



# S.S. STEWART'S

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Proprietor and Editor-in-Chief—FRED S. STEWART

Assistant Editor—LEMUEL S. STEWART

Associate Editors { Miss Elsie Tooker  
 { Messrs. C. S. Patty, C. F. Elezear Fizet, Bert S. House and Charles Morris

### Editorial Comment

It must be a matter of great satisfaction to the thoughtful teacher or lover of the banjo, mandolin and guitar to note the increased interest in these instruments during the past ten years. By "interest" I am not referring exactly to the number who have taken up the study of these instruments, but rather to the discussions which are taking place regarding the matters theoretical—discussions which reveal the fact that science and art are being introduced as factors in their study. It has become no longer a mere matter of a pupil's strumming on an instrument, but of his playing with expression and with a due sense of the musical significance of a piece of music. Just as "confession is good for the soul," discussion is good for the banjo, mandolin and guitar, because when people get their thinking caps on, it always reveals earnest sincerity, and that is the great factor in advancement of any kind.

Let me call the special attention of the JOURNAL readers to the articles in this issue. One is the second instalment of Mr. Thomas J. Armstrong's "Class Teaching" series of talks. Mr. Armstrong is probably the pioneer in this particular field of instruction, and I assure you that I read the manuscript of this second article with the greatest interest. If there ever was a writer on a technical subject like music who got down to saying what he wished to say, that writer is Mr. Armstrong, and we can all learn much from him.

The other article is one on the tuning of the mandola, written by a prominent teacher in Buffalo, Mr. Walter A. Boehm. This will be found to be a teacher's view of mandola tuning. I shall present, I hope, the views of some prominent manufacturer in the April issue. In the meantime, JOURNAL readers should read carefully Mr. Boehm's article, so as to be prepared to compare his views with those of other experts.

## Class Teaching

The New & Effective Method of Instruction for Mandolin, Banjo & Guitar

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### CHAPTER II.

As to the financial result of class teaching, it has proved far more profitable, to the professional teacher, than private pupils. Where a teacher values his time at so much per hour, say \$1.00 an hour for private lessons, he frequently secures four and five times as much per hour for class lessons, according to the number of members in the class.

With an increased number of scholars, he obtains more opportunities to sell instruments and strings. His sale of music and musical merchandise expands, too, thereby increasing his income. He will also have many enthusiastic persons, acting as self-appointed agents, trying to form new classes.

Some of our prominent teachers have hesitated entering the field of class teaching, because of their doubts as to its beneficial results to the scholar.

Class teaching is not an experiment.

It is a safe and legitimate road to success, and secures to the student the services of a good teacher at a moderate cost.

Success is certain when the class is started right and properly graded exercises used. Without these two vital points it becomes a failure.

As the scales for mandolin, banjo and guitar differ in both their compass and fingering, it becomes necessary to employ music that overcomes this difficulty.

The American system of notation for banjo calls for the key of A major as the natural key. This scale harmonizes with C major on mandolin and guitar. This key, and all the other keys and exercises, must be arranged so that the three different instruments blend in harmony for class use.

It will therefore be seen that, with such music, class teaching is not such a complicated affair after all.

Forming a class and starting instructions are the two things that must be carefully studied by the teacher.

Sometimes it takes quite a little while to arouse public attention to the fact that a mandolin, banjo and guitar class is being organized.

A certain amount of advertising is necessary to awaken the interest of a community. This can be managed in several different ways; such as the mailing of circulars, short notices in the music journals or a small card in the daily papers.

Personal calls and invitations to friends, about joining a class will also give good results. Many classes are thus formed without the publicity of an advertisement in a newspaper.

A few moments' conversation generally wins over a hesitating applicant for membership.

In offering inducements to join a class be precise and exact in your statements, and don't offer impossible things.

Honest and conscientious methods win the respect of the class. By gaining the confidence of the members, a teacher can drill a class with wonderful success.

As the progress of forming a class advances and the applicants present themselves for membership, it will be seen that various stages of ability are brought together among the proposed members.

Some may be fairly good readers and players, others will have a slight knowledge of the instrument they wish to play, while others may know nothing about music or either mandolin, banjo or guitar.

It then becomes necessary to arrange the members into two or more classes, according to their knowledge.

Two or three classes, of different grades, may thus be organized for separate study.

These classes should meet on different evenings, so as not to conflict with one another.

In assigning each applicant for a certain grade or class, the thoughtful teacher will exercise considerable tact and nicety of judgment.

It is unnecessary to impress the members that several different grades of classes are being formed. It is better to just assign a pupil to the proper class. This, of course, is done after discovering how far advanced he is.

The fact that there are different grades of classes can be revealed later in the season, when an exceedingly bright pupil may be promoted to a higher class.

A regular order of promotion can thus be established. This encourages the studious pupils and incites the others to attain promotion.

The second and third grade classes offer no serious difficulty to a teacher. He knows the proper method of directing a club of players. When the members consist of fairly good readers and players who understand their instruments, the teacher's principal duty is to illustrate the best plan of fingering and playing with expression.

When he undertakes to instruct a class of beginners, who know nothing about mandolin, banjo or guitar, it becomes a different affair.

He is then placed before a mixed company of new pupils, each one evidently taking up his instrument for the first time. It may indeed be a surprise to some of them when they discover that the mandolin, banjo and guitar are not strung and tuned the same way.

Each one of these pupils will require some individual attention during the first lessons.

In illustrating the correct position for holding the instrument, and the placing of the fingers for each hand, each pupil should be taken separately.

Commence with the one you think is the

brightest member in the class. The others will observe your instructions, and as each one is taken in rotation this preliminary work becomes easy.

