



Vol. XVI. No. 5. Whole No. 115.

NUMBER FOR DECEMBER, 1899 AND JANUARY, 1900.

Published December 1st, 1899

## THE 1899 BANJO, MANDOLIN AND GUITAR FESTIVALS

Held Under the Auspices of, and in Connection with, The National Export Exposition of Philadelphia, Pa.



THE desires of the promoters of the 1899 Festivals, the hopes of all participants, and the expectations of the public have been realized in the main. Admirers of the banjo, mandolin and guitar have been increased by several thousands and very many persons have expressed their astonishment and delight at the sweet music produced by ensemb'e play-

ing on a large scale. It is not exaggerating to say the Festivals proved to be the most unique features of the Exposition's great music schedule. That they were genuinely American is the general endorsement of the press and public.

With this issue of the JOURNAL a Souvenir Programme of the Festivals is presented.



MR. VESS L. OSSMAN.



SIG. JOSEPH EDWARD PETTINE.

THE LION SOLOISTS OF THE 1899 FESTIVALS

## FIRST CONCERT.

Tuesday Evening, October 24.

At an early hour all the front seats in the Exposition's vast Auditorium were occupied by people who had come to stay, and throughout the evening small evidence was given of the event becoming a promenade concert, in contradistinction to many of the previous band and orchestra concerts. During the opening solo, on the great organ, by Mr. Charles Morris, the public further flocked in, so that quiet and expectancy reigned when the P. R. R. Y. M. C. A. Club took up position on the platform. Mr. Eno's appearance was the signal for an enthusiastic greeting. The Club's performance brought down the house, and put everybody in a first-rate humor. Encores were loudly demanded and given, also for the subsequent splendid performance of the "American Patrol" by the same Club. Mr. Fred. C. Meyer's mandolin solos in duo form, most skillfully performed, evoked much admiration from all front benchers. People at the rear, however, were prevented from the same enjoyment by the unfortunate acoustic defects of the immense hall, and these defects somewhat interfered with all solos, except those of Vess L. Ossman, the tones of whose magnificent banjo were advantageously heard from every point. Miss Alida Varena's two songs were artistically rendered, her fine cultivated soprano voice winning the plaudits of her listeners. The mandolin and mandolo obligato to her first song, by Mr. B. F. Knell and Mr. Paul Eno respectively greatly heightened the effect. The renditions by the Mount Vernon Institute Club brought forth further evidence of the desires of the audience to hear all possible of ensemble music. The Club's second appearance was with Mr. Frank Ogden as Xylophone soloist, and to use popular vernacular of the time, the audience was "tickled to death;" no amount of responses to encores seemed to satisfy them. Mr. Vess L. Ossman was the lion of the evening, his masterful playing being a revelation to those present. No sooner did he strike the first note than it was plain to see he had commanded rapt attention; enthusiasm rose, culminating in unbounded applause after each solo, and the many encores. The artistic performances of the Mendelssohn Trio, and Mr. B. F. Knell's mandolin solos, were appreciated by the many lovers of classical music that were present. The closing item of the concert, *Kela Bela's* "Lustspiel," by the Combined Hamilton & Manheim Banjo, Mandolin and Guitar Clubs, was the chief ensemble number of the programme, most admirably rendered, causing, at its close, the audience to break forth into tumultuous applause, and homeward go with feelings of desire to hear more and more of such un-anticipated fine music.

Among the many press reports which appeared the following day, are the following:

*The Philadelphia Inquirer*:—"The concert by various banjos, mandolins and guitars in the Auditorium last night was highly successful, both artistically and in point of attendance. The performers were many taken from local musical clubs, and Paul Eno conducted the music. Mandolin, banjo and xylophone solos by Fred. C. Meyer, Vess L. Ossman and Frank Ogden, respectively, added variety to the programme, and songs were rendered by Miss Alida Varena, and were much enjoyed by the audience.

*The North American*:—"The seating capacity of the Auditorium was taxed last night by the large number of persons who came to listen to "The 1899 Banjo, Mandolin and Guitar Festival." This novel concert proved a marked success, and every one of the numbers was enthusiastically received. Miss Alida Varena appeared in place of Miss Georgia Marie Pinkham, who is ill. Her solo "For All Eternity," was remarkably well rendered. Solos were rendered on the banjo and mandolin in excellent style by Vess L. Ossman and Fred C Meyer. The ensemble work of the Combined Banjo, Mandolin and Guitar Clubs merits special mention.

## SECOND CONCERT.

Thursday Evening, November 9.

Successful as was the first concert, it was eclipsed entirely by the second. For several days previous, the daily newspapers had called much attention to the event, speaking of it in such terms as a "High Carnival of String Music," "Musical Fete," etc., etc. No previous, or subsequent, musical event at the Exposition elicited such liberal notices before occurrence. Appetites had been whetted previously by the first concert, and therefore assurance of a bigger success was taken for

granted. Results exceeded expectation, and a confidence established as far as Philadelphia and its neighborhood is concerned, that all clubs and lovers of the Banjo, Mandolin and Guitar will do well to foster and preserve. The cause of these instruments, and their music has had such a send-off as was never before approached, anywhere. Long before the concert began, the Auditorium was packed with a dense crowd of people which a conservative estimate places at eight thousand. Never in history has such a large audience attended a concert of the character as given on this occasion, and it may be many a long day before a similar one happens. After the two well received Organ solos by Mr. Charles Morris, the members of the Grand Orchestra took up their positions, filling the stage, and they presented an attractive appearance. Throughout the whole evening the vast audience paid unexampled attention to every item of the programme, and demanded encore after encore. The affair was a decided "hit," and congratulations poured in from all sides. Among the press reports of the following day were:

*The Philadelphia Record*:—"There was a fairly large crowd at the Export Exposition all of yesterday, but the Banjo, Mandolin and Guitar Concert in the evening attracted a crowd that jammed the great Auditorium and overflowed into all the surrounding space. The concert began at 7.45 o'clock, and, owing to the numerous recalls, lasted considerably longer than the allotted time. After two selections on the organ by Charles Morris, the ladies and gentlemen of the different clubs filed in and were, upon their entrance, shown that they were in the presence of a friendly audience by the hearty greeting extended to them. The participating clubs were represented as follows: The Hamilton and Manheim, with 40 instrumentalists; the Mount Vernon Institute, with 16; the University of Pennsylvania, 18; the Oak Lane, 15; the Pennsylvania Railroad Y. M. C. A., 23; E. K. Pealle, 12; the Central Branch Y. M. C. A., 25; the Euterpe, 27; the Narcissus, 11, and the Century Wheelmen, 25. Thus the ensemble consisted of 212 mandolins, banjo and guitar players, in which the distribution of the different instruments was so judicious as to make the entire well balanced. The first concerted number was the "Cupid's Realm Overture," and was well given, although there were evidences of nervousness at the outset. This was only discernible in the first movement after which the corps followed Director Paul Eno's baton admirably. In his solo Signor Pettine displayed remarkable technique, and all of the difficult parts of De Beriot's well-known First Concerto were given with a skill hardly expected when the limitations of the mandolin are taken into consideration. It is to be regretted that, owing to the acoustic defects, many in the audience could not hear. Miss Georgia Marie Pinkham sang "So Long, So Long," by Denza, with a finish and neatness betokening her careful and good training. The song was well suited to the scope of her rich contralto voice. After the March Comique, "Cotton Blossoms," Vess L. Ossman was heard in a banjo solo. Liszt's "Rakoczy March," played on the banjo is a rarity, and was given with such a verve as to captivate the listeners. In its entirety the concert was a popular and artistic success, and when as a finale a medley of national airs was concluded the audience gave vent to its enthusiasm in a vociferous manner. The accompaniments by Miss Elsie Maust, Charles Morris and Charles P. Banta added much to the pleasant outcome of the solo numbers.

*The Philadelphia Times*:—"Exposition's Musical Fete. Evening of Enjoyment. Celebrated artists and concerted work of the highest order made the Banjo, Mandolin and Guitar Festival at the Exposition last night a marked success. The manner in which the clubs rendered the most difficult and brilliant selections reflected great credit upon the conductor, Paul Eno, the well-known composer and teacher. Among the soloists were Miss Georgia Marie Pinkham, contralto of Philadelphia; Signor Pettine, mandolinist of Providence, R. I.; Vess L. Ossman, banjoist of New York, and Charles Morris of Philadelphia. At the opening of the concert even standing room was at a premium in the big Auditorium and that the audience thoroughly appreciated the excellence of the musical treat prepared for it was evidenced by the insistent applause which greeted every number.

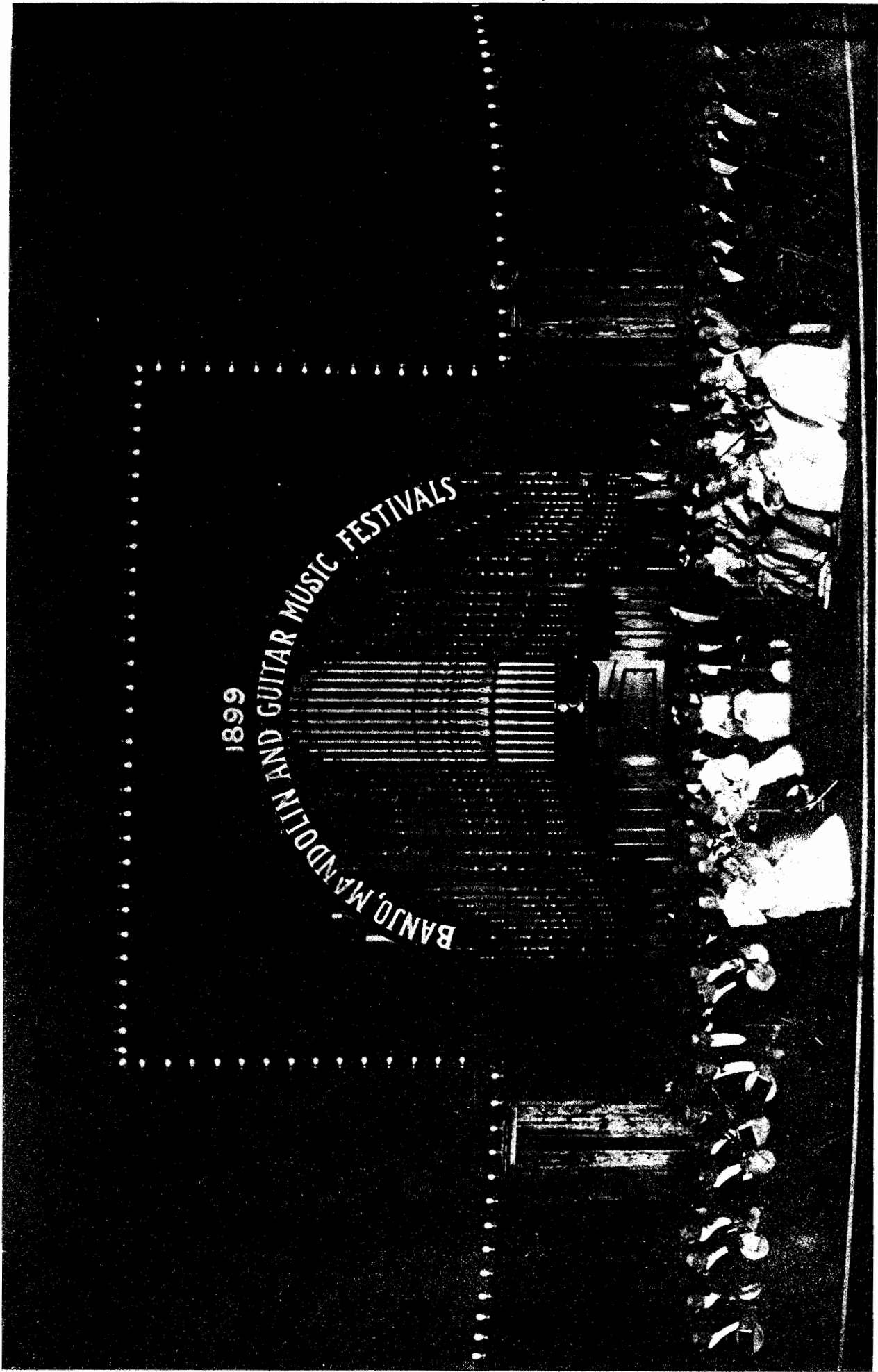
*The Philadelphia Inquirer*:—"Rare musical treat. National Export show resounded with melody by professionals and amateurs. It was a musical day at the Exposition yesterday, and the programs provided for the entertainment of visitors drew a crowd of goodly size out to the grounds. The Banda Rossa gave two concerts, and in the evening the long talked of Banjo, Mandolin and Guitar Festival was given.

*The North American*:—"Great Banjo, Mandolin and Guitar Festival last night. The Festival last night under the direction of Paul Eno, proved a most attractive musical event. The ensemble playing of the clubs was remarkably fine and indicated careful rehearsal. Vess L. Ossman was enthusiastically received, and his performance on the banjo merited the continuous applause that followed his every selection. Miss Georgia Marie Pinkham rendered two solos in a manner that proved she is a contralto of great power and expression. The mandolin solos by Signor Pettine were received with favor by the large audience present.

The Grand Pianos used at both Concerts were the celebrated Blasius, and were kindly lent for the occasions by that notably enterprising firm and makers of the highest class pianofortes.

The Exposition authorities left nothing undone that would contribute to the success of the festivals.

The one and only cause for regret was the absence of Mr. Fiset as the leading guitarist of America. A few days before the second concert he wrote as follows: "Although I feel sorry I am not to appear at the Exposition it is undoubtedly for the best under the circumstances, for in such an immense auditorium the guitar would not be very well heard, except the acoustics were practically perfect." Mr. Fiset is seriously thinking of going into concert work next year and will most likely make his headquarters here in the east.





NATIONAL EXPORT EXPOSITION.

1899.

DEPARTMENT OF AWARDS.

FRANKLIN INSTITUTE.

Philadelphia, November 29, 1899.

*Mr. Stewart & Bauer  
1018 Chestnut St  
Gentlemen:-*

This is to inform you that the Jury of Award having your exhibit under consideration has awarded you the

SILVER MEDAL AND DIPLOMA.

In due time the Diploma will be inscribed and forwarded to your present address, with the Medal, unless otherwise advised by you.

