GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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WALTER MITCHELL PRESSEY.

CHRISTMAS NIGHT.

BY J. SOUTHCOTE MANSERGH.

I feel sad and lone as I sit here to-night,
And gaze on the blaze of the old Christmas log,
With no friend on earth left to cheer my sad heart
But "Tommie" and "Jack" my pet cat and dog.
Fond memories rush back of days long gone by,
Of father and mother who sleep with the blest
And the wishes at Christmas for long life and joy,
From dear friends who are now nearly all gone to rest.

Life's early May with its sunshine and gladness
My days and my nights filled with laughter and song,
With father and mother and sister and brother
Of the future I thought not as time moved along.
One by one they have left me and sleep over yonder,
And though peace and joy is the song of to-night,
A dark cloud of sorrow around me is mantled,
That shuts out the rays of joy's golden light.

Still one ray of hope seems to show through the mist,
It clears all the darkness and brings back new light;
'Tis the promise that Christmas to everyone brings,
Who struggles for truth, who fights the good fight,
Though life alone may seem sad and dreary,
And darkest clouds gather, yet hope cannot die,
For I know that sometime there is rest for the weary,
As forward I look to the sweet by and by.

WALTER MITCHELL PRESSEY.

Another lover of the banjo has gone to join the generous natures and talented artists whose deaths have marked the present year. Walter Mitchell Pressey died at Bridgeport, Conn., Nov. 6, 1897, in his 24th year.

Mr. Pressey was born in Norwich, Conn., July 31, 1874. Subsequently, with his parents, he removed to New Haven, Conn., Mount Vernon, New York, and later to Norwalk and Bridgeport, Conn.

It was while living at Mount Vernon that he first displayed any unusual fondness for the instrument that finally became his favorite, the banjo. So intense was his love for it that he constructed several himself, crude affairs, but sufficient for his talent to make him more and more fond of the melody he managed to extract. Finally he succeeded in obtaining a good instrument and from that moment began a musical career that would have made him famous had he not been stricken down almost at the very beginning of his success.

A year and a half ago, while successfully teaching in Norwalk, and while yet a pupil of Mr. Vess Ossman, of New York, his health became so much impaired that he went to Colorado, as we mentioned in these columns at the time, in the hope that a change might restore him to his former vigor.

While in Denver, his playing caused so much favorable mention that it attracted to him Mr. Joseph A. Lane, a skilful performer and arranger of banjo music, and Mr. Robert Lorn, a guitarist and mandolinist of excellent reputation, which resulted in the organizing of the "New York Trio," playing through Colorado, Wyoming and Utah. Their success was immediate. Everywhere they appeared they created the greatest enthusiasm. So thoroughly enjoyable was their repertoire that in every town and city where they appeared they were the recipients of many attentions after each concert. While in Salt Lake City Mr. Pressey's health failed so rapidly that the trio was dismissed and he returned East again to lay down his young life on the altar of fate.

In health he was exceedingly popular with every one; talented, and of pleasing presence and winning manners, he made friends to hold them. In sickness he was patient, uncomplaining and thoughtful for those whose love minisered to his wants and comfort. He passed quietly away as he sometimes said he should, with the last of the leaves and flowers. He was laid at rest in Mountain Grove Cemetery, Bridgeport.

AN INCIDENT IN MY PROFESSIONAL LIFE.

Mrs. A——— was a wealthy lady of New York, and moved a great deal in fashionable society. While she had a taste for fine arts—painted, etc ,—her love for music was a passion, the most artistic interpretation of banjo melodies seeming to possess a peculiarly fascinating influence over her mind.

I had been teaching her the instrument for two months in the early part of the winter of 1895, and ranked her among the most gifted of my pupils, but sudden ill ness compelled her to discontinue her lessons.

One subsequent evening while sitting in my studio playing on my zither, I received a brief note from Mr. A——— which was evidently written in the greatest haste—asking me to bring my banjo to his house as soon as possible and play a few pieces for his wife.

Having no engagements to prevent compliance, I hastened a few preparations while surmising about the unexpected request. Busy as I was, I stepped to the nearest window, and a single glance told me that the outlook—so far as the weather was concerned—was discouraging—a rain falling that was driven about by fitful gusts.

In a reflective way I stood—for a few seconds only—with hesitation in my face, but firmly closing my lips, I walked down stairs with my favorite banjo in its case. Taking an umbrella in the other hand I went forth into the storm—which was apparently at its height—a grateful sense of the many kindnesses which Mrs. A——— had lavished upon me flashing upon my mind with vivid distinctness, and making my mission a duty on my part.

Fortunately the distance was short—scarcely two blocks—otherwise I should have been under the necessity of retracing my steps, owing to the boisterous weather, the streets having been almost deserted by pedestrians, there not being a cab in sight in which I might have been driven to my destination.

Upon reaching the house of Mrs. A——— I quickly noticed the absence of lights, with the exception of those on the second floor and in the main hall—the latter burning low—the basement windows seeming darker than usual, and the upper blinds closed

As I reached the front door—having safely ascended the fast freezing steps—it was unexpectedly opened to me by a maid who had been awaiting my arrival. I at once recognized her, having seen her on some of my former visits to give her mistress lessons.

In a way which did not conceal her agitation, she silently took my waterproof and overshoes, and quickly opening a door to the dark music room soon had it brilliantly lighted. As I stepped within its richly furnished interior, the warmth was in appreciative contrast to my experience with the elements without.

I was about taking my banjo from its case as another servant quietly approached me with a pale face, saying in a hushed tone—

"Mr. A——— wishes you to kindly begin play at once with the first of these five selections. Mrs. A——— will listen to them in her room."

Thrusting into my hand a half sheet of note paper containing their names—among which I read two of my own compositions—the servant vanished so quickly that I had no opportunity to utter a word in reply.

As I stood near an onyx table holding a vase of antique design—the air being fragrant with the delicate odors from the few choice cut flowers which it contained—I realized that I was alone.

In a brief reflective mood I stood—one hand resting on my upright banjo, the other holding the list of selections—not a sound—only the monotonous ticking of a bronze clock, or the rush of the wind as at intervals it moaned outside—breaking the stillness which reigned in the room and throughout the house.

