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GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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Arion Banjo, Mandolin and Guitar Club.

"THREE ISMS."

ETHEREALISM.

Sweet the cadence of the voice,
That now is far away,
Warm and tender the embrace,
I feel in memory.
Those were golden days my love,
That have flown like many a dove,
Yet I pray to One above,
We may meet some day.

IDEALISM.

Could I but a floweret find,
Half as fair as thy sweet face,
Could I picture in my mind,
Any form with half thy grace,
Then my longing, love, for thee,
Might be less for me to bear,
But alas! this can not be,
For I know there's none so fair.

REALISM.

Love is but a passion warm,
Lingering but a day.
Like the snow-flakes of the storm,
Quick to melt away,
Happier by far you'd be,
Could you but detect
In the heart that throbs for thee,
Not love, but respect.

W. B. LEONARD.

ELIZABETHTOWN, N. Y.

ARION BANJO, MANDOLIN AND GUITAR CLUB.

Before us as we write this short article on the Arion Banjo, Mandolin and Guitar Club, is an excellent picture of this well-known ladies' musical organization, a facsimile of which appears on the front page of this issue. The Arions have now been organized six years and have got on famously since they started. In fact they are both widely and favorably known to the music public of Boston and vicinity and to a distance considerably farther. The membership includes Ina G. Bagnall, mandolin and banjeaurine; Emma L. Ladd, mandola and banjeaurine; Eleanore S. Hayden, mandolin and banjo; May L. Cloyes, guitar, and Grace E. Sanborn, guitar and reader. All are artists of experience and ability and their ensemble playing is excellent.

The club played the Park circuit in 1897 with great success, and they have always been in great demand. Their business for the past winter has been especially good. They are already extensively booked ahead for concert work in Maine and Massachusetts. The club carries an extensive repertoire and is open to engagements of all kinds. Miss Bagnall is the director and business manager.

GAD ROBINSON.

How many ask the question, "Is his name Gad, or is it a nick-name, and who is he anyway?" We would inform our readers that this is his real name and that he is one of Boston's famous banjoists, and that he is the original "Gad" that walked off with the laurels at three of the annual banjo concerts at Music Hall, Boston, given by Fairbanks & Cole. He was also judge at the banjo tournament at Chickering Hall, New York, Feb. 7, 1888, when he gave "Ruby" Brooks first prize and "Vess" Ossman second. Some of those interested were not just pleased, as they thought the second prize should have gone elsewhere. But all who know "Vess" now seem to think Robinson "picked the winner."

Gad Robinson eighteen years ago was engaged to play the banjo at the Poland Springs Hotel, one of the most fashionable hotels now in America, and he created such a sensation there by his wonderful playing, that he was re-engaged seven years. He played to many society people and got them so enthused that they took the banjo up all over the country. He went to Washington and played for Mrs. Cleveland at a musicale given by guests of the Poland Springs Hotel. He played at the Woodland Park Hotel, Auburndale, for President Harrison and wife, and previous to his engagement at Poland Springs the banjo was only played in black face minstrel shows. The banjo world can thank Gad Robinson largely for its present popularity. He has composed a catalogue of about 300 pieces, many being decided hits. The "Darkies' Cake Walk," composed by him, has been played by orchestras and banjo clubs everywhere. His "Merry Maidens' Galop" played by the Wellesley College Banjo Club at their graduation, bids fair to be a big hit. Mr. Robinson has just published "Ethiopian Medley Overture" for banjo and club use, which will probably be a "winner." He proposes to publish a new piece every month now and advertises many in this month's GAZETTE.

He has never advertised his music much, but generally through his pupils. He has been located at 170 Tremont Street, Boston, as teacher of banjo, ever since his engagement closed at Poland Springs, teaching hundreds of pupils, many of whom are professionals, and hundreds of society people that play for their own amusement. He purposes now to make his music his principal business, and by publishing a new composition each month will give all a chance to use it, and hopes to be able to be of benefit to all by his originality as a composer.

A WONDERFUL ORCHESTRA.

At the Western Penitentiary, in Pennsylvania, there is a nightly concert given by what is probably the largest orchestra in the world. It is composed of at least three hundred players who never see one another. The music begins precisely at six o'clock every evening, and ends at the stroke of seven. Within that hour the convicts are permitted to make, each independently, as much music or discord as he pleases. The prison is, perhaps, the only one in the world where the inmates are allowed to cultivate the art of music, and the privilege is deeply appreciated by them. Just before six o'clock they may be seen by the officials sitting with their instruments in readiness. As the hour strikes they begin to play, and rattle off tune after tune during the appointed time. As may be imagined, with several hundred instruments playing at once, it is impossible to distinguish any one of them from the rest, or to tell one tune from another. As the waves of sound rise and mingle, the listener can only be reminded of a wind howling in the distance. "They look forward to this hour with great pleasure," said one of the keepers to a reporter. "Music is the only thing that varies the monotony of their lives, and taking an instrument away from a prisoner is about the severest punishment we can inflict." As they were talking, there was a moment's silence. It was a few minutes before seven, and a man began playing "Home, Sweet Home," on a violin. His neighbor accompanied him on a guitar, and in a short time they were joined by a flute, cornet and mandolin. The prisoners in the upper tiers, or cells, seemed to be waiting for the beginning of the favorite melody, and one by one caught it up, until all were playing the tune. The sounds ceased at the stroke of seven, and quiet reigned supreme.—*Tit-Bits.*

ROCKEFELLER'S RECIPE FOR GETTING RICH.

"It has always been my rule in business to make everything count something. I never go into an enterprise unless I feel sure that it is coming out right.

"For instance, a promising scheme may be proposed to me. It doesn't altogether satisfy me and I reject it. My brother, Will, would probably go into it and make $10,000. Another equally promising scheme comes along. He goes into that and loses $10,000. The result is, he hasn't made any advancement and he has been losing time.

"Meanwhile in some surer enterprise, I have made, say $5,000 in the same time the other fellow has made and lost twice that amount. I believe the only way to succeed is to keep getting ahead all the time."

USED THE FULL FORCE.

Mr. W. J. D. Leavitt, who was for several years one of the regular players upon the great Music Hall organ in Boston, contributes to the *Globe* of that city an account of some of his experiences. One day, he says, after the regular noon recital, a considerable part of the small audience came upon the platform, as usual, and plied him with questions. He answered

them by rote, having been asked the same things many times before, until a solemn-looking man with a tall hat and umbrella elbowed his way to the front.

"You didn't use the full power of the organ, did you?" inquired the stranger.

"Yes, sir; several times. The last piece was, nearly all of it, played with full organ."

The questioner looked first at the organist and then at the audience. Then he shook his head slowly.

"I guess not," he said. "I understand this organ isn't allowed to be played full force in this hall. It's too powerful."

Mr. Leavitt was too polite to contradict a stranger.

"Well, sir," said he, "between you and me, confidentially, it never was played full force but once, and Doctor Oliver Wendell Homes has recorded the fact that it killed nearly all the fish in the harbor."

Hat, umbrella and man disappeared, and the other members of the company were able to resume their interrogations. —*Youths Companion.*

THE POPULAR SONG.