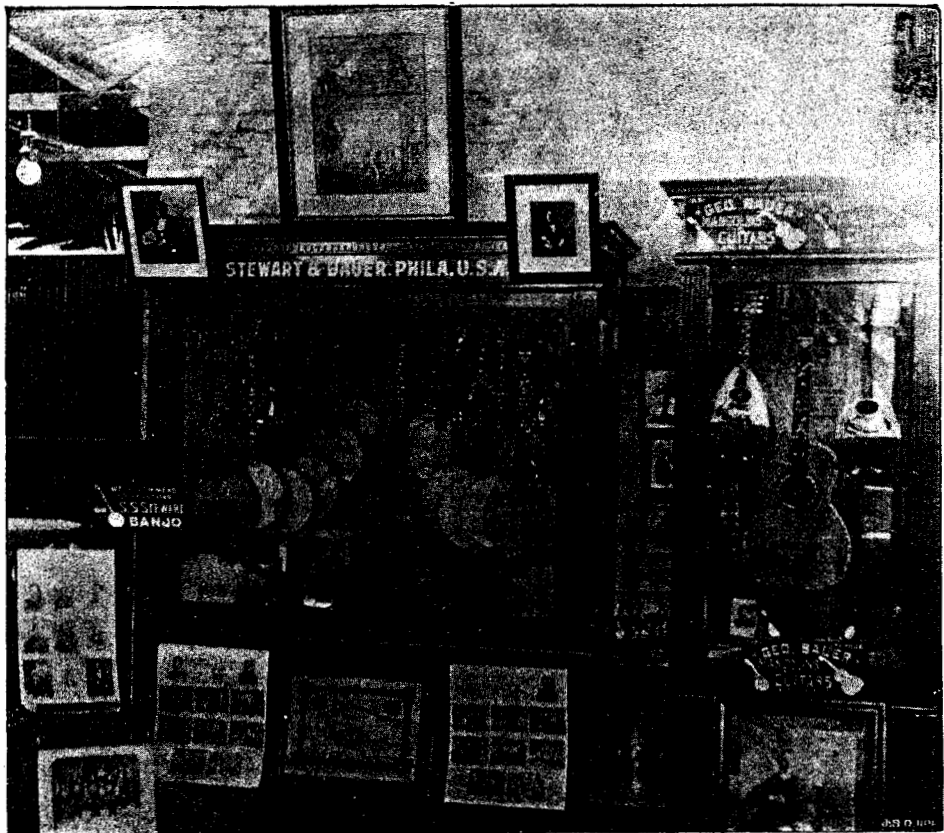
Respectfully,

*Geo. Birtkinick*  
Chief Department of Awards.

Class 28

EFFECT

CAUSE



# The 1899 Banjo, Mandolin and Guitar Music Festivals

HELD UNDER THE AUSPICES OF, AND IN CONNECTION WITH,

THE NATIONAL EXPORT EXPOSITION, OF PHILADELPHIA, PA.

Conductor, - - - - MR. PAUL ENO.

PHILADELPHIA BANJO, MANDOLIN AND GUITAR CLUBS REPRESENTED

THE HAMILTON BANJO, MANDOLIN AND GUITAR CLUB.  
THE MOUNT VERNON INSTITUTE BANJO, MANDOLIN AND  
GUITAR CLUB.  
THE CENTRAL BRANCH Y. M. C. A. BANJO, MANDOLIN AND  
GUITAR CLUB.  
THE EUTERPE BANJO, MANDOLIN AND GUITAR CLUB.  
THE NARCISSUS " " " "

THE MANHEIM BANJO, MANDOLIN AND GUITAR CLUB  
THE P. R. Y. M. C. A. " " "  
THE UNIVERSITY OF PENNSYLVANIA BANJO, MANDOLIN  
AND GUITAR CLUB.  
THE E. K. PEALE BANJO, MANDOLIN AND GUITAR CLUB.  
THE OAK LANE " " " "

### BANJEVRINES.

Miss Beatrice Riley,  
Miss O' Day,  
Mr. Frank Baird,  
Mr. F. B. Baird,  
Mr. F. H. Bates,  
Mr. W. M. Bickham,  
Mr. Wm. Box,  
Mr. Harry Briest,  
Mr. C. T. P. Brunner,  
Mr. H. H. Burrell,  
Mr. John Cook,  
Mr. J. F. Cook, Jr.  
Mr. Percy Cummings,  
Mr. Joseph Dodson,  
Mr. Frank J. Gibbons,  
Mr. Alfred D. Gillman,  
Mr. A. Stanley Hertzell,  
Mr. G. Garrett Hickey,  
Mr. J. Harding Hunter,  
Mr. Harry Maguire,  
Mr. Charles Marshall, Jr.  
Mr. L. Martin,  
Mr. G. G. Melloy,  
Mr. Geo. Moore,  
Mr. J. F. Pratt,  
Mr. M. A. Rapp,  
Mr. Charles W. Rhoads,  
Mr. Reyburn C. Smith,  
Mr. Fred Stewart,  
Mr. Charles Swain,  
Mr. Harry J. Walters,  
Mr. Ed. W. Wells,  
Mr. Joseph Wells.

### 1ST BANJOS.

Mrs. Duncan,  
Miss Off,  
Mr. Frank L. Atkinson,  
Mr. Charles Baird,  
Mr. Bogart,  
Mr. Bruce Ford,  
Mr. Severson.

### 2D BANJOS.

Dr. A. C. Butcher,  
Mr. G. R. Crowell,  
Mr. John Garber,  
Mr. F. M. Johnson,  
Mr. M. H. Sigafos,  
Mr. J. R. Stoer, Jr.  
Mr. Woodruff.

### MANDOLINS.

Miss Katherine Baker,  
Miss Clara Black,  
Miss Anna Bowman,  
Miss Anna Brimer,  
Miss Lydia Condon,  
Miss Ada F. Hudson,  
Miss Marguerite Marshall,  
Miss Julia McConnell,  
Miss Lilhe McCauley,  
Miss Maude McIlvaine,  
Miss Hattie Nonamaker,  
Miss Bessie Off,  
Miss Elizabeth K. Pealle,  
Miss Alice V. Sonner,  
Miss E. May Sonner,  
Miss Eva Stevenson,  
Miss Helen Stevenson,  
Miss — Vanneman,

Mr. C. S. Ayers,  
Mr. Horace F. Baker,  
Mr. H. W. Beck,  
Mr. — Dickinson,  
Mr. Vincent Gehman,  
Mr. Russell E. Gibson,  
Mr. John Gorman,  
Mr. P. R. Grubb,  
Mr. L. Harrison,  
Mr. C. W. Helwig,  
Mr. H. R. Hoffman,  
Mr. John Jex,  
Mr. P. Mathews,  
Mr. Paul Muckle,  
Mr. Frank W. Ogden,  
Mr. N. A. Petry,  
Mr. — Rehr,  
Mr. — Rohrer,  
Mr. Carl Schaffle,  
Mr. Robert Steel,  
Mr. W. R. Tucker, Jr.  
Mr. A. S. Vane,  
Mr. E. G. Wilson,  
Mr. Wilson Woelper,  
Mr. Geo. D. Young.

### MANDOLAS.

Mr. Paul Eno,  
Mr. N. A. Petry.

### GUITARS.

Miss Anna Marshall,  
Miss Elizabeth McCauley,  
Miss Fanny McConnell,  
Miss Lottie Mogill,  
Mr. — Behman,  
Mr. Frank Blocksom,

Mr. J. Harry Boyer,  
Mr. — Brehm,  
Mr. C. Fred. Brown, Jr.  
Mr. Charles Dissel,  
Mr. J. Fox,  
Mr. Chas. B. Garrett,  
Mr. H. R. Gilmore,  
Mr. Joseph Gorman,  
Mr. J. H. Headman,  
Mr. Harry D. Hutchison,  
Mr. — Keim,  
Mr. R. Miller,  
Mr. Edw. A. Muckle,  
Mr. Wm. J. Murdock,  
Mr. Roy L. North,  
Mr. Charles Smith,  
Mr. C. W. Shull,  
Mr. Frank Smith,  
Mr. George Snyder,  
Mr. G. F. Snyder,  
Dr. R. B. Stanley,  
Mr. — Thomson,  
Mr. Chas. V. Z. Thackara,  
Mr. W. M. Webb,  
Mr. Wm. Young,  
Mr. W. G. Young,

### BASS BANJOS.

Mr. Geo. B. Deacon,  
Mr. W. Eastwick,  
Mr. A. L. Hoskin,  
Mr. Philip Nash,  
Mr. Joseph Sellers.

### SAXOPHONE.

Mr. Charles Marshall.

### SOLOISTS.

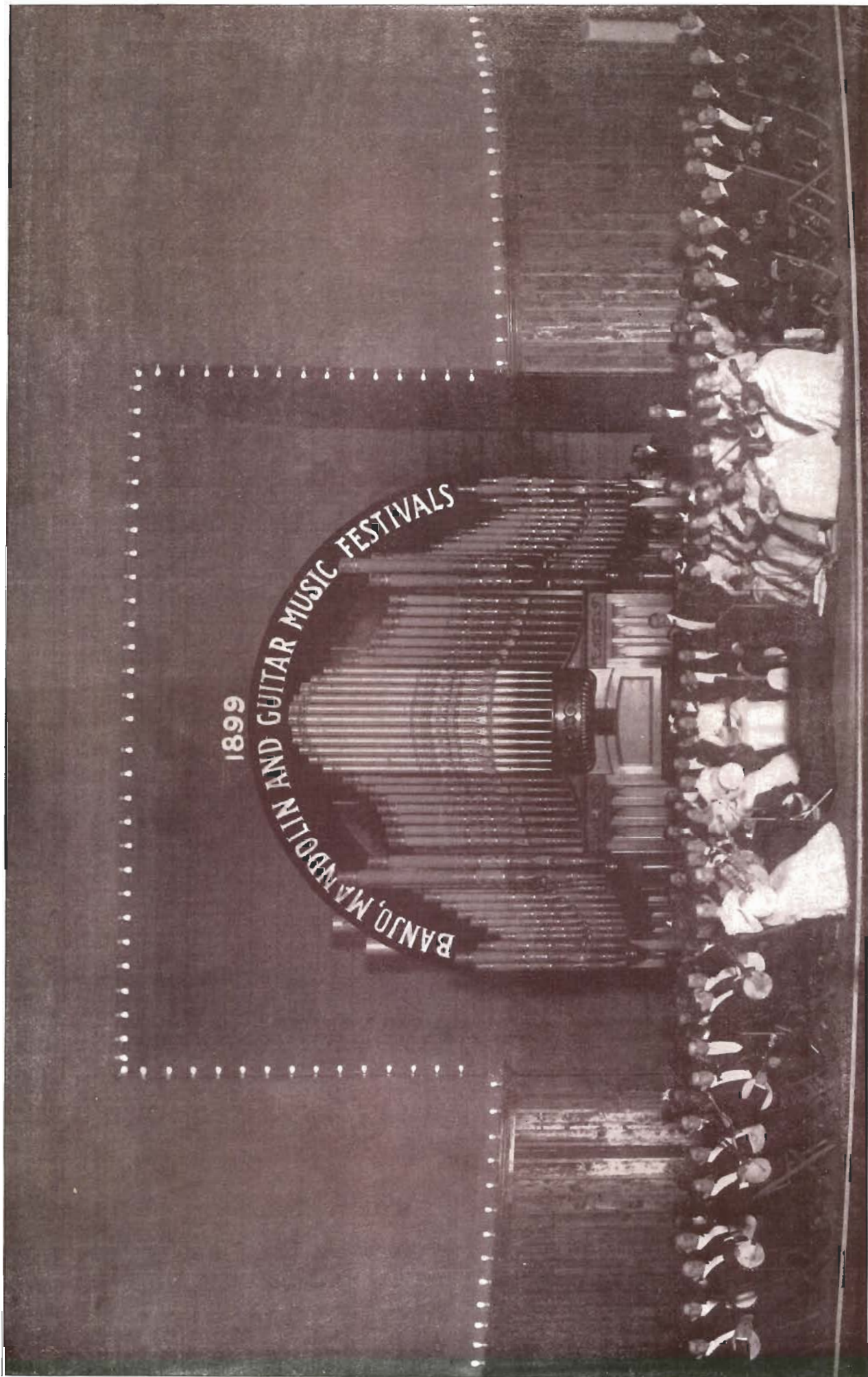
#### INSTRUMENTAL.

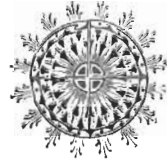
MR. VESS L. OOSMAN, . . . . . Banjo.  
SIGNOR JOSEPH EDWARD PETTINE, . . . . . Mandolin.  
MR. FRED. C. MEYER, . . . . . Mandolin.  
MR. BENJ. F. KNELL, . . . . . Mandolin.  
MR. CHARLES MORRIS, . . . . . Organ.  
MR. FRANK W. OGDEN, . . . . . Xylophone.

#### VOCAL.

MISS ALIDA VARENA, . . . . . Soprano.  
MISS GEORGIA MARIE PINKHAM, . . . . . Contralto.

ACCOMPANISTS,—MISS ELSIE MAUST, MR. CHARLES P. BANTA and MR. CHARLES MORRIS.





MR. PAUL ENO—Conductor.

## Programme.

### First Concert--Tuesday Evening, October 24, 1899.

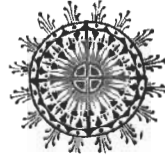
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| <p>Organ Solo, "Poet and Peasant," overture . . . . . <i>Suppe</i><br/>Mr. Charles Morris.</p> <p>1. March, "Charlatan" . . . . . <i>Sousa</i><br/>P. R. R. Y. M. C. A. Banjo, Mandolin and Guitar Club</p> <p>2. Mandolin Solo, "Reverie" . . . . . <i>Graham</i><br/>Mr. Fred C. Meyer.</p> <p>3. Soprano Solo, "For all Eternity" . . . . . <i>Mascheroni</i><br/>Mandolin, Mr. Knell. Mandola, Mr. Eno.<br/>(Obligato)</p> <p>4. (a) Waltz, "Reminiscences" . . . . . <i>Jarr Weaver</i><br/>(b) Two Step, "The Pace Maker" . . . . . (<i>Zickel</i>)<br/>Specially arranged by Paul Eno.<br/>The Mt. Vernon Institute Banjo, Mandolin and Guitar Club.</p> <p>5. Banjo Solo, Finale "William Tell," overture . . . . . <i>Rossini</i><br/>Mr. Vess L. Ossman.</p> | <p>6. (a) "The Second Mazourka" . . . . . <i>Kiudwak Wienawski</i><br/>(b) "Tarantella" . . . . . <i>Tobani</i><br/>The Mendelssohn Trio—Mandolin, Mr. Benjamin F. Knell;<br/>Mandola, Mr. Paul Eno; Piano, Miss Maust.</p> <p>7. Xylophone Solo, "Hot Corn" . . . . . <i>Eno</i><br/>Mr. Frank Ogden with Mt. Vernon Institute Club.</p> <p>8. Soprano Solo, "Mia Picirella" . . . . . <i>A. Gomes</i></p> <p>9. "American Patrol" (by request) . . . . . <i>Meacham</i><br/>P. R. R. Y. M. C. A. Banjo, Mandolin and Guitar Club.</p> <p>10. Mandolin Solos (a) "Calif of Bagdad" . . . . . <i>Boildeau</i><br/>(b) "Sonatine" . . . . . <i>Beethoven</i><br/>Mr. Benj. F. Knell.</p> <p>11. Banjo Solo, "Bolero" . . . . . <i>Mozkowski</i><br/>Mr. Vess L. Ossman.</p> <p>12. Overture, "Lustspiel" . . . . . <i>Kela Bela</i><br/>The Hamilton and Manheim Banjo, Mandolin and Guitar Clubs Combined.</p> |
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### Second Concert--Tuesday Evening, November 9, 1899.

