



S.S. STEWART'S

BANJO GUITAR AND MANDOLIN JOURNAL

THE INDEPENDENT ORGAN OF THE PROFESSION AND TRADE

Vol. XVIII. No. 7.

PUBLISHED JUNE 10, 1901.

WHOLE NUMBER 127.

A Chat With Guitar Players

BY C. F. ELZEAR FISET

WHILE in Montreal, some years ago, I noticed in the papers an advertisement calling attention to a certain Professor, (self-styled) who claimed to be the greatest guitar virtuoso on earth, a graduate of the Paris Conservatory of Music, also a Doctor of Music. My curiosity was most distinctly aroused, and thinking it an excellent opportunity to hear some fine playing, I called on the gentleman at the given address.

On being ushered into the Professor's studio, I found him to be a tall, slight, young man, with remarkably fine eyes. He motioned me to be seated, and on my stating my desires, he smiled in a most superior manner, and informed me that although out of practice from excessive teaching he would play for me.

He took from the case a large guitar, with a magnificent tone, although I noticed, with some apprehension of coming disappointment, that the first string was of wire.

After tuning the instrument, he began that well-known air entitled the "Spanish Fandango." Naturally I awaited with impatience its finish—this is not a pun—then inquired if he would play something else. Assuming again the superior air one might expect from a Liszt or Paganini, he played that other musical nonsense, "Sebastopol." It was all I could do to keep my face impassive. I finally asked him frankly to play me some classical number, whereon, he said that he had given up his former enormous repertoire of classical pieces since the Montreal people could not appreciate such high art.

Needless to say, he did not flourish long in the cultured city of Montreal.

In contrast to this charlatan is the blind guitarist, Manjon, who is one of the world's greatest artists, and as modest as he is great. This gentleman, some four years ago, gave a recital in New York City, astonishing the audience by his brilliancy and musical feeling. His wife assists at his recitals with charming piano numbers. Although absolutely blind, this Spaniard has a fine technique and tone production. "He usually plays an eighteen string guitar, giv-

ing such solos as the Adagio to the Beethoven Moonlight Sonata, the Second Rhapsody, by Liszt, the A Minor Rondo, by Aguado, one of the most delightful numbers ever composed for the guitar, and others equally beautiful.

Speaking of repertoire, it is the exception to find a concert guitarist with a large one. I have been informed that Romero used but ten or twelve solos; Ferranti, the soloist par excellence, but fifteen; Pettoletti, a mere few; Mertz, some eighteen or twenty.

DeJanon told me that when he was thirty years of age his repertoire comprised over two hundred and twenty-five solos. How he kept this large number up is a mystery

Do you know it is a rare thing to hear a woman play the guitar well? I had arrived at the opinion that there were none who could do so, when most pleasantly enlightened by hearing Miss Tooker, of San Francisco. This young lady has a fine, clear-cut technique, and plays with great artistic taste. She told me that Miss Durkee, of Chicago, is also an artist on the instrument. Mrs. Henning, of Chicago, is considered to be very remarkable. Miss Gertrude Miller, of Vinton, Iowa, has also a reputation as a soloist that would be eagerly coveted by any aspirant for honors in this direction.

There are four women; now it is very doubtful if you can name four men who are great soloists. Of course, there are a number of players one never hears of, that perhaps play sufficiently well to take a place in the front rank

"The ups and downs of the guitar as a solo instrument" would make a most interesting subject for an essay by a clever mind historically curious. One hundred years ago the popularity of the guitar was marvelous; within the past ten years it has been slowly recovering from the living death so long imposed by that king of all modern instruments, the grand piano.

Not that the guitar became less musical in that "dark age" period, or that it lacked an occasional master to show its beauties,

but that the evolution of the clavichord and spinet into the modern concert grand caused such an impetus toward the study of piano, on the part of those musically ambitious, as to completely over-shadow its humble and smaller voiced brother, the guitar.

The greater field for musical expression lies undoubtedly with the piano. Since it will take as many years to master the guitar, why blame the mass for its predilection for piano?

All this, of course, does not imply that the guitar has no lovers nor devotees.

It takes a cultured mind to thoroughly appreciate those tones, so beautifully sweet and delicate. On this account its followers are mostly lovers of refined music.

It is, however, a prevalent opinion on the part of pianists, violinists, vocalists, and the general musical public that the guitar is not a musical instrument, being fit only for the accompaniment of the mandolin and voice.

I may say here that it requires a lot of good playing to knock that idea out of people's heads, although the time is soon coming when musicians in general will accord with the views held by Paganini, Moscheles, Hummel and Berlioz, regarding the guitar as an instrument aesthetically musical, and singing its praises publically as wonderful to hear in modulating and tonal effects.

Guitarists continually cry "oh! for another Sor or Ferranti!" I may whisper in confidence that were we to have three or four such men spring upon us they would be accorded scanty audiences, and scanty newspaper praises from the great city dailies. Not that these men would be totally unappreciated, they would certainly do much good, but that the musical critics of the press, accustomed to hear vast tonal effects from the piano or orchestra, would possibly be disappointed in the amount of tone issuing from a guitar.

Of course, a virtuoso will always have a host of admirers among musicians. This leads me to say that there are vast resources in this instrument, as yet undeveloped, awaiting the hand of genius to lay aside the veil of obscurity, which now hides them.



SERIES No. 7

TAM continually asked what constitutes the best Guitar literature, and is all music written for other instruments effective on the Guitar? The last question is the easiest to answer. No; the Guitar, like every other instrument, has music especially adapted to it, and some which is not. Soloists on that instrument are continually surprising people with the splendid results accomplished in the last fifty years, and they will continue to do so as long as they insist on playing worthy music.

There are some of the classics by the great masters, which are more beautiful on the Guitar than on any other instrument, because, with study, one can combine the exquisite sympathy of the violin and the deep, mellow tones of the 'Cello, with the full harmony of the piano—and all this accomplished with an instrument "seemingly limited to accompaniments" astonishes the majority of people.

I have had many piano artists tell me they could not associate two or three of Mendelssohn's "Songs Without Words" with the piano, after hearing them performed on a Guitar, and there are many others equally effective on the smaller instrument. To name something not suited to a Guitar, I should say Overtures, fugues (most of them) most of Liszt's compositions, most Wagner's, and the heavier piano compositions; but when one wants to listen to real music—music which appeals to the heart and soul—then we are contented to forget all about Canon, Counterpoint and Fugue, accept the beautiful songs "that never die"—Wagner's "Song to the Evening Star" is one, and it is beautiful on the Guitar. There are thousands of others. But space is valuable. To be brief, I will say that a vast amount of good Guitar music is arranged to-day, and there is no excuse for lack of good soloists and players on that instrument. Lovers of it are multiplying year by year, and players, also.

ELSIE TOOKER.