I never was naturally vicious,
My spirit was lamb-like and mild;
I never was bad or malicious,
I loved with the trust of a child.
But hate now my bosom is burning,
And all through my being I long
To get a good thump at the head of the chump
Who wrote the new popular song.

The orchestra plays it,
The German band brays it
'Tis sung on the platform and stage;
All over the city
They're chanting the ditty,—
At summer resorts it's the rage;
The drum corps, it beats it,
The echo repeats it,
The bass-drummer brings it out strong,
And we speak and we talk
And we dance and we walk
To the notes of that popular song.

Its measures are haunting my dreaming;
I rise at the breakfast-bell's call
To hear the new chambermaid screaming
The chorus aloud in the hall.
The landlady's daughter's piano
Is helping the concert along,
And my molars I break on the tenderloin steak
As I chew to that popular song.

The bone-player clicks it,
The banjoist picks it,
It livens the clog-dancer's heels;
The bass-viol moans it,
The bagpiper drones it,—
They play it for waltzes and reels.
I shall not mind quitting,
The earthly, and flitting
Away 'mid the heavenly throng,
If the mourners who come
To my grave do not hum
That horrible popular song.

—Joe Lincoln in "The Major."

THE PUBLIC NEVER TIRE OF THEM.

The Sousa marches are now the musical craze of the entire civilized world. Go where you may, in any clime, under any flag, the stirring rhythm and noble harmonies of John Philip Sousa's compositions delight your ear. Every man, woman and child in England plays or whistles the "Washington Post," and during the Queen's Jubilee in London, this famous march was the principal musical contribution to those famous festivities. The great Jubilee parade in London started to the stirring strains of "The Washington Post," and two days later the great military review at Aldershot, the combined bands of the Household Brigade, mounted on mettlesome troop-horses, swept past Queen Victoria playing the same inspiring music. "The Stars and Stripes Forever" was the musical feature of the war in Cuba and Porto Rico, and his "Unchain the Dogs of War" was most timely in its inspiration. — *Music Trades.*

A DOG OF WAR.

A hard-looking young colored man leaned against an awning-pole at a street-corner in Washington, says the *Post*, while a very ordinary cur sat at his feet. A crowd of people assembled, waiting for street-cars. Then the colored youth bestirred himself.

"Look a-yeah, Nero," said he to the now alert and tail-wagging cur, "what yo' gwine ter do ef a Spanyud comes a-snoopin' down de street?"

The words were scarcely uttered before the cur began to snap with a viciousness that seemed to say, "What I'd do to h'm would be a heap." The crowd laughed, and applauded the cleverness of the plebeian-looking pup.

"Dat's all right, so fah," went on the negro, again addressing the cur, "but what Ah wants ter fin' out is wheah all o' dese yeah Spanyuds is a-goin' t' be by de time we gits froo wit' 'em."

The cur gave a mournful look out of his big brown eyes, toppled over on his back, and with his four legs sticking rigidly in the air, admirably simulated the immovableness of death. He even ceased his panting in order to render the exhibition more realistic.

The crowd gave the poor, starved-looking cur a "hand" of surprise and appreciation, and half a dozen or so of the men dropped coins into the colored fellow's palm, admonishing him to see that the dog had a good supper.

CHARACTER IN PITCH OF VOICE.

Some time ago John W. Keely, the motorman, claimed that each individual has a key or tone which must harmonize with those of the people around him in order to insure a peaceful and a happy life.

T. H. Brand of Chicago, writes that this is not a new discovery, that he learned this fact many years ago, and always ascertains the individual key of each pupil before he gives the first lesson.

"It is a fact," Mr. Brand says, "that human beings are individualized or made known to each other by the pitch of their voices, and it is also a fact that the disposition of an individual is indicated by the key tone of the voice, just the same as the tone of an E-flat cornet or any other musical instrument enables people to identify the instrument with which the sound is produced.

"It will be found that persons whose voices are pitched in the key of C are of a social nature, and their whole make-up is amiable. D voices indicate hopefulness and cheerfulness; E indicates a sanguine temperament. Those whose voices are pitched in F are earnest and sincere; those in G are egotistical and domineering; those in A are fretful, nervous and pathetic, while those in B are timid and apprehensive, and lack confidence and self-control.

"The semi-tones are similarly distributed, but we give the diatonic scale as a sample. With this key any one can judge of the qualifications and the disposition of those with whom he comes in contact." —*Chicago Record.*

From Brooks and Denton, New York, for piano, "Varsity March," (two step) by Charles L. Van Baar, 50 cents; "Colonial Girl," (waltzes) by Van Baar, 60 cents; vocal, "I Love You, My Love, I Do," by Dave Reed, Jr., 50 cents; "My Rainbow Bride," by Ignacio Martinetti, 50 cents.

From George L. Lansing, Boston, for banjo, "Guard Mount in Darktown," 30 cents.

From Charles P. Ricker, Waltham, Mass., for mandolin and guitar, "Bohemian Girl," (pot pourri) 60 cents.

From Edward A. Meyer & Co., Philadelphia, for banjo, "Git Together," by W. G. Collins, 30 cents.

From Walter Jacobs, Boston, for banjo and piano, "Youthful Pleasures," (schottische) by A. H. Plante, 60 cents; "Prince Charming," (waltz) 60 cents; for guitar, "Prison Song," (from Il Trovatore) Arr. Jacobs, 40 cents; "Christmas Eve," (waltz) by E. M. Keating, 30 cents; for mandolin club and piano, "Prince Charming," (waltz) Arr. Jacobs, 70 cents; for guitar, "Jacobs' Easy Guitar Folio," by various composers, (book form) one dollar.

GATCOMB'S

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Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

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.

Entered at Boston Post Office as Second-class Matter.

APRIL AND MAY, 1899.

EDITORIAL.

Partee's *Cadenza* for January and February contained a very readable article on E. M. Hall, the veteran banjoist, and how he still holds his own with the best in the business as he is doubtless capable of doing for years to come.

From Boston comes our well-known and bright contemporary Gatcomb's GAZETTE. The publishers are undoubtedly to be congratulated upon the present number, it being far and away the best issue we have yet seen. A new feature is the change of color of its cover, also a change, considerably for the better, in the quality of the paper.—W. E. Temlett, *The Banjo*.

Thanks, brother. You get up a pretty good paper yourself.

The L. B. Gatcomb Co. has just issued a handsomely gotten up and illustrated catologue, which music teachers and others will find to their advantage to inspect. In it are contained some excellent half-tones of prominent artists among other interesting matter. Do not fail to get one.

"The West Lawn Polka" by Thomas E. Glynn, and "Highland Lassies" (sword dance) by Harry Brooks, both for banjo and piano, published by the L. B. Gatcomb Co., are having a phenomenal sale. They are great banjo pieces and are having a big run. Every teacher and player should have them. The best artists are constantly using them in the vaudeville business.

The past two months have demonstrated the interest in concert entertainment and large and enthusiastic houses have been the rule everywhere. February and March have been the concert months this year, and not alone in Boston but everywhere the three kindred instruments have repeatedly and emphatically demonstrated their popularity.