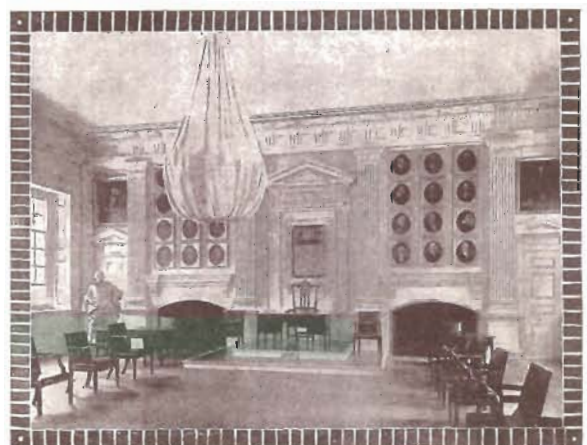
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| <p>Organ Solos (a) Overture, "Masaniello" . . . . . <i>Auber</i><br/>(b) Selection, "Chimes of Normandy" . . . . . <i>Planquette</i><br/>Mr. Charles Morris.</p> <p>1. Overture, "Cupid's Realm" . . . . . <i>Armstrong</i><br/>The Banjo, Mandolin and Guitar Grand Orchestra.</p> <p>2. 1st Concerto op 16, Mandolin Solo . . . . . <i>De Bériot</i><br/>Signor Pettine.</p> <p>3. "So Long, So Long," Contralto Solo . . . . . <i>Denza</i><br/>Miss Georgia Marie Pinkham.</p> <p>4. March Comique, "Cotton Blossoms" . . . . . <i>Hall</i><br/>The Banjo, Mandolin and Guitar Grand Orchestra.</p> | <p>5. "Rakoczy March," Banjo Solo . . . . . <i>Liszt</i><br/>Mr. Vess L. Ossman.</p> <p>6. "Tarantella," Mandolin Solo . . . . . <i>Gelder</i><br/>Signor Pettine.</p> <p>7. "Hot Corn," A Cake Walk . . . . . <i>Eno</i><br/>The Banjo, Mandolin and Guitar Grand Orchestra</p> <p>8. "Amalia" (The Roman Charioteer), Contralto Solo<br/><i>Harrison Millard</i><br/>Miss Georgia Marie Pinkham.</p> <p>9. Mazourka, "Del Oro," Banjo Solo . . . . . <i>Del Oro</i><br/>Mr. Vess L. Ossman.</p> <p>10. Medley of American National Airs . . . . . <i>Eno</i><br/>The Banjo, Mandolin and Guitar Grand Orchestra.</p> |
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ROOM IN INDEPENDENCE HALL.



INDEPENDENCE HALL



WHERE THE DECLARATION OF INDEPENDENCE WAS SIGNED



Copyright

# Izuma

A South African Tale

BY

CYRIL DALLAS

Author of "The Blokfontein Mystery," "Lost," "Loba Umuzi Yabantu," "Bandora-ized," &amp;c., &amp;c.

## 3. ZUMA.

Ernest gone, I moved to the verandah, reclined in a wicker chair and smoked boer. My reflections on the happenings of the morning, Ernest's speech, his opinions and troubles amused me not a little. I was not allowed to cogitate in silence long, for a number of coolie fruit and vegetable hawkers suddenly confronted me. Importunate, quarrelsome wretches they were; men, and women with children astraddle their hips, and all haloed in a vile aroma of burnt camphor, cocoa-nut oil and Natal Rum. They roughly jostled one another in their eagerness to secure my patronage of half-decayed bananas, green oranges, cabbages, etc., over which the filthy children had slobbered. The jabbering was insufferable. Not a word did I distinguish through the incessant rolling of r's, and I felt my ear drums were in danger. There was no getting rid of the wretches. Banana juice already bespattered the *stoep* and my clothes, and my anger was simply made fun of. But thanks be to Umquati! He, hearing the noise rushed out brandishing two sticks, and without ado began a belaboring of shins. A scrambling fight ensued, baskets and contents rolled on the ground, and dire were the promised threats of vengeance. Umquati only grinned and laughed loud, while dancing here and there as though springs were attached to his feet, and then proclaimed his victory in yells and lugubrious sounds from the deep recesses of his throat. "No good a' coolie *baas!*" said he in tones of supreme disgust. "Sammy dog! —*Wu!!!—Wu!—Wu!*—here come a' suli-man!

A dapper consequential Arab in flowing white silk robes and be-jeweled turban approached, and with an air of importance said, "Me wan' see Mr. Powell."

"He is not here. Tell me your business."

"You a frien' o' him."

"Yes."

"Ah!—you tell him,—Ismail Momojee wan' see him. I surrender."

"Surrender what?"

"You no understan'?—*My* estate!—Me go Bombay, morrow steamer. Me go insolvent first,—file papers, now quick."

"Eh!—what?"

"You no understan'?—you put on paper,—tell Mr. Powell come see me sharp. Liabilities £613-15-7. Assets,—bout £70."

"I—I suppose you are disappointed in business *here*."

"No!—oh no!—me done ve'y well,—been here t'ree mont's."

"Why then need you go insolvent!"

"Business!" the rascal replied nonchalantly. "You no understan' Natal!—You give me

fire," and having lighted his cigarette this son of Mahomet strutted away with all the confidence imaginable, and received the *salaams* of passers by in a manner quite sultanish.

Thinks I, there are queer business methods carried on here. Who and what is responsible for it? Surely Ernest does not lend himself to vagaries, he who was such a "stickler" for integrity and honor?—"Umquati!—I am going up the road."

"*Yah baas!*"

A two minutes trudge over the sandy road brought me near the post office, a cross road corner building of about twenty feet square where mails were delivered through a small window on application. Opposite stood the hotel, on the next corner the court house and goal with church adjoining, and beyond were the stores. Few persons were about, but when the gentle breeze wafted sounds of a distant coach horn it was surprising how thronged and lively the road became with a fantastic looking lot of English, Scotch, Irish, Germans, Boers, Hottentots, Kaffirs and Asiatics. There was also an American, who, with a merry twinkle in his eye, was making humorous observations, to cause some to laugh and others to look puzzled and shake their heads.

At this moment I observed Ernest rush out of the court house, and upon seeing me he cried, "Just look at her,—what a speed! Those Concord coaches are mighty fine contrivances.—By Jove!—they've got a load to-day, jammed inside and out. Four days more misery for the gold-fevered passengers. It's time the railway bill passed Council or the Cape will have a line through first, and then Natal may as well say "good bye to traile. In any case, we shall have to clear out of Vendorp as no town can exist between terminals in this country."

On came the coach with its burden, drawn by ten massive mules whose feet scarce seemed to touch the ground. Everything must give way for its meteor-like passage, carrying the Royal Mail demanded it. The Boer and Hottentot drivers, of wagons along the road, yelled like infuriates to the *foreloopers* to lead their oxen aside in order to give a clear space for the coach; but, one youngster misunderstood orders and took the wrong turn, others followed suit and the way became blocked. One wagon lay across the road hemmed in on every side by frightened *spans*. To stop or check the maddened on-gallop of the coach mules was impossible, and any attempt at such fraught with grave danger. "Blockheads! Idiots! Fools!" screamed several men of the assembled crowd. "By gad! the teams are all mixed, not enough room for a fly," observed Ernest.

"Or a buggy," drily said the American.

The excitement became intense as the coach driver, cool and collected (?), yelled and yelled blasphemies, pulled the left reins with all his might and guided the leaders to the road bank. Up they leaped dragging the others and the coach on to the stone and ant hill covered *veldt*, where, making a new path, the vehicle was pitched and tossed about like a vessel in a storm until the road again was

reached near the hotel. When reins were drawn the new arrivals were greeted with deafening cheers.

"That was clever but risky," Ernest declared, "and the only thing to do. Those con-founded transport riders ought to know better than to trust *forelooping* duty to mere children. Now let's see who the passengers are. Men all of them, looking as though they had been dipped in a damp red—sand—dust pit. All strangers. Nobody I know. Hello! there's a lady,—and of all the people,—she! Good gracious!"

The veiled young lady alighting met Ernest's astonished gaze. She blushed confusedly and sharply recovering bowed low and passed into the hotel.

"Someone you know?" I asked.

"Y—yes,—wait here a moment," and so saying Ernest followed the lady.

In less than a minute he returned and said, "Come on we'll go home. The mail is delayed on the coast and won't arrive before tomorrow. We need'nt wait for the coach from Johannesburg. This is an off day on the down journey."

Ernest's face became a study. I never saw such an expression as he now wore and wondered of what he was thinking. He, leading the way, thrust his hands deep in trouser pockets, drew vigorously at his briar and did not break silence until we reached the house and the door was closed.

## 4. ZUMA.

"What is the reason of this sober meditative mood of yours, Ernest?"

"Excuse me, Gerald. Some old unpleasant recollections came up when I saw that lady."

"Belonging to a—romance?"

"Well yes, a little that way. I don't mind telling you about it now, for I imagine you have wondered whatever could bring me to a one-horse place like Vendorp, I being a town bird."

"It has puzzled me."

"Well,—it was that woman who sent me here and—Jim Rushton."

"What? You astound me! Jim Rushton been here,—to this country?"

"Yes, d—n him!"

"I thought he went to Australia."

"So he did, and India, too, but he had to skip. He turned up in Pietermaritzburg the same handsome, insinuating, plausible villain as of yore. Worse if anything for his accomplishments had increased. He sought me out, begged I would let bygones be bygones, said he intended to reform and wanted help to make a fresh start. He got into society, became a great favorite, and kept straight with everybody else in order that he could injure me."

"The devil!"

"He's that sure enough. He came between me and the girl I was to marry and I did not know it until too late. You see, I came to this colony an absolute stranger, knowing no one, and had to fight my own way. The first man coming along later who did know me was a schoolmate begging for assistance. I, like a

fool, believed him sincere for once and did all I could to show a forgiveness of his former actions and that I was sorry for him. But he set to work spreading poisonous lies about my past career, and so cunningly was an intricate net weaved around me that I could not unravel it. I found myself cut, reputation and practice going, going until it was all gone. That was two years ago, and then I came here to bury myself."

"This may all be true, but I cannot understand people believing whatever Rushton chose to tell them."

"Of course you don't, and neither do I. But people are ever more inclined to believe evil than good, and the folk out here lend most willing ears to scandal. You have no conception of it. Discrimination and rationalism to them are unknown virtues, foreign to the breed, and if ever you go down to Durban you'll soon find it out. Consider the abnormal percentage of religious institutions, doctors and lawyers, and then make your own deductions as a sensible man of the world."

"You are getting quite a moralist. But the girl, she ought to have known better if she cared for you."

"Oh!—you see Rushton worked on her parents first. They and their circle believed everything the unctuous-tongued adventurer told them. They were very religious. Now people here are not yet accustomed to meeting such polished scoundrels as Jim. We know what lobbyists are in other countries, what is the worth of their words or those of any hangers-on. Here however, the people have yet to learn by bitter experience. Jim hadn't a penny when he arrived, and he never did a stroke of work. Nevertheless he lived high, dressed better than any man in town, and paid his *little* bills as far as I know. He was chief favorite at the clubs, the officers' mess, and the ladies' drawing rooms. The women went mad about him, and he broke hearts by the score when he announced his presence was required in Johannesburg by a prominent London financial concern."

"Is he there now?"

"I believe so. I did hear he'd got rich."

"Through swindling, I'll be bound. Ernest, why, why did you not write me about it in Capetown?"

"Oh,—I don't—know."

"You do know.—Out with it."

"Well, you see I've learned friendships can only be maintained in two ways. When the concerned derive mutual benefit, or when they are so independent that nothing is desired from either by either. I chose to act the latter. You see it is six years since we last met in London, and you have been to India, Burmah, and now to the Cape. Time changes people. I knew not what your disposition might be, and I did not like to—test it. Besides, my troubles with Rushton really did not concern you, and—"

"Your candidness is tantamount to cruelty. You did wrong by not letting me know Rushton was here. I have an important affair to settle with him."

"You? I was not aware he ever injured you."

"He did, seriously. My aunt's legacy was lost in that bank failure."

"Indeed! Then I'll own I did wrong. Ah well! It's all over now. I'm content to lead an easy life here, but I do wish that girl hadn't come. Had she known I was located here, I don't think anything would have induced her to come. She regards me with a sort of horror."

"Has she friends about here?"

"She said so, in the hotel, when I asked if I could be of any service. I don't know who they are. I supposed she was going farther on. There is only one good family around these parts, a retired military officer on full pay; Colonel Sewell. He lives in a bungalow, by the little *kopje* yonder, with his wife, daughter, and two sons who are engaged in sheep farming. They are the only people I visit and I hardly think Lucy can be going there. I'll take you up this afternoon and introduce you. They are charming folk and will be glad to know you."

A period of silence ensued, and then recollecting the Arab's visit, I said, "By the way, I have a note made for you. Ismail Momojee wants to file his insolvency papers. He called while you were out."

"That's all right. Let me see,—application, registry, fees and stamp. Ahem! There'll be a clean forty pounds out of that for me."

"You don't mean to say?"

"You don't understand."

"That is what the Arab said."

"Did he? Ha—ha! Look here, Gerald. If the large importing merchants *will* act foolishly, they must suffer in consequence. See here! A white man visits one of the large stores in Durban, says he is going to set up a country retail shop and wants credit. The merchant refuses unless security is given. Now mark you! An Arab comes along from India, Mauritius, or the Lord knows where, and tells the same story. The merchant asks no questions, lets him have all the goods he wants, and all the credit he wants even to a twelve-month. The Arab opens his store, lives in it on twopence a day, sells goods at less than cost, pays no bills except rent, declares his insolvency before maturation of notes, files papers and clears out. Creditors get nothing, lawyers get what they can out of the assets."

"But it is outrageous!"

"The merchants don't mind, for the absconding Arabs return after a few months and do the same game again. Ismail Momojee may come back as Ismail Amod, Mamod, Mahmoud, or any other corruption of the Mohammed. You cannot say he is the same Momojee for the whole Islam community would testify in his favor before all the Judges of the High Court. At present it is the custom of the country, and when you happen to be in Rome, you know you must do as the Romans do."

"But—"

"Excuse me till I've fixed this matter up for Ismail. Must attend to business you know. I won't be long."

### 3. ZUMA.

When Ernest and I rode up the bungalow approach we found the white-haired, hale, tall and handsome old colonel weeding his favorite garden patch. He had not observed us when we halted wherefore Ernest shouted, "How do Colonel! I've brought a school chum to see you!"

"Hallo! I'm coming. Who did you say was with you?"

"Lieutenant Gerald Armstrong."

"Welcome to Prospect!" said the old fellow giving me a hearty grip. "Armstrong,—Armstrong, eh! Do you come of the fighting Armstrong family? I knew a Colonel Robert Lucas Armstrong of the —th Lancers. He was killed by my side in an Afghan campaign. Poor fellow. Bob was my dearest friend."

"He was my father."

"Bless me! Then I am proud to meet the son of so gallant an officer and brave a soldier. Come along, come along! Let me introduce you to my family. The Kaffirs will attend to your horses. Here, *Langa!*—*Malali!*—you two boys boss up *ihashi*. Dear me, dear me!—after all these years. Only think now!—Dear me, dear me!—I am glad!—Bless me!"

No sooner were we in the hallway and heading for the snug library, than our host shouted, "Wife, wife, come here! What do you think? Friend Powell has brought the son of dear Robert."

"What a surprise! And how nice! Many a time have my husband and I talked of your father, and wondered where his child was. I am so glad, so glad to see you!" and the sweet-faced matron became quite affectionate in her manner. She won my heart at once, so gentle and refined was she.

"Now my dear," resumed the Colonel, "we'll be seated, and will you kindly bring the photo-album. It is lying on the piano, opened at Robert's own page. We frequently look at his picture, Gerald. You musn't mind me calling you thus, for your father and I never addressed each other except by pet names. He was Bob to me, and I Art to him. Yes, yes! I see a strong resemblance the longer I look at you. See, this picture was taken when he first joined the regiment, and this one, his last, in Bombay, three months before meeting his fate. He died as became a soldier, but his lot was cruel in being ordered abroad and to the front so soon after marriage."

