so cramped across the chest, and I'm sure the instrument does not show off to good advantage. A good appearance, graceful and pleasing, adds so much to an artist's success. Again, oh how easy the high positions become in comparison, and when

the awkward curve of the wrist is removed. So much can be said on this point in favor of the new position. However, the fact that most of our artists "use and endorse" it is sufficient.

I have received lately some decidedly interesting correspondence from Mr. C. E. Pomeroy, of Salt Lake City. Mr. Pomeroy is not only a most delightful composer and a fine musician, but is also extremely gifted in a literary way. It is a very pleasing event to receive one of his letters, with its bright and cheery contents.

ELSIE TOOKER.



MISS GERTRUDE T. MILLER.

MISS GERTRUDE T. MILLER, of Vinton, Iowa, whose portrait appears on this page, has achieved the reputation of being one of our foremost Guitarists. Miss Miller was born in the year 1879, in Wisconsin, and began to study the piano when seven years old. Three years later, she gave her attention to the Guitar, which has been her favorite ever since. Progress, under tuition of her father—her only teacher—was rapidly made, and after removal to Council Bluffs, Iowa, Miss Miller made her debut upon the concert platform, and performed at numer-

ous entertainments, although at this time she was but thirteen years old. It was stated that her playing in the large Opera House was distinctly audible even at the far end of the hall. Following, Mr. Miller received his present appointment as Director of Music at the Iowa College for the Blind, at Vinton, and by his watchfulness and her untiring efforts, his daughter reached her present high reputation as a musician. Miss Miller has been called upon very considerably for public events in the cities of the State of Iowa, and received many kindly press notices, among which we take one from the *Vinton Eagle*:

"The concert given at Watson's Opera House was a great success, and the large audience which assembled enjoyed a rare treat. Miss Miller certainly won the honors of the evening by her superb Guitar playing, which was a revelation to all present. We had not dreamed that such technique and expression could be produced on the Guitar, but in her hands the instrument seemed transformed. All of her numbers were repeatedly encored."

For the past two years Miss Miller has assisted her father in his work at the college, teaching in the Mandolin and Guitar department, which, by the way, has a very fine Club. It is her intention, however, to leave Vinton in the Fall of this year, and locate in a larger city. We all wish her the success she so fully merits, and do not fear for one moment but that the future holds promises of her great success as a soloist and teacher.

MISS ANNIE PLETTS, a charming young lady, not yet in her teens, displayed marked talents as a Banjo soloist at the concert given by the Banjo, Mandolin and Guitar Club, on March 29th, in Brunswick, Me. She undoubtedly has a bright future in store.

MISS JESSIE C. FERRISS, of Joliet, Ill., is an indefatigable worker in our realm, which she loves so well. The programme (see Concert Notes) of concert given on April 16th, reflects great credit upon her ability to train pupils, and as a local paper said: "the audience was convinced there was material for the production of something fine." Of the young ladies and gentlemen composing her Club, Miss Ferriss has cause to be proud, as they are so earnest and painstaking. As a solo performer on the Banjo, Mandolin or Guitar, Miss Ferriss takes a high place, as was evinced by her renderings of high-class and difficult selections.

MRS. C. J. TOOKER, the noted teacher and Guitarist, is spending a very interesting vacation of over a month's duration, in Tucson, Arizona. She writes that it is too early to be very warm there, as yet, and, in consequence, the weather is most delightful. She should bring home some fine specimens of Indian baskets for they can do very wonderful work in that line.

WRITTEN FOR THE JOURNAL.

# A System of Technique for the Guitar.

COPYRIGHT 1899.

By C. F. ELZEAR FISET.

## ARTICLE VIII.—(Continued.)

*(Continued from No. 125 Journal.)*

Should one desire to use the third, second, first and thumb; the style is illustrated in Example F 4. I doubt whether it would prove successful, although at first sight it appears to be one of the few logical schemes of fingering.

Example F 4.



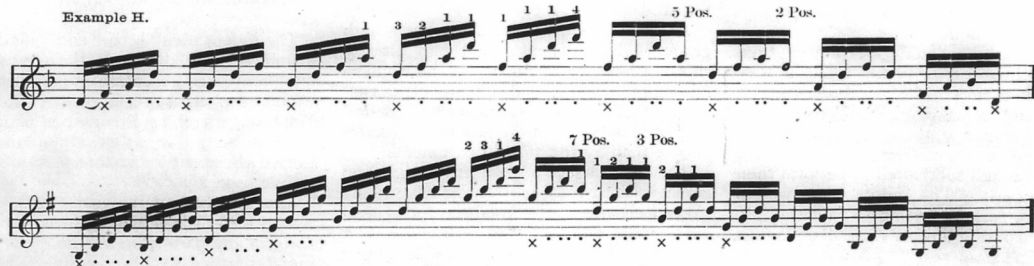
Another passage in arpeggios is given in Example G which may be puzzling at first glance. The fingering is self-explanatory.

Example G.



The form shown in Example H is the most brilliant on the instrument, since descent is as easy as ascent.

Example H.



The foregoing do not constitute all the varieties of arpeggios to be met with. However, provided with a clear understanding of the proper fingering to be employed in the above examples, the student will have a fair working knowledge to carry him through all the forms.

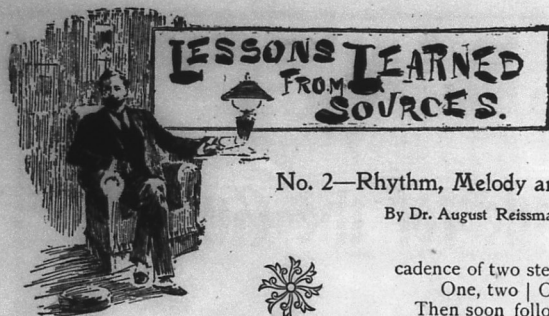
It may be stated here that very frequently the fingering in certain arpeggio passages can be much simplified by using the single or double slur. It may also be necessary to mix the alternation.

In these as in other passages let the student be sure he has some system, even though the alternation is mixed, then he is on a solid footing.

*(To be continued.)*

See Supplement for Exercises.





## No. 2—Rhythm, Melody and Harmony.

By Dr. August Reissman.

**I**N order to comprehend perfectly the importance of each one of these mediums in the combination, to produce the effect that a musical composition is intended to exercise upon us it is necessary that each shall be considered separately; and as an independent agent proceeding in accordance with its own special laws

Rhythm, in this respect, proves itself to be altogether independent of both melody and harmony, and is capable of accomplishing an artistic movement quite regardless of either harmony or melody.

As the immediate result in mankind of the innate sense of method and regulation in movement, rhythm is exhibited daily in the exercises of young children who perform orderly movements in the undulations of the body for their simple pastime.

Without special inducement and, indeed, without even surrounding excitement the little ones dance about in perfect time when they are in particular good humor.

The little boys in their joyous moods, usually hop about first on one foot, then on the other, sometimes making two hops on one foot and alternating regularly with one or two hops on the other foot; but always sustaining their laborious exercises for a considerable period in very perfect time; and thus, quite naturally, can we account for the origin of rhythm.

When two or more persons desire to walk in the same direction together it is almost imperative that concert in action be agreed upon, although this is tacitly and perhaps unconsciously done

The thrashers could not pursue their labors without fear of bodily injury if they did not do their work in regular beats with the flail and maintain perfect rhythm. The blacksmiths at their anvils keep time with regular alternating strokes on the heated iron and solid anvil to perform their work properly. The sailors when weighing anchor sing in rhythm to gain strength for their labor by uniting the pull on certain beats of the song.

From this natural bent to order and regularity in outward movements originate the march and the dance.

To keep step becomes almost a necessity when even two persons will walk together in the same direction for a little while, and is altogether unavoidable when masses of men are to be moved, for a concerted purpose, in the same direction. It was found at an early period that this marching could be rendered much easier if one step would be distinguished from the other by being more marked in planting the foot on the ground. From this originates the

cadence of two steps as one whole count.

One, two | One, two | One, two |

Then soon followed the idea of uniting three steps in one whole count.

Left, right, left | Right, left, right |

There can be no doubt but that in this simple beginning lies the great principle of rhythm

The triple march rhythm is probably not less ancient than the double form; and for the reason that in the triple form the left foot falls at the first and the right at the second count, both were united in one whole count. On this combining of small parts, to make a greater, rests the whole superstructure of musical form; and not only that, but also the silent form of the poetic foot

The poetical instincts lead man at an early age, in place of the dance and march steps, to adopt accented and unaccented, or long and short syllables, and that this came from the experience of the dance and march we can see in the naming of the simple metrical measure as a foot; then the plan of uniting a long or accented with one or more short or unaccented syllables was chosen, and accounts for how the bar in music fixed the peculiar rhythms in the art of poetry. Centuries may however have passed away before this entire process of acquiring form became important, in a similar manner, for the development of music. This no doubt came about when, in the course of time, the value of sonorous tones was added to distinctly mark the rhythm of the dance and march movements; and certainly not before the period when many instruments had been improved in their capabilities of of greater power of expression, which is known to have occurred within later historical data.