A recent communication from one of our lady banjoists contains a timely question regarding the proposed change in banjo music notation. The point in question relates to the tuning of the banjeaurine under the new system. As is well known, the open strings of the banjeaurine are named the same as the open strings of the banjo, that is: A, E, G sharp, B and E. Were the open strings of the banjo tuned to the actual pitch of the music, as written, the banjeaurine, being tuned a fourth above the the banjo, would sound the notes D, A, C sharp, E and A. As the banjo is now tuned, the pitch is "C," and the open strings really sound the notes C, G, B, D and G, and the banjeaurine tuned a fourth above this pitch, gives us the tones F, C, E, G and C, under the new system of "C" notation or actual pitch. The open strings of the banjo are called C, G, B, D and G, and the open strings of the banjeaurine will be called the same, although the instrument is pitched a fourth higher. The music for the banjeaurine will, of course, be written to conform with the change.

EDNA MAY SAYERS.

Mr. Ward Dwight is another player who will be welcomed into the circle of soloists, shortly. Mr. Dwight is a guitar enthusiast and a very valuable one. He includes some of the finest music in his repertoire, with gems of Mertz, Ferrer, Romero, and many of our best American arrangements. We all join in wishing him every success.

Miss Carolina E. Nichols, who succeeded Mr. N. S. Lagatree, at Saginaw, Mich., was a pupil of that gentleman for some time, and now spends a part of each week in that city. She has enjoyed a very successful year's work, and gave a pupils' recital, on April 25. Miss Nichols has been teaching in Alma and St. Louis for the past three years. She directs the St. Louis String Quartette, composed of first and second mandolins, banjo and guitar, and is now working up an orchestra of all the best performers in Alma, for a recital. Miss Nichols is thoroughly in love with her work, and heartily believes in a great future for our stringed chamber instruments. She writes Miss Sayers that she is

delighted with the Ladies' Department of the JOURNAL.

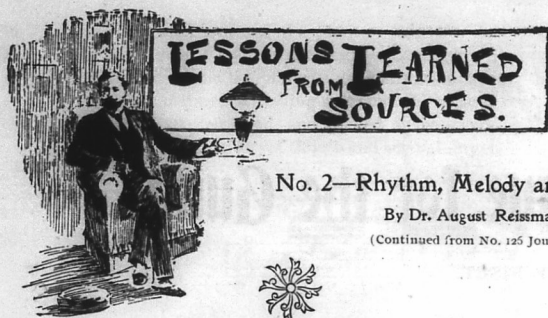
Following is the programme rendered at above mentioned recital, and roster of performers. Mrs. Fred. Buck was the accomplished accompanist.

- (a) Behind the Hounds.....Allen
- (b) Joy and Pleasure Waltzes.....Yahrling
- Junior Mandolin and Guitar Club
- Barcarolle.....Demuth
- Gertrude Fliegel
- Duo, March—Oakwood Beach.....Farrand
- Carl Macomber and Bergen Van Brunt
- Flower Song.....Lange
- William Wallace
- Duo—Angel's Serenade.....Braga
- Misses Laura Thomas and Gertrude Fliegel
- "Tuyo-Siempre".....Viana
- Helen Buck
- Traumerei.....Schumann
- Laura Thomas
- (a) Wedding of the Winds.....Hall
- (b) Oshkosh Chief.....Farrand
- The Lagatree String Quartette
- The Lagatree String Quartette: Mandolins, Misses Wiggins, Thomas, Fliegel, Hudson, Mr. H. N. Strickland, Mr. William Wallace; Banjos: Miss Pidd, Mr. Stanley Wallace; Guitar, Mr. H. F. R. Winterstein; Piano, Miss Eldred.
- Junior Mandolin and Guitar Club: Mandolins: Laura Thomas, Gertrude Fliegel, Helen Buck, Carl Macomber, Bergen Van Brunt; Guitars: Henrietta Deindorfer, Dolena Watson.

The Mandolin Concert, given by the Young Sisters, under the management of Mr. Corydon Smith, at the America Auditorium, Chicago, May 14th, was a success in every way. The talent displayed by these young ladies was wonderful. They possess a fine stage appearance. *Abt's* Slumber On, and Annie Laurie were interpreted most satisfactorily, and the manner in which the Sisters handled the classical numbers of *Chopin* and *Brahms* astonished the audience, and brought forth rounds of applause. Encores were much in demand, and one, *Schuman's* Traumeri played in exquisite style. The programme appeared in our last issue.

The local paper of Wellsville, N. Y., contained the following, since our last issue:

"The Auburn Trio is the name of a recently organized concert company, composed of well-known Wellsville young ladies, who will tour the country next season, under the exclusive management of the Central Lyceum Bureau of Rochester. The company is composed of Miss Ida O'Day, reader and banjoist; Miss Clara Louise Fay, violinist, and Miss Helen Wolverton, pianist, all of whom are acknowledged artists in their line of work, and who cannot help to please the most critical audiences. The Central Lyceum Bureau of Rochester is the leading lyceum agency of America, and include under their management many of the most famous musical organizations, lecturers and entertainers now before the public, none but the best talent is ever sent out by this lyceum, and in securing the exclusive management of the Auburn Trio, they have added one more high-class concert company to their extensive list, that will win merited recognition wherever they appear, and who are deserving of a successful season."



No. 2—Rhythm, Melody and Harmony.

By Dr. August Reissman.

(Continued from No. 125 Journal)

The slower tempo of the funeral march allows the rhythm, here principally, to operate in another manner than is done in the grand march and quickstep.

This is not the case, to the same degree, with the dance, in which the numerous movements make themselves readily perceptible through the motive of the rhythm. The waltz, even in the quickest tempo, is not so exciting as the galop or mazurka and obviously not so stirring as the ancient dances,—the gigue, allemande and sarabande.

Rhythm also sustains a far more important part, as an independent authority, in the broad forms of absolutely instrumental music; so great, indeed, is its influence that the stately minuet is urged on and is absorbed and extended to the soaring scherzos and also in the sonata theme of the overture and in the cyclic forms it has become powerfully operative as the framework for grand and serious subjects.

Instrumental rhythm, however, will not bear comparison with the strict symmetrical metre of the poetic art, for, when the arts are united, music makes all allowances for the occasion and its rhythm becomes elastic.

National songs, generally, show this feature, but it is more particularly exemplified in the popular ballads of the Finns. Their verses are written, principally, with four lines in which the trochee foot prevails; the melodies to them have five-fold measures and the final verse foot is a spondee with two long tones:

—	—	—	—	—
Huwa	Kello	Kauwat	Kuulu	
A far	resounds	the true	tuned bells	
1.	2.	3.	4.	5.

and to correspond with this among the Finns dances are found with five-fold measure.

In so far as the dance and march have been expanded, up to the present time, music appears to be inadequate for their purpose; because, as the music must serve their movements, it is, for this reason, easily disturbed.

With the free developed instrumental form this usage is, however, naturally and unrestrictedly available; because here, as in the song, not alone are the symmetrical forms to be gained, but at the same time attention must be given to gain the necessary expression of a conceivable subject in the music.