"I never saw my father, nor do I remember my mother. She died a few weeks after my birth."

"So we heard."

"I might almost say I began the world as an orphan. My uncle, Aubrey Stanton, was very good though. He was a wealthy ship-builder, and thought nothing could be too good for the child of his dead sister. He gave me a practical as well as a classical education, and secured me a commission in the —th Hussars. His dearest wish was that I might not evince inclinations for a military life, but he was forced to conclude after all that the Armstrongs were born to be fighters."

(Continued on page 25.)

WRITTEN FOR THE JOURNAL.

# A System of Technique for the Guitar.

COPYRIGHT 1899.

By C. F. ELZEAR FISET.

*Continued from last Issue.*

## ARTICLE IV—Continued.

5th Pos.

do.

In examples H and I, taken from Ferrauti's remarkable *Fantasia on "O Cara Memoria"* the regular alternation is applicable, although there is a bass accompaniment, and has been so marked.

Observe example H, that the opening chord is struck with the index finger, then the thumb sweeps over the E, A, C# and E (the last E being open,) whereon the shift is made to the ninth position. Arrived here the A (taken on the 2nd string) is struck by the second finger, the C# by the first finger. So far we have the regular alternation. Proceeding; the thumb strikes the bass note A, at the same time the second finger strikes the high E, then the first finger the D#.

The next note, high F#, is struck by the thumb and the alternation proceeds in similar manner.

Example H.

Andante mosso.

9th Pos.

5th Pos.

4th Pos.

sur A mor - en - do.

Example 1.  
*Allegro vivace.*

*stacc.*  
*ff*

9th Pos.

11th Pos. 12th Pos.

## EXERCISES.

In the Variation and Finale to Legnani's original composition—which composition, entire by the way, should be in the library of all guitarists, we have an exercise for the sweep, the draw, the alternation of thumb, second, first finger in triplets and the same alternation in groups of four notes. In addition rapid shifts for the left hand.

In the Finale to Ferranti's *Fantasia on "O Cara Memoria"* attention is called to the fingering marked in the 37th to 46th measures inclusive. The third finger of the right hand *may* be here used to advantage. However its use may as chosen, be dispensed with by employing the other fingering marked.

## ARTICLE V.

This is the proper time to speak of alternation in general and of the various modes as practised by the several great guitarists.

Concerning the advantages to be derived by alternating the fingers of both hands in playing all kinds of scale and chord passages much might be written.

Alternation means the conservation of time and energy. Practically it is the employment of two or more fingers to do the work of one, and the results are even more far-reaching than one at first supposes.

Everybody knows that three men of equal skill can dig a given ditch in much less time and expenditure of muscle-energy than can one of their number; also that it is a much quicker and easier method to run by using both legs than by using but one. There is no doubt that had we equal command of a third leg, by its use we could cover ground at a most astonishing pace. The same rule exactly applies in the use of the fingers as in those of the legs or in the matter of ditch digging.

One may ask at this point, if we can procure such speed in scale passages with the thumb, 2nd finger, 1st finger alternation, why not acquire greater speed and more ease by the alternation of thumb, 3rd, 2nd, 1st finger?

In answer the author begs to state that he has tried this system and found that to acquire the proper command of the third finger of the right hand would take an unusually long time, it being so extremely difficult to move this finger independently.

But the main reason is that its use is unnecessary, as one can strike the strings as rapidly with the three (x, . . . , .) fingers as one can cause the fingers of the left hand to cooperate. However, should the student, after faithful experiment find that it is otherwise with him the author would certainly advise the x, . . . , . . . , ., alternation in all unaccompanied scale passages where great speed was required.

If the guitar student wishes to be further convinced of the benefits to be derived by alternating his fingers, let him practice the following scale as marked under A and under B. Under A is without any alternation and under B is with alternation in both hands, for the left hand alternates as truly as does the right. However in this work, in speaking of alternation, the *right* hand is meant unless otherwise specified.

The method under B is clearly seen to be superior.

Example A.



Example B.



Different authorities vary in their manner of right hand alternation, although there is much similarity in their left hand fingering which has been, in the main practically perfect for many years.

Carcassi has been considered the authority par excellence in this country for some time and his method has been the standard among the majority of American teachers.

The method by Ferdinand Sor appears, to my thinking, to be superior to the one mentioned above, there being more explanatory notes to his exercises and the work being more comprehensive and systematic. I doubt if there be an English translation, which fact bars those who know neither French nor Spanish from reading the text of this very valuable work.

J. K. Mertz has written a short work on guitar instruction which pays considerable attention to the right hand. This is valuable to beginners. The Mertz method unfortunately does not progress to a very advanced degree. The method by Agnado is highly prized by the advanced guitarist, the text here, is Spanish only.

It is regrettable that such great guitarists as Ferranti and Legnani did not leave us their ideas in full on guitar technique. When one surveys their compositions it is at once apparent that these men had a most masterly technique and their ideas would have facilitated decidedly the study of the guitar.

Ferranti has left us a few markings on some passages in his compositions from which we can figure somewhat on his employment of the right hand. The left hand fingering is very well indicated throughout his works.

According to Carcassi the right hand fingering in the C major scale is as follows:—The left hand fingering of this and other scales by all authorities is in the main identical.

Example C.



Ferdinand Sor has an improvement to offer. Carcassi, it will be observed, does not alternate on the bass strings and therefore can play no runs on these strings with speed, Sor would alternate on the A and D bass with the thumb and index fingers and on the treble with the second and index.

Example D.



Now, judging from the fingering in scale passages he has marked, Ferranti would continue the thumb and index alternation throughout the entire scale, thus:—

Example E.



(To be Continued.)

# S. S. STEWART'S BANJO AND GUITAR JOURNAL

CHARLES MORRIS, EDITOR.

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TRAVELLING REPRESENTATIVE, PHILIP NASH.

Published Every Two Months by  
STEWART & BAUER,

1016 Chestnut Street, Philadelphia, Pa.

Subscription per year, 50 cents.  
Single copies, 10 cents.

Entered at Philadelphia Post Office as Second-Class Matter.

Correspondence is solicited from all interested in the cause of the Banjo, Mandolin and Guitar. Reports of concerts doings of clubs, and personal notes will be welcomed.

Advertising rates are liberal and can be ascertained on application.

All checks and post office orders should be made payable to Stewart & Bauer.

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

DECEMBER, 1899 and JANUARY, 1900

A MERRY CHRISTMAS AND A BRIGHT  
NEW YEAR TO ALL.

## OURSELVES.

This Journal issue practically completes the Exposition series, although several short articles concerning the great show's influence etc. are unavoidably crowded out. They will keep for our next number when several new departures are to be made. We are frequently in receipt of letters from friends who ask for other educational matters than those now appearing, and that is just what we want to have in order to keep shaping plans for the future. It is the policy of the JOURNAL to treat most of educational matters seriously and in a thorough manner, and obviously therefore only one or two things can be done at a time. The field is a large one, and in order to gratify the wishes of every JOURNAL reader simultaneously, each issue of the JOURNAL would need to be increased to about 200 pages. Patience will see the light of following subjects, treated of in new, original and practical aspects by the best authorities: Banjo Playing by Vess L. Ossman; Mandolin Playing by Samuel Siegel, whose articles include such topics as: Advice to Teachers; How to Start Pupils, &c., with a series of photos to illustrate the points. Mr. Bert S. House will write of clubs, and club work in all its details. Other writers of prominence have promised shorter articles and, one of these, by Signor Pettine, appears in this number.

Concerning the Music Supplement an important departure is being made, the result of consultations with our mutual friend, Mr. Arling Schaeffer. There is a disposition to have the banjo in mandolin clubs, and vice-versa, but as yet very little good music has been published for mandolin with banjo part. Most small cities have a mandolin club, and a banjoist is sure to be found in the vicinity who would like to join the club were suitable music available. Henceforth such arrangements as will fill

the need are to regularly appear in the JOURNAL, so as to assimilate the interests in club playing. Mr. Arling Schaeffer is also preparing articles to elucidate the advantages of a new and different order of music publications for clubs. The subjects of the Editor's next two "Chats" are, "Discernment and Discrimination," and, "The Close Relationship of Commercial Science and the Musical Arts."

All that has appeared and will appear in the JOURNAL are inserted with definite objects. Of Mr. Fiset's articles on "Guitar Technique" nothing heretofore has been published of equal importance, and when completed the whole will form a practicable system and become the standard. Mr. Conolly's articles on Elocution have proved to be just what many friendly societies, having banjo clubs, wanted, to assist reciters, and would be reciters, at club concerts. The stories of South African life have been given with an object that will become patent in due course. Many readers have sent in requests for fiction; and whilst it is easy to secure such, the JOURNAL wants it to be of an educational as well as entertaining character. The coming Dominion of South Africa, or United States if you prefer, and the United States of America are, in the near future, to become bound by very close ties of common interest, commercially and musically. IZUMA is appearing exactly as it was written and completed two years ago.

We call readers attention to the correspondence column, wherein a friend testifies of his appreciation of the JOURNAL's value, by paying ONE DOLLAR as his subscription for one year. For some time we have contemplated raising the price of subscription, and now, ask all who care, to give us their views before this volume closes with No. 116, also upon the former suggestion of issuing the JOURNAL every month. Meanwhile we may congratulate ourselves, and one another, upon past work, upon the bright outlook which the future seems to hold out, and have a jolly Christmastide enlivened with the tones of banjo, mandolin and guitar.

### SAMUEL SIEGEL.

Writing from the Palace Theatre, London, Nov. 11, the great American mandolinist said: "I have decided to leave vaudeville, and re-enter the concert field. Am thinking seriously of retiring for a year after the Paris Exhibition, in order to advance myself. Essex and Cammeyer have engaged me as the mandolin soloist for their next festival at St. James' Hall, Dec. 7. This will give me the opportunity of appearing before a representative London audience. I shall be the first American mandolinist to play in that famous hall. I will then have played two of the biggest things we have for our instruments. I will sail for New York on the Cunard Line, Dec. 9, arriving in America just in time to open my engagement there. Am delighted the first concert of 1899 festival was a success, and I regret exceedingly my inability to participate in the second concert. Best regards to all friends."

Mr. Siegel has done what no other mandolinist has been able to accomplish up to the present. Mr. Arling Schaeffer will manage the coming concert tour, of which there can be no question about its results. This managing coupled with the fact that Mr. Schaeffer has 14,000 books now in the press makes him a busy man, indeed.

## Correspondence.

TO EDITOR OF THE JOURNAL.

DEAR SIR:

The death of Hosea Easton, Banjoist of Hartford, Conn., occurred here June 23d, at 8.30 a. m., from cancer in the throat. Will any of his relatives send me instructions how to dispose of his belongings, including gold watch and chain, banjo, &c.? Two thousand persons attended his funeral, to Waverly Cemetery, headed by McAdoo's Georgia Minstrel Brass Band, playing the dead march.

Faithfully yours,

WALTER J. STENT,

19 Hunter St., Sydney, New South Wales.

PUBLISHERS THE JOURNAL,

Nov. 4, 99.

DEAR SIR:

Have just received your very courteous letter in regard to the Journal and the complaint I made to you about the trouble in getting the same. I appreciate very much the attention you have given the matter, and want to thank you for your affable reply. All readers of the Journal, I believe, will heartily agree with me when I say that you are only too correct in your statement regarding the value of the Journal. Now, this thought, that the Journal is worth double its price to its readers is one that has often come to me, and I have wondered many times why you did not increase the price of it to, at least, \$1.00 per year. It seems to me that one of the great tendencies of these times is to "get something for nothing." The very idea seems to me ridiculous. When I buy an article I want to pay what it is worth, no more nor no less, and the moment a man begins to haw around and tries to make me believe he is selling something to me a bit cheaper than the other fellow, or call my attention to something that goes with it as a bribe, I at once become suspicious of the fellow. Now, what I am coming to, is the fact that the Journal is worth the price we pay for it. This we all agree upon. And I believe it is worth more than the price we pay for it, and I want to say that I believe we should pay more for it and what is more, I, for one, am going to pay more for it. If it isn't worth \$1.00 per year to me it isn't worth a copper.

Enclosed you will find the extra 50 cents on my subscription.

Hoping I have not intruded on your valuable time, nor provoked your just wrath, and, thanking you for your letter and past favors, I remain,

Very truly yours,

J. A. WILLIAMS,

Council Bluffs, Iowa.

[The above was received in reply to our answer concerning a complaint of non-arrival of last JOURNAL, where among other things we stated: Mr Stewart edited the JOURNAL himself and attended to all details. He, of course, did a great deal of business in connection with this work, but it took so much time that he could not begin to do the business which it was possible for him to do were he not obliged to give so much attention to the JOURNAL. Since Mr. Stewart's death we are manufacturing as many mandolins as we ever did banjos, and as many guitars as we ever did banjos, do a larger business and running a factory three times as big as the original one. We deem it best to leave the JOURNAL matter in the hands of Mr. Morris who is also a very busy man, holding a responsible position, and therefore can only work on the JOURNAL at odd times. We are keeping up the JOURNAL simply because Mr. Stewart started it, and worked so hard upon it. The complaint in question is the first we have received since Mr. Stewart's death, and if our friends do not receive the JOURNAL exactly on time they will have to put up with it.—THE PUBLISHERS.]

(Correspondence Continued on page 25.)

# Exercise XI.

A Minor. 9.Pos. 8.Pos. Loco

E Minor. 9.Pos. 8.Pos. Loco

B Minor. 11.Pos. Loco

F# Minor. 10.Pos. Loco

C# Minor. 9.Pos. Loco

D Minor. 9.Pos. Loco

G Minor. 7.Pos. 6.Pos. Loco

C Minor. 9.Pos. 8.Pos. Loco

# Exercise XII.

Excerpt from Introd. Theme and Var. Op 224 Legnani.

Moderato.

6. Pos.



FINALE.  
Allegro.

The musical score is written for guitar in 2/4 time. It consists of ten staves of music. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingering numbers (1-4) are indicated for many notes. Bar lines are used to divide the music into measures. There are several instances of 'x' marks below notes, likely indicating natural harmonics. A double bar line with repeat dots is used to indicate a section that repeats. The piece concludes with a final cadence. The tempo is marked 'Allegro'.

3. Bar.

8. Pos.

# LAST GREETING

## SERENADE.

1st MANDOLIN.

MAX WEBER.

Andante  
*p*

*rit.* - - *a tempo*

*Fine.*

*piu mosso.*  
*f* *pp*

*f* *pp*

1 2  
*D. S. al Fine.*

Trio.  
*mf dolce.*

*D.C.*

# LAST GREETING

2<sup>nd</sup> MANDOLIN.

SERENADE.

MAX WEBER.

*Andante*  
*p*

*rit.* - - *a tempo*

*Fine.*

*piu messo.*  
*f*

*D. S. al Fine.*

*Trio.*  
*mf dolce.*

*D. C.*

# LAST GREETING.

## SERENADE.

GUITAR.

MAX WEBER.