Without, however, delaying, I took my seat near the unique chandelier. and began vibrating the strings to one of my own compositions. I do not think that I ever played it with more expression than I did in view of the circumstances which surrounded me.

After a short delay in raising a string, I played my second composition, and then followed the remaining three pieces.

The last note from my last touch had scarcely faded away when I was startled by the presence of the maid, she having noiselessly glided—unseen by me—over the soft carpet, dressed almost entirely in light material, and looking like a ghost. After giving me a sealed envelope, which upon subsequently opening I found to contain a check far exceeding my expectations, she hurriedly helped me with my wraps, and with her pallid face, eyes showing want of sleep, lips struggling to choke down utterance, she mutely preceded me to the vestibule door, gently opened it, and as gently closed it behind me.

As I momentarily stood on the stoop, reflections upon the events of my stay began to fill my mind.

A glance at the sky told me that the storm had been brief, the rain having ceased, and a light moon was breaking among the dark, fast-drifting clouds, but the wind was still blowing bitterly cold.

The next morning I received a most kindly written explanatory note from Mr. A———. Among other things he informed me that I had—although I was not conscious of the fact—played the previous night to his dying wife, at her request, in that silent house, and that the melody of my banjo had soothed her last thoughts of earth. JESSIE DELANE.

MUSICAL WORLD.

Verdi celebrated his eighty-fifth birthday recently.

A successful rival to Paderewski has appeared in London. His name is Edouard Zeldenrust. and he hails from Holland.

The tuning fork struck and applied to the crown of the head, has been found by Dr. E. N Malioutine, of Moscow, to transmit its vibrations to the vocal chords, causing them to vibrate in unison. In this way he has cured, with vocal exercises, a case of hysterical loss of voice that had resisted all other treatment, including suggestion.

The London papers say the English do not care for English musie, and Rubenstein and Tchaikovsky had to go outside of Russia to find appreciation for their music. France belongs to the other class. Berlioz, Saint-Saens, and Massenet had to go to Germany for a hearing of their best works.

Mr. Sousa has not laid out as extensive a route for his band as in former seasons, for it is probable that next spring he will take his force to Europe and allow the citizens of the capitals of the old world to hear what an American military band can do.

The cheapest jewsharps come from Germany, and Austria, the medium and finer grades from England, and the very finest are now made in this country. But of the total production two-thirds or more are made in England.

Harry Green, of Evansville, who claimed to be the author of 'Mr. Johnson, Turn Me Loose," is dead.

Mme. Nansen, wife of the famous explorer, will make her debut in London as a vocalist.

Charles E. Grover, Jr., of Gloucester, Mass., is dead. For a number of years he conducted a music store. He was a musician of considerable talent and a good violinist.

CONCERTS.

Valentine Abt, the great mandolin artist, assisted by the Schubert Quartet of Brookville, Pa., and the Brookville Banjo, Mandolin and Guitar Club, gave one of his famous recitals in the Presbyterian church, that place, Monday evening, Nov. 15, which was well patronized and most cordially received. Mr. Abt was at his best, as he always is, and his playing was a revelation to his hearers.

The Protective Home Circle's efforts to give a course of entertainments were fully rewarded last evening at the opening entertainment, when the Johnstown Opera House was well filled with people who gathered to hear Miss Ella Carr, the phenomenal banjoist, and the Imperial Quartet of Boston. Miss Carr is a wonder in her line, while every member of the quartet is highly capable. Principally among them is William A. Cole, the director, who was frequently encored for his performances on the musical discs. Carlo Carciotto is a master of the guitar while the other members of the company are very capable on the guitar and banjo. If the succeeding entertainments are of the same standard as last night's performance the success of the venture of the Protective Home Circle is assured.— *Johnstown, Pa., Democrat*, Oct. 27.

It is little enough to say that to Concord musical enthusiasts the mandolin work of Valentine Abt in Phenix hall last evening was a distinct revelation as to the possibilities of what may be done upon that instrument. Mr. Abt was down for three numbers, but his encores more than trebled them. His manipulation of the strings and frets was something wonderful. One of the city's newer organisations is the Grand Mandolin and Guitar orchestra, which appeared to-night for the first time. It is composed of eight first mandolins, four seconds, eleven guitars, a violin and a mandola, under the experienced direction of Frank A. Leavitt. The programme was opened by the orchestra and its selections were among the most acceptable of the evening. The Concord Mandolin and Guitar Club has long been one of the best known and most popular organizations in town. It is especially good in the later two-steps and waltzes and the selections given to-night were repeatedly encored.

Of Mr. Erastus Osgood's original readings just praise is due. All his selections are his own and have the advantage of the reader's personal conception in interpretation. Mr. Osgood invariably strikes the popular chord in his listeners. Two of the best numbers of the entire program were the banjo solos of Mr. Leavitt, both of which were original compositions and heartily encored. Altogether it was one of the happiest events the city has ever seen in musical circles.—*Manchester Mirror*, Nov. 2.

The thirteenth annual concert of the Boston Ideal Banjo, Mandolin and Guitar Club was given at Association Hall last evening, before an audience of goodly pro portions, despite the inclemency of the weather. The program of twelve numbers was swelled to nearly three times that number by repeated encores, and the various selections which composed it were rendered in an admirable manner. Valentine Abt, a musician of brilliancy and ability, was the star feature of the entertainment, and he made a profound impression by his almost masterful playing of the mandolin. The club was also ably assisted by the Melba Ladies' Quartet. G. L. Lansing, Master Conrad B. Goodrich and Miss C. May French.—*Boston Globe*, Nov. 2.

The Euterpe Mandolin, Banjo and Guitar Club, Miss Gertrude A. Lovering, reader, and Mr. George H. Ryder, organist, gave a popular entertainment in the Boston Star Course of Nov. 1, at Tremont Temple. There was a large audience. The members of the club are Messrs. H. F. Odell, G. P. Long, J. E. Quinlan, A. F. Adams and T. W. Souther.