We would, in advance, call the attention of the readers who have so willingly given us their support in the past to our violin department which will open with the next issue of The GAZETTE. While this departure is not strictly in keeping with the line of work which the paper is intended for, namely, the publication of banjo, guitar and mandolin news, we are confident that its close musical relation cannot fail to create interest among all of you and that it will be worthy of your attention. To accomplish this end we have secured the services of Mr. Treflé Gervais, an artist most eminent in his line of work, manufacturing violins, repairing old and precious violins, and also acknowledged as authority in the construction of new instruments and a connoisseur of Cremona and all antique violins. Mr. Gervais will write a series of articles calculated to enlighten our readers in all matters appertaining to the violin and violin family. He further offers to answer such questions as may occur to our readers, thus giving them a rare opportunity of obtaing knowledge which can only be gotten from a man of large and practical experience.

S. S. Stewart's Banjo and Guitar *Journal* for February and March, a good number by the way, contains an excellent likeness of Samuel Seigel, the noted mandolin soloist, and a readable biographical sketch of him. Mr. Seigel has arranged to visit Europe this year, and will be accompanied by Mr. Arling Shaeffer, guitarist. They are to perform in the Palace Theatre, London, and at the Paris Exposition of next year.

Sousa is now on another of those long distance concert tours, for which his band is noted. This present musical pilgrimage covers forty-two different states, not to speak of several trips across the border into the Dominion of Canada. The railway travel will amount to 20,000 miles, and 485 concerts will be given in 192 different towns.

The Banda Rossa travels in two cars. Each car is provided with sleeping bunks and dining room, kitchen, bath tubs and dressing rooms, and is a model of convenience. In the office of the band, in the centre of one of the cars, is a large piano, where the rehearsals are held, and where the leaders gather to sing and talk. There are cooks for the Italians, who like their own food, and also for the Americans, and at noon it is curious to see the Italians, none of whom can talk any English, sitting at their little tables eating stewed macaroni and crackers.

Mr. John P. Wall, the well-known banjo player and teacher of Sioux City, Ia., writes, in remitting his subscription to The GAZETTE, that he "could not be without it." Mr. Wall incloses an obituary notice of his father, who recently met his death from the falling of an elevator, taken from the Sioux City *Morning Journal*, and to which we are unable to more than allude, from lack of space. Mr. Wall, senior, was a prominent contractor and business man of that city and was a native of Lowell, this state.

Harry M. McDonald, of St. John, N. B., is a hustler in the banjo and mandolin line, being widely known as a teacher of these instruments in that section. He has just ordered and received a copy of Lansing's Banjo Instructor, with which he is highly pleased.

E. M. Hall has just sent us from St. Louis, his latest picture, which is an excellent one of this famous banjo artist and singing comedian. Mr. Hall has been doing the Keith circuit with great success, being at Keith's Boston theatre the week of March 13. He is booked way ahead at the vaudeville houses.

Our big February blizzard caught A. A. Farland en route to fill a concert engagement at Manchester, N. H., under the auspices of B. A. Bloomey, the well-known musician of that city. Farland did not reach his destination until 9 o'clock, but his audience was waiting for him when he arrived and were richly repaid for their wait.

A. A. Farland stopped off at Boston on his way to Manchester, N. H., in February, and paid The GAZETTE a brief call. He reported a big run of business both past and to come, and his schedule in another column confirms the same.

F. H. Whetsel was in Boston during February on a pleasure trip and went from here to New York. He reported business booming in the banjo line in St. John.

The banjo, mandolin and guitar pupils of Professor W. B. Leonard gave a pleasing recital in the Mansion House parlors, Elizabethtown, N. Y., on the evening of March 21, which was the close of the first term.

A recent issue of the Cadenza contained a good likeness and accompanying sketch of the business career of Mr. W. A. Cole of this city, the well-known teacher, performer and manufacturer of the banjo, mandolin and guitar.

Mr. Alfred A. Farland recently gave two successful concerts in Greenfield, Mass., and Brattleboro, Vt., both under the management of Mr. Myron A. Bickford, of Greenfield.

Mr. Alfred Chenet, formerly one of our best known guitar performers, teachers and publishers, now of Denver, Col., is reported to be very favorably impressed with his surroundings in Denver, Col., his new home. We wish Mr. Chenet health and prosperity.

Mr. W. G. Collins, (Cullen and Collins) the well-known banjoist, for so many years favorably known in Washington musical circles, is now located at Vienna, Va. We wish him much success in his new location.

GATCOMB'S MUSICAL GAZETTE for Dec.-Jan. has come to hand. We are pleased to see the new improvements in it. It looks far brighter. It retains its usual readable, newsy style.—*The Major.*

The Gatchells (Fred and Lulu), instrumentalists and musical experts, of Bristol, Conn., are doing great business wherever they go. Considering that they handle twenty-one instruments, their technique and phrasing are marvellous. Some club concerts would be the better for a little variety such as the Gatchells supply.

When the A. B. Cameron Co. discharged one of their employees by the name of Pfefferkorn this week, the unfortunate man took the matter so much to heart that he went home, sent his wife on an errand, then put a bag over his head, put in his mouth a rubber tube which he had fixed to the gas pipe, then turned on the gas, and when his wife returned she found him dead.

A. A. Farland has been a very busy man of late as the following itinerary shows: Gloversville, N. Y., March 7; Canajoharie, N. Y., March 8; Johnstown, N. Y., March 9; Union Springs, N. Y., March, 10; Toronto, Ont., March 14; Joliet, Ill., March, 15; Kewanee, Ill., March 16; Omaha, Neb., March 18; Havelock, Neb., March 21; Stockton, Kan., March 23; Sedalia, Mo., March 25; Russellville, Ky., March 27; Dubuque, Iowa, March 29; Aurora, Ill., March 31; Cincinnati, O., April 3. Booked for Philadelphia, Pa., March 17. Probabilities for balance of April and May include points in Pennsylvania, Auburn, Ft. Plain and Amsterdam, N. Y.; Providence, R. I., and points in Maine; also Halifax and other points in Nova Scotia.

We are in receipt of a well-written symposium in pamphlet form on "Music and Do the English Love it?" by F. Norman Concorde, a well-known English musical writer.

Prof. Frank L. Ripley, teacher of music and proprietor of a music store at Farmington, Me., committed suicide February 10, by taking chloroform.

A. R. Cummings, teacher of banjo, mandolin and guitar, Athol, writes under recent date that business is rushing with him, that he has classes six days in the week and is directing two promising clubs.

E. H. Johnson, the well-known musician of Peoria, Ill., writes, "The GAZETTE is as good as ever; glad to see it again."

C. L. Partee's "American Conservatory Methods" is having a popular run and enjoying a large and well merited circulation. Look it over.

Mr. C. P. Ricker of Waltham writes that he will give his annual concert April 20. He will have as assisting talent Alfred De Seve, violinist; Wulf Fries, 'cellist and an orchestra of thirty-five members.

Miss H. N. Cooley, 6 Laurel Street, Roxbury, reports a good business the past season in instruction work. She also teaches at the Daudelin School, Park Square.

Brooks and Denton gave their thirteenth annual concert on Thursday evening, March 2, in Chickering Hall, New York, before a large and select audience. There was a large array of choice talent and the affair was a decided success.

Vess L. Ossman, to-day as yesterday, one of America's leading banjoists, has had a most successful season thus far, playing numerous engagements in and about New York city and everywhere meeting with great success. "Vess" is a great player and a thoroughly popular fellow. He has now for several weeks been playing the banjo in the Manhattan Theatre Orchestra.