At this period poetry had reached a high grade of development; and had already shown a long list of important and wonderful works. And it is also quite clear that during this time the dance was ruled and regulated by vocal music in a much greater degree than by the aid of instruments.

The performance of ancient rights and ceremonies to vocal music must have added greater charms to the ritual and the several movements, and here may be found how it came that the art of poetry was developed in rhythmical form.

Forms of rhythm must evidently have extended themselves in still greater diversity when it became necessary to resort to the aid of instruments to mark more definitely their requirements

In the sixteenth century the loudest sounding instruments of percussion, as the drum, tympany, and the tomba marina, a strident bass instrument of poor tonal quality, were in vogue for regulating the movements of the dance and march by unceasingly maintaining the beats of the rhythm.

It was only when the drummer took a

pipe in one hand and played a musical phrase of a few notes as an accompaniment that the activity became prominent through which dance rhythm so largely assisted in the development of form in music; although it had served the art of poetry in this manner for more than a thousand years

Eventually it became very monotonous for the drummer to constantly repeat the short musical phrase, the rhythm of which was unalterable, and in order to gain diversity he was compelled to join together a series of such rhythmical motives to melodic form.

The melodic form once established could not cease and its repetition was a matter of necessity, which worked not alone as a repetition but also gave a finish that was more stirring and inciting; in this way the original motive was duplicated and the two bar measure was extended to a measure of four bars.

Through this process of development the six and eight bar dance measures were arrived at and membered into one or more parts; in such style as the music master of the seventeenth century practised with unbounded zeal and pleasure.

With this was gained, at the same time, the fundamental law for the independent development of instrumental music; whose separate forms rest on and are principally stipulated in this simple process of organization. It is indeed a fact that early efforts were made to arrive at a more independent development of instrumental music through the aid of the vocal art but the gain of independent form was not accomplished.

Many harpichordists and organists of the sixteenth century adapted vocal part music for their instruments, but the wind and stringed instruments were substituted only in place of the corresponding voices in the performance of the chorus.

Gradually, in the same degree as the performer had acquired a knowledge of greater wealth in tone and its availability with single instruments, the beginning was made to embellish originally sustained tones with appropriately figured work. But even with this an independent instrumental form was not yet gained: it was only an adaption of the figured choral work,—the song without words—the prelude, the variations and such like.

The independent, broad and grander instrumental form, the rondo, the overture, the symphony, was gained, originally from the organized plan of rhythm worked out in the dance and march by the method of uniting the more song-like yet strictly instrumental motive whose natural counterpart a second motive soon followed.

The rhythm of the dance and march derives but little advantage from the presence of any particular addition. It amalgamates rather with the exercises to which it gives rise, and so far as these serves to express any special mood the rhythmical motive may be said to be influenced through them; but perhaps not, indeed, with the same impressiveness as with the other two forces that music can present—melody and harmony.

The rhythmical motive of a grand triumphal march is actually not different from that of a funeral march; it is only in the special performance of each that the different modes of proceeding, which serves both alike, are found serviceable

(To be continued.)





# YOUNG MUSICIANS

EDITED BY PERIWINKLE



SERIES, No. 5

## ....A CHART....

SERIES, No. 5

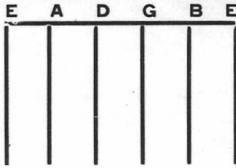
Illustrative of various simple and useful mnemonic (memorizing) devices

DESIGNED BY ROBERT E. HASTINGS

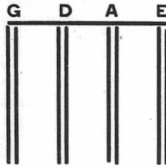
I have found these devices of considerable value in impressing upon the memory certain of the elementary principles of music, which are quite necessary to learn thoroughly at the very beginning, and perhaps even before any interest would be aroused by the study of the musical instrument itself. Elementary principles are exceedingly dry and uninteresting, as well as not a little elusive, when attempted in the ordinary way. These devices are easily remembered, and concise key sentences, rhymes, tables of location, puns, etc., illustrate:

- Lines and spaces in both clefs.
- Key notes in all keys as expressed by different signatures.
- Order of the sharps and flats.
- Names of the Guitar and Mandolin strings.
- Tones and half tones in scale in all keys.

GUITAR STRINGS (Regular Tuning)  
Effective Action Demands Great Business Energy.



MANDOLIN STRINGS  
God Deluged All Earth.



### NATURAL KEY.

Tones and Half Tones in Scale.

The "E" and "F" in every clef,  
And friendly "B" and "C,"  
You always hear, (if not too deaf),  
In close proximity.

A half tone only separates  
These neighbors in the scale;  
But between other proud inmates  
Full tones alone prevail.

Though sharps and flats when they intrude,  
Can separate these friends,  
When all come to their normal mood.  
Such separation ends.

### ALL KEYS—Tones and Half Tones.

#### Minor.

Second and Third are always heard,  
(And five and six are in like fix)  
But half an entire tone apart  
Which fact we all should take to heart.  
Now, that our point may finer be,  
This rule is for the *minor key*,  
And, when scales take their upward course,  
The minor order meets reverse  
For five and six stand separate  
Their friendship changed to seven and eight

#### Major

Tones three and four, who live next door,  
And seven and eight, sharing like fate  
Lonesome alone, and warm of heart,  
Keep but a mere half tone apart;  
While, if you doubt, I'll gladly wager  
That all take orders from a *Major*.

### UNNATURAL KEY.

(Scherzando)

A young musician, late one night,  
Returned from orgies gay,  
But, finding the front door locked tight,  
His courage gave away.

The night key had been known to "bind,"  
At sundry times before,  
And he had no desire to find  
His wife behind the door.

But luckily, a helpful friend,  
With much less muddled brain,  
Did his assistance kindly lend,  
To ease the good man's pain.

He struck a light—the key turned 'round.  
"My moral! now," cried he,—  
"When things *unnatural* are found,"  
Transpose to key of "see."

(To be continued)

### Pupils' Duty To the Teacher.

Children and youth are for the most part unreflective. They live in the Now, and the Future does not enter into their thought; consequently they are apt to regard those who impose tasks on them as their natural enemies, and their bright minds are alert to evade tasks and get the better of enemies. It is strange that parents do not speak to their children in a more confidential way, and explain to them the purposes of life, and why they are called upon to perform certain duties. Children have a quick sense of justice, and, if they were treated thus, their conduct would probably be very different from what it sometimes is. Young people should be taught to recognize their duty towards their elders and teachers. Although thoughtless, children are reasonable, and if prompted to view things from the right standpoint, they would not be so apt to ridicule the peculiarities of their teachers, nor play their mischievous tricks on them in retaliation for fancied wrongs. They should also be led to understand that from their teachers they are receiving something of great value—that opportunities and advantages are theirs now—which may never come to them again.

Said a young man to his former teacher: "Madame, I remember when I was a boy, I thought you were terribly strict and severe. I used to try to evade my lessons and shirk my practicing. Now, I regret that I did not appreciate the value of what you were giving me. I would give anything if I could play, but thanks to my stupidity, I cannot play a note."

If children were taught to think; if it were clearly made plain to them that everyone in this world must get an education, and this education is the drawing forth, or unfolding, of talents latent within; that the teacher by his knowledge is the one to do this, but needs the co-operation of the pupil, there would be no question of the pupil's duty to the teacher. The pupil would be ashamed not to take pains to learn the lessons his teacher had taken pains to impart to him. He would recognize, and pay a deference to, his superior knowledge. He would consider his patience and try to regard him as a friend. The idea of liberty and equality has been made so emphatic, that it is sometimes difficult to make a child feel that he must look up to anybody, or that he has not a right to do just as he has a mind to. But if he could see that his Future depended on his right use of the Now, he might be induced to rearrange his ideas and become more tractable and deferential.—*The Musician.*

Copyright

# Izuma

A South African Tale

BY

CYRIL DALLAS

Author of "The Blokkfontein Mystery," "Lost," "Loba Umuzi Vabantu," "Bandora-Ized," &c., &c.

(Continued from 125 JOURNAL)

## 16. ZUMA.

Preparations for the journey to the bride's *kraal* were now hurried forward. Ten cows, sleek, fine animals,—superior to any of Umquati's,—were driven out of the *sebia* by six boys who were to act as guards, and then Senjuna led the way. Kukubi, notwithstanding his outrageous obesity and poor locomotive powers, decided to accompany his son. He undoubtedly had in view the orgies of a two-day drunk feast. Behind him walked nine daughters, in single file, each bearing huge gourds of native beer on their heads; and behind them came four young men and five little boys, all armed with assegais and knobkerries. The rear was brought up by the cows and their attendants. Ernest and I rode together on the right, frequently complimenting the old chief upon being such a wonderful family-head; but our thoughts reverted to the utter dejectedness of Umquati. The contrasted fortunes of the two suitors were indeed wide. Umquati's prospects were hopeless.