The fifth grand concert of Miss Nellie L. Eibel, which was a pronounced success, was given in the Y. M C. A. auditorium last evening. For several weeks Miss Eibel has been busily engaged preparing an elaborate program, which was well received by the large and appreciative audience present. The program was divided into two parts, both of which were exceptionally good.

Among those who appeared were Misses Nellie L. Eibel, Carolyn S. Foye, Gertrude Gifford, Mary Dalton Chandler, Julia Eibel and Mrs Katherine McLeod, Messrs. A P. Hanscom, F. E. Chandler, Carl Forsell, and W. D. Leroy. Florence A. Nickerson was accompanist. The banjo solo by Miss Eibel, the banjo duetto by Misses Nellie and Julia Eibel, and the mandolin and harp duet by Misses Eibel and Gifford were well received and applauded.

Miss Nellie L. Eibel is a resident of this city, and has an enviable reputation as a banjoist throughout the state. Too much praise cannot be given her for her untiring efforts through which she succeeded in producing such a pleasing concert, last evening.—*Malden News*, Nov. 27.

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Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

DECEMBER, 1897.

EDITORIAL.

Thanksgiving Day has come and gone and the holiday season is right at hand. The midwinter season finds business very satisfactory in the banjo, mandolin and guitar line, though it must be confessed that the boom has not yet reached its height. Trade in general, however, is reported as steadily increasing and why not the banjo business share it?

Beginning this month the GAZETTE inaugurates a new departure in the time of its publication, and will hereafter be issued bi-monthly. This will be after the example of the leading banjo, mandolin and guitar journals of the country, and is a step the GAZETTE has for some time had under consideration. The readers of the GAZETTE will be given their money's worth, however, both in amount and quality, and each present subscriber will consider himself entitled to receive as many numbers as if it were published monthly as heretofore.

The GAZETTE acknowledges the receipt of Clarence L. Partee's "Practical Hints on Modern Banjo Playing," from the press of Bayley and Ferguson, London, Eng., revised to suit the English system of tuning. This work is the first of its kind, and the first American banjo literature reproduced abroad. "Partee's Practical Hints on Modern Banjo Playing and Practical Hints on Modern Mandolin Playing" are not only unique works, being the only ones on the subjects, but are considered standard authority by all leading teachers.

The *Dominant*, by the way one of the leading musical papers, is now located at 44 West Twenty-Ninth street, New York city.

Mr. L. B. Gatcomb received a short time since from Mr. W. B. Leonard, Albany, Ga, a piece of cotton right from "de cotton field," for which remembrance he wishes to thank the donor.

[*To my friend, Mr. L. B. Gatcomb.*]

ACROSTIC.

BY J. SOUTHCOTE MANSERGH.

By the silent lake I sat,
Around the clustering wild flowers grew;
Nature there with choicest gifts,
Jealously bedecked the snow.
Oh how fragrant smelt the breeze,
Mildly as it drifted by,
And strains of music caught my ear,
Notes that seemed like an angel's sigh,
Down upon the "Swanee River,"
Old melody, yet ever new,
Longing memories of my childhood
In that garden to me flew,
Naught on earth like strains of music,
Give the weary soul repose;
Uplifting it above life's sorrows,
In spheres beyond all human woes.
'Twas thus with me on that fair eve'tide
As I sat and strains came from afar,
Ringing out o'er the placid water, from a
Banjo, Mandolin and Guitar.

From Alfred Chenet, Boston, for mandolin, banjo and guitar orchestra, "La Bostoniaise, $1.25.

From Smith Piano Co., Cincinnati, vocal, "Under the Dome," Nat Lucas, 50 cents.

From Baum and Fuel," Buffalo, for banjo, "The Vitascope," 35 cents.

From Brooks and Denton, New York, for banjo and piano, "Belle of Columbia," (march) by Ruby Brooks, 75 cents.

From Kamby Music Co., Chicago, for two mandolins and guitars, "Patrol of the Brownies," by Wm. S. Baxter, 80 cents.

From Walter Jacobs, Boston, for guitar, "Old Folks at Home," with variations, arr. Jacobs, 40 cents; "Chorus from Lohengrin," arr. Jacobs, 40 cents; "Little Sinners" Rival, by Walter Jacobs, 30 cents; for mandolin and piano, "Liars Club March," by Jacobs, 60 cents.

From L. B. Gatcomb Co., Boston, for banjo and piano, "Annexation March," by E. M. Hall, 60 cents; for pianoforte, "Annexation March," by E. M. Hall, 40 cents; vocal, "Chilli-Con-Carne Coon," words and music by E. M. Hall, 40 cents. From G. L. Lansing, Boston, for banjo, "Dickey Dance," 30 cents; "Jasper Symphony," 40 cents; "Return of the Regiment," 40 cents.

The *Musical Tempo* for October contained a fine likeness on its outside cover of C. J Levin, the mandolin virtuoso. In the inside appears also an excellent picture of Joe Cullen, Washington's gifted and popular banjoist, with accompanying sketch.

Mrs. Louis M. Allen, of Lincoln, Neb., is one of the best known teachers in that section. Her studio is 345 North Eleventh street, where she gives competent instruction on piano, guitar, mandolin and banjo.

The Ideal Mandolin Club of Lincoln, Neb., Mrs. Louise M. Allen, director, gave a pleasing concert in the Second Presbyterian Church, that city, the evening of Oct. 29, assisted by competent talent. It was a success both musically and financially.

Daniel Acker has turned out probably as many fine performers as any teacher in America. He has at present a lad of eleven years that plays Farland's arrangement of Hauser's "Cradle Song," "Gypsy Rondo," and an endless repertoire of equally difficult compositions. The late Thos. Glynn, complimented Mr. Acker with: "He is the finest player for his age that I have ever had the pleasure to hear." —*Musical Tempo.*

Messrs. Barnes and Mullins played at an "At Home," given by the Mayor of Portsmouth, in the Town Hall, on Nov. 8, and at the Mayor's reception in the evening. They were assisted by Miss Maud Evans. Miss Hamilton Smith, and Miss Lilian D. Griessen Mr. S. Bowley Barnes, besides his zither-banjo solos, gave an organ recital both afternoon and evening

A grand banjo concert will be given by Messrs. Windsor and Taylor's Amateur Banjo, Mandoline, and Guitar Orchestra, at the Birmingham Midland Institute, on Thursday, Dec. 9.