The earlier compositions in independent instrumental form show the narrow symmetry of their origin under the sway of the

strongly accented influence of the dance and march rhythms. In the instrumental compositions of Joseph Haydn, especially, the minuet offers evidence of the original rhythmic motive and shows its dominating influence throughout the construction of the entire periods, and Mozart is not even beyond this authority, for again the dance dictates the minuet; and in the eight-bar periods of his rondos, and also in the so-called sonata theme the same control predominates.

Alone in the intermezzo, at first, the rhythmical arrangement gradually assumed more diversified forms; and through this means the freer rhythmical form of the principal theme afterward gained a more solid foundation. The vocal fugues are not wholly without an influence here, and to this source may principally be ascribed the various modulations of the instrumental theme.

The rondo as an independent instrumental form has a strong tendency towards the vocal song form; the principal theme being usually devised in the song style, not exactly vocal, but instrumental, and is succeeded by another theme in contrast, as in the dance and march.

To the dance and march is also added the so-styled Trio in which the theme, while retaining the original rhythm, instead of serving the movement endeavors more to express the mood of the dancers and paraders.

Incited by these external suggestions an individual subjectiveness is by degrees finally attained; and such is also the case with the rondo, where the contrasting motives are interwoven in yet greater variety. This construction of the dance and march rhythms is so far a deciding factor in the organization of the independent instrumental form; because the three-part style thus gained has been adhered to firmly. When the trio was added the first theme following as a third part was always presented, and this style of construction was soon adopted as correct for the full instrumental form. This mode was so strongly in vogue, that with the extension of the forms, in order that a middle theme should be included, three, five, or seven parts only were united in the combination.

It may here be mentioned that the name "Trio" was given to this part for the reason that in a dance or march written for several instruments it was usual to have the trio played by three instruments only.

Neither Joseph Haydn nor Mozart have attained such powerful effects with this rhyth-

thical construction of the full form as did Beethoven. In Haydn's instrumental works it is much more the keen humorous rhythm of the minuet and with Mozart it is the entrancing graceful rhythm that is potent in effect.

The wonderful emotional effects that Beethoven attained through the structure of his rhythm are partially realized in the following compositions, the grand rondo of the C major sonata, op. 53; the opening theme of the Bb major sonata, op. 107; the closing theme of the F minor sonata, op. 57; in the themes of many of his piano trios, and above and before all, in the imperishable monument to his genius the C minor symphony. The effect in the opening motive of the first theme in this symphony is obtained, indeed, altogether through the rhythm.

Not in any other work of this great master does the rhythm operate so wholly independent of both melody and harmony; and in his treatment of the melodious second theme the master attains a structure of rhythm that is virtually overpowering in its effectiveness. As already pointed out this immortal genius has, particularly through the medium of his rhythm elevated the scherzo to the highest artistic configuration, and has, at the same time rendered it in such a manner as to be irresistibly powerful.

In this symphony Beethoven adheres strictly to the original form of the minuet, but adopts a more animated rhythmic conception, which leaves the measured pace of the old form and rushes in with such mercenary strides, that the mere varied pleasures of life are no longer traceable in it; but instead the entirety, in which the innumerable moods of humor are unchained and expressed with the all prevailing power of his beautifully effective art. An intimation of this progressive style appears, in a tentative manner, in the scherzo of the A major sonata, op. 2, II, and again somewhat stronger in the scherzo of the C major, sonata, III, of the same opus. In the Allegro, that takes the place of the scherzo in the Eb sonata, op. 7, this feature is marked with decision, which is increased in the scherzo of the G major, sonata, op. 14, II; here also the dignified 3/4-time is abandoned and the light-footed 3/8-time substituted. In many other instances the master totally quits the threefold rhythm and chooses the twofold instead; as in the scherzo of the Eb major sonata, op. 31, III. As an illustration of this manner of treatment the scherzo of the "Ninth Symphony," is unqualifiedly the most magnificent production of Beethoven. The grand simplicity in construction of the seven opening bars of this scherzo stands as evidence that the conception of the composer was based alone on a motive of pure rhythm.

The master next fashions this motive to a melody of four bars and then works the theme out to a fugue for five instruments, which is extended to complete the first part of forty-eight bars. In the following, the theme is extended to eight bars and then by several repetitions is enlarged to twenty bars; during the succeeding parts the clear rhythm of the introduction has exclusive control.

(To be continued.)

WRITTEN FOR THE JOURNAL.

A System of Technique for the Guitar.

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BY C. F. ELZEAR FISET.

(Continued from No. 126 Journal.)

ARTICLE IX.

We shall take up some of the various embellishments used in guitar playing, and beg from the student an earnest consideration of whatsoever may be new to him.

The reader must not suppose that all the embellishments shall be treated of herein. It is not the province of a work of this kind to do so, and, therefore, while some important ones are left to be studied in the regular instruction books, special emphasis may be laid on what appears to you to be the minor matters.

The glissands (called slide, glide, etc.) is of two kinds, the one made in ascent, and the other in descent, on the fingerboard. This effect is used on other instruments, such as the piano, violin, cello, etc., and when properly played musicians are agreed that it is one of the most admirable.

The effect is that of a rapid legato chromatic. For instance in Example A, while but two notes are written (the G and E) the notes heard are as written under the word Effect. The first note is struck sharply, the finger of the left hand holding it is advanced slowly or rapidly, according to the taste of the player, and the effect sought for, along the fingerboard to the desired fret. While moving along the fingerboard this left hand finger must press the string down firmly so as to bring out clearly all the intermediate notes, then be brought strongly against the highest fret so that the last note may be duly emphasized.



In descending the highest note is struck sharply, and the same rule applies as in ascending, except that the left hand finger comes just over the last note: For instance in Example B the first finger comes back over the third fret to sound D but remains close to this fret, and must not approach the second fret. Otherwise the D would be muffled, and the effect in part spoilt.



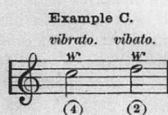
Many guitar writers when desiring the glissando to be employed drew a short line between the two notes. Some further add the word "glissando," "slide" or "glide," as in the Examples above; while others merely write the grace note, and leave it to the player whether or no this embellishment be used.

Ferranti very cleverly employed the glissando in making a difficult shift. As by one picking in the right hand two notes in the run were sounded, and the richness of the effect covered any appearance of difficulty or unevenness to the ear.

The vibrato (quaver or shake) is also most pleasing on the guitar. While delicious, however, when used tastefully, it is cloying when employed freely, and the author regrets to state that many guitar players indulge too much in this embellishment. The vibrato is like to the glissando in that it may be used on one note, two notes or a whole chord.