During descent into the valley, Senjuna would ever and anon run ahead triumphantly brandishing his *kiris*, and at times hurling one at an imaginary foe in order to exhibit his prowess while leaping. Admiration was elicited from all except the youngsters who had to collect the *kiris*. Kukubi was proud of his son, especially for bringing him a pile of gold from Johannesburg; but at times he had need to reprove the lack of filial respect.

The valley traversed, *kloof* passed, and summit of a hill range reached, we came in sight of Elela's *kraal* over four miles away. It was situated on the slope of a rugged hill, rising some four to five hundred feet above the *veldt*. The hill stood out in bold relief against the sky and plain, in fact, solitarily, as all around for miles lay nothing save stretches of undulating *veldt*. Its aspect was decidedly gloomy and cold. However, that had not the slightest effect upon the joyous spirits of the bridegroom and his party. There was very little vegetation upon the hill's slopes, and as the eastern side was perpendicular, I concluded the hill to be a mass of rock. The river we were nearing wended its course across the *veldt* and along the hill base, then turning whither I could not see at this distance.

The river banks were reached in a few minutes, and when intent upon fording the *drift*, we were suddenly confronted by three armed horsemen in the uniform of the Natal Mounted Border Police, two whites, and one native leading an extra mount. They had just emerged from the bush clusters on our right.

"Ha, *iboyisi*!" were the whispered words of astonishment passed around.

"*Yeka!* (halt) came the sergeant's pre-emptory order as he drew a photograph from his pocket and keenly scanned the faces of all before him. The picture was soon replaced, a look of satisfaction appearing in the horseman's eyes, and then approaching us he said:

"Mr. Powell, of Vendorp, I believe"

"Correct! And you?"

"Sergeant Adams."

"Lieutenant Armstrong, allow me to introduce Sergeant Adams, and Private."

I acknowledged the salutes, and then Adams proceeded to say: "Sirs, through the dying statements of a murdered amalgamator, the implicated parties in the mysterious system of amalgam robbery in Johannesburg have been discovered; that is to say, a few of them. It is known that the individual who can provide the most information concerning operations is a de-camped nigger, and he was traced to Vendorp by aid of a photograph. Of course extradition papers were applied for and immediately granted. When I interviewed your Magistrate he suggested I consult with you, he having to visit Pietermaritzburg straight away. Upon calling I found the clerk busy quarreling with your Kaffir servant, and I should not have known where to prosecute my quest only your clerk in his anger, referred to a certain Zulu who hurriedly left your employ on the very same morning that the nigger I want was known to have passed through Vendorp. It occurred to me there might be some connection, a brother or something of that order, and so I tried to follow you up. And here I am after considerable wanderings. I find the wanted nigger forms one of your party and I regret to interfere with plans as there seems to be a wedding in prospect, which, judging from your presence, you are interested in."

"Not at all, Adams. To tell the truth nothing would please us better than to see a frustration. Our interest lays that way."

Adams looked puzzled, smiled, and then handed us the photograph.

"Ye Gods!" Ernest exclaimed, "It is Rushton and Senjuna!—Is this white man implicated?"

"Yes," replied Adams, "he is the murderer. Here is a copy of the *Times*, you may keep it. There is a telegraphic account of the affair in it. Now I want you to stand by for awhile, in case I have trouble in arresting that nigger."

Adams beckoned Senjuna and Kukubi to approach which they did without hesitancy. Whereupon they were informed that the wedding must be postponed, Senjuna was wanted at once in Johannesburg to give evidence as a witness, and he must go thither on the mount specially brought to convey him.

Protestations loud and angry were heard on all sides, followed by threats of resistance, whereupon the police displayed their carbines.

Kukubi, not in the least disconcerted, called an *indaba* (council) his final summing up thereof being:—"Senjuna's wisest course to adopt was to go quietly away with the police, give the required evidence, and then return to claim Elela, bringing more gold."

Thinks I, the old man is a sensible old fox. As everybody concurred with Kukubi's views, Senjuna shook hands with his brothers and sisters, principally half-brothers and half-sisters, and lastly, giving his father a grip, he mounted the Basuto pony and the quartet galloped off, soon disappearing over the ridge.

"A decided contretemps that, Ernest." I observed.

"Rather! Umquati's barometer is rising. Do you know, I believe Adams thought we were like those of his own kidney, and had designs."

"It is probable, these fellows here may think we have been spying upon them, and if so, it would be hard to prove non-complicity. I vote we push on, see Elela, and tell her the news."

"Don't you be afraid, we'll go there, but it will be as well for those two youngsters now crossing the river to be the news bearers. They have been dispatched for that purpose, and the rest will turn back soon."

"She may think they come to announce the near arrival of the bridegroom."

"What's that to do with you?"

"Nothing. Only it would come better from you as Umquati's *baas*."

"Bosh! Let's read what the *Times* says."

"I had forgotten that."

"I hadn't! What on earth are you thinking about?"

(To be continued.)

(Izuma was written in its entirety early in 1897.)

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## PRACTICAL TALKS

BY BERT S. HOUSE

### Banjo, Mandolin and Guitar Clubs.

Their Organization, Membership,  
Instrumentation and Music.

#### PART II.

(Continued from 125 JOURNAL)

**A**FTER discussing the relative merits of the mandolin, banjo and guitar as they are usually grouped in club work, it is proper that I should give some attention to those instruments which may properly be classed, auxiliaries. As most clubs have one or more of these, I shall try to show where they may be used to advantage.

The first of these instruments is the mandola. At the present time we have two sizes of the mandola called respectively the tenor and the octave mandola. The tenor instrument bears the same relation to the mandolin that the viola does to the violin, and is tuned the same, *i. e.*: the strings are tuned to C, G, D, A. Music properly arranged for this instrument should be written in the tenor clef. The octave mandola is tuned an octave lower than the mandolin and the music for it is written in the treble clef. Either instrument can be played by any mandolinist, the only difference being that the spacing between the frets is longer than in the mandolin. The mandola being of comparatively recent invention, has not received the attention that it deserves from the majority of composers and arrangers. It should, however, be included in the instrumentation of every well-ordered club as it is capable of the most beautiful effects. My space will not allow me to enter into a long explanation of the mandola, both in its own peculiar province and as a solo instrument. These possibilities the club leader will find out for himself. I can safely assure any leader that he will never regret the money expended in the purchase of an instrument that will prove a most valuable acquisition to his club.

Shortly before beginning this series of articles I was asked to give my views on the mandola. The request was laid over to be taken up at this time. The question asked was as follows:—"Would it be necessary for a mandolin player to learn to read in the tenor clef before he could play a tenor mandola? Would it not be possible to write the parts in the treble clef and transfer them into another key for the convenience of the player?" In answer to the above I will say that while it is not absolutely necessary for the mandolinist to learn the tenor clef, he should do so if possible

as the instrument is designed for that purpose. If he is the owner of a tenor mandola and does not care to take the trouble to learn it properly, he can fall back on transposition providing he is fortunate enough to be a member of a club having an accommodating director, who does not mind doing the work of transposition. The chances are that if the player had to do it himself he would speedily choose the lesser trouble and learn to read his music as it was intended he should. For the benefit of those who wish to transpose their parts into the treble clef, I give the following tables which will serve as a guide:

#### TRANSPOSITION TABLE.

| MANDOLIN.  | TENOR MANDOLA. |
|------------|----------------|
| In C.      | In G.          |
| " G.       | " D.           |
| " D.       | " A.           |
| " A.       | " E.           |
| " E.       | " B.           |
| " B.       | " F sharp.     |
| " F sharp. | " C sharp.     |
| " F.       | " C.           |
| " B flat.  | " F.           |
| " E "      | " B flat.      |
| " A "      | " E "          |
| " D "      | " A "          |
| " G "      | " D "          |
| " C "      | " G "          |

Having used both the tenor and octave mandolas in my clubs, I am inclined to favor the latter as being best suited to the needs of the average club. In the octave mandola we have the advantage of being able to play the notes B, A and G below the lowest open tone of the tenor instrument, while the middle tones in the middle and upper registers are equally as good. Then, too, any mandolin player can handle the parts as they are written in the treble clef and the notes are found in the same positions on the fingerboard.

Another instrument designed for club use is called the mandocello, deriving its name from the ordinary 'cello, and partaking somewhat of the nature of that instrument. While it is a very desirable addition to a club, I do not think it will become very popular on account of its rather high price, and partly because very few of the average players will take the time and trouble to learn to play it. At this writing I can call to mind only three or four in use among the clubs in this country.