In starting a class to play the first scale, various ways are used by different teachers. The general plan is as follows:

A few minutes' lecture to the entire class about music, showing the position and names of notes on the staff. A convenient means of explaining this is with a black-board.

After this, commence with the mandolins, taking the open strings as an exercise. This may be first played by each mandolin separately and afterwards in unison.

The *down* and *up* strokes of the pick must be explained and illustrated to every mandolin pupil in the class.

Then commence with the scale of C major, taking each mandolin pupil separately as before.

Finally take the entire group of mandolins and have them play this scale in unison.

This should be played several times. Notice each player during the progress of the scale and correct the fingering wherever necessary.

As the music is used for this scale, call their attention to the figures marking the fingering. Also explain the necessity of looking at the music, and not at the mandolin.

All this would seem to occupy considerable time, but it is really surprising how quickly a number of beginners accomplish good results on the mandolin.

During this primary instruction for mandolins is presupposed the teacher has the entire class under control and that the following conditions prevail:

That there is no talking or whispering among the members.

That the entire class is giving their attention to the teacher.

That the banjo and guitar players are not idly picking the strings of their instruments.

It is impossible to obtain good results if the class becomes inattentive.

Call their attention to this fact.

They have paid their money for their instruction, and if the class becomes unruly, they are wasting their own money.

A peculiar trait among beginners and even advanced players, is that they seem unable to hold either a mandolin, banjo or guitar without picking the strings. An amateur club of players, without a teacher to hold them in check, usually spend most of the time in making as much noise as they can; each one tuning or thoughtlessly strumming the strings adds to the fearful din of the class-room.

This singular feature of a mandolin, banjo and guitar club is observed by others, and is pointed out as a necessary adjunct for studying these instruments.

The evil should be stopped.

A teacher's first duty when he takes a class is to speak of this pernicious habit and stifle it from the start.

(To be continued.)



## THE DRY PART OF MUSICAL STUDY.

### A FEW NOTES ON THEORETICAL MUSICAL STUDY.

There is a very general and a very mistaken idea prevalent among music students that the study of the theory of music, as pursued in courses on Harmony, Counterpoint, Orchestration, Analysis, Musical History, is something unnecessary while learning to play the piano, violin, or whatever instrument they may be studying. Yet a moment's consideration would reveal to them the value of such studies, which we shall endeavor to point out now.

In the study of languages no one of them is taken up successfully without a study of its grammar. It is possible for any one to pick out the meaning of the words in a dictionary, and thus perhaps patch together something which lacks coherence of the whole. And so harmony is the *grammar* of music, revealing internal constructions in contrast to the vowel construction of languages, its chord relation in contrast to the word relation of language, and its phrase, period, etc., constructions in contrast to the sentence, paragraph, chapter constructions of a language.

Then the intimate relation between the two grammars is established, both giving that insight into the respective studies which render the student in due time the proud master of literary or musical art.

But there is another reason why Harmony as a study is essential to the student. Take, for example, the man who knows a real diamond when he sees it and he to whom a mere paste imitation is exactly as good. The first man appreciates the glorious beauties of the sparkling and genuine gem, while the other lingers in mistaken admiration of a glittering bauble. So in music, the beauties of really fine music, as in the ancient and modern classics, are open only to him who understands the melodic and harmonic construction, and can thus grasp them in their entirety and find them coherent and full of meaning. But he who is musically ignorant sees as much if not more in the popular ballad than in a classic masterpiece, because the beauties of the latter are too subtle for his comprehension.

The study of counterpoint reveals still

much more to the student of the beauty of classic composition. For composition, ancient and modern, teems with counterpoint—it is the foundation of every counter melody and the basis of all figuration and variation work. After counterpoint has been mastered the original ideas in a musical student, which before had no means of being expressed, have an opportunity to come forth in tangible form, and day by day the power and love for composition develops. Then it is that the study of Orchestration, the science of writing for orchestra, becomes a necessity and pleasure, deepening daily the love and inner appreciation of the musical art.

Analysis is that branch of theory which deals with the careful study of masterpieces, with a view to promote a more thorough and appreciative understanding, which renders the hearing of those works doubly interesting and enjoyable. Musical history, when intelligently studied, affords that same appreciation of the struggles of the great masters of music as everyone has of the trials of the heroes of his native land. Through a knowledge of these, and of their trials, failures, successes, comes that emulatory feeling which impels one to strive hard to do the best with his gifts and make the most of the opportunities and advantages offered him in life.—*Grace Huntington.*

### NOTES BY A KEEN OBSERVER.

Many persons who recognize the guitar as a legitimate musical instrument, have the erroneous belief that it is the most difficult instrument there is to learn, and that the technique required for a good performer is next to impossible to attain. Of course, the incompetent teacher is largely responsible for this delusion. If the student is given a reasonable familiarity with the correct fundamental principles of the system of right-hand fingering he may become more and more proficient, but without such knowledge he must soon come to a halt. Then, after playing in a faulty system for a few months, he becomes thoroughly convinced that the guitar is an extremely difficult instrument (in which case it certainly is). Clear, rapid execution can only be reached by a proper understanding and perfect system of fingering, and I think another thing which makes the guitar unnecessarily difficult is the total neglect by so many teachers of the position of the right hand. The general supposition is that the left hand has all the work to do, but this is by no means true. Each finger of the right hand corresponds to the wrist of a violinist, in that it is the agency that produces and has much to do with controlling the tones. Such being the case one can readily see that in order to become a good performer, time and attention should be given to training the right hand, so that the fingers will be placed in a most natural position, and not cramped or needlessly bent. Therefore,

I assert that with a correct position of both hands and a proper understanding of the principles of fingering, the guitar is no more difficult than any other instrument. The difference is that in studying the violin or piano, one can be sure of any number of first-class teachers, but the intending guitar student must search long and diligently before finding a good teacher who is both guitarist and musician.