The Park Sisters, mandoline, guitar and zither players, opened the Y. M. C. A course in this city Nov. 18.

Mr. Valentine Abt, the eminent mandolin virtuoso, was given a very cordial reception at the Boston Ideals' concert. His several numbers were rendered with a delicacy of feeling and fine phrasing —*The Opera Glass.*

The Euterpe Mandolin, Banjo and Harp Club, assisted by the Carol Club, and Miss Belle Temple, reader, furnished the entertainment for the Malden Board of Trade, ladies' night, Thursday evening, Nov. 4.

A. A. Farland writes the GAZETTE from Muscatine, Ia., under date of Nov. 20: "Now en route for the Pacific Coast. This will be my best season from present indications. Plenty of dates, good business the rule.

Mr. Meredith Heward, the accomplished banjoist, has been appointed teacher of banjo and guitar in the Dominion College of Music, Montreal. That he will fill the bill goes without saying. These instruments are now appreciated by the leading

Canadian artists, as their place in the curriculum of this well-known institution shows, and Mr. Heward is largely responsible for this."

Mr. Anthony Silvey of Provincetown started in teaching the banjo the first of December under favorable auspices.

Miss H. Mabel Mann, the talented mandolinist, will appear in the Boston Star Course at Tremont Temple, Monday evening, Dec. 20.

Miss H. Mabel Mann, who will appear in the Boston Star Course, Dec. 20, while in Italy, had a very fine "Calace" mandolin made for her to use in concert work, and she also brought home with her a genuine "Vinaccia" mandolin, made in 1803.

The Euterpe Club reports having better success than ever this season. The dates for December are: Weedsport, N. Y.; Syracuse, N. Y.; Couveneur, N. Y.; Greene, N. Y., Geneva, N. Y.; Auburn, N. Y.; New Berlin, N. Y.; Boonville, N. Y.; Cambridge, N. Y.: Argyle, N. Y.; Bangor, Me.; Lewiston, Me; Portland, Me.; Boston, Lawrence, Newton, Lynn, Newburyport, Ballardvale, and Leominster.

The Amberside Ladies' Trio reports business unusually good of late. They are deserving of it.

Mr. A. A. Babb has just completed a very fine arrangement of "Old Kentucky Home," with variations, for guitar solo. To be published soon by the L B. Gatcomb Co.

Do Not Tell on Me, Grandma," is the title of a new and popular waltz song with piano accompaniment, just published by the L. B. Gatcomb Co, which is much in demand.

John Davis, the well-known banjo teacher of Springfield, accompanies a goodly merchandise order to the L. B. Gatcomb Co. with the postscript that business with him is better than for three years.

We are in receipt of the prospectus of the Commonwealth Quintette, Mr. George C. Clark, manager. The quintette is prepared to give an excellent entire evening's entertainment, with or without additional talent; and also may be engaged for concerts, weddings, receptions, musicales, church and lodge entertainments. Mr. Clark's post-office box is 5347, Boston.

Mr. C. B DeLano, the well-known banjoist and business manager of the Berkeley Trio, is out again after quite a severe illness.

Mr. Samuel Siegel, formerly of Des Moines, Ia., is now associated with Arling Shaeffer, the Chicago banjolst, with whom he will continue as instructor and soloist on the mandolin. Mr. Siegel is an artist of the first magnitude.

W. F. Bacon, who has been absent from the city for some time, is again located in Boston, and will devote his time to teaching the banjo, mandolin and guitar. His studio is 140 Court street, not far from his old stand. Mr. Bacon will also re-open the amusement Bureau, so ably conducted by him in the past.

Messrs. Mays and Hunter, "The World's Wonder Banjoists," are very busy this month—Palace Theatre, Paragon Theatre of Varieties, and Moore and Burgess Minstrels claiming their briiliant attention.—*The Banjo.*

Cullen and Collins, banjoists, write that things are beginning to "move" in the National Capital and that they expect a busy season. Associated with them is Mr. Fred Gainsberg, a very clever pianist and composer of the well-known two step, "The Scarlet Letter." Messrs. Cullen and Collins are receiving high encomiums for their banjo records made for the gramophone.

Mr. A. H. Plante, of Dover, N. H., the well-known musician, has become a Benedict, having recently married Miss Grace Wentworth Watson, a talented member of one of the oldest families of Dover.

Mr. A. O. Nicholson, director of the mandolin and guitar department of the Cedar Rapids, Ia., College of Music, is a most enthusiastic and competent instructor, his instruction being clear and concise, the pupils advancing very rapidiy. His mandolin orchestra of thirty pieces is well known for its high standard, and is a feature of the social musical life of that city and surrounding country.

Joseph Donovan, the rising young banjoist, has doubled up with Willie Kimball and will be heard together the coming season. They will be at Keith's New York Theatre week of Dec. 6.

Mr. J. Southcote Mansergh, the well-known local player and teacher, has resumed instruction on the banjo, mandolin and guitar at Crane's Academy of Music, East Boston.

Joel Walker Sweeney, inventor of the banjo and father of negro minstrelsy, was born near the famous Appomatox Court House, Va., in the year 1813, and died at the same place, Oct. 28, 1860. He was the inventor of the banjo; the first to black his face and sing the native songs of the Southern negro.

Mr. Erastus Osgood, the gifted monologist and impersonator, was a leading feature in the People's Entertainment Course at People's Temple, Monday evening, Nov. 22.

The Old North State Minstrels, under the direction of Prof. W. B. Leonard, the well-known producer, gave a pleasing entertainment in Waynesville Academy, Waynesville, N. C., Friday evening, Nov 5. The program included the following songs composed by Prof. Leonard: "The Minstrel Street Parade," "Dolores," "Mother Loves Her Boy," "Only a Waif," "Sweet One Slumber," "Go 'Way Dar Coons," "Different Yet Two of a Kind," and "My Sweetheart Rides a Wheel."