The banjeaurine and the piccolo banjo can be used in connection with the banjo, mandolin and guitar in club work, and their parts will not differ much from the work

usually assigned to them. The banjeaurine is tuned a fourth above the ordinary banjo and the piccolo banjo is tuned an octave above.

The use of the 'cello, flute, harp and guitar is well understood and I shall not enter into a discussion of these instruments further than to say that either or all of them can be used with good effect in a club having a membership of twelve or more. At the present time the leader who has these instruments in his club is nearly always obliged to write the parts for them. This makes a great deal of extra work and a great many leaders do not make any effort to add these instruments to their clubs on that account. The time is coming, however, when club music will be published according to a standard form of instrumentation, and the advent of this improvement will witness a decided advance in the class of music now on the market.

Future articles in this series will be devoted to a discussion of the ways and means by which a reform can be brought about in this direction, and I trust that some of my readers will think seriously of the project and offer some suggestions. The matter, perhaps, comes properly within the province of the Guild and will be taken up by that body when it gets into working order. In the meantime let us see what we can do on our own hook. The question of better music is one in which every amateur, as well as professional, ought to be deeply interested.

(To be Continued.)

### THE PROPOSED AMERICAN GUILD OF BANJOISTS, MANDOLINISTS and GUITARISTS

#### PROGRESS REPORT, No. 10

Just when going to press I received the following names of applicants through District Secretary, Mr. C. C. Adams, of Dwight, Ill.:

Miss Jessie C. Ferris, Joliet, Ill.  
Miss Gertrude O'Bryant, La Junta, Cal.  
Mr. W. H. Alexander, Anotonito, Colo.  
Mr. James F. Roach, Cincinnati, Ohio.

During this month a conference will take place in Philadelphia, between Mr. Partee and myself, and due announcement be made of results.

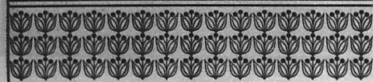
CHARLES MORRIS.

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Mr. J. G. Liddicoat, teacher, of Cleveland, Ohio, is enthusiastic over banjo music in C being placed on the market. He thinks it time we had an instructor published.



# S. S. STEWART'S Banjo, Guitar and Mandolin Journal



Edited by  
**CHARLES MORRIS**  
(Since May, 1898.)

Associate Editors,  
MISSES ELBIE TOOKER and EDNA MAY SAYERS, MESSRS. C. S. PATTY,  
C. F. ELZEAR FISET, BERT S. HULSE and PAUL ENO

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Reports of concerts, doings of clubs, personal notes, trade items and copies of new music issues for review, will be welcomed.

Copy, advertising and literary, should reach the office not later than the 15th of the month.

All checks and post-office orders should be made payable to **CHARLES MORRIS**.

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MAY 1st, 1901.

## A Symphony?

A contemporary writer says: "What a great opportunity there is for an American composer to write a Symphony typical of American possessions, and introduce Mandolins and Banjos. They could play themes characteristic of the South, the Philippines and Cuba. The future great composer will not disdain to use all musical instruments."

We may well believe the next great composer will utilize the resources of almost every instrument. Opportunities for epoch marking times, however frequent they may be, do not always produce the man, and yet when the crucial time does arrive there ever seems to be someone who well fills in the marking. While we are not sure the time has arrived, we can believe it is drawing nearer, as we see the one-time-gulf that

separated our community from other musicians gradually but surely closing up, and silly prejudices disappearing. The leading musicians are displaying more curiosity, if not interest, in our instruments than of yore. In some cases the curiosity has developed into a greater interest than we might expect. The question for us to consider is: Are we doing anything to encourage the possibility of a great composer rising from our ranks? If we are, it is high time that our own composers, soloists and teachers, realized the value of criticism from the standard of truth, and invited it from our journals instead of denouncing everything not of a "fulsome praise" character. Further, the musicians on the opposite side know musical theory from A to Z, they understand the resources of the grand orchestra and grand choir and write for the same; and, to absorb the knowledge of our three instruments will to them be not a heavy task. Are we going to meet them on level ground, or are we preparing to do so?

## Unpublished Compositions.

I believe there are many meritorious compositions of ambitious composers as yet unpublished. Doubtless efforts have been made to dispose of them, but without success. Reasons for non success may be innumerable, and the particular reason not known to the composers. The cost of making plates and publishing an edition is a bagatelle compared with the after costs of making the composition known and popular. This **JOURNAL** has a plan whereby the testing possibilities of making new music popular and remunerative to composers can be conducted at the lowest minimum of cost. In fact, I am quite within the mark in stating a saving of \$60 can be effected in the first round of speculative advertising. I herewith invite composers to submit MS. of their efforts; and, after examining same will write at length to each person according to the exigencies of each case. This **JOURNAL** is largely published for the purpose of rendering assistance wherever practicable, to all those worthy of it.

## Gavottes and Minuets

A sign of the times in musical taste is displayed admirably by the list of new publications placed on the market at the present time. After a revel in an almost superabundance of rag-time compositions, marches, and the ordinary dance forms, it is gratifying to see the Gavotte and Minuet forms coming more into favor. There is hardly any character of music which lends itself so well for interpretation by Mandolin Clubs as the two above mentioned. At no

time are either intended to be performed loudly. Frequently the best effects with violin orchestras are obtained when the instruments are muted. The Gavotte and Minuet forms of music seem rightfully to belong to the domain of our instruments, if we may be permitted to claim any at all. The scope for distribution of melodies in Gavottes is perhaps greater than in Waltzes. Certainly it is for questions and responses, while the scope afforded for expressive playing is unbounded. There is, too, an inward satisfaction derived from playing Gavottes and Minuets that is scarcely obtainable with the more ordinary dance music. The increasing growth of these publications is a sure indication of the general tendency towards a more healthy musical taste. Some of our young composers, who have not attained the success looked for in their productions, might profitably turn their attention to writing Gavottes and Minuets. It would be time well spent.

## Literary Offers.

I desire to fill certain pages of the **JOURNAL** with varied articles month by month. Articles, educational and descriptive, of from a half to three columns in length, and will pay for such as are accepted at usual magazine rates. Lady and gentleman teachers, and lovers of the Banjo, Mandolin and Guitar, are invited to submit their efforts. In all cases, stamps must be sent with copy to defray return mailing, in cases of non-availability of article, as is customary with all magazines. Two weeks will be necessary for full consideration of any articles sent in, and such as are inserted in the **JOURNAL** will be paid for on the 20th-day of the month of publication.

## Banjo Music in C.

I herewith invite composers of Banjo music to submit new MS. of solos, suitable for one page plate, for publication, in the International Notation. Such compositions as are accepted, will be *paid for*, according to merit. The only stipulation made is that those who submit their efforts must be subscribers to the **JOURNAL**, or become subscribers, in order to have their efforts considered. *This offer is open to the whole world.*

## Musical Goods.

I am not a dealer in any kind of musical merchandise, such as instruments, sheet music and strings, etc.; and therefore refer any and all friends to correspond with advertisers for such items as may be needed. **CHARLES MORRIS.**



## CALIFORNIA

ALAMEDA. At the 100th Meeting of the Unitarian Club, of the First Unitarian Church, the following were the instrumental music items, interspersed in a delightfully interesting programme:

Mandolin Solo. (a) Nocturne in E flat op. 2. No. 2 Chopin.....  
(b) Czardas, Mazurka.....

Lute Solo. (a) Serenade.....Mezzacapo  
(b) Melodie in F.....Rubenstein

In the rendering of these items Mr. Samuel Adelstein charmed his listeners, and again added to his reputation as a master of the instruments he knows so well.

SAN FRANCISCO. The musical section of the Entertainment given in Concordia Club Hall, March 19th, for the benefit of the Emanuel Sisterhood, is herewith presented. Mr. Adelstein's Mandolin Orchestra excelled itself, and its appearance on a platform of a concert of this character again indicates what strides have been made among our organizations.

Overture—"Martha".....Flotow  
Eppstein's Orchestra

(a) "Profumi Orientali" Valzer Celebre.....  
.....Guiseppe Bellenghi

(b) "Intermezzo" Cavalleria Rusticana. Mascagni  
Mr. Samuel Adelstein's Mandolin Orchestra

Mandolins, Miss Dora Adelstein, Miss Anita Ferguson, Miss Julia Poard, Miss Mabel Gale, Miss Florence Magnin, Miss Florence Marvin, Miss Fernanda Pratt, Mr. John Reid, Mr. Howard Ruggles; Mandola, Miss Cora Patten; Lutes, Miss Elvira W. Hobbs, Miss Grace Lewitt; assisted by: Violin, Miss Grace Muller; Viola, Miss Jean Crow; Cello, Miss Etta Crow; Piano, Miss Mollie Pratt.