*Andante.*

*p*

*rit.*

*allegro*

*rit.*

*Fine.*

*f*

*piu mosso.*

*D. S. al Fine.*

*Trio.*

*mf dolce.*

*3 Bar.*

*3 Bar.*

*D.C.*

The musical score is written for guitar in treble clef with a common time signature. It begins with a section marked 'Andante' and 'p' (piano). The first line contains a series of chords and eighth notes. The second line includes a 'rit.' (ritardando) marking and an 'allegro' tempo change. The third line features a 'rit.' marking, a 'Fine.' marking, and a 'f' (forte) dynamic. The fourth line continues the main section. The fifth line shows a first and second ending bracket. The sixth line is marked 'D. S. al Fine.' (Da Capo al Fine). The seventh line is the start of the 'Trio' section, marked 'mf dolce' (mezzo-forte dolce) and in a key signature of one flat. The eighth line is marked '3 Bar.' and includes a repeat sign. The ninth line is also marked '3 Bar.' and ends with a 'D.C.' (Da Capo) instruction.

# LAST GREETING.

## SERENADE.

**BANJO Accom.**

(Tune A to Mandolin C.)

MAX WEBER.

**Andante.**

*p*

*rit.* *a tempo*

*2 B.* *2 P.B.*

*piu mosso.* *f*

*D.S. al Fine.*

**Trio.** *mf dolce.*

*3 B.*

*3 B.* *4*

*D.C.*

# Vacation March.

GUITAR SOLO.



A. J. DERVIN.

## Intro.

## March.

Musical score for the first section of "Vacation March. 2." in G major, 2/4 time. The score consists of four staves of music. The first two staves are the main melody with fingerings (1-4) and slurs. The third staff continues the melody with a "7" marking below. The fourth staff concludes the section with "9th. Pos." and "6th. Pos." markings below, and a "Fine." marking at the end.

**TRIO.**

Musical score for the TRIO section of "Vacation March. 2." in G major, 2/4 time. The section begins with a treble clef and a 2/4 time signature. The first staff contains the beginning of the trio with some notes marked with an 'x'. The second staff features a "Bass Solo." marking below and a "Bar 5th." marking. The third staff continues the melody with a "Bar 5th." marking below. The fourth staff concludes the section with a "Bar 7th." marking below and a "D.C. al Fine." marking at the end.

# EXPOSITION MARCH.

BANJO.

By VESS L. OSSMAN.

## Intro.

8 Pos.

5 B. 2 B. 6 Pos.

5 B. 7 B. 5 B. 2 B.

6 Pos. 5 B. 1 2

5 B. 5 B.

5 B.

8 Pos. 5 B.

2 B. 6 Pos. 5 B.

7 B. 5 B. 2 B.



6 Pos. 5 B.

9 Pos. Bass Solo.

1

2 5 B. 2 B.

6 Pos. 5 B. 7 B.

5 B. 2 B. 6 Pos. 5 B.

Finale.

Exposition March. 2.



# Strokes of the Pick.

BY JOSEPH EDWARD PETTINE.

Having been requested by our Editor to make a few remarks concerning the art of Mandolin playing. I herewith set forth a few valuable illustrations in a brief manner.

In order to fully understand what I am about to explain, it is necessary to lay down the following rules :

Use a down stroke when passing from one string to another, whether it be higher or lower. (There are many exceptions to this rule however.)

When playing eighth notes in *Allegro*, or notes of shorter value, except in *Arpeggios*, down and up strokes are used alternately, avoiding two consecutive down or two consecutive up strokes by the use of the fourth finger or an open string.

Avoiding two consecutive down strokes by the use of the fourth finger:

- ^ down stroke.
- v up stroke.
- glide pick from one string to the other.

Example A.

Avoiding two consecutive down strokes by the use of an open string.

Example B.

If the notes are even in number the first will be a down stroke.

Example C.

If uneven, the first will be an up stroke.

Example D.

The reason for this is because a note is more easily accented with a down than with an up stroke. These rules should be followed with the utmost care, and a beginner should never break them, playing only music adapted to that purpose. If there are two flats or more in the signature, or if the notes do not run evenly, these cannot be followed, in which case the strokes, or fingering should be reversed.

Reversing strokes :

Example E.

1st Pos.

Reversing fingering :

Example F.

2d Pos. ....

There are many cases in which the down and up strokes cannot be followed, or the performer would be thrown into a position where he could not play the following passage, and in that case he should try different ways and adopt the easiest.

Example G.

*Allegro.*

In the above phrase it is very plainly seen that the B on the second bar must be played with an up stroke, and with the second finger. Now, if the four sixteenths preceding it were begun with a down stroke the performer would be obliged to use two consecutive up strokes which would be both very difficult and ineffective. (The marks indicating the strokes above the notes are the correct ones.) But if the phrase was written thus :

Example H.

etc.

The performer would be obliged to pick them differently as shown in example.

Here are two ways of picking the following example :

Example I.

Or thus :

Example J.

There is no end to combinations of notes, so I shall here stop illustrating further, trusting that what little I have said will prove of both interest and value to beginners on the Mandolin.

## THE GUITAR.

By C. A. P.

Here's to the guitar, whose tones so sweet  
Always charms the listener's ear ;  
His throbbing heart, its every beat  
The tones so pure doth seem to greet,  
To harmonize, and fall and rise  
With every note that he doth hear.

In olden times the Spanish beau  
His lady love did serenade ;  
His guitar twanged 'neath her window,  
But now the lover's song, I trow,  
Is word by word in parlor heard,  
To guitar accompaniment there played.

In solos fine or duets grand,  
It's equal does not exist ;  
Each note so clear by 'self does stand,  
So doing at player's command.  
Now practice still and soon you will  
Become an enthusiast.

## THE OLD MANDOLIN

By C. A. P.

All cracked and warped upstairs it lies,  
It's usefulness is o'er ;  
A maiden once did highly prize,  
It seeming to adore.  
The rosewood rib, the rusted string,  
The neck with pearl inlaid.  
Thoughts to me bring, her fingering,  
When she upon it played.  
The melodies that hearts didst win,  
No more are heard, poor mandolin.

Her dying moments brightened were with  
The mandolin, her own ;  
Her last request was that she could  
With it be left alone.  
She hugged it close unto her breast,  
To part as though afraid,  
When laid to rest they thought it best  
It nevermore be played.  
The melodies that hearts did win  
No more are heard, poor mandolin.

# FUNDAMENTAL PRINCIPLES OF ELOCUTION.

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BY JOHN CONOLLY.

## ARTICLE V.

Vocal Organs.—Reading and singing being almost identical forms of vocal expression require the use of the same vocal organs.

The structures involved are, the lungs, the diaphragm (midriff), the trachea, the larynx, the pharynx, and the cavities of the mouth and nose.

The lungs are situated on each side of the chest, and are the organs of respiration.

The diaphragm, or midriff, is the muscular partition separating the cavity of the chest from that of the abdomen, and is employed in drawing in the breath.

The expanded upper end of the windpipe is called the larynx, and contains the vocal chords. These consist of two elastic chords which are thrown into vibration by the air current, producing sound. In ordinary breath expulsion the chords are not involved, and remain wide apart. In tone production a shutter-like movement brings them so close together that only a slight fissure is noticeable, and through this fissure the air is forced, producing the necessary vibration and consequent sound.

The pharynx is situated between the cavity of the mouth and the esophagus. The pharynx, and the cavities of the mouth and nose, form the sounding board for the voice and govern the quality of tone.

In order to produce a musical and pleasing quality of voice the vocal apparatus must be in a healthy condition. To that end the following exercises are recommended by Prof. Frank MacGibeny of the MacGibeny College, Philadelphia, he says, "I have found them very efficacious where the strong muscles of the throat are in a contracted condition due to a wrong use of the parts. A frequent state, I regret to say, among many who come to me for tuition."

Each exercise to be sung with one deep breath. (See Article I.)

Note : Si-ah to be sung,—See-ah.  
Re to be sung,—Rah.  
Oh to be sung,—Owe.

## PANTOMIME.

It is almost impossible to emphasize the importance of pantomimic work as applied to physical development. In gesture we suggest the motion illustrating the emotion. Visible language of pantomime is sufficient to hold the attention of an audience, provided the details of the example have been carefully and conscientiously worked out. We cannot say this of oral expression. The voice in its perfection must have a setting.

There must be an accompaniment of action, otherwise lack of motion and position is distinctly apparent, and keenly felt by the listener.

Dramatic representations are frequently given in English and French theatres, gesticulation being the sole factor governing the acting. Such an event is popularly known as 'the Pantomime.' In London the Christmas holidays seem to be the favorite period for their enactment, and a visit is an event in many young lives worth recording.

Pantomime is the fundamental principle of correct posture and gesticulation. Not alone is the imagination strengthened, which is a necessary consequence of the work, but constricted parts relax unconsciously, and the careful student finds himself or herself growing rapidly, and a glimpse of the desired goal is seen through the intervening branches.

A few simple and practical exercises are appended below. Accept them as a guide in prescribing future work for yourself. No paraphernalia of any description to be used.

**Suggestions.**—Imagine yourself in a large-sized field. Peeping above the turf are wild flowers of many hues. Pluck and arrange them in a bouquet, tie so they cannot fall apart. Suggest the idea of going and arriving home by appropriate action. Secure a glass, fill the utensil with water, place your nosegay in and set it in a convenient nook.

A few minutes in an orchard gathering fruit. Drop the result of your efforts in a basket, walk away with the loaded receptacle and set it down when you arrive at your destination, another variation of the first suggestion.

Sew on a button; hem some article of wearing apparel; build a fire in a grate or stove; pick up a book, open it, close, and place same in its original position; perform the office of ticket seller, hand the coupons through a window, (when it seems necessary to speak simply motion with the lips) receive your money, make change and so forth, with such variations as you decide to introduce; serve a customer with soda water drawing the beverage from the fount, of course first adding the necessary ingredients in the glass. Take payment, ring up the cash register and the transaction is concluded.

A very clever and difficult assignment is the following:

Picture yourself in a small general store. Closing time has arrived. All that remains is to count the cash for the day's sales and make the necessary book entries. Get pen and ink, blotter and book, and lay them on the counter ready for use. (This of course is all visionary). The cash drawer, as I imagine it, occupies a space about the centre of the counter. Draw it out so that its contents are on view. Several compartments are visible containing copper, silver and bills. First, remove the bills, count them, and treat the coin likewise. Jot the amount on a piece paper. Place all in a bag, tie this convenience and put it in your pocket. Take your pen, dip it in the ink, make the necessary entries in the book, blot and close it, and return to its first position. See that your cash drawer is closed and exit.

Note.—If the example requires a sitting posture the aid of a chair may be invoked, but this must be the limit of implements. Faithfulness in detail is the governing factor. No diminution in size or change in the loca-

tion of the objects involved must be noticeable otherwise your picture will not be vivid and the illusion is lost to your auditors.

## THE MIND THE DOMINANT AGENT.

A successful reader must make the thoughts of an author his own. If his conception of a composition is misty, it is impossible to convey the meaning to a listener. Ludicrous blunders are oftentimes made because of the density of the analyst, who has not analyzed, yet seeks to instruct and amuse others. Mannerisms are frequently traceable to the same fruitful source of error.

Edward Brooks in his "Manual of Elocution and Reading" makes an interesting statement in this connection, which I quote:

"Pupils should study their reading lessons. They should understand the meaning of the words, the idea intended to be expressed by author, the general character of the sentiment, the meaning and force of the prominent allusions, the rhetorical figures, etc."

The same author states further: "To excel in reading, one should be a good literary scholar. In no study does a person require so much culture as in reading. \* \* \* \* The study of elocution is thus adapted to cultivate a taste for literature; indeed, many a person has received his first impulses to literary culture in the reading class as taught by some earnest and enthusiastic lover of literature."

In my next article I will take for my subject "How to Study a Reading."

(Concluded in next issue.)

NOTE.—I take this opportunity of thanking many friends for their kind letters of appreciation. I have replied by personal letter to a number of correspondents; other letters are having attention and will be completed in due season.—J. C.

## ADVICE TO THE BEGINNER.

By JOHN A. HALEY.

From time to time much has been said in the columns of the JOURNAL pertaining to the banjo, and the beginner has greatly benefited by it, as has also the advanced player. And, although I have only had a few years experience in playing and teaching, I would like to say a word of advice to the beginner. First, provide yourself with an instrument of good tone and correct scale, because in daily practice you will experience encouragement in knowing you are producing musical tones. An advanced player cannot produce good tone from poor instrument. Second, go to a good teacher, one that is interested in his work, in your practice and progress, and try to master the lessons he gives you.

To those who take up the banjo with view of making some advancement, but have no teacher in their neighborhood, I say, do not get discouraged. For much care has been taken to place before the public instruction books and methods that are comprehensive, now that the banjo has made such wonderful progress and is classed as a true musical instrument. To such beginners who are unable to secure the services of a teacher, I would recommend, "The American School for the Banjo," by S. S. Stewart, and "Practical Fingering for the Banjo," by G. W. Gregory. The latter is particularly useful to the student who has already acquired some knowledge of the banjo. With these two valuable works, the beginner and student will find by careful study, practice and observation, the books are indispensable. The greatest care has been bestowed in giving the correct fingering for both hands, that most essential matter. Such players as Farland, Gregory, Ossman, Eno, Brooks, and others acquired the very essential *correct fingering*, and it is largely due to them, and the methods, that the banjo has been placed where it is to day.

*IZUMA—Continued from page 6.*

"Aye, aye, he was right there, and showed considerable wisdom. You have seen active service of course."

"A little. We were ordered first to the Punaub, and when trouble broke out in Burmah we led the attack there. After that we came to the Cape to recuperate. I soon entertained a strong liking for this wonderful country, and desired to see more of it. And so, obtained an exchange into ———s Horse attached to Sir Charles Warren's Bechuanaland Expeditionary Forces. When that unique and bloodless campaign was over, I again exchanged, this time to the Cape Mounted Rifles, and found plenty of work in border warfare."

"Doubtless you did."

"We have taught the Pondos another lesson, and I thought it about time to take a rest, and see Ernest whom I left in London six years ago."

"He needs a straightening up, he's got a bit rampant lately."

"Oh, come now!" entreated Ernest.

"Say exhuberant then, for he thinks he's the *only* lawyer."

"Worse and worse," remonstrated the accused.

"Oh!—you'll have to stand more chaff yet from the old man, he has a tender regard for lawyers. Wife dear,—we'll have the sixteen year old Port, please. Where's the boys and girls?"

"Playing tennis, my dear."

"Ah! that's a modern method of bringing young folks together, and I don't know but what it's a good one. My daughter has some friends over from the next farm, and a new acquaintance up from Pietermartzburg to spend a holiday. Miss Lucy Atwell, a charming young lady, bright as a cricket. She arrived by this morning's coach, after quite a rough time on the road. Do you know I rather like Natal girls."

At this juncture I noticed Ernest grew downcast, and his glances betokened dread of an impending meeting.