W. Eugene Page, the brilliant young mandolinist of Detroit, sends The GAZETTE a finely gotten up prospectus, which shows he has an artist's eye. His pupils gave a complimentary recital Friday evening, Jan. 13, which was a very successful affair.

Prof. William Sullivan writes from Montreal of the death of his mother, Jan. 11, after an illness of four days' duration. We extend him our cordial sympathy. There is no truer friend in life than one's mother.

'Rast. Osgood writes The GAZETTE from Concord, N. H., that "the Ideals gave a splendid concert at Paul's School on the evening of Washington's Birthday."

We are in receipt from Mr. E. H. Johnson of Peoria, Ill., of a prospectus of the Peoria Mandolin Orchestra of which he is director and manager. The personnel consists of E. H. Johnson, first mandolin; Louis Rossman, second mandolin; Gus Karl, mandola; Willard Heath, violin; Julius Karl, harpist.

Ira O. Davis, formerly of Voorhees and Davis, writes us from North Yakima, Wash., that he is permanently located and giving instruction on the banjo, etc.

The season, up to date, has been a very heavy and prosperous one, a state of affairs not confined to England alone according to reports received from other quarters of the globe. The banjo is giving good accounts of itself. Perhaps, being of American origin, it has inherited its share of transatlantic "push," and energy of character. Certainly it displays a capability for making its own way which older instruments might well envy.—*The Banjo.*

Mr. M. Rudy Heller, the well-known Philadelphian banjoist writes: "Am kept very busy with my clubs and pupils; am handling fifty-eight pupils now. Have Bryn Mawr Ladies' College Club (twenty-six), Haverford College (twelve), Cheltenham Academy (ten) and the Carleton and quite a lot of private pupils."

THE PANGS OF WARM HASH.

(Air: The Banks of the Wabash.)

From my boarding house there comes a sound of mangling,
From the distance floats the breath of onions sweet.
I can hear the women in the kitchen wrangling
Over what the boarders shall, or shall not eat,
But there's one thing never missing from the table,
The old familiar feed is always there,
I have stood it now as long as I am able—
Oh! the misery of that hash house makes me swear.

CHORUS.

Oh the chances are tonight we'll have some more hash,
Round the table you will hear the boarders say
"Hash she got it?" "what?" "the hash, Oh! hash she got it?
Oh we don't want any *more hash*, not to-day."

Last night I broke a tooth, oh! what a crash, sir,
And I jumped my length and tipped the table o'er;
For there within my second plate of hash, sir,
Was a hinge, long lost from off the hen house door.
Another boarder found a collar button
And a piece of rubber shoe in what he got.
I didn't feel like eating after that, much,
And threw up my situation on the spot.

CHORUS.

Now I wouldn't hurt your feelings for a dollar,
But there's one thing I must mention, which is right:
If you've any little dog that wears a collar,
Just hitch it to a chain and make it tight,
For I've heard some awful things in this connection—
Blood curdling stories of some one's dear pet—
When hash reveals to you a lost companion
Your appetite will "peter out" you bet.

CHORUS.

—IKE BROWNE

CONCERTS.

The fifth annual banjo, guitar and mandolin concert given by the pupils of W. P. Hovey, assisted by the pupils of the Nashua School of Music, at the city hall, Nashua, Tuesday evening, Feb. 7, was well attended by a critical and interested audience made up largely of those interested in musical culture. Mr. Hovey's concerts there have been very successful and this was no exception. He was frequently complimented on the pleasing program presented and the excellent manner in which his pupils appeared in their numbers. The numbers by the Napier club were especially praiseworthy, the selections by Misses Davison and Johnson being heartily applauded. The piano duet by Miss Tappan and Carl Towner was finely executed, and the banjo duet by George Laton and W. P. Hovey artistic to the fullest degree. The soprano solo by Miss Prescott with violin obligato by Nina Fletcher, was a very pleasing number and was applauded, while "A Georgia Campmeeting" by the Napier club closed one of the most interesting instrumental and vocal concerts of the season.

The second annual concert of the pupils of A. C. Robinson in Odd Fellows' hall, New Bedford, Wednesday evening, Feb. 15, passed off very pleasantly, a good sized audience being present. The selections by the mandolin orchestra showed good training, and were a credit to Mr. Robinson. Sig. Gaetano Rapisarda, the mandolin soloist, played finely and was obliged to play a double number each time he appeared. The Boston Ideal Banjo, Mandolin and Guitar club maintained the standard which has won for it a high rank among musical organizations of its kind. Miss Mabelle B. Cook, the reader, Miss Ella W. Keene, soprano, and Miss Florence L. Chase, who played the accompaniments, all assisted in making the program enjoyable.

The Zingari Banjo and Glee Club, Montreal's deservedly popular musical organization, again distinguished itself Thursday evening, Feb. 16, at the twenty-fifth anniversary of the St. George's Snow-Shoe Club in Windsor Hall, that city, and the local papers gave high praise to Meredith Heward and his Guitar and Banjo Orchestra. The Montreal *Metropolitan* speaking of Mr. Heward's banjo solo, "With the Colors," said: "It brought down the house." It is a composition of his own and it is rumored is to be adopted as a regimental march. Mr. Heward is a talented and progressive musician.

The Boston Ideal Banjo, Mandolin and Guitar Club gave its fourteenth annual concert Tuesday evening, March 14, in Steinert Hall, before a full house of enthusiastic friends and listeners. The Ideals were certainly up to their old high standard and were encored repeatedly. The program throughout was well arranged and highly entertaining. The assisting talent included Mr. Walter David, humorist, Nettie Seavey Hardenbrook, soprano, Mr. Otis Wakefield, basso, and Lansing's Boston Mandolin Orchestra. Mrs. Alex. J. Wemyss officiated as accompanist. Mr. Lansing's orchestra acquitted itself with credit both to itself and its teacher and director. Young Mr. Allen, a pupil of Mr. Lansing, gave an exhibition of remarkable ability as a solo mandolinist.

The annual concerts of the Euterpe Mandolin, Banjo and Harp Club have grown to be an event looked forward to in local musical circles and the club's ninth annual in Association Hall, Tuesday evening, Feb. 14, realized all the expectations of its many friends. There was a highly gratifying attendance and everything went off in first-class manner. The work of the club itself was excellent and the contributing talent met all expectations. Assisting were Mr. John Francis Gilder, pianist; Miss S. Marcia Craft, dramatic soprano and Mr. William R. Page, humorist. A feature was the grand orchestra of banjos, mandolins and guitars directed by Mr. Odell, which acquitted itself most creditably.

One of the most enthusiastic audiences of the season greeted Mr. Alfred A. Farland, the banjoist, on his third appearance in Omaha, Saturday evening, Feb. 18, at Creighton Hall. Including encores, he gave no less than seventeen numbers, ranging from popular marches, variations, etc., to the most difficult classical selections, proving that in the hands of an artist the banjo is capable of interpreting the compositions of such masters as Beethoven, Chopin, etc., in a manner satisfying to cultured musical taste. The playing of the Omaha Banjo Club, under the direction of Mr. George F. Gellenbeck, was up to a high standard and was enthusiastically received, as was also the playing of the "Musical B's," a local mandolin quartet, which made its first public appearance on this occasion.