"The guitar," writes a London critic, "is certainly to our Northern eyes an effeminate instrument, and the man who plays upon it in an English drawing room can no more hope to preserve any appearance of manly dignity than if he were piping upon a flageolet or blowing into that most ludicrous of all instruments—the flute."

Any broad-minded person reading this article can readily see that the writer's views in regard to music are intensely cold-blooded and prejudiced, and according to his standpoint, a man in order to appear manly would have to be beating a bass drum. I think any one will agree that his verdict is a most unjust one, as the flute and guitar have many admirers in every land, and they are by no means all feminine ones either.—*Gertrude F. Miller.*

### ANECDOTES OF NOTED MUSICIANS.

Cramer and Dussek were great friends, but, also, both being great pianists, very jealous of one another; each not only knew the mastership of the other, but also feared it. Once, as they were both at a soiree in London, Cramer asked Dussek, who had not come till very late, the reason of his not coming earlier.

"I have just composed a Rondo," replied Dussek; "it pleased me very well, but, nevertheless, I have destroyed it!"

"Why?" asked Cramer.

"Why? oh, there was a very difficult passage in it, which I tried in vain for several hours to overcome; and then the thought occurred to me, that you would play it off at sight; I wished to spare myself the humiliation, and so I burned it."

Archilochus was the inventor of ancient dramatic melody, which was similar to modern recitative. This was 724 B. C. In his youth he served in the army, and in his first battle he lost his buckler and saved his life by taking to his heels. He is supposed to have been the inventor of the lyric and some other kinds of poetry.

Cimarozza delighted in noise and mirth; surrounded by a party of gay friends, he conceived his operas; and, as the ideas presented themselves, he seized and embodied them. In this way he planned that beautiful comic opera, "Il Matrimonio Segreto."

Gluck, when he felt himself in humor to compose, had his pianoforte carried into a beautiful meadow, and, with a bottle of champagne on each side of him, transported his imagination into Elysium.

Sarti, a man of gloomy imagination, preferred the funeral stillness of a spacious room, dimly lighted by a single lamp.



THE NEWARK ZITHER SOCIETY.

This well-known club of musical people was organized as far back as 1886 by Mr. Joseph Thome, well known in the field of music publishing as one of the pioneers in the issuing of zither music. He was elected director of the club, and held this position until 1899, when he was succeeded by Mr. H. V. Bonda (who is now a resident of Philadelphia). In August, 1901, the society secured the services of Mr. A. J. Weidt, under whose direction the last concert was given. The aim and object of the society is primarily the advancement of the zither and its music. In addition to the missionary work which they do in this field, they give two big concerts annually. Among the important events in the history of the club was the winning of the 2d Club and Leader Prize of the United New Jersey zither societies in 1899, and again in 1900.

The last concert given by the club was on Wednesday evening, November 13, 1901, at the Krueger Auditorium, Newark, N. J. The talent consisted of the Newark Zither Society, assisted by Mr. W. P. Florschuetz, pianist, the Harmonie Quartette and the Pyramid Section of the National Turnverein. The program was as follows:

## PART FIRST.

1. (a)—Fest Overture.....H. Wormsbacher  
(b)—March—Alle Mann on Deck...C. G. Bunda  
New Zither Society.

- 2.—Piano Solo—Grand Galop. "The Concert"....  
Mr. W. P. Florschuetz.  
3.—Mazurka "Herzblättchen".....W. Boeck  
Ladies of the Newark Zither Society.  
4.—Serenade "Parting".....A. J. Weidt  
Guitar and Mandolin Section of the Society.

- 5.—Songs (a)—My Own Wild Western Rose  
(b)—Old Farmer Slow.....  
Harmonie Quartette

## PART SECOND.

- 1.—Cavotte "Gedenke Mein".....C. L. Stephens  
Newark Zither Society.  
2.—Banjo Solo "Behind the Hounds".....Allen  
Mr. A. J. Weidt.  
3.—Song "Asleep in the Deep".....Petrie  
Bass solo by Mr. J. Moeltner.  
4.—March "Truimphzug der Königs Wien".....  
Burdor

Mr. Wegle, Zither. Mr. Hahn, Violin.  
Mr. Scheffler, Zither. Mr. Wester, Mandolin.  
Mr. Haas, Zither. Mr. Weidt, Guitar.  
Mr. Schlather, Zither. Mr. J. Wester, Guitar.  
Mr. Benkhart, Cello. Mr. C. A. Adams, Bell.

- 5.—Pyramid Section of the National Turnverein.

The concert was an immense success, both artistically and financially, and a grand ball was held immediately after it. The club will take part in April in a grand mandolin, banjo and guitar festival, to be given by Mr. A. J. Weidt, its director. The membership of the club is as follows:

Active Members.—Zither, Miss C. Ioa, Miss M. Lienau, Miss A. Moritz, Miss J. Somemrs, Miss A. Tesky, Miss A. Weber, Miss Weberbauer, Miss L. Westphal, Mr. J. Happle, Mr. Wm. Haas, Mr. Wm. Koch, Mr. Charles Scheppler, Mr. Frederick Schlather, Mr. Fred Venino and Mr. Adolph E. Wegle; guitar, Miss P. Ioa, Mr. J. Wester, Mr. Chas. Seibert; violin, Mr. H. Arnold, Mr. F. Hahn, Mr. Chas. Koch; mandola, Mr. A. E. Wegle; bass zither, Mr. F. Schlather.