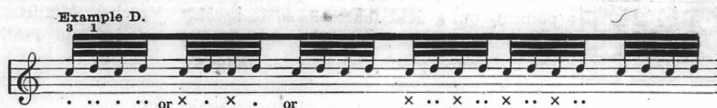
The vibrato may be divided into two classes, the rapid and the slow. To produce this effect take the note C on the D string (tenth fret). Strike with the right hand, then rapidly oscillate the left hand forward and backward, keeping the motion parallel with the string. The thumb of the left hand remains stationary in its place on the neck. The entire upperarm and forearm, of course, oscillate with the hand. The slow vibrato is played in the same manner, the hand oscillating less rapidly.

The student will find by experiment that certain strings bring out the vibrato more clearly than others, the larger the string the easier to secure a good effect, also, as one approaches the twelfth fret, the vibrato effect is better. For instance in Example C, the vibrato on C at the tenth fret of the fourth string is much easier and richer than on D at the third fret of the B string.



The trill is one of the greatest bugbears to the guitar student, and even the vast majority of teachers and soloists play the trill in a manner decidedly amateurish. It would take years of practice to trill a note in an acceptable manner if one were to follow the precepts of instruction books, therefore, we must depart from the regular path to secure our effect.

The manner of trilling as explained in your text books is of two kinds, the first as in Example D where both notes are held by the left hand, and picked successively by the right, either with the first finger alternating with the second, or the thumb and first or yet thumb and second finger.



This scheme is faulty, in that a trill can not be played rapidly ; and, by all means, a trill should be brilliant ; and in that both tones are sounding at the same time, producing a blurring wherein neither is distinct.

The second scheme taught is as shown in Example E. Here, the first note (F) is picked, and the third finger of the left hand rapidly slurs down on G and off again. This sounds better to the ear than the former, but is faulty in that there is no continuous attack on the notes, a main desideratum.



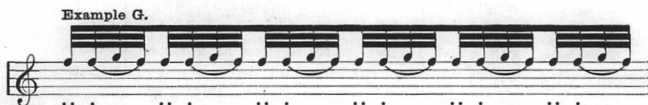
The only way to secure a perfect trill is to pick each separate note. In this way the trill accent can be thrown on whichever note calls for it, and a most brilliant effect produced.

Example F illustrates the method. Co-ordination of both hands is here to be especially desired, and, while at first the method may be difficult to the beginner, a little practice will accomplish good results.



In the above manner each note has a separate attack, as in trilling on the violin or the piano. Great rapidity, also, may be secured depending entirely on the player.

A very brilliant embellishment that may be substituted for the trill is shown in Example G. When well played the effect is all that could be wished for, and can be used to advantage either in place of a trill or to end a trill.



In the above the F is struck twice (repeated). The second and first finger alternates. After the second F, the third finger of the left hand slurs down on the G and off again.

Example H illustrates the method of employing this embellishment to end a trill.



A very neat and pretty effect can be secured in yet another way by combining a quasi trill with the above embellishment.

The illustration below (Example I) is amply sufficient to show how it is to be played.



A trill is commenced at moderate speed or even slowly and rapidly played faster until the maximum speed of the player is reached.

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

Edited by
CHARLES MORRIS
(Since May, 1898.)

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NEW YORK AGENTS,
JOS. W. STERN & CO., 34 East Twenty-third St.

CHICAGO AGENTS,
NATIONAL MUSIC CO., 266-268 Wabash Ave.

PACIFIC COAST AGENTS,
SHERMAN, CLAY & CO., San Francisco, Cal.

Published Every Month By
CHARLES MORRIS,

42 North 51st Street - - - Philadelphia, Pa.

Domestic Subscription, per year, \$1.00.
Single copies, 20 cents.

Foreign Subscription, per year, Six Shillings.
Single Copies, One Shilling.

Entered at Philadelphia Post-office as Second-class Matter.

Correspondence is solicited from all interested in the cause of the Banjo, Mandolin and Guitar.

Reports of concerts, doings of clubs, 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**.

Friends remitting for single copies of JOURNAL, are requested to send one-cent stamps or silver. Stamps not accepted for yearly subscriptions.

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

A red wrapper on the JOURNAL constitutes a notice of expiration of subscription.

ADVERTISING RATES.

	Price per insertion
One inch, single column.....	\$ 2.00
Half column of 6 inches.....	11.00
Full column of 12 inches.....	21.00
Quarter page of 25 1/2 square inches.....	16.00
Half page of 51 square inches.....	31.00
Full page of 102 square inches.....	60.00

JUNE 10, 1901.

Hereafter, the JOURNAL will be published on the 10th day of the month. Friends are respectfully requested to send in their *urgent* copy a little earlier than has been their wont.

JOURNAL copies for 1900 can be supplied to those desiring to have the entire series of Guild Reports. The Guild Proposal appeared in No. 116, the first issue of 1900. There were seven issues for 1900. New subscribers are advised to possess themselves of the entire New Series Issue. It is always advantageous to begin subscription with a new volume. Begin subscription now, with No. 121, and so receive 6 numbers by the first mail to add to your repertoire.

Better Music

Although admirable advances have been made during the recent past, the desirability of better music generally, is uppermost in the minds of our leading teachers, and I take this opportunity of pointing out a field that has, so to speak, hardly been entered by our fraternity. While the continued production of new compositions is commendable, originality, that is real, is so rare, that periods of turning back to works of the old masters, and some of the recent ones, is admirable on many counts. One in particular is that fresh ideas may be gleaned for future use, and comparisons be drawn.

There is scarcely one of Haydn's Orchestral Symphonies that does not contain a movement most suitable for rendition by a Club. The Toy Symphonies of Haydn & Romberg are adaptable in their entirety, and would prove undoubted successes wherever performed. They are not difficult in any sense, and they are always novel.

Of Operatic Melodies there is an abundance to draw from and that are worthy, perhaps, of more attention than many that are being hashed and reshaped at the present time and done to death by street piano-organs. To mention a few operas containing the brightest of gems:—

Donizetti's: Lucia de Lammermoor; Don Pasquale; Fille du Regiment.

Meyerbeer's: Robert le Diable.

Auber's: Domino Noir; Crown Diamonds; Masaniello.

Mozart's: Don Giovanni.

Rossini's: Semiramide; Barbiere de Se-vigla; La Gazza Ladra.

Each of the foregoing contain many numbers from which most delightful selections can be arranged, be they short or lengthy, and of whose popularity with performers and hearers no shadow of doubt can exist. They were written at a time before wind instruments had reached anything like the perfection of to-day, and therefore, the brass and reed sections are not absolutely necessary in renditions as in Wagner's works, etc.

If we turn to Cantatas we shall find good subject matter in such as:—

Beethoven's: Ruins of Athens.

Gade's: Crusaders.

Romberg's: Lay of the Bell.

Van Bree's: St. Cecilia's Day.

Handel's: Acis and Galatea.

Cowen's: Rose Maiden.

There have been some really taking selections arranged for string orchestras from these works.

We might safely enter the domain of sacred choral works and have club selections from:—

Haydn's: Masses.

Mozart's: Masses.

Weber's: Masses.

Mendelssohn's: Lobgesang.

Gounod's: Messe Solennelle, and Mors et Vita.