Myra Marie Cobb, the well-known teacher of banjo, has removed to London, Ontario, where she has opened a studio. Her address is 798 Hill street, East, that city.

Mansergh and Watson report a rushing business at their studio, No. 14 Music Hall Building. "The Star School of Music and Acting" is all that the name implies.

We hear from Chicago of the severe illness of Mrs. E. M. Hall at her home on Vincennes avenue, Chicago. Mr. Hall is with her. We trust that by the time this number reaches our readers that Mrs Hall will be well on the road to recovery.

Al Martz the popular show-man—is "laying off" during the holidays, but will go on the road with his company the first of January. Mr. Martz recently invested in a brand new Gatcomb Banjo.

Mr. Fred T. McGrath, the well-known banjoist, is back again in Savannah, hard at work among his pupils on the banjo.

Miss H. Mabel Mann, the talented teacher of mandolin and banjo, is doing a choice instruction business at her studio, 85 Dartmouth street.

Among the younger generation of banjoists who are destined to make themselves known in the musical world is Master Stanley Adams of Melbourne, Australia. Young Adams is a son of a well known banjo instructor of Melbourne, Mr. W. E. Adams.

A. A. Farland will appear as a drawing card in the coming concert of the Harmonic Ladies' Banjo, Mandolin and Guitar Club of Lima, O., a well-known local musical organization.

Valentine Abt, made a big hit in his recital recently at Brookville, Pa., being repeatedly encored, although he was down for several numbers on the programme.

The Arion Ladies' Mandolin and Guitar Club of North Cambridge, are quite busy with musical engagements and report flattering success everywhere.

Mr. William Stackpole, of Arlington, reports excellent progress thus far in instruction on the mandolin, which he now follows in connection with teaching the banjo.

Miss Grace C. Phinney of Cambridgeport is dividing her time between pupils in that place and Hudson, having good classes in banjo and mandolin in both places.

The Lima, O., Harmonic Ladies' Banjo, Mandolin and Guitar Club is of the best organizations of its kind. The personnel of the club is as follows: president, Mrs. C. H. Cole; secretary, Miss Nellie Holland; director. Prof E. H. Frey. First banjeaurine, Mrs. C. H. Cole; piccolo banjo, Mrs. William Irish; banjos, Misses Halce Hutchinson, Lou Gratton and Mabel

Thrift; guitars, Mrs. J. M Chase, Miss Nellie Holland, Miss Alice Morris and Miss Mary McJunkin; mandolins, Miss Cora Holland, Mrs. F. E. Harman and Miss Bessie Morris.

Miss Maude A. Emerson, also a prominent member of the Amberside Trio, is doing a first-class business in teaching banjo, piano and mandolin.

B. F. Russell, Buffalo's leading teacher of the banjo, still continues to illustrate his prosperous business by his orders to the L. B. Gatcomb Co. for musical merchandise.

Vess L. Ossman, the noted banjoist, was a prominent feature of the recent gramophone record concert at Steinert Hall, week of Nov. 13. Ossman is one of the best banjoists in this country. His "Yankee Doodle" with variations was the best we have ever listened to.

The Ladies' Crescent Club of Waltham is about to add a harp to its instrumentation, which will be a pleasing feature. This club is a first-class one and deservedly popular.

AN INTERESTING JOURNAL.

Gatcomb's Musical Gazette for November is an interesting sheet. It is devoted to the interests of the banjo, mandolin and guitar, and it has become very popular with the players of these instruments. The November number contains a fine picture of Mays and Hunter, the well-known banjoists, who are now meeting with the biggest kind of success in England. The first page contains the portraits of the Melba Ladies' Quarrette, who make a special feature of patriotic and war songs, and will do considerable G. A. R. and patriotic work this season. There are also a number of breezy items that will interest the readers of this musical gazette, pertaining to the banjo, mandolin and guitar. The L. B. Gatcomb Co. are leaving no stone unturned to make this sheet popular, and have succeeded in doing so.—John C. Freund's *Music Trades*, Nov. 27.

HINTS FOR THE CONDUCTOR.

Take lessons in swimming and carpet-beating.

Confine your attention to your toilet, in cuffs, collars, gloves and back hair! and always bear this in mind, your cuffs and shirt-front cannot be too much displayed.

Tap vigorously on the desk, and give a prolonged "Hush!" in all soft passages. It draws the attention of the audience from the music to the conductor.

At the conclusion of each piece wipe your forehead, whether it needs it or not. Scowl occasionally on the man with the double-bass, and, directly the drummer comes in with his part, wave your left hand violently in his direction; it keeps down their vanity.

If you wear long hair, throw it back by a graceful swing of the head of the end of all the difficult passages, for it will remind the audience that all the merit is yours.

WHEN DE GATE'S UNLOCKED FOR ME.

I'll be on hand wid ma old banjo
When de gate's unlocked for me,
For any place I ever go,
Ma' ole friend goes you see.
I'll take erlong a lot o' strings
That'll tune way up ter ',
Keepin' time to de rustle of angel's wings,
When de gate's unlocked for me.

I'll practice up ma favorite airs.
'Case I may find time ter play,
Or sing a song while up de stairs
I softly steal ma way.
Up to de place whar' I know a face
I'll be so glad ter see,
Is waitin' dar' to meet me, wid a happy smile ter greet me,
When de gates unlocked for me.

PROVES SOLOMON'S WORDS.

An interesting history of an old and well-known comic tune has been given by a professor of music. He said that when the army of the first Napoleon was in Egypt in 1799 the camp for a while was near the Pyramids.

One afternoon about sunset the band was playing. The inhabitants of the desert had collected near, and were listening to the music. Nothing unusual happened until the band struck up a tune which we now hear under the name of "We Won't Go Home till Morning."

Instantly there was the wildest demonstration of joy among the Bedouins. They embraced each other, and shouted and danced in the delirium of their pleasure. The reason was that they were listening to the favorite and oldest tune of their people.