Passive Members.—Miss C. A. Brenn, Mrs. A. Bonda, Mrs. L. Mueller, Miss H. Thober, Mrs. F. Walters, Mr. H. V. Bonda, Mr. William Kampe, Mr. William Mussler, Mr. C. Thober, Mr. J. Steuvsen, Mr. V. Walters, Mr. Charles Walber.

Honorary Members.—Miss M. Seib, Mr. M. Bock, Mr. W. Kranich.

Teachers (members of the Newark Zither Society).—Zither, Charles Scheppler and A. E. Wegle; mandolin, F. Hahn and A. Wester; guitar, J. Wester; mandola, F. Hahn.

Officers.—Adolph E. Wegle, president; William F. Mussler, vice president; Charles Thober, treasurer; Frederick Hahn, financial secretary; Frederick Schlather, recording secretary; Miss Ph. Weberbauer, librarian; Miss C. A. Brenn, sergeant-at-arms, and Adolph E. Wegle, vce director.



# DRAMATIC AND MUSICAL CHIT CHAT

JOHN MONTGOMERY WARD

There were so many musical and theatrical events in busy New York during the past month that a reviewer who would do justice at all to his subject wonders where to begin, and then, when he has begun—where to stop. What with new productions constantly taking place at over a score of the principal theatres, one is overwhelmed in the richness of the new material for critical review—not that it is all so good, but sometimes the poorer a production is the more trouble it gives to review—unless it can be dismissed with a single word.

Mrs. Leslie Carter, under the able management of David Belasco, has evidently achieved the greatest success of her career in "Du Barry." Certainly the play is one of the most powerful ever staged, and the demands upon the emotional ability tax even a Mrs. Carter. Another star who has just recently achieved great success is Mr. Robt. Edeson, in a dramatization by Augustus Thomas, of Richard Harding Davis' charming story, "The Soldiers of Fortune." The art of the dramatist has made this play stand out as the only one which does not flavor too strongly of the "bookish." At Daly's Theatre, a dramatic version of "Notre Dame," by Victor Hugo, is fighting for success. At the Garden Theatre, a new comic opera, "Maid Marian," is being presented by the Bostonians, while Miss Henrietta Crosman is actually "turning 'em away" at the Republic with a Shakespeare play, "As You Like It."

Several lighter productions, among them "The Hall of Fame," are still playing to "S. R. O." Mr. Rosenfeld's skit teems with clever lines, and Sloane's and Cole and Johnson's music make things very pleasant. The songs, "Nancy," "The Maiden With the Dreamy Eyes," "When Charlie Plays the Slide Trombone," "My Pajama Beauty" and "My Angemima Queen" are all big favorites. Further down Broadway, Francis Wilson is drawing big audiences to the "Toreador," and just a block away Frank Daniels has a fairly good success in "Miss Simplicity."

There is one interesting matter to note in connection with pieces which introduce colored people as stars or assistants. This is the future of that style of music known as "coon songs." Certainly the standard of such colored composers as Will Marion Cook is pretty high when they write songs like "Lovers' Lane" and "Possum Am de Best Meat After All." Watch the colored folks' music; it will surprise you.

## MAX S. WITT, COMPOSER-MUSICIAN.

The significance of the title above, as applied to Mr. Witt, is much greater than it would appear to be at first sight. He is one of the foremost composers of popular ballads in the country, yet this fact would by no means denote that he was a trained musician, either as a performer or in a theoretical sense. In these days, when a "composer" picks out his melody with one finger on the keyboard, while an expert arranger writes it down in musical form, Mr. Max Witt stands out prominently



MR. MAX S. WITT.

as an exceedingly gifted composer, a splendid performer upon the piano and a practical and thorough musician. Mr. Witt's forte may be said to be the emotional ballad in dramatic form. He is usually furnished with lyrics by Mr. Robert F. Roden, a well-known writer of words for songs, with whom Mr. Witt has written a number of very successful songs. There are, indeed, few among us who do not remember Roden and Witt's charming musical sketch of Southern life, "My Little Georgia Rose," a song which attained simply marvelous popularity. Then again, "My Heart's To-Night in Texas," "When the Birds Go North Again," and "We Were Happy Once Together, Kate and I" are examples of Mr. Witt's best ballads, in which, inspired perhaps by Mr. Roden's charming lyrics, he has displayed his ability to write simple, pleasing and, last but not least, entirely original melodies. The latest ballad creations from Mr. Witt's pen are entitled, "While the Convent Bells Were Ringing" and "In the Palace of Pleasure and Pride."

The first has already shown itself to be an immense popular success, and there are unmistakable signs about the second, which indicate that it will be perhaps the greatest success of all.

In the field of instrumental music is where Mr. Witt proves indisputably the fact that he is really a *musician*. Some of the most beautiful waltzes that the popular music lover has ever listened to are products of Mr. Witt's pen. His beautiful set, "First Violin," dedicated to Richard Mansfield, have had enormous popularity; his "Robespierre," dedicated to Sir Henry Irving, have been flatteringly received, while his latest efforts, "The Belle of Granada" and "Phyllis" have secured for him a position in the foremost ranks of successful American composers of instrumental music.

All of the above numbers from Mr. Witt's pen are procurable for mandolin, banjo and guitar, and they will be found very effective in these arrangements.