Song—"Once".....Hervey  
(Violin Obligato, Henry Heyman)  
Miss Stella R. Schwabacher

Nocturne for Flute, Violin and Piano.....Behr  
Mr. J. B. Levinson, Miss V. Lilienthal

Aria—"Oh Love, Thy Help".....Saint-Saens  
Miss Una Fairweather

Clarence Colman, the Original German Coon  
Selections—"The Idol's Eye".....Herbert  
Eppstein's Orchestra

## ILLINOIS.

JOLIET. A brilliant Concert was given at the Auditorium, April 16, by the Ferriss Aeolian Mandolin Orchestra, which consists of pupils of Miss Jessie C. Ferriss, as:—

Aeolian Mandolin Orchestra. Mandolins: Miss Ferriss, Bessie Stanton, Frank Miller, Burton Brown, Ida Ristau, Florence Metzger. Guitars: August Beltzner, Geo. Miller, Agnes Trainor, Minnie Bitterman.

The Serenaders. Mandolins: Miss Atha Griggs, Miss Ferriss, N. A. McDonald, Wm. Miller. Guitars: A. R. Humpherys, R. C. Cummings, Julian Foss.

Lexington Quartet: John R. Matheny, Sam. W. Hurdle, Eugene Ambler, Frank J. Knowles.

Programme was as follows:—  
Amaryllis Overture.....Tocaben  
Aeolian Mandolin Orchestra

Song.....Selected  
Lexington Quartet

Guitar Solo—Pensees Nocturness.....Buckley  
Miss Ferriss

Solo.....Selected  
Mrs. E. A. Carver

American Air Variations.....Cobb  
Orchestra

Song.....Selected  
Lexington Quartet

Mandolin Solo—Come Ye Disconsolate.....Seigel  
Miss Ferriss

Reading.....Selected  
M. F. McGrath

The Union Forever.....Scouton  
The Serenaders Mandolin Club

Song.....Selected  
Lexington Quartet

Banjo Solo—Nearer My God to Thee.....Farland  
Miss Ferriss

Wedding of the Winds.....Hall  
Orchestra

Mandolin Serenade.....Schaffer  
Mrs. Carver and Orchestra

## MAINE

BRUNSWICK. The club of this city gave its Second Annual Concert in Pythian Hall, March 20th, under direction of Mr. Sinclair A. Thompson. It was a most artistic and enjoyable event. The programme was:—

Galop—Niagara Rapids.....Jennings  
Banjo, Mandolin and Guitar Orchestra

Reading.....Selected  
Miss Alga Ethel Webber

Mandolins—Prison Song.....Verdi  
Thompson, Woodruff, Hughes, Holmes

Male Quartette—Oh, the Foaming Sea.....Martel  
Gross, Thompson, Stover, Winchell

Banjo Solo—Straight Tip Galop.....Stearns  
Miss Annie Pletts

Dreams of Darkie Land.....Heller  
Banjo Club

March—Assembly.....Hubbard  
Mandolins

Serenade—Slumber, Dearest.....Hershey  
Male Quartette

Reading.....Selected  
Miss Webber

Waltz—Fortuna.....Armstrong  
Banjo Club

Mandolin Solo—Palm Branches.....Faure  
Mr. John Woodruff

Polka—Iola.....Thompson  
Banjo, Mandolin and Guitar Orchestra

Miss Belle Baker ably accompanied the various solos.

Members of the orchestra are: Mandolins, Mr. Thompson, leader, John Woodruff, Arthur Hughes, Fred Atwood, of Lisbon, Guy Meader, of Lisbon; Banjo, Mr. Thompson, leader, Miss Annie Pletts, Otis McDonald, of Bath, Samuel Forsaith, Robert Eaton, Clarence Sutherland, Cecil Whitmore, Harvey Stetson; Guitars, E. B. Holmes, E. B. Sprague, of Lisbon, Herman Stover, Benjamin Merriman, Jesse Wilson.

Mr. S. A. Thompson wrote the JOURNAL that he had succeeded in getting Mr. Farland to give a Recital in Brunswick during the last week of April.

## NEW JERSEY.

NEWARK. On April 23d, the pupils of Mr. A. J. Weidt presented their Annual Concert in Association Hall, and scored another big success. The Uneek and Lyric Clubs assisted to make the event one for long remembrance. Membership of clubs: Uneek Banjo and Mandolin Club: Ferd. Ermisch, Director; Banjos, Mrs. C. R. Cole, Miss F. S. Spragg, Theo. Gray, Ferd. Ermisch; Mandolins, Miss J. Spragg, Miss M. Frankel, Miss M. W. Brenner, H. F. Van Syckle, A. Gray, J. A. Casey; Guitars, Miss L. Aber, Miss L. M. Spragg, Wm. F. Lord, A. Lindeman.

Imperial Banjo and Mandolin Club: A. J. Weidt, Director; Mandolins, Miss E. Drew, Miss P. Courter, Miss F. M. Sautter, Miss M. Thomas, Miss C. Henderson, Geo. Sancovius; Banjos, Theo. Luff, E. H. Wendell, Arthur Hill; Violins, Alex. Orr, A. J. Weidt.

Lyric Banjo and Mandolin Club: Chas. R. Melick, Director; Banjos, Mrs. E. A. Pelouze, Mrs. C. R. Cole; Mandolins, Miss I. Stout, Miss F. Liggett, Chas. R. Melick, Harry Martin; Guitars, Mrs. E. P. Savage, Geo. Raymond.

Fred. H. Gahs, Humorist; Miss Mabel Hopler, Pianist.

Programme was as follows:—

(a) "Montclair Galop".....Weidt  
(b) "Boston Yodle," Dance a la Fandango.....Weidt

By the Class  
Piano Accompaniment, Miss Mabel Hopler

Zither Solo, "Dewey March".....Thome  
Miss Caroline Ioa

Guitar Accompaniment, A. Mayer  
(a) "Laughing Belle," March.....Weber

(b) Beggar's Dance," Polka Two-Step.....Weidt  
Lyric Banjo and Mandolin Club

Banjo Duett, "Salome," Intermezzo.....Lorraine  
Ferd. Ermisch and Theo. Gray

Miss F. S. Spragg, Piano Accompaniment  
Humorisms

Fred. K. Gahs  
(a) "Story Teller Waltzes".....Farrand

(b) "At the Club," March.....Weidt  
Uneek Banjo and Mandolin Club

(a) "Silent Love Waltzes".....Weidt  
(b) "Behind the Hounds," March.....Allen

Imperial Banjo and Mandolin Club  
Violin Duett, "Petite Symphonie".....Dancila

A. Mead and J. Hunt  
Piano Accompaniment, Miss Mabel Hopler

(a) "Chicken Pickins," Dance Descriptive.....Allen  
(b) "Wild Flowers Schottische".....Weidt

By the Class  
Piano Accompaniment, Miss Mabel Hopler

Quartette, "The Pixies," Dance Characteristic  
.....Farrand

Wm. Goldsmith, 1st Mandolin, Miss Julia Weidt,  
2d Mandolin, Miss Clara Weidt, Guitar

Acc., Thos. Denton, Banjo.  
Humoristics,

Fred. K. Gahs  
(a) "The Oshkosh Chief," March.....Farrand

(b) "The Spooks' Carnival".....Bragger  
Uneek Banjo and Mandolin Club

## OHIO.

CLEVELAND. The Case Glee, Banjo and Mandolin Clubs gave a Concert, with readings by Miss Katherine E. Junkermann, at the First Congregational Church, March 14th. Mr. J. F. Liddicoat conducted in usual able manner. Programme was: "Creole Belles," arr. by Liddicoat.....Lambe  
Mandolin and Banjo Clubs

"The Dixie Kid".....Geibel  
Glee Club

"The Wooing of Henry V.".....Shakespeare  
Miss Junkermann

"At a Colored Tea Party".....Paul Eno  
Banjo Club

"O Fair, O Sweet and Holy".....Smith  
The Ionic Quartette

"Singing Girl Waltzes".....Herbert  
Mandolin Club

"Ye Cattle".....Smith  
Glee Club

"On Duty," March.....Geo. Rosey  
Banjo Club

"Faint Heart Ne'er Won Fair Lady," an Original  
Story

Miss Junkermann  
"Case Medley".....Arr. by Woboril, '02

Glee Club  
"Joy and Pleasure Waltzes".....Yahriling

Mandolin Club  
"Good Night".....Selected  
The Quartette



## QUEBEC

MONTREAL. The Annual Concert of the pupils of Mr. Meredith Heward took place on April 10th, at Karn Music Hall. Mr. Valentine Abt was Solo Mandolinist, Mr. J. Saucier, Baritone Soloist and Mr. F. H. Blair, Accompanist. The attendance was large and the entire event much appreciated, the club work reflecting the highest credit upon Mr. Heward. His Banjo Solos were loudly applauded. Programme was as follows:—

Galop, "Maud S".....Grover Heward's Banjo and Guitar Club

Waltz, "Home in the Sea".....Weber Zingari Mandolin and Guitar Club

Song, "The Two Grenadiers".....Schumann Mr. J. Saucier

Mandolin Solos, Faust Fantaisie.....Gounod Alard Cradle Song.....Hauser Annie Laurie, varied.....Abt Mr. Valentine Abt

Descriptive Piece, "Darkies' Jubilee".....Turner Zingari Banjo and Guitar Club

Banjo Solo, "Sounds from Church".....Abt Mr. Meredith Heward

Mandolin Solo, "Perpetuum Mobile".....Ries Mr. Valentine Abt

Songs, "Calm as the Night".....Bohm "Embarquez-vous".....Godard Mr. J. Saucier

Mandolin Solos, Fantasia.....Abt Serenade Badine.....Gabriel-Marie Slumber On.....Abt Valse Brilliant.....Abt Mr. Valentine Abt

Club rosters are:—

Zingari Mandolin and Guitar Club: G. T. Hartt, D. S. Inglis, H. Hughes, C. C. Alloway, P. McKergow.