The professor states that the tune had been taken to Europe from Africa in the eleventh century by the Crusaders, and had lived separately, in both countries, for over 700 years. This is certainly enough to make "We won't go home till morning" a classic. Its origin is more of a mystery than the source of the Nile.

CORRESPONDENCE.

ALBANY, GA., Nov. 22d, 1897.

MY DEAR MR. GATCOMB: I am again among the magnolias and have a splendid class on banjo, guitar and mandolin. Nearly all of my old pupils and many new ones have commenced. Hope to have a "hang-up" class notwithstanding "cheap cotton." I am stopping at the pleasant Hotel Mayo, as usual. The weather is warm and delightful, and the roses are still blooming beautifully. Albany is one of the prettiest towns in Georgia, and its people as a rule are music-loving. Expect to reorganize my orchestra here and will give them music that will keep them "busy." The banjo is the favorite here as it is nearly everywhere. I left the North Carolina mountains with some regret, and hope at no distant day to be able to renew my pleasant acquaintance with their "Royal Highness." We have three circuses here this week, two coming on one day; so expect the incomparable "cracker" and the indispensable "darkey," will be out "en masse," every one "a study from nature," worth studying. Did a fine business at Waynesville, N. C., with my minstrels, nearly all of my songs making a hit. I believe I sent you a program from there. Be sure and change my address on "The GAZETTE" to Albany, Ga., in place of my northern address as forwarding causes delay, and I cannot get it any too soon. (Will enclose some cotton just from the field.

Fraternally,
"BOHEMIAN LEONARD."

GRACE NOTES

A Kansas man wants to trade a guitar for a baby carriage. Going in for vocal instead of instrmental music probably—*Chicago Dispatch.*

"How came you here?" said the visitor to a prisoner in the penitentiary.

"I was brought here by my convictions," was the firmly spoken reply—*The Green Bag.*

"I see where the Queen of England has sixty pianos, and doesn't play any of them.',

"That's a good girl. I know a woman who has only one piano, but she plays like sixty!"—*Cincinnati Tribune.*

The wife—"I think we ought to have daughter's voice cultivated, John, if it doesn't cost too much."

The husband—"It can't cost too much, my dear, if it will improve it any."—*Puck.*

"It's a strange thing" said Willie Washington; "every time I try to sing my dog howls."—*Exchange.*

"Yes," replied Miss Cayenne: "I have always thought that dogs ranked almost with human beings in intelligence."—*Washington Star.*

Music-Publisher—"You have made an error in this duet which would hurt its sale with our lady customers if published."

Song-writer—"Why, what is it?"

Music-publisher—"You have given the last word to the man."—*Exchange.*

Smart—"I see they have taken away the H from the Harvard football players."

Short—"Well, what of that?"

Smart—"O, I was just thinking what a high old time the Yale team would have if their Y was taken away."—*Boston Ideas.*

Dolly—"I would like to go to Yale."

Molly—"But that isn't a girl's college."

Dolly—"Who said it was."—*N. Y. Journal.*

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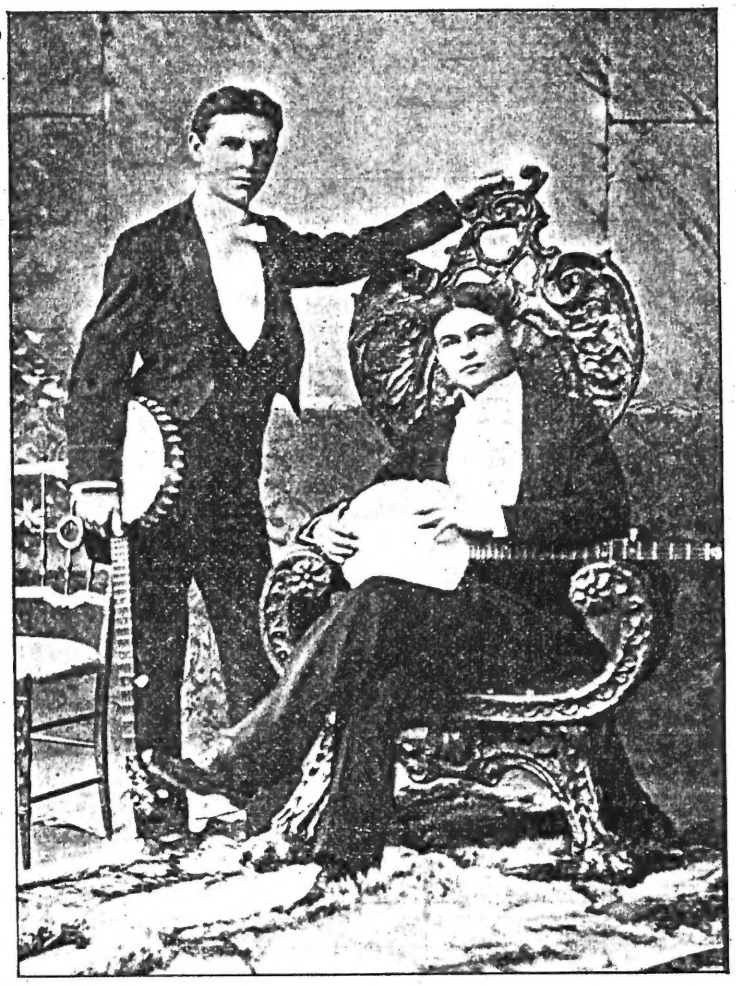