The fourth annual concert of the Amberside Banjo and Mandolin Trio came off as scheduled at Union Hall, Boston, Feb. 7, and was fully up to the high standard of its previous similar exhibitions. Assisting the Trio, which is composed of Miss Grace C. Phinney, banjo and mandolin, Mr. George A. Schwendeman, banjo and mandolin, and Mr. Orin Sargent, pianist and director, were Mr. Augustus F. Howell, humorist, Mr. Fred E. Kendall, baritone soloist, Miss Hattie E. Connors, whistling soloist, and the Amberside Orchestra of twenty-two members, Mr. Sargent director, together with Miss Hattie Craft, pianist, and Miss Castello and Mr. J. A. Fairbanks, accompanists.

Brooks and Denton's annual concert in New York was a greatly gratifying success, there being a good house to start with and a finely arranged and well executed program to satisfy it. Included in the talent were, besides Brooks and Denton, the Orpheus Mandolin Club, James O'Hare, the boy soprano, George W. Day, author comedian, Downs, "the king of coins," Lyner Sisters, child artists, Signor Sagliapietra, baritone and last but not least the great mandolinist, Samuel Seigel.

Brooks and Denton were up to their old form, and got a flattering reception, playing "Naila," by Delibe, with orchestra accompaniment by Van Baar's Orchestra, "Butterfly" dance and Aunt Jemima's Cake Walk, among other things, the latter especially making a big hit. B. and D. have had their biggest season the past winter and are already well booked for next year. They have missed but seven dates from November to March 23, since which time Mr. Brooks has been under the doctors care, though now improving.

MY DEAR GATCOMB;

I am instructing a large class of banjo, guitar and mandolin pupils in Elizabethtown N. Y., a beautiful and picturesque village in the far famed Adirondacks, and am enjoying my stay here greatly. I am comfortably ensconced at the pleasant Mansion House which is run by the genial Charles A. Ferriss of Tacoma, Washington, and which is well filled with a jolly lot of guests from New York and Brooklyn who are here to enjoy the health-giving sports of winter such as skating, snow shoeing, coasting, tobogganing, etc. My business has been phenomenal since I came, having been able to fill every available hour. Am at work on a recital which I hope to give in about ten days. I have a banjo, guitar and mandolin club of twenty members, also a fine mandolin club. Expect to have some good old-fashioned maple sugar soon, as a great deal of the delicious stuff is made here. Rec'd last copies of Gazette O. K. and greatly admire your new title page.

Trusting you are well and happy

I am fraternally, W. B. LEONARD.

DEAR GATCOMB;

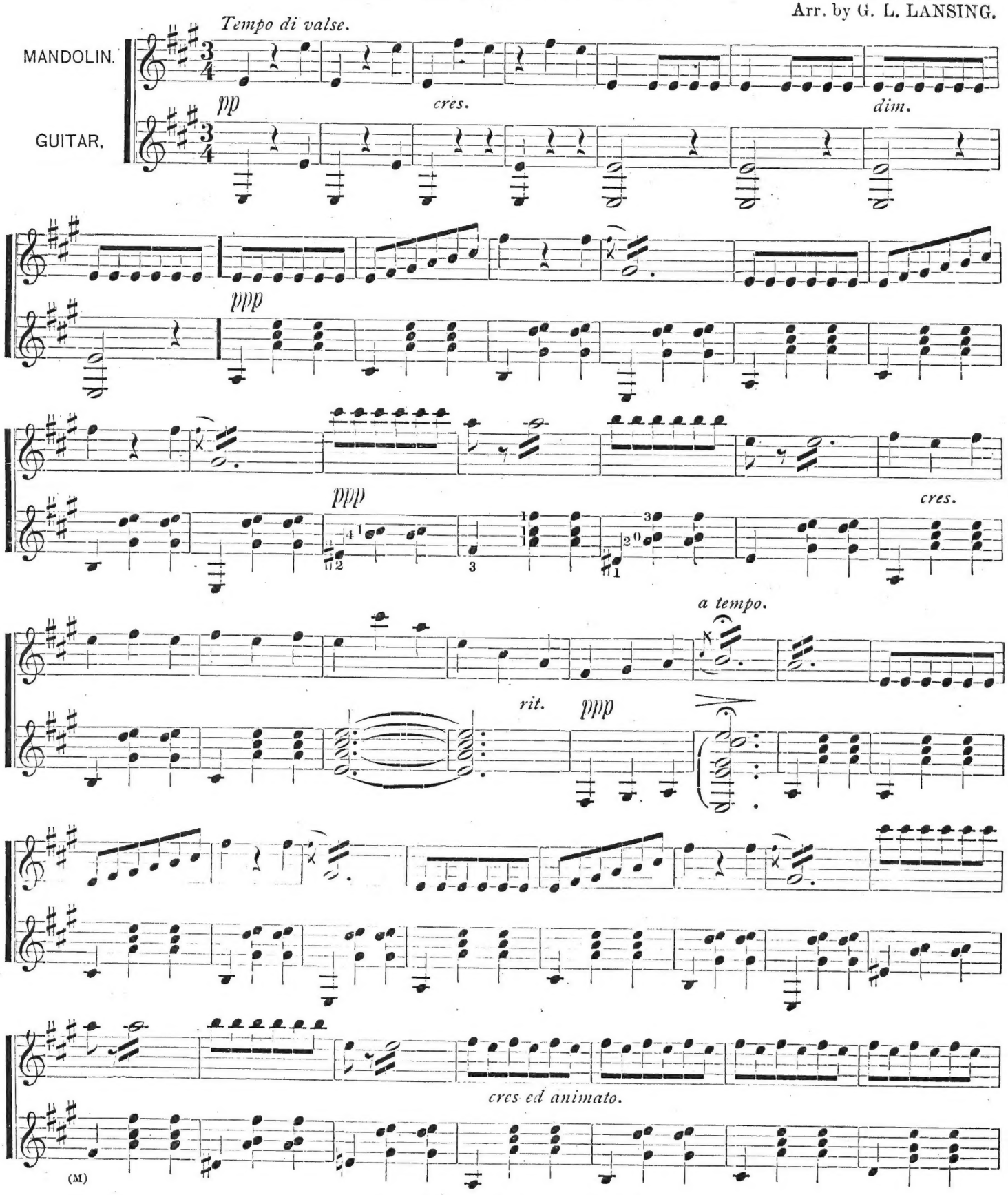
Am very busy: have very large class here, also teaching at the Cortland Conservatory of Music, Manlius Military School and House of Providence. Mrs. Nichols has just returned from a ten days' trip, to New York. She called on my old instructor Ruby Brooks; also heard Vess Ossman. Mr. Brooks gave Mrs. Nichols a card of introduction to Mr. Samuel Seigel, where she also called and had the pleasure of hearing the eminent mandolinist. Trusting business is booming and that you remember me to the boys,

I remain sincerely, F. H. NICHOLS.

LOIN DU BAL.

(SOUNDS FROM THE BALL.)

GILLET.
Arr. by G. L. LANSING.