Heward's Banjo and Guitar Club: W. F. Carter, G. Robertson, F. Bayfield, G. N. Brooks, E. Fitzgerald, P. McKergow, H. Dean Suckling.

Zingari Banjo and Guitar Club: S. M. Andrews, W. H. Simpson, G. D. C. Dobbin, H. B. Whitely, C. C. Alloway, P. C. Harrison, R. H. Simpson, A. E. Dick, A. W. Smith, E. A. Chadwick, L. J. M. Howard, F. J. Hughes, W. Chadwick, R. D. Chipp, S. Filgate.

Conductor, Meredith Heward

## PENNSYLVANIA.

PHILADELPHIA. The combined Musical Clubs of the University of Pennsylvania gave two concerts during April. The first given on April 8th was at the Steel Pier in Atlantic City, where the boys enjoyed a most enthusiastic reception from the appreciative audience. After the concert a dance was given, the music being furnished by the Royal Italian Band. Mrs. George Dewey was one of the patronesses of this concert.

The second concert took place in connection with the Musical Clubs of Columbia, at the Waldorf-Astoria, in New York City, April 15th. Many prominent society women of New York acted as patronesses, and the Astor Gallery was well filled with notables in the fashionable world. There was naturally a spirit of rivalry between the clubs of the two Colleges, and it must be acknowledged that Pennsylvania carried off the musical honors as easily as she is accustomed to carry off the athletic honors in competition. Of course this rivalry was of the most friendly kind on Pennsylvania's part. After the concert a dance was held. The Columbia men, being in their own city, knew the ladies and had no difficulty in filling their dancing cards. They, however, did not deem it necessary to introduce the Pennsylvania men, who were their guests, to their lady friends. The Pennsylvania men decided to return on the first train. C. F. Elzezer Fiset, the Guitarist, was Soloist at both the concerts, and received a large share of the applause. The programme of the New York concert is appended.

Winter Song.....Bullard Columbia Glee Club

Hail to the Spirit of Liberty.....Sousa Pennsylvania Mandolin Club

A Dream.....Bartlett Mr. H. S. Harrington, Col. '02 L.

Chariot Race.....Paull Columbia Banjo Club

Quartette from Rigoletto (Guitar Solo).....Verdi Mr. C. F. E. Fiset, Penn.

Medley.....J. B. Donaldson, Penn. '99 Combined Pennsylvania Clubs

The Red and Blue.....Goeckel Pennsylvania Glee Club

Mosquitos' Parade.....Whitney Columbia Mandolin Club

Drifting (Whistled).....Molenbauer Mr. Fred. C. Seaman, Col. '02

On Duty.....Rosey Pennsylvania Banjo Club

Princess Proud—Finale Act I.....G. S. Parsons, '02 L.

The Pennsylvania Clubs numbered:—

Glee Club, fourteen performers, Preston Ware Orem, Dir.; Banjo Club, eleven performers; Mandolin Club, seventeen performers, Paul Eno, Director.

The Columbia Clubs numbered:—

Glee Club numbered twenty-six performers; Mandolin Club, seventeen performers; Banjo Club, eleven performers.

The Hamilton Club gave its farewell concert of the season, in Horticultural Hall, April 18th, the event being a noteworthy one.

The performers numbered as follows:—

Guitar and Mandolin Club, twenty-two; Banjo, Guitar and Mandolin Club, fifty-four, Mr. Paul Eno, Director.

The programme was exceptionally good, and well rendered.

(a) March—On Duty.....Rosey

(b) Intermezzo—Salome.....Loraine Banjo Club

Canzonetto.....Meyer Helmeid Miss Elsie North

(a) Oriental Intermezzo—Omar.....Loraine

(b) A Jersey Review.....Whitney Mandolin Club

Fantaisie—Scene de Ballet (Violin).....C. De Beriot Mr. Graham L. Wilson

Overture—Irish Airs.....Arr. Eno Banjo Club

Selection—Faust.....Arr. Barclay Banjo Club

Roses in June.....Clayton Johns Miss Elsie North

(a) Romance—Simple Anew.....Thorne

(b) Caprice—Dance in May.....Eno Mandolin Club

(a) Valse de Concert.....Eno

(b) Rondo Americani.....Stuber Mr. Paul Eno

Cakewalk—A Warm Reception.....Anthony Banjo Club

The Philadelphia Teachers' League Concert, and Prize Concert occurs on Saturday, May 18th, at Association Hall, and the event is likely to prove of exceptional interest and influence.

## NEW YORK.

NEW YORK. On April 25th the Prospect Park Musical Club presented an entertainment, in the Y. M. C. A. Gymnasium Building, that was highly appreciated. The Bedford Mandolin Club, West Side Mandolin Club, and the Imperial Heintline Quartet assisted; as also Miss Fannie Heintline, Miss Marion Driver, and the West Side Male Quartet. The entire orchestra of fifty performers were under the able direction of Mr. Chas. Heintline.

BAYPORT. The Elite Mandolin Club gave an entertainment, in Fireman's Hall, April 1st. Programme was as under:—

Overture—Selected.....Orchestra

Solo—"Man in the Moon".....Mr. Frank Goldsmith

Selection—"Impassioned Dream".....Elite Mandolin Club

Specialties.....Mr. Forrest Gerrodette

Solo—"Daisies Never Tell".....Miss Anna Goldsmith

Sketch.....The Three G's

Violin Solo—Selected.....Mr. Sidney Gerard

Solo—"Bedouin Love Song".....Mr. Clarence Vrooman

Cornet Solo—Selected.....Mr. Edward Sullivan

{ (a) That's Why I Left My Home" {

{ (b) "Policy Sam".....Miss Gussie Ciccio

Selection.....Orchestra



[Notes are requested from all for insertion in this column.—Ed.]

MR. F. J. BACON, of Albany, N. Y., has done excellently this season in concert work. He performs in Springfield, Mass., May 4th; Winsted Conn., May 7th; Tarrington, Conn., May 8th, and again in Albany, his permanent home.

Friends in Wellington and vicinity, New Zealand, will be pleased to learn that the JOURNAL office receives frequent visits from Mr. E. Buckering, and Mr. H. C. Glendinning. They are making names for themselves at the University.

MR. EDW. J. HARDY, of New York City, is much in demand at socials, etc., as a Banjo Soloist

Papers, to hand, from Natchez, Miss., speak highly of the featurings there, by bands, of friend Baker's Temple Two-Step.

THE YOUNG SISTERS will appear in concert, at America Auditorium, Chicago, Ill., on evening of May 14th, in conjunction with the Corydon, Ideal, and Eureka Clubs. Their part in the programme is set down for:—

Nocturne. Op. 9. No. 2.....Chopin

Waltz. Op. 64. No. 1.....Chopin

Cradle Song.....Meyer

Spanish Dances. Nos. 1 and 4.....Moskowski

Annie Laurie, and Variations.....Abt

Hungarian Dances. Nos. 3 and 4.....Brahms

## Just Schvear A Leedle Bit.

If everyting tond just go yoost right,  
Schvear a leedle bit!  
If pusness doesn't suit you, kvite,  
Schvear a leedle bit!  
If your head aches fit to splhit,  
If der baby has one fit,  
Schvear a leedle bit!

If you catch some nasty colds,  
Schvear a leedle bit!  
If your vife kites mat and scholds,  
Schvear a leedle bit!  
If you can't pay all your bills,  
If you haf der shakes and chills,  
Schvear a leedle bit!

Peebles tell you yoost to schmile  
When der vaifit goes wrong—  
Keep on schmilng all der vile—  
Sing von leedle song,  
All der same, dot's von big lie  
Vitch goes mit me, nit!  
I feels always best when I  
Schvears a leedle bit!