## THE BELLE OF BROADWAY.

"Variety" seems to be "the spice of life" upon the New York Winter Garden, as the recent production of "Florodora" has now given way to a new program, consisting part of vaudeville acts and ending with a clever skit in one act entitled, "The Belle of Broadway." The first part scarcely requires any comment, as it consists of vaudeville acts all pretty well known to every theatre goer. The second part, "The Belle of Broadway" deals with two gentlemen who are promoting the sale of some air-inflated shares of stock, for which they find ready victims. There is really only the ghost of a plot in the piece and it only serves for the introduction of several very clever songs sung by artists who know how to interpret them. Thomas Q. Seabrooke makes his first appearance in a song entitled, "We're Out to Do Manhattan Good," which makes a very favorable impression. Later he sings another comic song, called "Reuben Redbreast." Bob Cole, who has the part of a cook, sings a coon song, "Mandy, Won't You Let Me Be Your Beau," which gets a half dozen encores, and there is a sweet little waltz song, "Strolling Along the Beach."



The University of Buffalo Glee and Mandolin Club gave a charming concert recently at the Opera House, St. Catharines, Ontario, Canada.

The appreciation of the audience was shown by the fact that every number of the program was encored, and in some cases the performers were called back twice. The Mandolin Club, under the very capable leadership of Walter A. Boehm, exhibited the results of intelligent co-operation and pains-taking practice, and its selections, which were all of a lively nature, met with great applause.

Mr. Voorhees is possessed of a sweet tenor voice, and his solo, like that of Mr. Goodale, whose bass is both rich and powerful, was well received. Mr. Botsford is an exceptionally clever elocutionist, and his skillful rendition is only equalled by his great versatility, "Madame Eef" will not soon be forgotten. The "Pickaninny lullaby," given by the cathedral quartette, Messrs. Slaght, Klyers, Carey and Goodale, was beautifully rendered, and the selections of the Glee Club were repeatedly encored. The blending of the voices in this latter organization is very seldom equalled, and it would be hard to surpass it. Their "Winter Song" with sextet, baritone solo and chorus brought them back before the footlights twice.

The full program was as follows: "U. of B. Galop" (W. A. Boehm, mandolin club; reading, "The Bell of St. John's" (Anon), Samuel B. Botsford, Law, '02; glee, "When All the World is Young" (Pfleuger), glee club; violin solo, (a) "Le Cygne" (C. Saens); (b) "Kuiwiak" (Wieniawski, John Ragone, Medic, '04; tenor solo (a), "With Newer Strings, My Mandolin" (C. Gounod); (b) "Shepherd's Reproach (Meyer-Helmund), Dr. J. Oscar Frankenstein, Dent, '01; "The Mirror Dance" (Sniffen), mandolin club; bass solo, "Gypsy Jan" (from "The Fortune Teller") (Herbert), Walter S. Goodale, Medic, '03; glee, "Winter Song" (Bullard) (sextet, baritone solo and chorus), glee club; mandolin solo, "Cavatina" (Raff), Walter A. Boehm; "Pickaninny Lullaby" (Macy), Cathedral Quartet, Messrs. Slaght, Carey, Myers and Goodale; "Creole Belles" (Lampe), mandolin club; baritone solo (a) "My Axe of Steel" (Haven); (b) "My King" (Lynes), Arthur H. Rice, Law, '02; readings, (a) "When Pa Begins to Shave" (Robyn); (b) "Madame Eef" (Anon), Mr. Botsford; lullaby, "Doan Yo Cry, Ma Honey" (Noll, arranged by F. J. Smith, glee club.

A banjo, mandolin and guitar festival is to be held at Newark, N. J., on April 23, which will be the largest ever given in that city. The festival is under the direction and management of the well-known teacher and composer, Mr. A. J. Weidt, and the co-operation of the following local teachers: Miss Claribel Jefferey, Mr. A. H. Bollinger, Mr. William D. Bowen, Mr. Arthur G. Hill and Mr. C. R. Marshall. Mr. Samuel Sie-

gel, the famous mandolin virtuoso, and Mr. William D. Bowen, the well-known banjo soloist, have been specially engaged, and will be assisted by Mr. Jere M. Cobb, humorist.

An orchestra of one hundred players will take part, assisted by the following local clubs: Uneek Banjo and Mandolin Club, 16 members, Mr. Ferd P. Ermisch, director; Imperial Ladies' Mandolin Club, 12 members, Mr. A. J. Weidt, director; Elite Banjo and Mandolin Orchestra, 20 members, Mr. A. H. Bollinger, director; Montclair High School Banjo and Mandolin Club, 20 members, Ed. N. Holton, leader; Newark Zither Society, 35 members, Mr. A. J. Weidt, director, and the Aeolian Banjo Quartette, Mr. Wm. D. Bowen, leader.

A handsome souvenir program will be issued, and no expense or labor will be spared to make the festival a success in every way. The program will be given in detail in our next issue.

Mr. W. J. Stent sends the JOURNAL the program of the seventh annual concert given by him and the American Mandolin, Banjo and Guitar Orchestra, at the Queen's Hall, Sidney, Australia. Mr. Stent conducted their stringed band, which numbered nearly two score players, and in "The Wanderer" (Amsden), "Behind the Hounds" (Allen), the minuet from "Don Giovanni," and other pieces, the performers all played crisply and with tuneful vivacity. Being grouped in tiers upon the stage closely together, the players produced some excellent massed effects, and generally contributed to the success of the evening. Mr. Stent himself rendered Lansing's "Guardmount in Darktown," a captivating little piece for banjo, with all his accustomed brilliancy. Tavan's "Polka de Concert" was added as encore. Another successful player was Miss Bessie Campbell, who was encored for her clever rendering of Zickoff's "Black America." Master George Smedley showed proficiency as a banjoist, and was also encored. Agreeable vocal selections were contributed by Miss Tilly Rochester, Mr. A. W. Robyns and Mr. Hadwen Chandler, and Miss Maisie Nelson was also numbered among the singers. Miss Grace Hall was the principal accompanist. The complete program of this big event is given below:

Part 1—Overture (a) "The Wanderer" (Amsden), (b) quickstep, "Behind the Hounds" (Allen), American Banjo, Guitar and Mandolin Orchestra (40 performers, Mr. W. J. Stent, conductor; baritone song, "The King's Minstrel" (Pnisuti), Mr. W. A. Robyns; banjo solo, "Black America" (Zickoff), Miss Bessie Campbell; contralto song, "The Valley by the Sea," Miss Maisie Neilson; American banjo sextette, (a) "Hot Corn" (P. Eno), (b), waltz, "Enchantress" (Lanzing); soprano song, "If all the Stars Were Mine," Miss Tilly Rochester; banjo solo (a), "Guardmount in Darktown" (Lansing), (b) "Polka de Concert," Mr. J. W. Stent.

Part 2—(a) Minuet from "Don Giovanni" (Mozart), (b) twostep, "Laughing Belle" (Weber), orchestra; tenor song, "A Nation's Birth," composed and sung by Mr. H. Hadwen Chandler; banjo solo, "White Star Line," March (Silberberg), Master George Smedley; soprano song, "Killarney," Miss Tilly Rochester; mandolin double quintette, (a) serenade, Op. 98 (Hucke), (b) Polka Hongroise (Tocaben); haritone song, "Shepherd, See Thy Horse's Foaming Mane" (Korbay), Mr. W.

A. Robyns; cakewalk, "Pride of Coontown" (Hirsehorn), orchestra. Accompanist, Miss Grace Hall.

A big mandolin concert was given on Feb. 10 in Grand Forks, N. D. The soloist was Mr. Samuel Siegel, one of the foremost mandolinists in the world, under the auspices of the local mandolin and guitar club, and assisted by Dr. Fiset, guitarist, and John Leidman and I. C. Nerhaugen, mandolinists. Charles Cummings was to have assisted, but was unable to do so on account of sickness. The entertainment was one of the finest ever given in the city, as no one approaching Mr. Siegel on the guitar has ever been heard in Grand Forks. He was recalled after every number, and responded liberally. The work of the local players was of a very high class, and was highly appreciated by the audience, which was very good in size considering the many other attractions here last evening, and was a very appreciative one as well. The local club is deserving of a great deal of praise for making it possible for the music-loving public to hear a mandolinist such as Mr. Siegel.

Monday evening, March 3, Mr. Frederick J. Bacon gave a fine banjo concert in the Town Hall, Great Barrington, Mass., under the management of Willard A. Roberts. The concert was pronounced by all as the most pleasing entertainment of the kind ever before heard here. Following was the finely rendered program:

Part 1—Banjo solo (a) "Grand Concert Polka" (Glynn); (b) "Alice Where Art Thou" (Ascher), (c) "Old Folks at Home" (varied by Bertholdt), Mr. Bacon; mandolin solo, "A Signal from Mars" (Taylor), Mr. Baldwin; banjo solo (a) "Minuet a l'Antique" (Paderewski); (b) "Commandery March" (Bacon); (c) "My Old Kentucky Home" (variations by Farland), Mr. Bacon; piano solo, "Scherzo Brillante" (Wollenhaupt), Mr. Turner; banjo solo (a) "Grand Waltz Brilliant" (Glynn), (b) (intermezzo) "Cavalliera Rusticana" (Mascagni); (c) medley, old songs, "Dixie Land," "Massa's in the Cold Ground," "Auld Lang Syne" (arranged by Bacon, Mr. Bacon.

Part 2—Banjo solo, "Behind the Hounds" (Allen), Willard A. Roberts; banjo solo, "Great Operatic Potpourri" (arranged by Bacon), selections from "Carmen," "Il Trovatore," "William Tell," "Poet and Peasant," Messrs. Bacon and Turner; mandolin solo, "In Nature's Garden" (Berliner), Mr. Baldwin; snare drum solo, "Empire State Express," "Battle of Santiago," Mr. Bacon.

The Uneek Mandolin, Banjo and Guitar Club, which is composed of well known and popular Newark and Bloomfield young men and women, with F. Ermisch, of Orange, as director, is in great demand among the music-loving people of Essex County. It is purely a social organization and was organized a little over a year ago. In that time it has given a helping hand in church and charitable work by appearing at entertainments on many occasions without charge. Considerable classical music is included in the club's repertoire. The members of the club are the Misses Jennie Spragg, Lillian Spragg, Florence S. Spragg, Marion Frankel, M. Brenner, Lizzie Aber and Mrs. C. Cole, and Messrs. Theodore Gray, James Casey, C. R. Cole, Ferdinand Ermisch, William Lord, A. Lindeman and Herbert Gray.

# HOW SHOULD THE MANDOLA BE TUNED?

— BY WALTER A. BOEHM —

## CLUB ORGANIZATIONS

Under the Direction of the Heinleins

The article on universal notation for the banjo in the January number of the Journal was read by me with deep interest and received my hearty indorsement, inasmuch that it gave convincing proof of the indefatigable energy and progressiveness evinced by teachers, arrangers and leaders of the banjo, mandolin and guitar world in elevating these charming instruments, and induced me to again agitate the question of, How should the mandola be tuned?"

On examining the majority of mandolin orchestra music, we find that the mandola part is arranged and written in the same key as the first mandola, or solo part. I will try to show why this should not be, and show reasons why the mandola should not be tuned an octave lower than the mandolin.