These works contain gems far more suitable for clubs than The Holy City and The

Palms can ever be made. Clubs attached to ecclesiastical institutions would, by adoption of some of above named, experience less difficulty in making up appropriate programmes for concerts than is the case to-day.

Among the multitudinous Pastorelles, Marches, Minuets, Gavottes, Preludes, Interludes and Postludes published for the organ by the best houses, there are scores of compositions worthy of special adaptation for clubs.

Teachers and arrangers who are familiar with, or who will familiarize themselves with any of the above mentioned works, will readily perceive the truth of what is said here, and it is more than probable that our publishers will readily undertake to place any good arrangement on the market that may be submitted to them. Were I in the publishing business exclusively, some of the arrangements would have been on the market long before this, and had I the time I would produce the humorous cantata, Jackdaw of Rheims, with small choir and soloists to the accompaniment of a full banjo, mandolin and guitar orchestra. Whoever produces that work for a concert, will score a tremendous hit.

Any specific advice that is sought by teachers and arrangers upon the subjects here brought forth, will readily be given through these columns. A way by which much information can be gleaned, in order to assist judgment, is: close association with good organists. Organists have, perhaps, as broad a knowledge of musical matters and standard works as any class of musicians. Enlist their interest!

Take Note.

The Post Office Department, Washington, D. C., has decided to exclude from the mails, as second-class matter,

all those publications for which subscribers are obtained by the distribution of premiums. Six months ago I intimated that no premiums would be allowed to any subscriber, and yet requests for premiums keep coming in. This intimation must now be considered as final.

With the abolition of premium-giving, six months ago, I inaugurated a legitimate, business-like system of cash payments to canvassers, and this system now seems to have appealed to many publishers of various classes of magazines, since they make the same announcements, in the same language, word for word, sentence for sentence. If this does not again indicate the unique position of the JOURNAL as a leader and originator, I would like to know what does. We'll have some real fun, by and bye. The consolidating of interests and eliminating of competition, which I have been advocating for the past two years, has not yet begun on a sound business basis, but it will do when the "freaks" are played out.

CHARLES MORRIS.

Copyright

Izuma

A South African Tale

BY

CYRIL DALLAS

Author of "The Blokfountain Mystery," "Lost," "Loba Umuzi Yabantu," "Bandora-Ized," &c., &c.

(Continued from 126 JOURNAL)

17. ZUMA.

Perusal of the published telegrams amazed us, and yet not so, for we well knew that Rushton was capable of undertaking dastardly work of any kind, and the viler it was the better was his satisfaction. However, his last crime had been committed, he was run down, and the trial would undoubtedly bring to light many an earlier crime.

While we were discussing probable events concerning Rushton, another *indaba* was being held. The males squatted on their heels, and the girls stood around listening to the speeches, ever and anon doling out beer and snuff. Kukubi began an harangue on the subject of white man's oppression, first by the *ibunus*, (Boers) and then by the *ingisi* (English). He spoke of the changes that had taken place since he was a boy, when Chaka, and then Dingaan, ruled supreme, and he lamented, particularly, that Moselekatse should have split the nation so long ago. Still, he philosophically observed, it was best to accept things as they were, make the most of them, and trust the *ibunus* would never regain the upper hand. He counselled moderation, submission to circumstances, and the powers that be, getting gold as Sejuna had done, and a return home.

We bade the old fellow and his part family good-bye, and plunging into the river we crossed over, took an easterly circuitous route, and cantered away toward the mountains, four miles distant.

On we rode over the dry short-grassed *veldt*, imagining that, beyond the horizon line, parallel with the mountain's base, the land gently inclined into another plain or valley. Not for one moment were we prepared for the surprise that met us on arrival at what proved to be the edge of an immense table land. We halted at a spot, two hundred feet east of the mountain, and one thousand feet above the strangest valley human eyes ever gazed upon, on the summit of a rock precipice that stretched for miles and miles, its parallel being broken only by the shutting mountain and a small bluff between which the river roaringly descended like a Niagara. The column of water was at least sixty feet wide, and fell into a basin from which no outlet was visible.

Mind can scarcely picture the grotesque wildness of the entire scenery. In the val-

ley were sugar loaf peaks, great and small, some with summits pointing to the skies, and others at any angle from forty degrees to the horizontal. There were fantastic shaped rocks and mounds resembling the physiognomy of man and beast; winding ridges and gullies looking like immense reptiles, and leafless trees of the oddest growth and color. The entire vegetation was foreign to the last degree, and as if to intensify the weirdness, there was shed into the valley at this hour, the western sunlight alternating red and lurid rays. The effect was indescribable. I immediately thought of Dante and Dore, and wondered if I were not really gazing into the bowels of an Inferno.

We sat in our saddles absolutely spell-bound, and felt our horses quiver with fright at sight of such an uncanny panorama. I did begin trying to connect the phenomena with some mighty upheaval of a prehistoric age, and wondered how, and what, reasonable theories could be advanced showing why the cataclysm on this side and the opposite should have traced bee lines, when the extreme agitation of Spot brought me back mundanely, and I managed to utter: "what can this place be, Ernest?"

"I don't know," he answered tremulously, "I never saw or heard of it before, the sight makes me uncomfortable."

"I don't suppose human feet often tread down there, but we may be able to ascertain information at the *kraal*. Doubtless horrible legends are connected with the valley.—Let us get away, I feel irresistibly drawn to cast myself over the precipice! The fascination is horrible!—Turn around sharp or our horses will become ungovernable through fright!"

Wheeling round, I found a curious object obstructed my path, a decrepit, wizened, white-wooled dwarf clothed in a sheep's skin, and decorated with amulets which proclaimed him to be a witch-doctor. Whence he had come we could not tell. He leaned on a long staff, and scarce had strength enough to hold his tottering limbs together. 'Ere we recovered from surprise, he raised his withered left arm, and looking straight in my face, opened his trembling lips, saying in a weak voice but in accents of purest Zulu:—"List, O ye white men. Ye that are not *ibunus*, and come from over the deep waters. List ye to the sayings of the Amazulu prophet's son. I, Inyosi, son of the great Mpogwana. I, who succeeding my father, sat at the feet of Chaka, of Dingaan, and of Cetewayo, to teach of fate. I, the oldest of the Amazulus!—Since the great battle of Ulundi I have rested among these rocks, unknown and unseen, cared for by the *imishologu*, (spirits) waiting for this day, and the consummation of fate's decree. My father foretold the race's downfall, unless the Amazulu

and Matabele should become reconciled. His words were true, the race has fallen. But, a Redeemer was to come.—Mpogwana, prophesied that on the day a white man from over the deep waters first gazed upon our sacred valley, that day would decide our future glory or downfall for all time. That white man would have the power to bring about a marriage alliance between two then obscure but ancient families, provided he told a secret to the maiden before the sun ceased casting red and white rays into the sacred valley. A son would result from the union, who, uniting in himself the heroism of the Amazulu and Matabele, was to rebuild the departed glories of the nation, adding unto them the greater glory of a continual peace. On this day the wedding was to be consummated, in life or in death.—Which is it?—O white men!—Our glory or our death?—Ye have the secret, and the sun is casting red and white rays.—Which is it?—O white men!" and the exhausted seer bent his head as his arm dropped.