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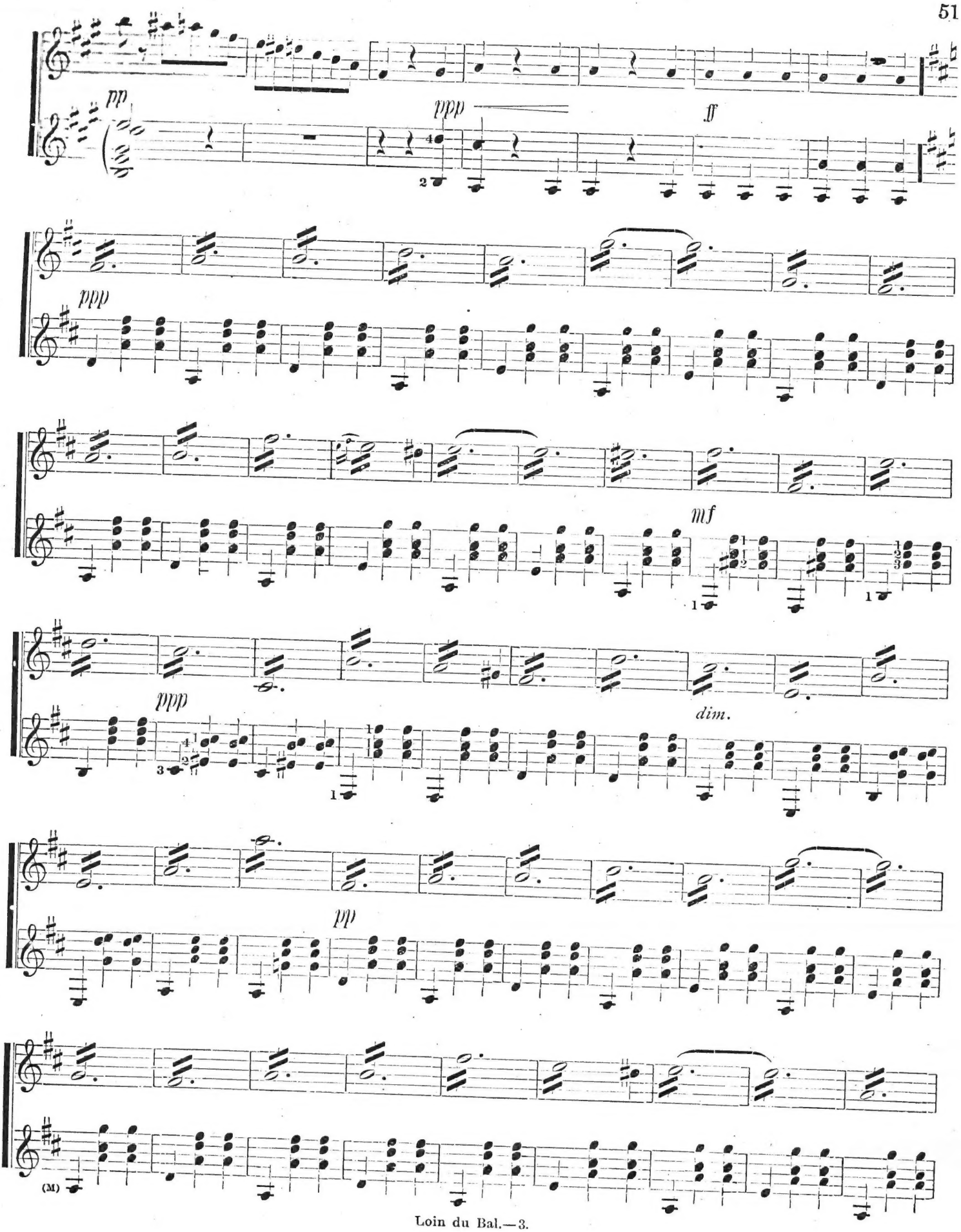