Tond schvear all der whole tam time—  
Only ven you're mat;  
Vot's der use to kig supblime  
Yoost because you're glat?  
All der schward men in the vaifit—  
Please tond you fergit—  
Ven misfortune's at dem hairit  
Schvear a leedle bit!

Men vitch sais dey do not schvear  
Ven tings tond go right,  
Iss pig liars—you can bet  
Dey yoost schvear insite.—N. Y. Herald.



# COMMERCIAL BUDGET

## EDITORIAL PERTINENCES.

No. 5

That old time query about "what to do to make teaching pay better," seems to be still bobbing up at intervals. Advice is frequently asked, and advice is as frequently expected. Who shall advise? The success of any undertaking largely lies with the individual.

A present day thinker well observes: "There is more need for economy and more need for business administration than for increased revenue."

The lack of business administrative knowledge is productive of more false steps in the musical profession and trade than anything else in the world. It is often the hardest thing imaginable to induce a discrimination between what is business and what is not, even when attempted in the kindest way. With some it is useless to attempt any enlightenment save by a five to ten years' "course of sprouts" in a counting house. The phrase about Commercial life being selfish is only used by those who are ignorant of what commerce is. To quote another writer:

"Business is business," is a proverb often on the lips of the unbusiness-like. It usually means that they have done something which they are ashamed of, and are trying to hide behind the supposed selfishness of commercial life. Well, the commercial life may be selfish to a degree, but it is also honest. Credit is the foundation on which commerce rests. Confidence is the real circulating medium. Too many professionals pose. They make themselves ridiculous in the eyes of the substantial part of the community in which they live."

In order to be successful in any line, professional or otherwise, the man must first have a sound business training. A man may be clever, a genius if you will, but without a training he will wobble, and wobble, up to-day, down to-morrow, and so on to the end. Perhaps the while complaining of his hard luck, blaming the world instead of himself, and ultimately resorting to preying with his *fancied* weaknesses of human nature, here, there, and anywhere, upon anybody, everybody.

The world "doth move quickly," and a state of actual independence for individuals and nations is lessening in possibility just as rapidly. The administration, or conduct, of any and every calling in life is being brought down to an economic basis, and whether we are engaged in a profession or trade we must conform. The need of a broad knowledge of things in general is even essential to the specialist. Theories are being supplanted by business principles. A great problem of to-day is ably discussed by the editor of a progressive magazine as follows:

"The equal balancing of unequal powers is the ethical and economical problem of our day. The foundation of our government is laid on the principle that all persons have equal rights before the law. Difficulty is being experienced in erecting an enduring structure on this foundation, because of the irregular forms of the building material. Infinite variety in personal appearance is indistinguishable sameness in comparison with the differences that exist in physical, mental, moral, economical, social and educational qualifications of individuals which renders each unlike all others in practically all of the respects. Self interest is the only force with sufficient cohesive strength to hold such animate irregular forms in place. Social or economical stability and progress requires that each animate irregular form shall be held in the place to which it is fitted by circumstances, and that it shall be endowed with the greatest possible power of mobility, so that it may freely move from one position to another, as circumstances may be changed by its own efforts or the actions of others. The art of erecting an enduring structure consists in so selecting and placing each of its integral parts that each will always be equally able to bear all of the pressure, strain or friction to which it may be subjected. The art of organizing or managing successfully the great industrial organizations of the present time consists in so combining all individual interests that each shall know his position, and share in all that is justly due him. It is only through such organizations that the weakest, confiding and honest members of society can secure the assistance of the strongest, the most sagacious, and the cunning. Through this means those factors that have been working evil will be caused to work for the common good."

If any readers think these subjects are out of place in a JOURNAL of this kind, and that they do not concern our fraternity, I would say that they (the subjects) are being urged upon for serious thought by magazines devoted to many professions, that of music included. The wisdom of thoroughness in everything, is acknowledged by all leading commercial establishments, including the musical, and some of our teachers who may have not had the advantage of a business training, could, with profit to themselves for both the present and future, spare a little of their time and money in going through a course of "scientific training for business purposes," such as is offered by various Institutions. When the real principles of commercial life are better understood by musicians in general there will be far less of misunderstandings.

The opposition which I am told exists in some quarters to the Guild movements is possibly due to nothing else than an unfortunate absence of knowledge that the Music Trade and profession, is, like others, undergoing a change, and like they, must reach an economic basis where old theories, and practices, and many present ones also, must be abandoned.

CHARLES MORRIS.

## ...NEW MUSIC REVIEW...

SERIES 5.

[Publishers are invited to submit copies of New Issues for Notice in this column.—Ed.]

Leo. E. Berliner & Co., New York.

- (a) The Mirror Dance.....Wm. F. Sniffen
- (b) The Pirates.....Sherry W. Baldwin
- (c) The Lion Tamers.....Gideon D. Lorsch
- (d) Pansy.....A. B. Smith
- (e) The Heavenly Dream.....Leo E. Berliner
- (f) The Mississippi Side Step.....Leo E. Berliner
- (g) Lily of the Nile.....Leo E. Berliner
- (h) In Nature's Garden.....Leo E. Berliner
- (i) The Ace of Spades.....James T. Brynn
- (a) Keys C and F, half common time, Easy and melodious. Rhythm very marked.

(b) March and Two-Step, six-eight time, Keys C and F. Very pleasing. Inspired trio. Climax working particularly good.

(c) March and Two-Step, six-eight time, Keys C and F. Of decided militaire order. A great favorite.

(d) Song, Chorus and Dance in Eb, common time. Range Bb to Eb. Full of sentiment. Just the thing for gatherings.

(e) The justly famous sacred song. In the classic key of Bb. Twelve-eight time. Range, D to F. The accompaniment is a lesson itself in the art of harmonizing. The composer has availed himself of nearly every legitimate means to produce a full, rich accompaniment, and this composition will live long for rendering as a vocal or instrumental solo.

(f) March and cake-walk. Keys, G and C. Now considered one of the most original of melodies ever written. Its treatment is original. For warming the enthusiasm of an audience, this really good rag-time piece may be termed a "stunner."

(g) Waltz Suite. Keys, G, C, F and Bb. Very bright. Useful for the dance room.

(h) Gavotte in Eb, Bb and Ab. Mr. Berliner here displays a marked aptitude for writing this style of composition. The work is graceful throughout, and full of expression. It is simple, and contains many surprising effects by use of the simplest of chord combinations. One never wearies of playing this Gavotte.

(i) Characteristic March. Keys, C and F. Two-four time. A deservedly popular rag-time effort. Not difficult.

Frank Z. Haffey, Indianapolis, Ind.

- Come Lebben.....Edmund O. Schiffling
- Styled an Ethiopian Gambol. Keys, Eb and Ab. Two-four time. Catchy and lively cake-walk. Promises to be a great popular favorite.

M. Witmark & Sons, New York.

- (a) The Broken Stile.....A. Silberberg
- (b) Sadie, Say You Won't Say Nay.....W. R. Anderson
- (c) The Viceroy, Waltzes.....Victor Herbert
- (d) Ma Blushing Rosie.....John Stromberg
- (e) Phoebe Dear, I Love You.....A. B. Sloane
- (f) Vaudeville Bits.....A. P. Trinkaas
- (g) The Lass I Love.....Chauncey Olcott
- (h) Sing Me A Song Of The South.....J. B. Casey
- (i) The Tale of a Kangaroo.....Gustav Luders
- (k) A Trip Through Dixie.....James W. Casey
- (l) Zamona.....Wm. Lorraine
- (m) The Burgomaster.....Gustav Luders
- (a) Mazurka. Mandolin Solo with Piano Accompaniment. Keys, G, D and C. Showy, and will delight the Mandolinist.

(b) Song with Guitar Accompaniment. Key, E. Common time. Range, B to E. A gem for Guitarists who have vocal accomplishments, or friends possessing them.

(c) Waltz Suite. 1st and 2d Mandolins and Guitar or Piano. Keys, D, A and G. Introduction a la March is stirring. Piano Accompaniment is by the celebrated Otto Langey. Victor Herbert's compositions are always musically, and this Suite will form a valuable addition to any concert repertoire. Trinkaus Edition.

(d) Coon Song with Guitar Accompaniment. Key, G. Two-four time. Range, C sharp to D. Easy, useful number. Suitable for any social occasion.

(e) Popular Air and Chorus. Arranged for 1st and 2d Mandolins and Guitar or Piano. Key, F. Common time. Calls for neat fingering. A charming number for expressive playing.

(f) Selection of Popular "bits." Arranged for 1st and 2d Mandolins and Guitar or Piano. Keys, G and C. Two-four and three-four time. Full of variety. 2d Mandolin has good work with the 1st Mandolin. A very fine arrangement of the Trinkaus Edition.

(g) Waltz Suite, for 1st and 2d Mandolins and Guitar or Piano. Keys, D, A and G. Trinkaus Edition. Easy, flowing and swinging melody that will please.