"What does this fellow mean, I wonder?" Ernest exclaimed.

"I'm not superstitious, Ernest, but I do think it would have been just as well for us to have borne to Elela the news concerning Sejuna. As I said before, she will think the two youngsters came ahead to announce his arrival."

"Why, can you imagine this legend has anything to do with the day's happenings?—Tut-tut, man!"

"It seems to me there are some strange coincidences."

"Rubbish!—Look over there!—Get out your field glasses!—The two boys are nearing the mountain foot, they will soon ascend the slope to give the news that will make Elela feel easy, that is if she is 'gone' on Uniquati. I have little belief of love existing among niggers; polygamous practises kill real love."

"I won't argue as to your beliefs, but I have a presentiment something is going to happen. I cannot explain it, we are all subject to presentiments sometime or another."

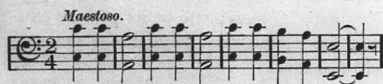
"Here, take a nip!—Don't talk foolishness!" and Ernest smilingly handed me the spirit flask which I took and offered to the dwarf, but he shook his head sadly.

"Look, Gerald!—As I live there is Umquati!—There he is ahead of the two boys by a hundred yards or so! He must have come round from the west! It is very, very strange that he should be here! He's desperate, that's what he is!—He seems to be flying over the *veldt*! He's a swifter runner than I ever gave him credit for; he leaps over stones, shrubs and ant hills without the least slackening of pace! No Rugby boy could withstand him as an opponent!—What on earth can he be up to?—He seems to be endowed with super-

human energy, and is now at the hill foot! See him fly up the slope, getting nearer and nearer to the *kraal*!—The people issue from the huts raising strange cries, and the dogs bark!—Can the fellow have gone mad?—Hark!—That is a tuneful note, loud, strong and clear as a bell, in this rarefied atmosphere!—Another one, higher and more shrill!—Ah!—A graceful female form rushes from out the assembled group!—I wonder if she is Elela?"

Umquati raised another signal, and the girl ran off at a tangent towards the mountain's edge which we were facing. Umquati's flying leaps soon brought him to her side, when they linked hands during the continued short flight. The whole *kraal* was in a state of excitement, and a chase was begun by the males, but before the pursuers had a chance to make headway, the pair halted at the precipice edge immediately above the falls and overlooking the valley. They turned round, faced their pursuers, raised a shout, embraced like true lovers, and then linking hands together they leaped from the dizzy height, down, down until the waters of the fall caught and engulfed them, and hid them from further mortal gaze.

Horror stricken, I glanced at the dwarf. His frame shook with the workings of a raging heart, and his streaming eyes flashed fire as he cried in agonizing tones: "The rays have ceased!—Ye are too late, white men!—The curses of the Amazulu be upon ye!" and loosening his grip of the staff the centenarian witch-doctor shrivelled up, and sunk into a lifeless lump. And out of the mystic valley there seemed to arise a requiem, in the slow, majestic, deep, awe-inspiring tones of the ancient Amazulu battle hymn:



With the dying of the last tone, the sun rapidly sank, and a terrific hurricane, accompanied by awful rumblings, blew up from the mystic valley, driving us back over the *veldt*, and into the fast falling darkness.

(To be continued.)

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

Journal Friends.

In NEW YORK CITY.

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PENNSYLVANIA.

PHILADELPHIA. The Third Concert (May Festival and Prize Contest) of the Philadelphia Banjo, Guitar, Mandolin and Zither Teachers' League, No. 1, was given at the Young Men's Christian Association Hall, Philadelphia, May 18, 1901, and was a complete success. The soloists distinguished themselves, and every number was enthusiastically received. Mr. A. A. Farland's playing was marvelous, the Faust Fantasia was magnificently performed. Miss Hilda Hempel, mandolin virtuoso, is a charming performer on the mandolin; her perfect technique and beautiful tone made a great impression on the appreciative audience. The vocal numbers were well received and enjoyed. The entire programme was as follows:

Banjo, Mandolin and Guitar Ensemble (75 players)
"Camden Belle".....Heller

Mr. M. Rudy Heller, Conductor
Mr. Alfred A. Farland—Banjo.
Grand Fantasia, "Faust".....Gounod-Farland
Mr. Robert Gordon—Tenor.

"By the Waters".....Adams
Miss Emily Gilbert, Accompanist

Contest of the Banjo Clubs

1. Halcyon Banjo Club—
Overture, "Martaneaux".....Armstrong
Otto Dreger, Leader
2. Normandie Banjo Club—
Overture, "Lustspiel".....Kela Bela
W. G. Young, Manager

Miss Hilda Hempel—Mandolin
(a) Grand Fantasia, "Rock of Ages"
varia.....arr. by Weeks

(b) Fantasia, "A Tribute" Original. G. Muder
(c) Fantasia, "Home, Sweet Home".....Pettine

Vocal—
"Bring Back a Stripe for Your Bravery, Tom"
Monarch Quartette

Contest of the Mandolin Clubs

1. Columbia Mandolin Club—
Waltz, "Vienna".....Harpert
W. G. Young, Manager

2. Edelweiss Mandolin and Guitar Club—
Waltz, "Love Letters".....Arr. F. C. Meyer
M. Jacobi, Leader

3. Tshopp's Symphony Mand. and Guitar Club
Intermezzo from "Cavalleria Rusticana"
.....Arr. C. Tshopp

Carl Tshopp, Leader
4. Waverly Mandolin Club—
"Moonlight Waltz".....Nightingale

Harry Swan, Leader
Vocal—"Somebody's Dream is O'er"
Monarch Quartette

Contest of the Zither Clubs

1. Alpine Zither Club—
"Easter Greeting".....C. Tshopp
Carl Tshopp, Leader

2. Edelweiss Zither Club—
Waltz, "Lilies of the Valley".....Jacobi
M. Jacobi, Leader

3. Eintracht Zither Club—
March, "Der Fahne treu".....J. Hauser
Walter F. Albrecht, Leader

4. Harmonie Zither Quartette—
"Nordische Romanze".....J. Pugh
Herman Bock, Leader

5. Tyroler Zither Club—
Fantasia, "Dreams of the Potomac"
.....Waldecker

C. Rieth, Leader
The Prize Contest caused quite a rivalry among the contesting clubs, and much excitement prevailed. The prizes were awarded as follows:

Normandie Banjo Club.....First Prize
Halcyon Banjo Club.....Second Prize
Symphony Mandolin Club.....First Prize

Columbia Mandolin Club.....Second Prize
Edelweiss M. and G. Club.....Third Prize
Harmonie Zither Quartette.....First Prize
Edelweiss Zither Club.....Second Prize
Alpine Zither Club.....Third Prize

On May 8th the advanced and intermediate pupils of Mr. and Mrs. Maurice Jacobi gave a Recital in the Concert Hall of the Pennsylvania Conservatory of Music; Miss Dorothy Johnstone, harp, and Miss J. L. Bachmann, piano assisting. The programme was:

Mandolin Ensemble—

(Comp. for Violins), No. 5.....Geminiani
Mrs. T. Ayres, Misses D. Behre, C. L. K. Bachmann, L. Lecker, C. Moritz, T. Meyer, Mr. M. Jacobi.