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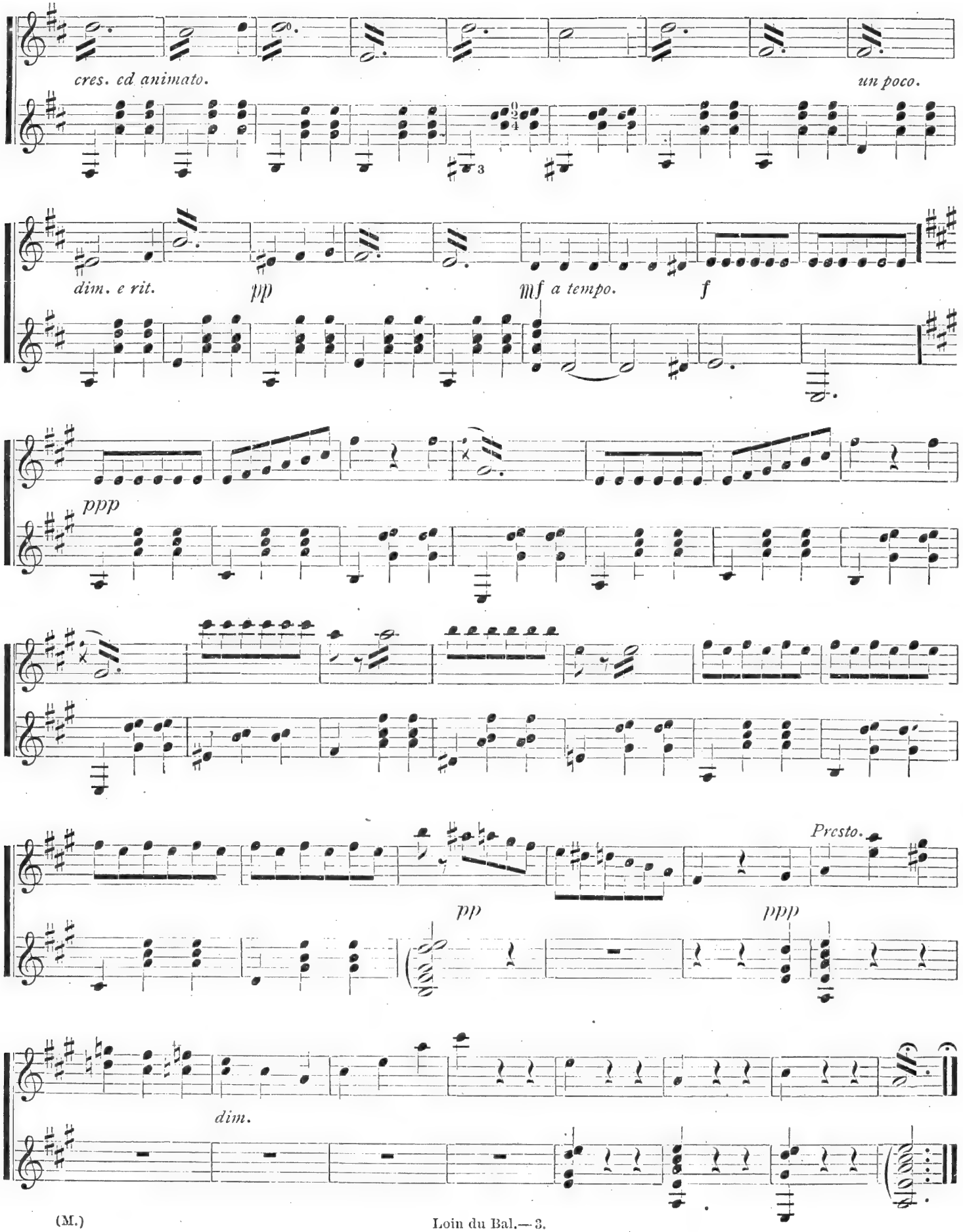
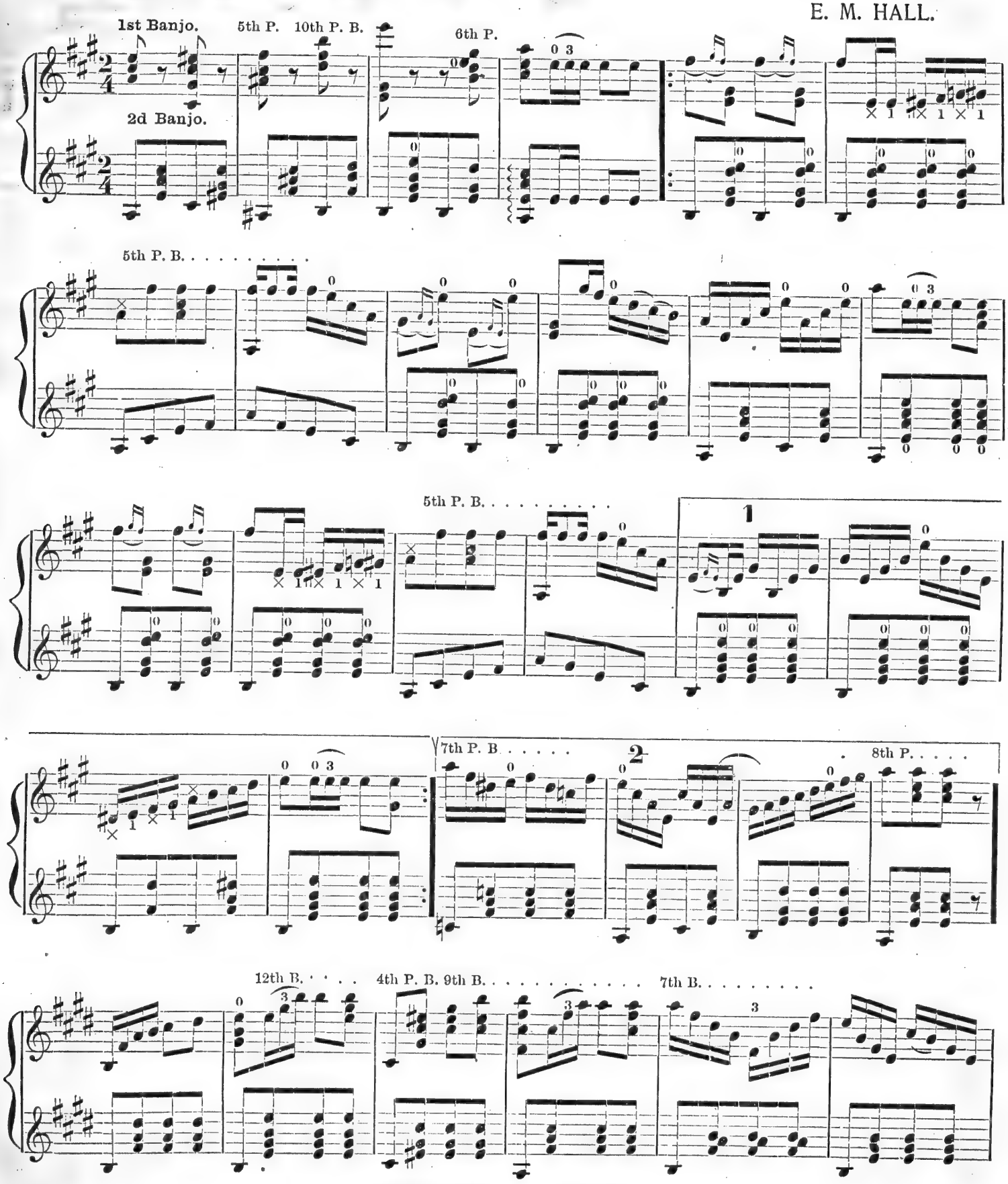