(h) Four-part Song, for male voices. Key, Ab. Mr. Shattuck has added a most effective harmony to a pretty melody. Verses are in common time; Chorus in six-eight; and the contrasts are pleasing.

(i) Song and Chorus from Burgomaster. Arranged as Zither Solo. Key, G. Song part in common time; Chorus in two-four. Mr. George Lechler is well known as a most accomplished arranger of Zither music, and his work on this piece is charming.

(k) For 2 Banjos, introducing several Southern Melodies in up-to-date style. Two-four time throughout. Mr. Lansing has here achieved a *multum in parvo* gem that will be appreciated by all Banjoists. A valuable number indeed.

(l) For 2 Banjos. The now famous Arabian Intermezzo as described in No. 125 JOURNAL. Arranged by S. L. Lansing. Will assuredly be a long time favorite.

(m) Set of Lancers, for 1st and 2d Mandolins and Guitar or Piano. Contains the most famous melodies from the opera. Keys, A, D and G. Arranged in full style. Promises to be largely in demand for dances everywhere. A valuable repertoire number. Trinkaus Edition.

### STEWART & BAUER.

As there has been some difficulty existing between the representatives of the Stewart estate and Mr. George Bauer for some time, it was found necessary to temporarily shut down their entire establishment on March 1st, and settle the difficulties in court. Everything has now been adjusted, and the factory resumed operations on April 22d. The orders placed by Mr. Geissler, of Sherman, Clay & Co., San Francisco, Cal., alone ensures the factory working on full time throughout the summer months. The chief offices have been located at the factory, Sixth street, above Master, ever since January 1, 1900; and everything will now be conducted there under the entire personal supervision of Mr. Bauer himself, and the manufacturing of the Stewart Banjos, and Bauer Mandolins and Guitars be conducted on a larger scale than heretofore. Mr. Fred S. Stewart is now located at the factory, also. Such intimations or notices as are official have only, and will only, appear in this JOURNAL, and *Music Trades*, of New York City.

### JOS. W. STERN & CO.

The advocacy by the JOURNAL of publishers placing Banjo Music in the International Notation in C on the market is beginning to bear fruit, and the celebrated New York house of Jos. W. Stern & Co. now announce they hold the sole agency for the publications of John Alvey Turner, of London, England. This new catalogue mentions original banjo numbers by Heath, Wood, Willoughby, Brodrick, Greenop and Shevill, and the section for Mandolin and Guitar, original numbers by Huckle, Folkenstone, Hutton, Ross, Watt, Wells and Ellis. The JOURNAL, strongly advises readers to write Messrs. Jos. W. Stern & Co. for the complete catalogue. Next issue will contain detailed

announcements with descriptive reviews of these publications.

### F. J. BACON.

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### ROGERS & EASTMAN.

This enterprising publishing house of Cleveland, Ohio, announce the issuing of St. Clair's Celebrated Waltz on themes from Verdi's ever green "Il Trovatore," in all combinations for clubs, or solo work. They have undoubtedly been well advised to place this waltz on the market, and little doubt exists of every club including this musicianly work in repertoires. Messrs. Rogers & Eastman recently purchased some of the admirable publications of our old friend, Mr. W. O. Barnwell, and they will gladly furnish information if applied to.

### THE S. BRAINARD'S SONS CO.

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### Integrity.

Between two rival firms there was keen and vigorous, but honorable, competition. The inside facts of each business would have been of great money value to the other. The vital statistics of one business were offered to a member of the rival firm by a friend who supposed the act would be considered a rare favor, and the figures would be gladly accepted. The merchant to whom the offer was made replied promptly that the facts could only be had by the disloyalty of some employee, and demanded full information as to how they were obtained. His suspicions were confirmed. The offer was emphatically rejected. Not one figure would be received, and the friend was directed to advise the disloyal clerk to return to his trust, under the fear of exposure by his employer's rival.—*Printers Ink.*

## STATISTICAL TABLES, No. 1.

Export Trade Values of the Three Principal Industrial Countries, for the past 26 years.

| Year      | UNITED STATES. | UNITED KINGDOM. | GERMANY.      |
|-----------|----------------|-----------------|---------------|
|           | Dollars        | Dollars         | Dollars       |
| 1875..... | 497,263,737    | 1,087,497,000   | 607,096,000   |
| 1876..... | 575,735,804    | 967,410,000     | 619,919,000   |
| 1877..... | 607,666,495    | 967,913,000     | 672,151,000   |
| 1878..... | 723,286,821    | 938,500,000     | 702,513,000   |
| 1879..... | 754,656,755    | 932,090,000     | 675,397,000   |
| 1880..... | 875,564,075    | 1,085,521,000   | 741,202,000   |
| 1881..... | 814,162,951    | 1,138,873,000   | 724,379,000   |
| 1882..... | 749,911,809    | 1,175,099,000   | 776,228,000   |
| 1883..... | 777,523,718    | 1,166,982,000   | 796,208,000   |
| 1884..... | 734,768,764    | 1,184,016,000   | 779,832,000   |
| 1885..... | 673,593,306    | 1,037,124,000   | 695,892,000   |
| 1886..... | 699,519,430    | 1,035,226,000   | 726,471,000   |
| 1887..... | 703,319,692    | 1,079,944,000   | 762,897,000   |
| 1888..... | 679,597,477    | 1,141,365,000   | 780,086,000   |
| 1889..... | 814,154,864    | 1,211,442,000   | 770,537,000   |
| 1890..... | 845,999,603    | 1,232,474,000   | 809,810,000   |
| 1891..... | 957,333,551    | 1,203,169,000   | 772,679,000   |
| 1892..... | 923,237,315    | 1,105,747,000   | 718,806,000   |
| 1893..... | 854,729,454    | 1,062,162,000   | 753,361,000   |
| 1894..... | 807,812,116    | 1,051,193,000   | 720,607,000   |
| 1895..... | 807,742,415    | 1,100,462,000   | 807,323,000   |
| 1896..... | 986,830,080    | 1,168,671,000   | 857,745,000   |
| 1897..... | 1,079,834,296  | 1,139,882,000   | 884,486,000   |
| 1898..... | 1,233,564,828  | 1,135,642,000   | 894,063,000   |
| 1899..... | 1,253,466,000  | 1,287,971,039   | 1,001,278,000 |
| 1900..... | 1,453,013,659  | 1,418,948,000   | 1,050,611,000 |



**MUSIC CONTENTS.***New Series. Stewart's Journal.**No. 121, for December, 1900.*

My Promise to Thee..Guitar Solo.....*Arling Shaeffer*  
 Palm Branches.....Mandolin and Guitar.....*Faure*  
 Raggy Rastus...1st and 2nd Banjos.....*Gally Jones*  
 Senior March..Mandolin and Guitar.....*Grey T. Davis*  
 Darling Cloe Schottische.....Banjo.....*A Shaeffer*

*No. 122, for January, 1901.*

Behind the Hounds..Banjo Solo.....*Thos. S. Allen*  
 " " " "Guitar Solo..... " "  
 " " " "1st M., G. and Piano " "  
 Lullaby.....Banjo.....International Notation

*No. 123, for February, 1901.*

Les Patineurs...Mandolin and Guitar...*Waldteufel*  
 On Duty.....Banjo Solo.....*Geo. Rosey*  
 Jolly Friends March.....Piano.....*H. G. Pulfrey*

*No. 124, for March, 1901.—12 pages.*

Happy days in Georgia..B. M. & G. C. H. *Kuebler*  
 Espana Waltz...1st & 2d M. & G.....*C. E. Pomeroy*

*No. 125, for April, 1901.*

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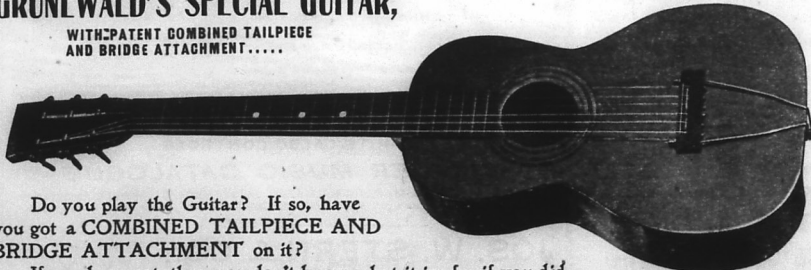
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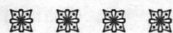
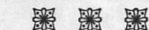
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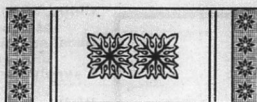
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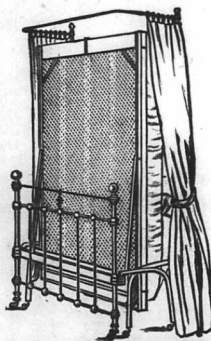
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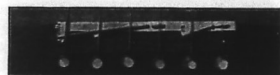
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