"Now here's the wine! I am much obliged to you, wife dear. Let me tell you boys this is real Port. None of your Cape Pontac for me. I like the real thing. Do you know I often think I should like to have lived in the good old days of my grandfather. He was a three bottle man and could stand it as well as the rest of them. (Sip) Men were men then, women were women, bless 'em, and both knew their places in life. An uxorious man was a rarity, now they are the rule. Ah! the type of man and woman of those times are seldom met nowadays. (Sip) Noses have grown shorter, mouths wider, eyes closer, chins broader; all signs of deterioration, and everything is self, self, self. (Sip)—Dress used to be picturesque, but no refined mind can find a respectable adjective to describe it now. Take a cigar, these are prime manillas. Captain Randall of the Beloochistan, a tea steamer, sent me a box of four hundred when he made his last trip to Durban from Hong Kong. He smu—got them ashore duty free, and I

think they smoke all the better for that. (Puff, puff, puff.)—I'm a tory, (puff) and a rank one too. (Puff) And by George, sirs! (Puff) I believe there is no patriotism now-a-days outside the army and navy. Old England has to have (puff) a d——d good shake-up to bring the people to their senses. (Puff) By jove, sirs, I believe one or two good wars in a century are absolute necessities. (Puff) The world is no more civilized to-day than it was before Christ or Abraham; the order has changed and that is all. (Puff) Education in itself is not civilization, it is but the fore-runner of ambition and discontent. (Puff) For every crime committed by the ignorant, there are thousands perpetrated by the educated. I am no believer in general education, and emphatically protest against compressing educational movements into the space of one generation, when a time of three to four hundred years is necessary to carry them out in order that moral character advances equally with the intellectual. (Puff) We need a d——d good war to clear things up a bit, and by thunder, sirs, as old as I am, sixty-seven, I'd go in the field and lead a charge. (Sip) Fill up your glasses again, gentlemen. Well do I remember that grand statesman, Sir Bartle Frere, telling me in Capetown, that although his labors for the good of this land were derided at home and hampered here, there would come a day of bitter awakening, and inevitable future attempts to carry out his original plans might prove terrible in their cost. I see it coming. (Sip) Gerald, have you got a grip on this country's tangled affairs?"

"Not by any means."

"Good! you're about the first military officer I ever knew to admit as much. You'll do! (Puff, puff, puff.) I tell you the colonists reverse the memory of Frere as the Americans do that of Washington. Frere foresaw the continental nations would sooner or later be on the lookout for colonies, and that it was essential for the future welfare of the African Dutch and the colonists that South Africa become a solid country like the United States, Canada and Australia. He was of the good old type, (sip) farseeing, precautionary and practical, and to their shame be it the impractical idealists at home refused to listen or open their eyes. (Puff) Even here, what are the so-called merchant princes and statesmen of the Berea who loudly proclaim loyalty to the crown? By gad sirs, they can afford to profess loyalty now! It pays. (Sip) But, their riches began with gun running, a supplying the enemy with fire arms, powder and shot, to kill the soldiers who were here, and others that were coming to give protection. Out upon such loyalty! (Puff) I am sorry for the rising generation. (Puff) If it were not for health reasons, and that I like this climate and a pastoral life in my old age, I would hie myself elsewhere. I mix not in society, do not seek it, and so am content. (Puff) Still I cannot help seeing that everything is going to the dogs. (Puff) Ah! here's the young folk coming. (Sip) Come in you boys and girls!"

(To be Continued)

**CORRESPONDENCE.**

(Continued from page 10).

Nov. 9, '99.

DEAR SIR:

About last February I received No. 108 Journal, which, having been mislaid, was only read a few days ago, when I became acquainted with Mr. Stewart's death. I knew Mr. Stewart quite well and admired his many excellent qualities. A prompt and just man of business, in fact, an honest man. The banjo world has lost a great friend, and probably few realize the immense amount of work performed by him in his efforts to elevate the King of instruments to its present high position among stringed instruments. If we consider the status of the banjo twenty years ago one gains some idea of the enormous work accomplished. At that time the banjo and the darkey were so closely related, that the very word "banjo" suggested the negro, and a man was almost ashamed to admit he loved the instrument. This negro association is by no means entirely eradicated, as four out of five young players will select the darkey series from a music catalogue as the proper stuff. If authors would cease applying such terms the banjo would get still further from the negro. I have taken the Journal many years, up till about two years ago, and I am glad it did not pass away with the death of its creator. The two last copies that I have seen, with all respect to the old editor, were distinctly superior to the old forms. Indeed one of them was a literary gem, the editorials were written by one familiar with rhetoric and syntax. I am a great "crank," loving the banjo above all other instruments, and have never become tired of practising. Many a day I have put in ten to twelve hours, and even now I average six hours. I began with a freak, made by an uncle of mine about 1850. As an illustration of the possibilities of mental vagaries it was great, but it has never been clear to me just what relation that instrument bore to the banjo. It was strung as follows: Bass as 1st, 3rd as 2nd, 2nd as 3rd, 1st as 4th or bass. I played on it nine months before discovering my mistake, and then some one stole the instrument. For ten years afterwards I used the tubs and learned two simplified methods. Since then I have never owned but a Stewart.

Yours &c.,

A. M. PURDY, M. D.,  
Mystic, Conn.

Nov. 12, '99.

PUBLISHERS THE JOURNAL.

DEAR SIRS:

The Journals received. I am amazed at the remarkable transformation in the same since I subscribed a year or two ago; always good, it is now without a rival. To compare it with the best of the "would be's," would be so incongruous that it might be suspected. Externally a work of art, internally a gem of the first water; the whole presided over by a corps of the most intelligent scholarly gentlemen, and, as is evidenced by the photos, uncommonly fine looking men too. Indeed the banjo world has to be thankful. If a banjoist dared to suggest anything, it would be a hope that its two companions will not crowd the banjo out or give it less space. Enclosed please find subscription.

Hastily,

A. M. PURDY, M. D.,  
Mystic Conn.

Chas. E. Heinline, now has a club in Yonkers, N. Y., High School, of thirty five persons. He played at Fulton street Y. M. C. A., Brooklyn, on October 7th, and Jersey City Heights, on October 14th.

# Banjo, Mandolin and Guitar Notes

## NEW YORK.

**BUFFALO**—Business has started with quite a rush here and no doubt all the teachers will have all they can do to keep up with it during the coming season. The Buffalo Banjo Orchestra, under the direction of E. G. Baum, has kept up rehearsals all through the summer and have added several new selections to their already large repertoire. Polk and Collins, Michelsen Bros., Corbin and Waldorph and others all played here during the last two months, and all made a great hit with their fine playing. The Misses Perew are still in the field with a larger and better repertoire, and no doubt will be heard from in the near future. Paul Eno's "Hot Corn" is a sure winner. The Buffalo Banjo orchestra recently played it to *seven encores*, which speaks volumes both for the piece and the composer, to say nothing of the orchestra. This club has a reputation for its ensemble playing, and as they use only the best music it will not be long before it will have a national reputation for fine work. Harry Waesner's new "Coon Hush" has caught the public ear. It is called "Now to Sleep You Little Coons" and its music is the kind that sets every one whistling.

**NEWBURGH**—The recently organized Banjo Club is composed of the following: W. H. Griffin, President and Manager, banjo; Arthur G. Ackert, Secretary and Treasurer, bass banjo; Frank Taylor, banjo; C. F. Moshier, piccolo banjo; W. T. Deitz, first banjo; W. H. Moore, first banjo; L. H. Gura, second banjo; Dr. W. H. Snyder, guitar; W. D. Hedman, of Highland Falls, guitar. Mr. Griffin, the President and Manager of the Newburgh Banjo Club, was a pupil of Alfred A. Farland.

## MASSACHUSETTS.

**GREENFIELD**—The Ideal Banjo, Mandolin and Guitar Club, made its first public appearance, on October 26, at the Opera House, under direction of Myron Bickford. The concert was a complete success. Club membership:

Banjoes—Martin Louippold, Hiram Seaman, Wm. Louippold, Harry Ewers, Earle Rice. Banjorines—Frank S. Read, Myron A. Bickford. Mandolins—Arthur Jones, Fred Green, John Scott. Mandola—Myron A. Bickford. Guitars—Harry Woodard, Frank Yetter, Martin Louippold. Flute—Chas. Braun. 'Cello—Willard E. Morse. Programme was as follows:

Forest City Galop.....Smith  
Club.  
Sonata for Piano and Banjo, Op. 30,  
No. 3. (Original for Piano and Violin) } ...Beethoven  
a. Allegro assai: b. moderato: c. }  
allegro vivace.  
Wiegenlied. (Cradle Song).....Hauser  
Gypsy Rondo.....Haydn  
Variations on My Old Kentucky Home.....Farland  
Hungarian Dance, No. 5.....Brahms  
Serenade.....Schubert  
Allegro vivace from the Overture to Will-  
iam Tell.....Rossini  
Alfred A. Farland.  
Song of the Waves.....Winans  
Club.  
Tarantella.....Popper  
La Paloma.....Yradier  
Minuet a l'Antique.....Paderewski  
Selection from il Trovatore.....Verdi  
Variations on Auld Lang Syne.....Farland  
Nocturne, Op. 9, No. 2.....Chopin  
Allegro molto vivace from Con-  
certo, Op. 64.....Mendelssohn  
Alfred A. Farland.

Farland gave a recital in Hinsdale, N. H., October 25, under Myron A. Bickford's direction, and was expected to appear in Keene, N. H., November 30, where Mr. Bickford has a class. Mr. Bickford gave an entertainment in North Adams, "by his lonesome," playing following banjo solos: "Narcissus," Farland's "Old Kentucky Home," "Tripping thro' the Meadows," Old Black Joe, "Dance California," "Smoky Mokes," and others, besides Mandolin, Guitar and Piano Solos. Engagements for Stamford and Putney, Vt., were also filled.

**LAWRENCE**—W. P. Hovey's Annual Concert, was given on November 1st, and proved a big success. Performers totalled fifty-four, viz:

Grand orchestra: Lillian Kaye, Laura Adamst Annie West, Nellie Lindsay, Gertrude Raudlett, Nellie W. Clark, Everett Defoe, Nellie McNamara, Eva Shaw, Effie L. Dodge, Sarah Stoney, Hannah Cronin, Mabel Murray, Bertha Bromley, Viola Bird, Ada Spear, Mabel Bryant, Bessie Gilman, Louise Dreshler, Gertrude Donovan, Ida Defoe, Anna Coughlin, Zilla Bowie, Nellie Stevus, Mrs. A. G. LeBlanc, Florence Griffin, Nellie Hennessey, Mose Fraize, John Poland, Richard Lamb, J. J. Towey, Fred. Worthing, J. J. Murray, Walter Muzzey, Charles Travisee, James Murray, George Spence, Harry Hutchins, Emmet Raidy, R. G. Snell, Perley Harriman, A. O. Bragdon, A. H. Lang, Charles Hobbs, Eliza Doucet, Vira Cushing.

Soloists:—Signor J. E. Pettine, of Reeve's Band, Mandolin Virtuoso; Mrs. Viola Waterhouse, of Boston, Soprano; Miss Helen A. Farrel, of Lawrence, Violinist; Curtis G. Morse, of Boston, Humorist; Lussell A. Dickerson, of Providence, Accompanist; Napier Trio, of Lawrence, Miss Lena M. Peasely, Miss Myrtis E. Kenyon and W. P. Hovey; J. H. McElroy, of Lowell, Harp Accompanist; Miss Flora M. Sauborn, of Lawrence, Accompanist.

## PROGRAMME.

Selection, "March Bostonian".....Kenneth  
Grand Orchestra.

Mandolin Solo, "First Concerto, Op. 16" De Beriot  
Signor J. E. Pettine.

Recital, "David Harum, at Newport".....Westcott  
Curtis G. Morse.

Violin Solo,  
Concerto in { "Andante Tranquillo" } De Beriot  
G Major, { "Allegro" }  
Helen A. Garrell.

Soprano Solo,  
"Aria from Samson and Delilah" } Saint-Saens  
"Mon Coeur S'ouvre a ta Voix" }  
Miss Viola Waterhouse.

Banjo Duet,  
(a) "West Lawn Polka".....Glynn  
(b) "March Gallant Knights".....Leipzeiger  
Lena M. Peasley—W. P. Hovey.

Recital, "An Unregistered Record".....Cherry  
Curtis G. Morse.

Violin Solos,  
(a) "La Captive".....Brahms-Joachim  
(for G string).....Mrs. H. H. Beach  
(b) "Hungarian Dance".....  
Helen A. Farrell.

Soprano Solo, (Group of Songs,)  
(a) "Spring Morning".....Mendelssohn  
(b) "Dainty Daphne".....Marshall  
(c) "Love Me If I Live".....Foote  
Miss Viola Waterhouse.

Mandolin Solos, { (a) "Impromptu".....Pettine  
(b) "Arie Marie".....Dancla  
Signor J. E. Pettine.

Selection, "Forest City Galop".....Smith  
Banjo Club.

Recital, "The Fire at the Nolan's".....Life  
Curtis G. Morse.

The wonderful mandolin playing of Signor J. E. Pettine, may appropriately be mentioned, first, because the artist ranks so high in his masterly handling of that instrument as to stand in a class by himself. His work was a revelation of the possibilities of the instrument. His technique was truly wonderful.

The banjo duets by Lena M. Peasley and W. P. Hovey were received with marked favor. Miss Peasley is popular with Lawrence audiences and her work last night was of a high order.

The Banjo club rendered its single selection "Forest City Galop" in a manner that left a desire for more. The club played well together and with plenty of power.

## ILLINOIS.

**CHICAGO**—Despite inclement weather, a large attendance was present on October 27th, at the Lincoln Turner Hall, to greet Mr. Will H. Teel and his supporters in a grand concert. The programme was as follows:

{ a Overture, "Martaneaux".....Vernet  
{ b "Love and Beauty Waltzes".....Armstrong  
Mozart Banjo Quartette, (Will H. Teel, Director.)

Banjourine, W. H. Teel; 1st Banjos, Miss Maud McNabb, Mr. J. J. Mark; 2nd Banjo, Miss Anna Kleinsteuber.

Reading, "The Sleeping Car".....Howell  
Mr. S. Battis.

Banjo Solo,  
"My Old Kentucky Home" var..... } Foster  
Mr. Will H. Teel. } Farland

Duet, "Breathe Soft and Low".....Phelps  
Miss Matilda Galley, Contralto; Mr. Theodore Schlorf, Baritone, accompanied by Mr. Paul Schorf.  
Zither Solo, "Depesche aus London".....Ringler  
(Concert Fantasia.)

Mr. A. W. Gast.  
Trio.....Selected  
Dayton Trio.

Banjo Duet, "The Honey Moon".....By Request  
Mark & Teel.

Reading, "The Soldier of the Empire".....Page  
Mr. Wm. S. Battis.

Piano Solo, "Concert--Polonaise".....Bohm  
Miss Alma L. Ganz,  
Piano Teacher, 264 E. Division.

Trio.....Selected  
Dayton Trio.

Quintette, "Sleep Little Darling".....Henlein  
Mandolin Quintette, (Will H. Teel, Director.)

1st Mandolins, Mr. A. W. Gast, Mr. W. H. Teel;  
2nd Mandolins, Miss F. Kearney, Mr. J. J. Mark;  
Guitar, M. E. A. Gast.

Reading, "Micawber".....Dickens  
(Dramatized by Mr. Battis.)  
Mr. Wm. S. Battis.

**DECATUR**—The Illinois University Mandolin Glee Club appeared at the Tabernacle, November 17th to an immense audience, notwithstanding the fact that Joseph Jefferson played at the Opera House. The audience listened in silence to the beautiful harmony produced by the club composed of twelve members. The singing of the Glee Club was also very pleasing. The audience went away all perfectly satisfied.

## MICHIGAN.

**DETROIT**—The Imperial Banjo and Guitar Trio, composed of Messrs. Herman Komm, Walter Lomax and Wm. Rosbury performed in the *Evening News* Auditorium at the first of the series of winter entertainments given by the *News* and *Tribune*, to the newsboys of Detroit, October 19th. The Trio have established a most enviable reputation as entertainers at concert and receptions, and have been filling numerous engagements of late.