Mandolin and Guitar Quartette—

(a) Fior de Espana.....J. Sancho
(b) History March.....Weaver

Misses L. Magnier, A. Schmitt; Master F. Kiehl, W. Moser, Mrs. M. Jacobi.

Harp Solo—"Il Pappagallo".....P. Alvares

Miss Dorothy Johnstone

Mandolin Solo—

"Flower Song".....arr. by F. Lapetina
Miss C. L. K. Bachmann, Piano, Miss J. L. Bachmann.

Zither Solo—"Herbst Klage".....Max Albert
Miss Christine C. Whelen

Zither Trio—"Lilies of the Valley".....Jacobi
Messrs E. Ehret, M. Herz, M. Jacobi

Mandolin Duo—

(Comp. for Violins), op. 38, No. 3 & 6.....Mazas
Miss T. Meyer, Mr. M. Jacobi

Guitar Solo—"Melody in C Major".....T. Best
Master Walter Moser

Harp Solo—"Mazurka de Concert".....Schnecker
Miss D. Johnstone

Mandolin Solo—"Impromptu".....Valentine Abt
Mr. William Breidohr

Mandolin and Guitar Ensemble—

"Love Letter Waltzes".....arr. by F. C. Meyer
Mandolins: Misses T. Ayres, C. L. K. Bachmann, D. Behre, L. Lecker, T. Meyer, C. Moritz, Mrs. Jacobi, Mr. W. Breidohr, Mr. M. Jacobi.

NEW YORK.

ALBANY. On May 8th, Mr. and Mrs. Frederick J. Bacon gave a Banjo Recital, at Graduates Hall, assisted by H. H. Larkum, humorist, of Hartford, Conn. "Baby" Dakin, Little Soubrette and the Bacon Banjo Sextette, consisting of Messrs. Alphonse Cote, J. S. Buchanan, A. A. Austin, John Dreslein, Myron Waldorff and F. J. Bacon. Programme was as follows:

Dandy—5th Quickstep.....Farland

Banjo Sextette
Reading—Thirty Years with a Shrew
Mr. Larkum

Banjo Solo—

(a) Grand Concert Polka.....Glynn
(b) Cavalleria Rusticana (Intermezzo)
.....Arr. by Curt C. Andrus

(c) Old Folks at Home, var. by.....Bertholdt

Mr. Bacon

The Cowboy and the Bicycle.

Mr. Larkum

"Goo Goo Eyes," with Banjo accompaniment

Baby Dakin

Banjo Solo—

(a) Overture to Wm. Tell (allegro vivace)
.....Rossini

(b) Wiegenlied (cradle song).....Hauser
(c) Menuet a l'antique.....Paderewski

Mr. Bacon

Foreigners at the Fair

Mr. Larkum

Banjo Duet—(a) Amaryllis.....Bertholdt
(b) Medley Old Songs, arr. by Bacon

Mr. and Mrs. Bacon

Characters seen in every day life

Mr. Larkum

Drum Solo—"Battle of Santiago"

Mr. Bacon

Many interesting reports are unavoidably held over

COMMERCIAL BUDGET

...NEW MUSIC REVIEW...

SERIES 6.

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

Walter Jacobs, Boston, Mass.

- (a) El Amante.....Thos. S. Allen
(b) At the Club.....A. J. Weidt
(c) Silent Love.....A. J. Weidt
(d) Rollicking Rube.....W. D. Kenneth
(e) Chicken Pickin's.....Thos. S. Allen
(f) The Black Cat.....R. S. Saunders

(a) A Mexican Scene. Arranged as solo for Banjo, Mandolin, Guitar, and for all combinations. Keys G and C. Two-four time. Very popular with bands and orchestras. Characteristic, not difficult, and well written. Excellent concert item.

(b) March, for Banjo, Mandolin or Guitar. Solo, and for all combinations. Keys C and F. Six-eight time. Dedicated to the Uneek Club, of Newark, N. J. One of this favorite composer's best efforts. A decided advancement upon many marches now offered. With a few extensions, here and there, would be a good useful number for the grand organ.

(c) Valse Suite, for Banjo, Mandolin and Guitar. Solo, and all combinations. Keys C, G and F. Well written. Good contrasts. Swinging melodies. Useful for concert and dance rooms.

(d) Schottische, for two Banjos. Good and easy. Theme characteristic of title.

(e) Dance Descriptive, for all combinations. Keys Eb and Ab. Schottische tempo. Trio has a 16 bar vocal effect. A great favorite with bands and orchestras, and a sure encore winner for clubs.

(f) Set Quadrilles, for all combinations. Keys C, G and D. Useful dance number for large or small clubs or orchestras. Parts written full.

Jos. W. Stern & Co., New York City.

- (a) Love Kiss.....Arthur Sullivan
(b) The King's Lieutenant.....Hubert Brodick
(c) An Eastern Serenade.....Geo. H. Hucke
(d) Dance Pastorale.....Clara Ross
(e) The Gainsborough.....Geo. Rosey
(f) Mannerling Waltzes.....Julia Devereux
(g) The Art of Picking Fowl.....Heelan Heef

(a) Mazurka. Key Eb and Ab. Banjo Solo, with 2nd Banjo and Piano Accompaniment. *International Notation*. Very melodious. Good contrasts. Not difficult.

(b) Quickstep. Six-eight time. Keys C and F. Banjo Solo, with 2nd Banjo and Piano Accompaniment. *International Notation*. Full of energy and go. Trio especially pleasing. Good climax working. A sure favorite.

(c) For 1st and 2nd Mandolins, with Guitar or Piano Accompaniment. Keys C and G. Character quite oriental. Change from two-four to six-eight and return. Pleasing in contrasts. Accompaniment very quaint.

(d) For 1st and 2nd Mandolins, with Guitar or Piano Accompaniment. Keys A minor and major. Six-eight time. Original melodies. Good for display of expression and feeling. A very finished work, and one of a style of composition that should be more cultivated.

(e) March and Two-step. Keys C and F. Six-eight time. Good, easy number, in popular style, by the favorite composer.

(f) Valse Suite. Keys D, G, C, F. One of the best of recent Waltzes written by any lady. Dedicated to Miss Mary Mannerling. Title page is charming in appearance.

(g) Coon Song. Key G. Common time. Range D. to E. Two verses and chorus. Intensely funny.