In the mandolin orchestra the mandolin bears the same relation to the mandola as the violin does to the viola. Viola music is written in the tenor clef, and the strings are tuned from low to high C, G, D, A, which is a fifth lower than the violin. Therefore the mandola should be tuned like the viola, and the music intended for it should be written in the same clef as the viola, but if we were to do this I think there would be very few mandola players who would take the trouble to study the tenor clef. For this reason I think the music should be written in TREBLE CLEF, as per example below:

The mandola's first string (A) will then



be like the mandolin's second. The characteristic tone of the mandola is full of passionate expression and the instrument loses this quality if tuned an octave lower than the mandolin.

I would respectfully request readers of this article to give the question careful consideration before forming an opinion, and not to think that I wish to make uniform rule for composers, arrangers and publishers. The main objection of the octave tuning is that the fourth strings become so loose that the beauty of tone is lost in a confusion

of buzz and rattle, which is obviated when tuned a fifth lower.

Another important feature of the viola tuning would be that the music of the masters could be taken up in its original form for violin, viola, etc., and played by the mandolin combinations, thereby inculcating a desire on the part of the student to cultivate a taste for the classics and higher art in music.

The main fault seems to be with some of the manufacturers in not constructing the mandola according to the proper proportions.

Mandolins and guitars of all makes will be found to have a universal length of vibrating string (that is from nut to bridge). This is unfortunately not the case with the different makes of mandolas, which I find vary considerably in this respect. What we want is a universal measurement of that section of the string which is set in vibration. The size of the bowl is optional and affects only the volume of tone obtained.

In setting forth these arguments I do not wish it understood that I claim them to be original. I merely wish to point out that in tuning the mandola an octave lower than the mandolin we are deviating from the right path and adding confusion to the art of music. The first mandola ever constructed was tuned a fifth lower than the mandolin and was intended to bear the same relation

to the mandolin that the viola does to the violin.

Since then, our manufacturers have endeavored to simplify matters by putting on heavier strings and tuning an octave lower, thereby getting lower tones but sacrificing the quality.

I think there should be a universal tuning and notation for the instrument, thereby simplifying matters and doing away with

Let us hear what some of our teachers and manufacturers have to say on the subject. unnecessary complications.

Mr. Charles and Miss Fannie Heinlein are having the most successful season this year since they began to teach mandolin, banjo and guitar in New York City. A number of the principal club organizations are under their supervision, while they are taxed to the utmost to find time to handle all the private pupils who come for lessons. Among the clubs under their direction are the West Side Y. M. C. A., of 57th street, New York. There are twenty-three members enrolled and the club is progressing splendidly. Another is the Bedford Y. M. C. A., of Brooklyn; the East Side Mission Club, of the Fifth Avenue Presbyterian Church of New York, which has twelve members; the Congregational Church Club of Mt. Vernon, N. Y., with eighteen members; the Yonkers High School Club, twelve young ladies enrolled, and Heinlein's Imperial Banjo Club, which has six members. All the clubs play remarkably well, especially the High School of Yonkers, which plays the highest class of music. Much credit can be given its president, Miss Julia Shannon, who calls special meetings of the club and coached the individual members herself, and has by unlimited perseverance and patience pushed the club to the front. Their last annual concert was a big success.

The concert given by the Woman's Institute Club was also a big success, and their work deserves the highest praise. The advanced class of the West Side Club will take part in the Commencement Exercises, being in splendid shape for concert appearance. The Bedford and Prospect Park boys played several engagements during the season, and did admirably. The Mt. Vernon Club and the East Side Mission Club will also soon be heard in concert. Heinlein's Imperial Club is always ready for use in the highest and best concert work.

Miss Fannie Heinlein will give a recital, assisted by one or two well-known artists, during the latter part of April. She has improved remarkably in tone and technique, as evinced by the enthusiastic press notices she has received all winter.



# IN THE MUSIC AND MUSICAL INSTRUMENT FIELD

JOS. W. STERN & Co.

In their announcement in the columns of the Journal this month, Jos. W. Stern & Co. (The House of Hits) present a number of their latest song and instrumental hits arranged for mandolin, banjo and guitar. Some of their new numbers are the following:

The Maiden With the Dreamy Eyes.  
Nobody's Looking But the Owl and the Moon.  
While the Convent Bells Were Ringing.  
My Castle on the Nile.  
The Phenologist Coon.  
Niobe Oriental Intermezzo.  
Twenty-Third Regiment March.  
Verona (Tuscan-Serenade.)

These eight numbers are selected from the "House of Hits" most popular successes during the season, being the principal songs sung by Anna Held, Ella Snyder, Primrose and Dockstader's Minstrels, and Bert Williams, while the instrumental pieces have been very successful in the hands of the leading orchestras and bands. All these numbers are arranged with third mandolin or mandola part and are therefore in shape to be played by club organizations who are looking for the latest popular successes. Stern & Co's music announcement also includes the mention of these important books: Siegel's Special Mandolin Exercises, Armstrong's Progressive Class Studies, and the Mark Stern Mandolin and Guitar Folio No. 3. There is also a list of new popular solos for banjo, new solos for guitar, standard banjo club music, a number of important instruction works and their latest popular publications for zither.

The S. S. Stewart's Sons Improved "4" Banjos and the Mark Stern Collegiate Mandolin and Guitars have just taken a high place in the regard of lovers of these instruments. They are, so to speak, made upon honor and sold upon merit, and the prices range through such a great variety that almost anyone's needs can be supplied. Their beautifully illustrated complete catalogue will be sent upon application.

H WITMARK & SONS.