**SAGINAW**—Mr. N. S. Lagatree spent a delightful six weeks in North Michigan doing considerable concert work. He was received in a way that would have made him vain were he not so modest. He practices from four to six hours a day, and expects to have his new Banjo Instructor ready for the press during December. Mr. Lagatree is director of the Y. M. C. A. orchestra, and instructor of the Banjo, Mandolin and Guitar Club of the same institution.

**MENOMINEE**—Mr. Chas. F. Steinbauer, who has a studio at K. of P. Parlors, Marinette, has opened a studio here at 25 Spies Building. He comes as successor to the late Van Farland, and his experience as teacher in Ann Arbor, as leader of the Varsity Mandolin and Banjo Club, and other prominent clubs will stand him in good stead. Mr. Steinbauer has the best wishes of all for success.

#### MISSISSIPPI.

**NATCHEZ**—Sheriff S. Duncan Baker returned Wednesday evening from a two weeks' trip about the State. While on the trip he made arrangements for a professional tour to be made in company with Mr. Farland, the famous banjoist. Speaking of his trip, Sheriff Baker said to a reporter of the *Daily Democrat*: "I left Natchez September 12th and played at Fort Gibson Female College that night to a critical assemblage. The cordial reception I received was all the more gratifying because it was my first appearance in public since 1891 and to a musical audience. I reached Vicksburg the next night, but remained in the hotel answering correspondence and departed at 8 A. M., for Greenville on the morning of 14th. My reception there was especially warm, but I held my recitals at my hotel and private residences. I reached Greenwood the night of 15th, playing to a gathering of fifty or sixty prominent citizens in the hotel and the next day to a few ladies at the residence of the Hon. J. L. Gillespie. Arrived at Lexington on the 16th, remaining over to morning of 18th, performing at the hotel, courthouse and drug store of Mr. R. A. Stigler, a promoter with whom Mr. Farland was booked. I reached Yazoo City during a rain storm but played at Citizen's Opera House on the night of the 19th to a select company, besides to a few friends at Magnolia Inn. On the night of the 20th, I entertained a pleasure assembly at Canton and also a few prominent residents at the hotel next morning. I had to skip from there to Hazelhurst performing at the Opera House and hotel. On the 22d a kind reception awaited me at Brookhaven and the next morning I had the honor of entertaining President Chambers, Prof. Snyder and other teachers, besides the scholars at Whitworth College. This was a hearty welcome and it is to be hoped that such critical but appreciative people may have the pleasure of hearing the great Farland. I was kindly entertained by the family of the Hon. Hiram Cassedy at his hospitable home. I found the usual Saturday night audience at McComb City, sprinkled with a good many friends and acquaintances. Then I came home and took a run out to Fayette on the 25th, when I received many courtesies and an appreciative audience at the courthouse. Tuesday morning I was at Utica, but preferred playing in private gratuitously to staying over night for door receipts. On Wednesday I was home again after a pleasant vacation and satisfactory tour and only missing one date—Jackson on the 19th. Among enthusiastic musical admirers were several music teachers at Port Gibson; a fine singer at Greenville; a music teacher at Greenwood; a violinist and others at Lexington; one of the finest sopranos in the State, at Yazoo City; several amateurs at Canton; a well known attorney and his cultivated wife at Hazelhurst; a graduate of Boston Conservatory of music and many others at Brookhaven; the more refined portion of the McComb City audience; and the musical people of Fayette and Utica. The names are withheld as a matter of courtesy." Sheriff Baker has now buckled down to work and will remain on duty until his successor takes charge of the office.

#### ALABAMA.

**BIRMINGHAM**—"The audience which assembled in Seals' Hall, October 20th, to hear Valentine Abt play his mandolin, though not quite as large

as it might have been, was composed of people of culture and lovers of fine music, and they enjoyed the event to the full extent. Possibly one reason for the small attendance was to be found in the fear that one performer and one instrument, the mandolin, could not furnish a dollar's worth of entertainment, but in this they were mistaken, as those who were present will cheerfully testify. Valentine Abt is certainly master of the mandolin, and his performance has raised the mandolin to a much higher position in the affections of his hearers than it occupied before his coming. He has an exquisitely soft touch, and the amount of sweet melody which he brings from the small instrument is indeed marvellous. The feature of playing a piece and the accompaniment at the same time was something wonderful, and sounded so real that the audience almost distrusted the accompaniment and thought he must have touched a few chords on the piano; but as splendidly as he executed this difficult work, his playing of a mandolin duo, in which there seemed to be two instruments instead of one making melody was equally as wonderful. He was continually applauded throughout the evening, and though he answered to several encores, the audience was sorry when the programme was brought to a close.

Those who had the pleasure of hearing Valentine Abt will heartily thank Mr. E. W. Hartzell, himself a splendid mandolinist, for having brought him to this city and within their hearing."—*Birmingham News*.

#### CALIFORNIA.

**LOS ANGELES**.—The Throop Institute Mandolin and Guitar Club, gave a highly successful concert on November 7, with Valentine Abt as the star soloist. The performers included:

*First Mandolins*—Edward S. Warren,  
William H. Syer, Arehie M. Bassatt,  
Robert M. Strong, Louis L. Bassett,  
Jerome R. Buchanan, Thomas J. Nelmes,  
Homer R. Sweezy, Edgar N. Huntingdon,  
Arthur Traphagan, Arthur B. Williams.

#### *Second Mandolins.*

John H. Barnett, George T. Bowman.

#### *Guitars.*—George B. Syer,

Harry W. Baldwin, Louis A. Webb,  
Harry J. Painter, Robert E. Mahan.

#### *Mandola.*—George L. Thompson.

#### *Flute.*—Albert Morris Sames.

#### *Soprano.*—Mrs. Frances Lewis Hord.

#### *Accompanist.*—Miss Mary O. Donoughue.

#### *Cello.*—Mr. Clarence Stevens.

Programme was as follows:

- March "The Bostonians".....Kenneth Throop Institute Mandolin and Guitar Club.  
(a) "An Open Secret".....Woodman  
(b) "The Dawn".....Otto Cantor  
Mrs. Frances Lewis Hord.  
(a) "Fifth Air Varie".....Dancla  
(b) "Fantasia".....Abt  
Valentine Abt.  
(a) "Reve Apras Le Bal".....Broustet  
(b) "The Dawn of Love".....Theo Bendix  
Throop Institute Mandolin and Guitar Club.  
(a) Nocturne (Op. 9, No. 2.).....Chopin  
(b) Waltz (Op. 64, No. 1.).....Chopin  
(c) Perpetuum Mobile.....Reis  
Valentine Abt.  
"Angel's Serenade" (By request)..... Braga  
(Cello obligato by Mr. Stevens.)  
Mrs. Frances Lewis Hord.  
(a) Adante Concerto (Op. 64.).....Mendelsohn  
(b) Valse, Brillante.....Abt  
Valentine Abt.

"The Coonville Barbacue".....E. C. Kamarmeyer  
(Arranged especially for the Throop Club by the composer.)

Throop Institute Mandolin and Guitar Club.

Mr. Edward S. Warren the Director is to be congratulated on the complete artistic and financial success of the affair. The work of the Throop boys was full of nerve and dash. The numbers rendered were admirably selected, and the ensemble showed careful rehearsal and good leadership. The club has engaged Valentine Abt, for one week during next season, and will play the principal southern California cities.

#### MISSOURI.

**KANSAS CITY**—A most successful Abt concert was given here in the Academy of Music, October 23, under direction of Mr. and Mrs. C. L. Partee. The Kansas City Mandolin Orchestra, under direction of Jesse Parker, gained fresh laurels. Programme was as follows:

March from the Fortune Teller.....Victor Herbert  
Kansas City Mandolin Orchestra.

Soprano Solo—Flight of Ages.....Bevan  
Miss Olive B. Wilson.

Mandolin Solo—  
Faust (Fantasia de Concert).....Gounod-Alard  
La Campanella.....Paganini  
Impromptu.....Abt  
Mr. Valentine Abt.

Miss May McDonald, Accompanist.

Piano Solo—{ (a) Gavotte.....Alfred Grunfeld  
(b) En Route.....Godard  
Mr. Rudolf King.

Intermezzo—Love's Dream After the Ball.Czibulka  
Kansas City Mandolin Orchestra.

Soprano Solo—A Day Dream.....Strelezki  
Miss Olive B. Wilson.

Violin Obligato by Miss Bertha Schutte.

Mandolin Solo—  
Perpetuum Mobile.....Ries  
Legende.....Wieniawski  
Valse Brillante.....Abt  
Mr. Valentine Abt.

Miss May McDonald, Accompanist.

March from Faust.....Gounod  
Kansas City Mandolin Orchestra.

#### PENNSYLVANIA.

**PHILADELPHIA**—There is now unusual interest displayed in clubs and their work. The Cornell—University of Pennsylvania grand concert occurred November 30, after the Journal had gone to press, hence we are unable to notice in this number. A. A. Farland's recital November 27, was another success. He was assisted by C. J. Levin, mandolinist of Baltimore, The Hastings Banjo Club of forty-five ladies and other players including the ever genial Fred Stuber. This recital also occurred too late for a detailed notice.

The Apollo Mandolin-Guitar Club performed at the 23d Anniversary of the Crystal Fount Lodge, No. 17, Knights of Pythias, held in Hancock Hall, November 9th. Personnel of Club: Charles G. Umbs, Director; John J. Donavan, John F. McKnight, C. Frank Ayer, Sig. Marx, Cris Reinhardt, H. J. McNamara, John A. Phillips, Secretary. Selections given were:

MARCH—La Videttes.....Minges  
SERENADE—Moonlight.....Patton  
TWO STEP—Charlatan.....Sousa  
CAKE WALK—Smokey Mokes.....Kerry Mills

Also Mandolin Trios:—

WALTZ—Paganini.....Engleman  
TWO STEP—Crystal Fount.....Egan  
Performed by C. F. Ayer, Sig. Marx and C. G. Umbs.

## NEW ZEALAND.

NAPIER—The JOURNAL has just heard from its esteemed friend Percy Affleck Scott, who writes: "I enclose clipping from Napier paper, from which you will see our concert was a great success, and has been unanimously voted to be the best the club has ever given. House was packed. Your parcel of strings only arrived six hours before the concert began, so you can imagine how I felt the night before. My Overture, 'Dream of the Carnival,' was thought by many the best thing we played, so I won't apologise for sending it to you later. This town is now going ahead in the Banjo, Mandolin and Guitar line, and I have many friends and pupils in the outlying districts. I am a Scotchman, and can say this, that New Zealand is infinitely ahead of Britain in the club line. This is the truth, and tho' I am a 'blarsted' Bri isher I freely own up."

Report of concert is here given:

There was a good house at the Theatre Royal on June 21, 1899, when the Napier Banjo, Mandolin and Guitar Club gave a very enjoyable concert. The large and fashionable audience who attended was sufficient to show that the club had taken a step in the right direction in holding their concert in the theatre instead of in a much smaller building as hitherto. The club is to be complimented upon placing before their patrons a programme replete with musical gems, and one that was in every way worthy of the unstinted applause which it received. Recalls were so numerous that the programme was almost doubled. The undermentioned players took part in the concerted pieces.—Banjeaurines: Mrs. T. Q. East and Mr. J. Hutchins; banjos, firsts: P. W. A. Scott (leader) and Mr. W. N. Barron; banjos, seconds: Mr. O. H. M. Hovell; bass banjo: Mr. W. G. Wood; piccolo banjo: Miss Henn; mandolins: Miss F. Watt and Miss L. Kettle; guitars: Miss N. Kettle, Mrs. H. B. Lusk, Mrs. A. Milne-Thomson, Mr. C. R. Sainsbury. Mandolins, firsts: Miss F. Watt, Miss L. Kettle, Miss Hoadley, Mr. W. G. Wood, Mr. S. M. Farlane, Mr. P. W. A. Scott (leader); mandolins, seconds: Miss Henn, Dr. A. Milne-Thomson, Mr. F. Aplin, Mr. C. Kennedy; guitars: Mrs. N. Kettle, Mrs. H. B. Lusk, Mrs. A. Milne-Thomson, Mr. C. R. Sainsbury. The club played the following selections:—Overture, "Cupid's Realm," which was repeated in response to an encore; "Dandy Fifth Quickstep," encore, "The Amphion;" "High School Cadets March;" overture, "Dream of the Carnival," encore, "Baltimore Patrol" and "Golden Gate Valse," while the mandolins and guitars contributed "American Club Twostep," encore, "Spanish Waltz," "Castanet Waltz," and encore piece "Nautch Dance." The several pieces were admirably rendered. Mr. P. W. A. Scott, the club's leader, gave a mandolin solo, "Cradle Song" (Gotshalk), and a banjo solo, "Fusilade Quickstep," both of which were well played, the last being encored, the performer Mr. L. Ashcroft Noall, who played Mr. Scott's accompaniments, roused the audience to enthusiasm with his piano solos, viz: "Prelude," (Chopin); "Hungarian Dances," (Brahms), repeated in reply to an encore, and "Valse de Concert," (Noall), played by special request, and to which the player thrice bowed his acknowledgements, declining the encore accorded him. Miss Large was in fine voice, and her programme numbers "Because," (Cowan) and "Au Printemps," (Gounod) were all artistically sung. The audience testified their appreciation in an unmistakable manner, the inevitable encore following each piece. "Carmencita," a sweet Spanish melody, and "Give That Wreath to Me," another pretty composition, were sung in response to the encores. Miss Amy Large played the accompaniment to her sister's songs. Mr. J. Swan recited "The Midnight Charge," (Clement Scott) dramatically, and had to respond, when he recounted "The Billiard Marker's Story" with such humor that a second encore resulted, and "The Soldier's Story"

was given. The stage was nicely decorated with pot plants. The club and their energetic secretary, Mr. C. R. Sainsbury, thoroughly deserved the success they achieved.

## OUR LONDON LETTER.

From the

JOURNAL'S SPECIAL CORRESPONDENT.