M. Witmark & Sons, New York.

- (a) The Coryphee.....J. A. Silberberg
(b) Come, My Sweet Queen.....Chauncey Olcott
(c) Zamona.....Wm. Loraine
(d) Absence Makes the Heart Grow Fonder

.....A. Gillespie
(e) The Lass I Love.....Chauncey Olcott
(f) The Girl in the Barracks.....Nat. D. Mann
(g) Sing Me a Song of the South.....J. W. Casey
(h) Plantation Pastimes.....M. W. C. O'Hare
(i) A Royal Rogue.....W. T. Francis
(k) Garret O'Magh, Waltzes.....Chauncey Olcott
(l) Sadie, Say You Won't Say Nay W. R. Anderson
(a) Polonaise. Keys D, A and G. Mandolin or Violin Solo, Piano Accompaniment. An admirable number for display of executive ability in attack, precision, and expressiveness, on part of both Soloist and Accompanist.

(b) Song. Arranged for Zither Solo. Key Bb. Six-eight time. Range D to Eb. Pleasing and effective.

(c) Guitar Solo. Key A. Two four time. Descriptive Arabian Intermezzo, and a great favorite with advanced executants. (See JOURNAL, No. 125, for details.)

(d) Guitar Song. Key G. Range D to E. Verses three-four time; Chorus common time. A simple and charming song for the parlor.

(e) Guitar Valse-Song. Keys D, A and G. Range D to E. Melody has a swing that is always pleasing. An easy number.

(f) March and Two-Step. Two-four time. For two Banjos. Character decidedly military. Very bright. Trio exceptionally forceful.

(g) For two Banjos. Common and six-eight time. Very characteristic. Easy and effective.

(h) A Cotton field Recreation, for Mandolins, and Guitar or Piano. Keys G and C. Common time. A number that raises smiles. Harmonizing of parts very good. Not difficult, but requires absolute precision. No florid movements to hamper rendition at sight.

(i) Selection, for Mandolins, and Guitar or Piano. Keys G, C, E and D. Numerous pleasing melodies arranged in musicianly style in various tempos. Full of character. Makes an admirable concert number. Melodies are well distributed among the instruments, and no performer has to take a back seat.

(k) Waltz Suite, for Mandolins, and Guitar or Piano. Keys A, D and G. One of the best numbers for dancing to that has been issued lately. Introduction is pretty, and all the following melodies have the swing that dancers crave for.

(l) Popular Song, arranged for Mandolins, and Guitar or Piano. Key G. Common time. A fascinating and simple number.

C. L. Partee Co., New York.

Evangeline.....C. E. Pomeroy
Arranged for all club combinations, also band and orchestra. Whilst arranged also as Banjo, Mandolin, Guitar or Piano Solo, the best effects are obtainable in combination. Introduction is characteristic of an impassioned appeal. The simple Gavotte Tempo theme, with numerous questions and answers, in the accompaniment sections, elicits admiration from performers and hearers alike. It is a work that has come to stay. Keys are F and Bb.

COMMERCIAL NOTES

The Western Music Co., of Fairfield, Iowa, have an announcement in this issue. The firm has made a great hit in their "Darkies' Wedding," Barn Dance, while their famous "Cadet," Two-Step, has a greatly renewed life.

Mr F. J. Bacon is receiving strong testimonials from the best players and teachers every day, concerning the "Neverfalse" Banjo Strings. There is no questioning that Mr. Bacon has placed a very fine quality of material on the market. Through an error, the advertisement in last issue read "30 out of a bundle of 40 is warranted perfect." It should have read: 30 out of 30, or 40 out of 40, as every string is guaranteed to be true. The Commandery March is selling well all over the country.

The Leo E. Berliner & Co. make announcement of new publications in this issue. Like all the works issued by this firm, these new ones are "musicianly." That sweetly pretty Gavotte, "In Nature's Garden," is one of the selling hits of the country.

The Truax Music Co. are in receipt of highly commendations respecting their new Adjustable Bridges, for Guitars and Mandolins, and their instruments are being sought after more and more.

Mr. H. E. McMillin has lots of good things to offer as usual. The Lohengrin Wedding March, arranged by E. H. Frey, is having increased sales, and is being played at many weddings and entertainments. Mr. McMillin supplies "Everything Musical."

Mr. Willard Bryant has some new surprises in store. A postal card to him will bring information about the surprises.

Mr. Rene Grunewald has some very choice calfskins for Banjo heads, which he is offering at remarkable rates.

The May Journal contained an extraordinary offer of the Stewart & Bauer showroom instruments. The offer only holds good for a limited time.

Mr. Arling Shaeffer is just publishing some five or six Concert Solos, by Mr. Aubrey Stauffer. While the last arrangements by this gifted musician displayed extraordinary abilities, the later ones are better, and the Mocking Bird Mandolin Solo is beyond anything that has yet appeared.

Messrs. Jos. W. Stern & Co. are finding they made a most admirable move in placing Banjo Selections in the *International Notation* on the market, as also in bringing English Publications for Mandolin and Guitar before teachers and players. From artistic and business points of view, Messrs. Stern will achieve a deserved success, and the admiration of the entire fraternity.

Mr. Lemuel Stewart, who has developed a remarkable talent for drawing and painting, and who gained much valuable experience during his visit to Italy and other parts of Europe, is at work upon many illustrations for future issues of the JOURNAL.

The Guild District Secretaries expect to have the Examination Synopsis ready for appearance in July issues.

..SHEET MUSIC FREE..

"Tell Her I'm a Soldier and Not Afraid to Die," "My Pretty Little Lady Love," "My Southern Rose," "My Oriental Queen," "Dora Dooley," "Home of the Girl I Love," "The Tuxedo Two-Step," "Why Don't You Love Me in the Same Old Way," "In a Dear Old Western Town," "Imperial March," "In the Heart of Old New England."

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No. 3, "Grand National Fantasia," arr. by House 9 parts, Complete \$1.00 net.

This is the best and longest selection ever published for Mandolin Orchestra. Second edition now ready.

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Any parts sold separate. Money back if you want it. Write for information and circulars.

N. B.—My new Catalogue, out in September, will contain the finest selection of standard and popular music ever offered to clubs. You had better make friends with me.

BERT. S. HOUSE, Publisher,

2 Opera House Block, Watertown, N. Y.

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There's a new composition just out, and it is THE MYRTLE SCOTTISCHE, Banjo Solo, with a beautiful title page. Is different to a great many others, and is my most famous Concert Solo. In keys of A, E, D. Not difficult. Price 40 cents. One-half off. Mention this journal. Piano Solo 50 cents net, furnished on Ms. N. B. The Malden Cadet March, Marine Waltz, furnished on Ms. at 50c. each I arrange 2nd Banjo parts to any composition, very cheap

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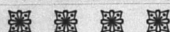
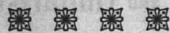
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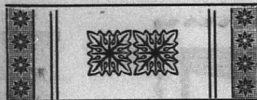
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