The news from Witmark & Sons this month consists mainly of information regarding their operatic arrangements for mandolin, banjo and guitar. They have now the gems from Victor Herbert's opera, namely, "The Fortune Teller," "The Singing Girl," "The Ameer," "The Viceroy" and "Cyano de Bergerac," arranged for these instruments, as well as the most popular excerpts from Julian Edwards "The Jolly Musketeer," "Princess Chic," and in preparation "Dolly Varden." Isadore Witmark "The Chaperon" and Gustave Luders "The Burgomaster" and "King Dodo" are also ready. The Witmark catalogues and monthly bulletin are at the service of any JOURNAL reader desiring information regarding the latest music. They are sent free on application.

ARLING SHAEFER.

Mr. Arling Shaefer's advertisement in the Journal this month contains much of interest to mandolin and guitar players. The "Elite" methods for mandolin, guitar, banjo and harp, and the Washburn methods for mandolin and guitar are listed with the noted artists who recommend them. Another interesting list is to be found in that of Mr. Aubrey Stauffer's original mandolin solos, all of which are said to be very effective. There is also an important list of Mr. Samuel Siegel's best grand mandolin solos for concert use, also the announce-

ment of two new collections. The star Mandolin Collection, and the Home Mandolin Collection. Readers will do well to send for Mr. Shaefer's complete catalogue of his publications to the sole selling agents, Lyon and Healy, Chicago.

WALTER JACOBS.

We desire to draw the attention of our readers to an error in Mr. Walter Jacobs' announcement in the February Journal. The heading should have, read Jacobs' Easy Mandolin and Banjo Orchestra Folio. Instead of the word "or" crept in so that one might think the folio could be used for violin orchestra. However, Mr. Jacobs, as is well-known, issues no cheap interchangeable affairs of that kind and readers will profit by giving this new folio of Mr. Jacobs' special attention this month. It contains pieces by the very best known American composers and the arrangements, most of them by Mr. Jacobs himself, are simple, easy but very effective. If Journal readers are desirous of keeping posted on Mr. Jacobs' latest publications from time to time, he will be pleased to send anyone writing him his announcements regularly.

WALDO MFG. CO.

This enterprising concern report the greatest success with their new "F" hole, rosewood top mandolins. These instruments are made on entirely new principles, and are radically different from any other models on the market at present. However, they are meeting with the approval of the best musical instrument with the approval of the Co. also make a full line of guitar and banjos. Their instruments are of a superior character in every detail, and the purchaser of one always finds it satisfactory in every respect.

HARRY C. CLAY, JR.

There is no question that the headquarters in Philadelphia for the purchase of a mandolin, banjo or guitar is Harry C. Clay's place at 1000 Chestnut street. He carries there a full and varied stock of musical instruments and musical publications and his prices are in most instances twenty per cent. lower than any other place in town. His specialty is a "4s" Crackjack banjo at \$32.00, and another specially fine "Crackerjack" banjo at \$55.00. He also handles the Collegiate and University Mandolins. He will mail anyone, on application, a complete catalogue and confidential price lists. The Journal can always be found on file, or copies purchased at his store.

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The "Electric" banjos of Fairbanks & Co. are certainly gaining ground every day in the esteem of good players. Their finished appearance as well as their peculiarly musical quality of tone makes them as near perfect as an instrument can be made. The Fairbanks mandolins and guitars are also exceedingly fine grade instruments. A complete catalogue will be mailed Journal readers free upon request.

W.M. C. STAHL.

Progressive teachers will be interested in Mr. Mm. C. Stahl's latest mandolin, banjo and guitar methods. They are founded upon the latest and most scientific methods of playing the instruments, and have received the commendation of the best teachers. New guitar solos, new mandolin duets, and new banjo solos are also listed in Mr. Stahl's advertisement. It is worth special attention.

E. RUEFFER.

Mr. Rueffer offers twenty-five pieces, suitable for solo and club use, at a remarkably low price this month. As many of the pieces are specially good ones, Journal readers will not make a mistake in taking advantage of this extraordinary bargain.

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MR. SMITH.

Mr. Smith offers a number of new pieces in what he rightly infers that everyone likes, the "picturesque" style of music. His announcement includes a number of pieces worth the inspection of players and more detailed information can be obtained by writing him direct.

Continued on page 10.



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Confetti	Carnival Polka	(Allen.) Arr. Walter Jacobs
Cupids on Parade	March and Two-Step	Geo. L. Lansing
Dance of the Skeletons	Descriptive	(Allen.) Arr. Walter Jacobs
Fanchette	Tambourine Dance	R. E. Hildreth
Guardsman, The	Novelty Two-Step	(Allen.) Arr. Walter Jacobs
Happy Jap, The	Geisha Dance	(O'Connor.) Arr. Walter Jacobs
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Mazetta	A Gipsy Idyl	(Allen.) Arr. Walter Jacobs
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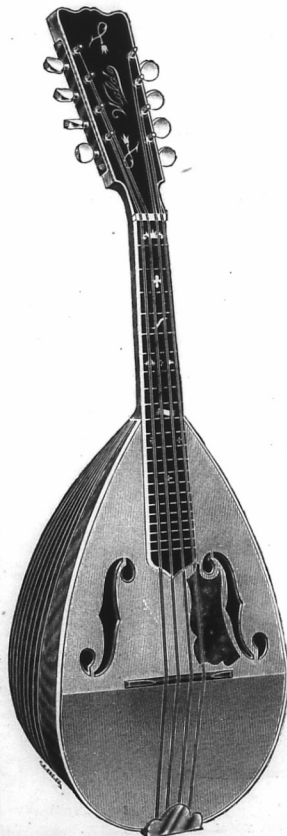


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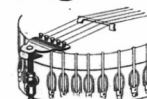
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