cres. ed animato.
un poco.
dim. e rit.
pp
mf a tempo.
f
ppp
Presto.
pp
ppp
dim.

Dedicated to the College Clubs of America.

UNIVERSITY MARCH.

E. M. HALL.



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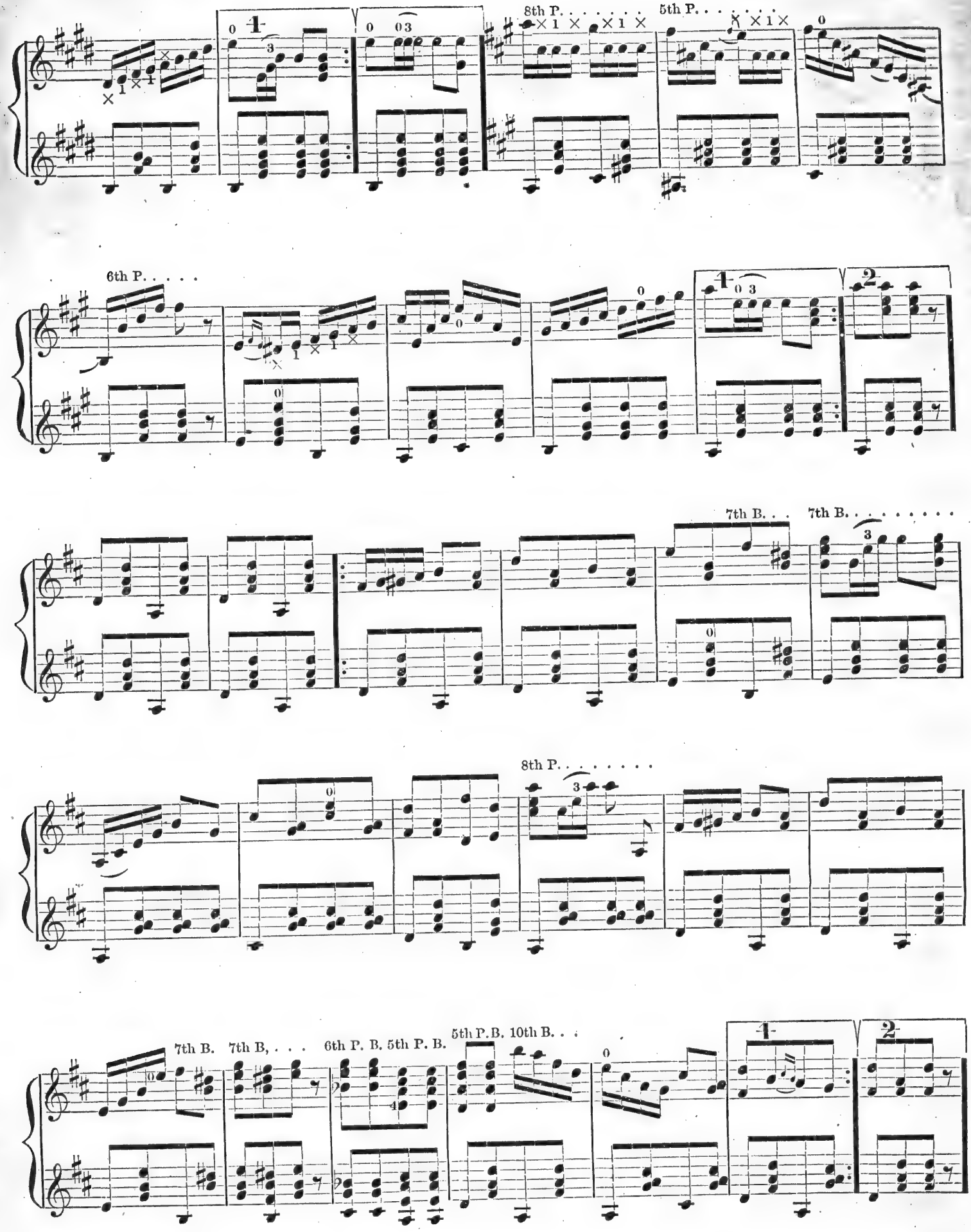
8th P.
5th P.
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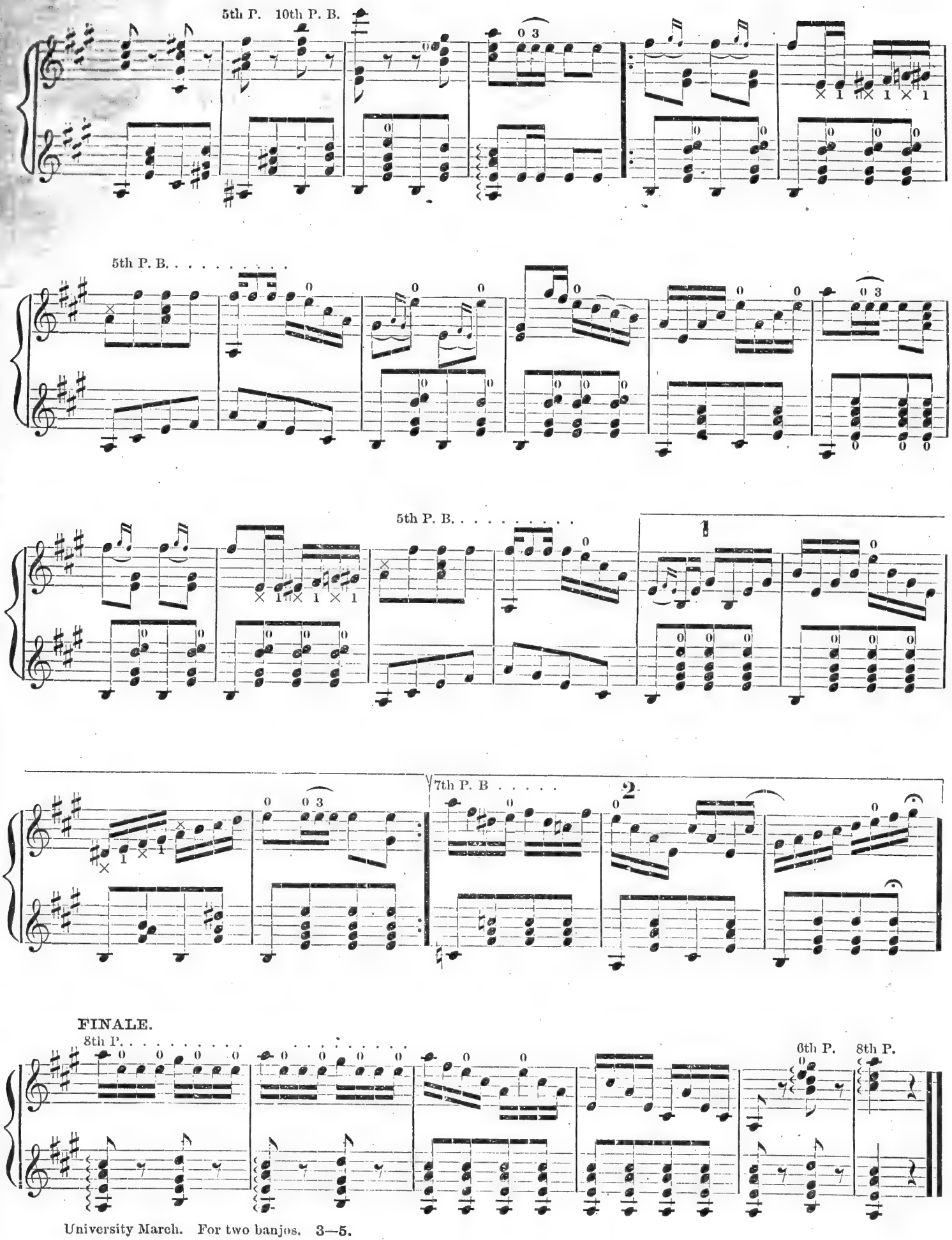
5th P. B. 10th B.


5th P. 10th P. B.
5th P. B.
5th P. B.
7th P. B
1
2
FINALE.
8th P.
6th P.
8th P.

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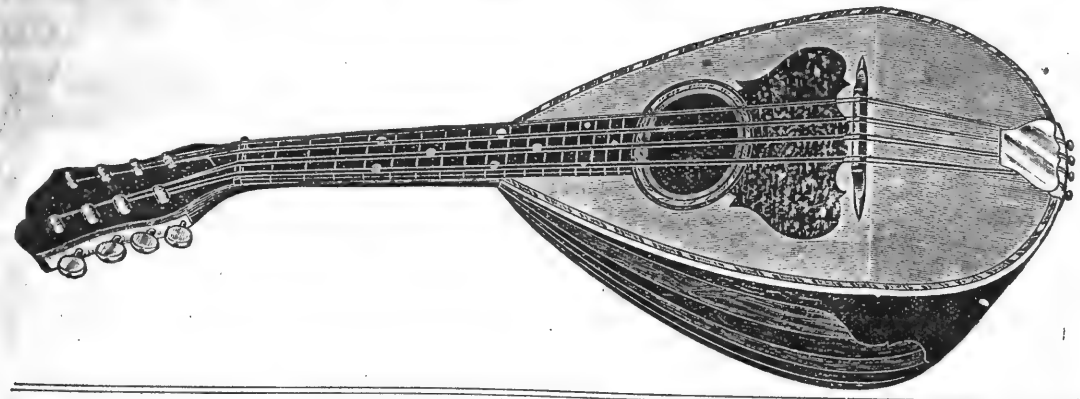

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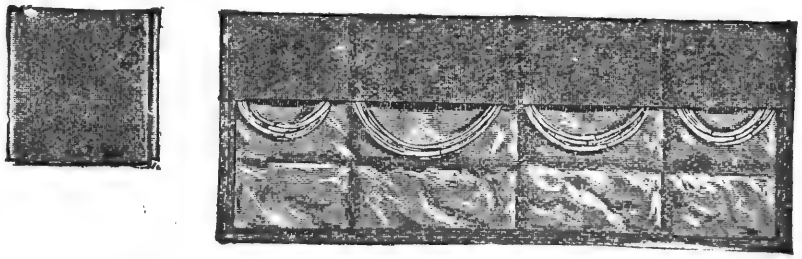

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