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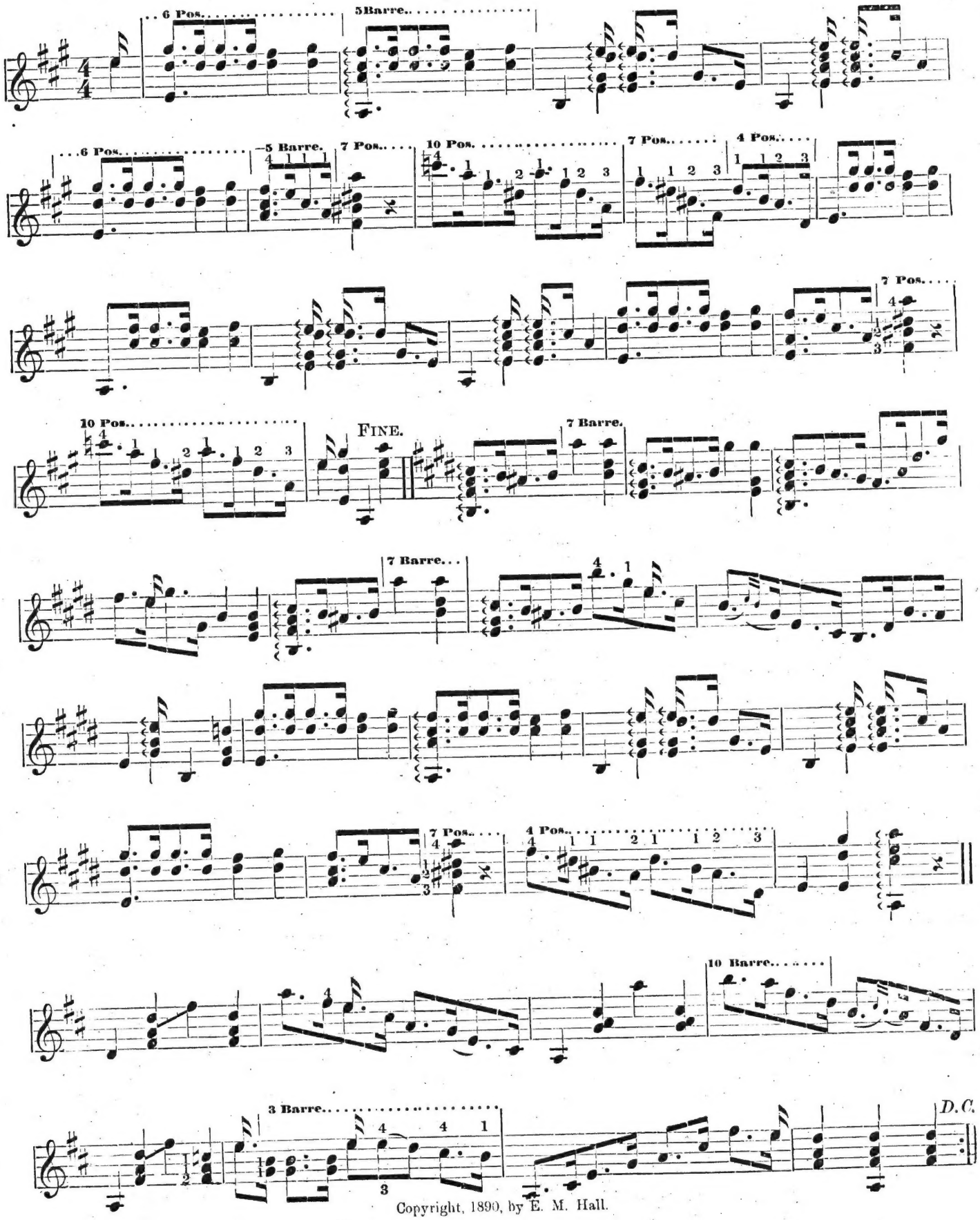
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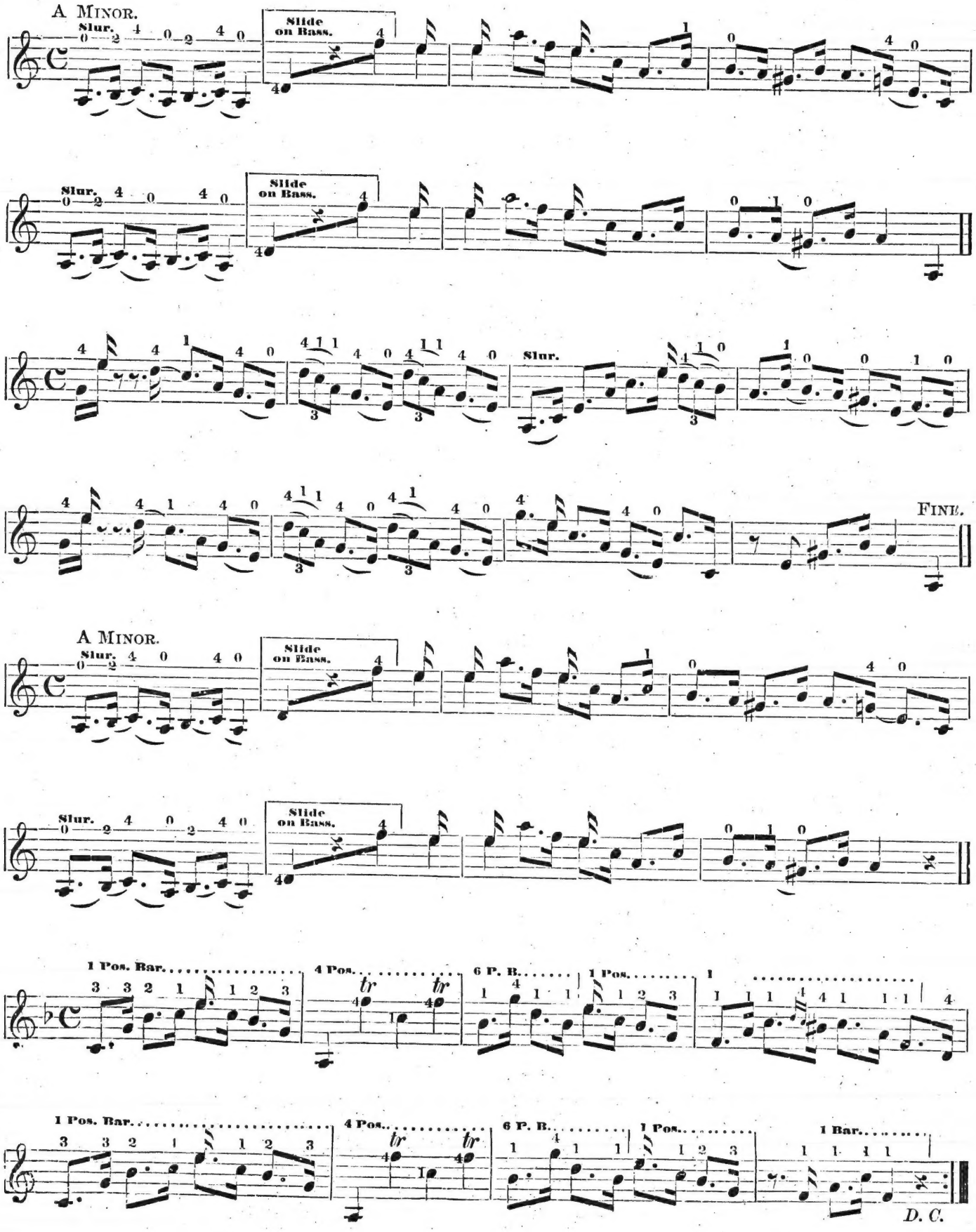
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Slur.
Slide on Bass.
Slur.
Slide on Bass.
Slur.
FINE.
A MINOR.
Slur.
Slide on Bass.
Slur.
Slide on Bass.
1 Pos. Bar.
4 Pos.
6 P. B.
1 Pos.
1
1 Pos. Bar.
4 Pos.
6 P. B.
1 Pos.
1 Bar.
D. C.

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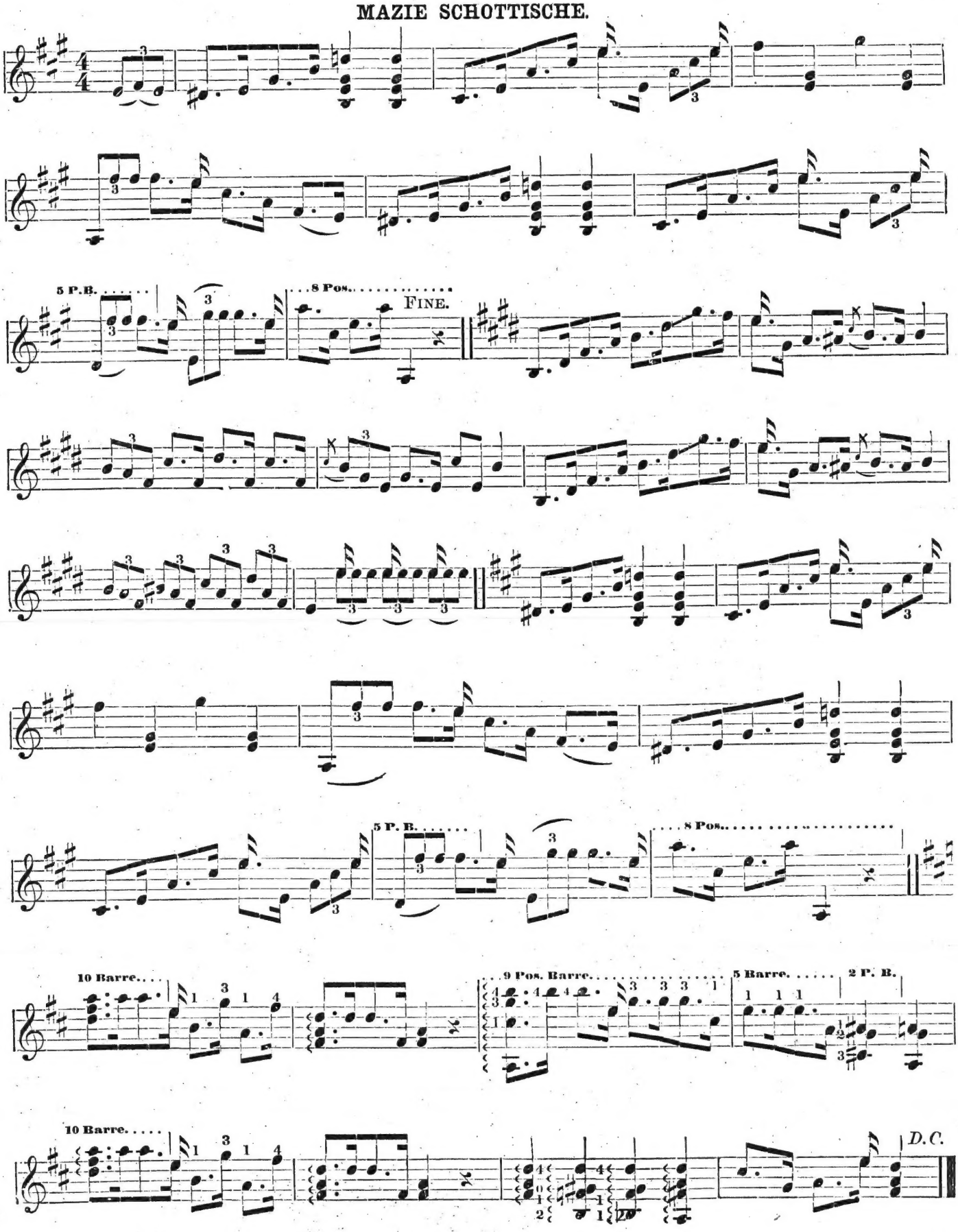
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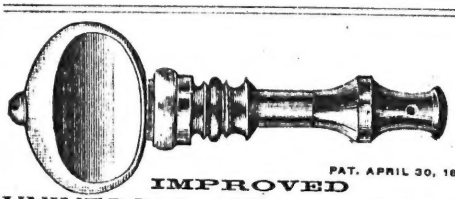
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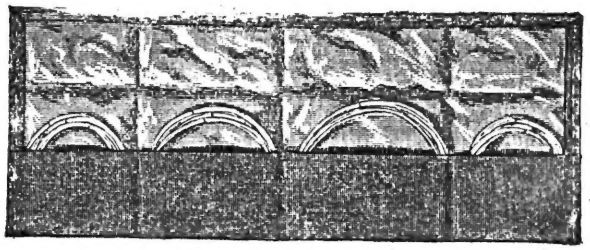
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