The season commences in November for at homes, receptions, dinners, smoking concerts, etc. which opens the field in town again for the entertainers on the three instruments and all expect to have a heavy winter of engagements. Montague's Spanish Minstrels, (2 ladies and 2 gents, 1st and 2nd Mandolin, Mandola and Guitar), a quartette working in Spanish costume are among the leading concert entertainers in London and put one of the best shows in their line. There are a number of drawing room entertainers in London but as a rule the American are always called for. Mr. Russell Hunting of the original "Casey" of Phono-graphic fame is in demand everywhere. His rendering of serious recitations such as The Ravings of John McCollough simply astound the British Public. Miss Lenore Jackson violinist will leave for America (when she does) with a fortune. Miss Lillian Jeffries (one of Gibsons model American girls) has made an enormous success singing in the Covent Garden Promenade concert, as well as numerous at homes, drawing rooms, etc. She is possessed of one of the finest contralto voices that ever sang in Covent Garden Opera House, London. She is invariably accompanied by Miss Lillian Bryant the finest lady piano accompanist in London. It is a known fact that Miss Bryant is the quickest sight reader in London if not the world. The music halls claim their share (if not more) of the American talent. Messrs Mays and Hunter Banjoists at the Empire, Birmingham, are doing extremely well playing King Cotton March, Sousa, as a duet, after which Mr. Hunter gives a solo of a wonderful arrangement of Mendelsohn's concertos, finishing with their new selection "The Patrol of Powers," altogether giving a very meritorious performance. Messrs Edgar and Eugene, Banjoists, at "The Tower," Birmingham, give a wonderful selection of Levy's triple tongue corne't solos, The West Lawn Polka, (Glynn) and finish with Annie Laurie with variations. These gentlemen would do much better if they played on American instruments. Mr. Edward Latelle, the black face comedian and banjoist, at the Alhambra, does some very fine thimble or stroke playing and makes Sousa's Stars and Stripes ring out beautifully and always gains immense applause for his buzz saw fashion of playing. Mr. Alf Wood the popular Banjoist, of Moore and Burgess Minstrels certainly keeps up his reputation as the leading English Banjoist. Mr. Jack Dallas the original manufacturer of the Zither Banjo, and who puts the best ordinary banjo in the English market is very popular with all the American performers in London. His shop in the Strand is a well known rendezvous for all the bops. Mr. Ernest Shand, the finest English guitarist, has given up the guitar and gone on the road with the "Gay Grisette," as this is more profitable he says. The Armina quartette of mandolinists at the Empire are using a new manufacture of mandolins consisting of 6 single string Gutebass tuned like guitar and the effect of playing Poet and Peasant overture on these instruments is nothing short of marvelous. Last but not least Messrs. Clarke and Earle, America's representative banjo duo at the Alhambra Blackpool are having most wonderful receptions nightly opening with Tannhauser march, Wagner, after which Mr. Clark plays solo, Witches Dance, Bazine. Then a very humorous imitation of a coon wedding ending with the overture to Zampa. The tone they get from their "Paganini Banjos" is something astounding. The gentlemen open in Leipzig, Germany, April 1st, 1900 and will have

the honor of being the first Banjo team on the continent. They change their repertoire very often and among the selections they play in the halls are the following:—

Overture "Midsummer Nights Dream"..... Mendelsohn (duet)  
Overture "Podi Zangla" .....Clark Jones (duet)  
Overture "Semaramide".....Rossini (duet)  
"Romanze" .....Beethoven (duet)  
"Souvenir de Sorrento".....  
.....Papini (solo) (Papinis Torentelle)  
Overture "Poet and Peasant".....Suppe (duet)  
Overture "Stabat Mater".....Rossini  
Grand Selection from Tannhauser...Wagner (duet)  
"Nachturme".....Chopin (duet)  
Sonata "Moonlight".....Beethoven (duet)  
Overture "Raymond".....A. Thomas (duet)  
Selection "Aida".....Verdi (duet)  
Selection "Carmen".....Bizet (duet)  
Selection "Cavaleria Rusticana".....Mascagni (duet)  
Selection "Ernani" .....Verdi (duet)  
Selection "Faust".....Gounod (duet)  
Selection "La Traviata".....Verdi (duet)  
and a great many others too numerous to mention. The gentlemen use all their spare time while in London making records for the Phonograph and Gramophone Companies for whom they do all the Banjo work. They are in London at "Canterbury and Paragon."

December 18, 1899.

The Plunker.

## A. A. FARLAND NOTES.

The bookings on the virtuoso's tour, additional to the dates mentioned in last issue, were:

Milbrook, N. Y.,	November 6
Highland Falls, N. Y.,	" 8
Wilkesbarre, Pa.,	" 16
Tyrone, Pa.,	" 17
Reynoldsville, Pa.,	" 20
Brookville, Pa.,	" 21
Greensville, Pa.,	" 22
Washington, Pa.,	" 23
Waynesburg, Pa.,	" 24
Philadelphia, Pa.,	" 27
Lowell, Mass.,	" 29

For December the following are booked:

Columbus, Ohio,	December 11
Akron, Ohio,	" 12
Youngstown, Ohio,	" 13
Pittsburg, Pa.,	" 14

For information it may be stated that dates from January 1st to 16, 1900, are available for Maryland, Virginia, North Carolina, and Georgia. A few dates are still open for points between San Francisco and St. Louis. All round business has increased nearly everywhere so far this season, and concert managers are advised that the new advertising matter as now used considerably helps success.

Of the Hinsdale, N. H. recital the *New Hampsh'ire Sentinel* said:

Our citizens had a rare treat in listening to the wonderful playing of Alfred A. Farland, who is without a peer as a performer upon this instrument. Many people are disposed to sniff at the banjo, considering it a fit accompaniment only to negro minstrel melodies, and are unable to see any genuine music in it, but any such who were present changed their opinion before Mr. Farland had finished the first number on his program and listened with amazement while he produced from this wonderful instrument all the sweet and delicate tones and harmonies of the violin, harp or piano. Nothing in the way of musical composition seemed too difficult for him to play, and whether it was "Our Old Kentucky Home," "Auld Lang Syne" or the grand strain of Mendelsohn, there was the same delicacy of touch and brilliant execution. It would naturally be



supposed that one performer with a banjo could hardly fill out a whole evening's entertainment alone and unaided, and that the performance would become dreary and monotonous. On the contrary, Mr. Farland held his audience spell-bound from beginning to end and the only regret was that the concert was so soon ended.

Of the recital at Putnam, Conn., the *Standard* said:

A. A. Farland, the celebrated banjoist, won the entire satisfaction of his audience at the opera house, encore after encore greeting his intricate manipulations of the banjo. Mr. Farland is, beyond doubt, a thorough master of the instrument, and his skill at execution is certainly wonderful. He understands every variation of the banjo and his music is a treat for the most skeptical.

Of the Manchester, N. H. concert, as reported in last JOURNAL as being under direction of Mr. B. A. Bloomey, the *Mirror* said:

The banjo concert at the opera house at which appeared Mr. Alfred Farland, the renowned banjoist, was one of the musical events of the season in the city, and a large and select audience gathered to hear it. The program was as follows:

- (a) Polka, "Daisy Bell" .....Bloomey
- (b) Two Step, "Smoky Mokes".....Holzmann
- (c) March, B. M. I. ....Stannard

Imperial Banjo, Mandolin and Guitar Club.

B. A. Bloomey, leader.

Overture, "Zamba" .....DeHarport  
Ideal Mandolin and Guitar Trio.

- (a) Allegro Vivace, from "Overture to William Tell".....Rossini
- (b) Wiegenlied (Cradle Song)..... Hauser
- (c) Transcription, "Alice, Where Art Thou?".....Farland
- (d) 2d Concerto,  
a, allegro maestoso; b, andantino;  
c, Rondo Russe.

[NOTE—This composition of course abounds in effects peculiar to the violin, many of which are ineffective on any other instrument. In arranging it some of these passages were replaced by effects peculiar to the banjo, thus transforming it into a concerto for the banjo. The original harmony and development of the various subjects were strictly adhered to. It may interest banjo students to know that the first and last movements open in C sharp minor and close in C sharp major.]

Mr. Alfred A. Farland.

Waltzes, "Mazzoni" .....Bloomey  
Manchester Mandolin and Guitar Club.

Impersonations .....Selected  
Mr. Neil L. Hoskins.

Two Step, "Ideal".....Weston  
Ideal Banjo and Guitar Club.

- (a) Spanish Dances, Nos. 1, 2, 3 .....Moszkowski
- (b) Choral Nocturne .....Chopin
- (c) Dance of the Sylphs .....Hesselberg
- (d) "Old Folks at Home, Variation".....Bertholdt
- (e) Preludio from 6th Violin Sonata.....Bach

Ms. Alfred A. Farland.

Historical Remarks .....Selected  
Mr. Robert P. Johnston.

March, "Whistling Rufus".....Mills  
Manchester Mandolin and Guitar Club.

To hear a man play the banjo as Mr. Farland plays is a revelation. It would hardly be believed that such music can be gotten out of that instrument. Mr. Farland has wonderful control of his banjo, such as a great virtuoso might have of the piano or violin, and as Henry Watterson has said editorially in his Louisville Courier-Journal, "he has raised the banjo to the level of those instruments." No praise can possibly be too great for his work, and he is the recognized leader on his instrument.

Mr. R. M. Northrop of Hartford, Conn., is very busy now with club work and "dates."

**PROFESSIONAL AND TRADE INTERESTS.**

**J. EARL RABBE.**

This gentleman, the leading professional teacher of Columbus Ohio, has had nearly three hundred pupils since locating there a little over two years ago. Mr. Rabbe is not a cheap man and his ambition is to raise the Banjo, Mandolin and Guitar to the level of the Violin and Piano from a musical standpoint. His labors are meeting with much success. The *Columbus Dispatch* speaks of him as a master of all three instruments.

**P. W. NEWTON.**

This prominent teacher of 26 Walton Street, Toronto, Canada, is extending his sphere of usefulness in the way of giving lessons on harmony by mail, and we understand several teachers are availing themselves of this opportunity of increasing their knowledge of theory and instrumentation. The following testimonial in possession of Mr. Newton speaks for itself.

I take the opportunity of thanking you for the great benefit derived whilst studying harmony under your guidance. Your method is both rapid and correct, and I would cheerfully recommend anyone wishing to study harmony to give you a trial, for which I feel certain they would not have any regrets.

Yours sincerely,  
A. W. JAMES,  
Greeley, Colo.

Mr. Newton's work on Harmony, published by the Journal office, is used and endorsed by some of the most prominent teachers and ambitious students.

**GEORGE CARR.**

In adopting the finale from the overture to Wm. Tell as a Banjo solo, Mr. Carr has taken the original score as written for Piano solo by Rossini himself. He has not filled in the harmony in any places, nor placed any part an octave lower than written, considering that if Rossini had wanted that effect he would have arranged it so when writing it as a Piano solo, knowing the great capabilities of that instrument. Mr. Carr has also strictly followed out Rossini's idea in the Piano accompaniment. Following are a few comments upon the arrangement:

"It is the best one I have ever seen, I have tried several others."  
S C. ROBERTS,  
Springfield, Mass.

"Your arrangement from William Tell is very fine, it will add considerable to your reputation."  
WM. STAHL,  
Milwaukee, Wis.

"It is an excellent arrangement."  
A. A. FARLAND.

"I tried over your overture from William Tell, and take pleasure in pronouncing it the best arrangement I have ever seen. It goes especially well with Piano part, and I intend to make it one of my principal concert selections."  
ALBERT P. ALLING,  
New York.

**N. S. LAGATREE.**

This well known teacher, soloist and publisher of Saginaw, Mich., has completed mss. of his new Banjo Method which is to be published before the new year. The book is the result of several years work, and its contents will be interesting to all pupils, teachers and professional artists. It contains an English supplement extra, the finest chapter on tone production ever put forth, and four pages of graded exercises for the tremolo with every explanation fitting its particular. While Mr. Lagatree does not expect to revolutionize Banjo playing, it has been his aim to supply the essential features which the few good methods even lack. In other words it will contain all the good features of other instructors 'boiled down,' besides repairing deficiencies that have long been apparent.

**KURT P. HIRSEKORN.**

The characteristic two-step march "Pride of Coontown Cake Walk," composed and published by Mr. Hirsekorn of 539 Atlantic Ave., Brooklyn N. Y. is proving a deserved big success. It is full of life and go, the airs are tuneful and catchy. Many arrangements are obtainable for solo and ensemble playing, as a glance at the advertisement on front cover page of this Journal will show.

**MAX KOLANDER.**

Two new Banjo solos have been issued by the above author—published at San Francisco Cal. They are:

"FILIPINO DANCE," and "CALIFORNIA VOLUNTEER MARCH." Both are original and pleasing.

Mr. Kolander's "TIME INSTRUCTOR" for Banjo, Mandolin and Guitar players is a very useful work, and valuable for reference. Beginners and students should possess copies.

**FINN AND PHILLIPS.**

Following publications by the above well-known music house of Scranton, Pa., have been received at the Journal office.

"THE SNOW BALL CLUB." Characteristic march and two step by Chas. J. Rockwell.

"A COON'S HOLIDAY." Cake-walk and two step march by Thomas Rennie Jr.

"COUNTRY CLUB." March and two step by W. P. Phillips.

"GOV. ROOSEVELT'S ROUGH RIDERS." March and two step by Phillips.

"UNCLE SAM'S NAVY." March and two step by B. W. Phillips.

"OH! MISS JEMINA." A coontown discord by Richard R. Hanch.

**BENJ. F. KNELL.**

Letters of appreciation continue to pour into the Journal office concerning the above gentleman's DAILY EXERCISES FOR THE MANDOLIN. Among the opinions expressed are:

"They are very good."

VALENTINE ABT.

"We tried the exercises over very carefully, and find they are just the kind that are wanted for the mandolin."  
FISHER BROS.  
Cincinnati, Ohio.

"After a careful perusal I find some original and useful studies, which could be used with the ordinary instruction book to great advantage."  
C. S. MATTISON,  
San Antonio, Tex.

"It is certainly the best book of its kind and size I have yet seen. The exercises are practical and progressive. Some of them I find I can use to advantage."  
CHAS. E. CONKLIN,  
Roselyn, N. Y.

"Permit me to say I have examined the work and recommend all Mandolin students to secure copies."  
E. B. RICHARDS,  
Fond du Lac, Wis.

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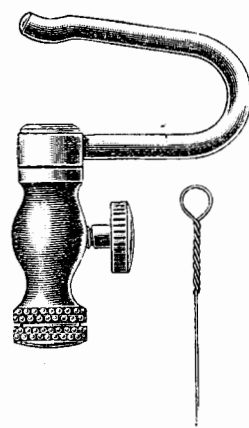
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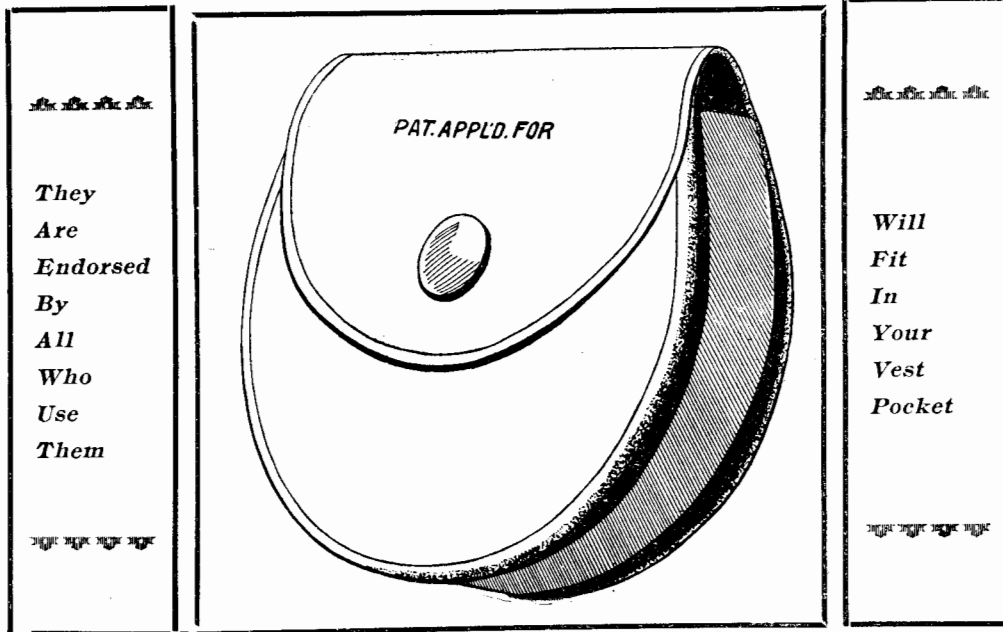
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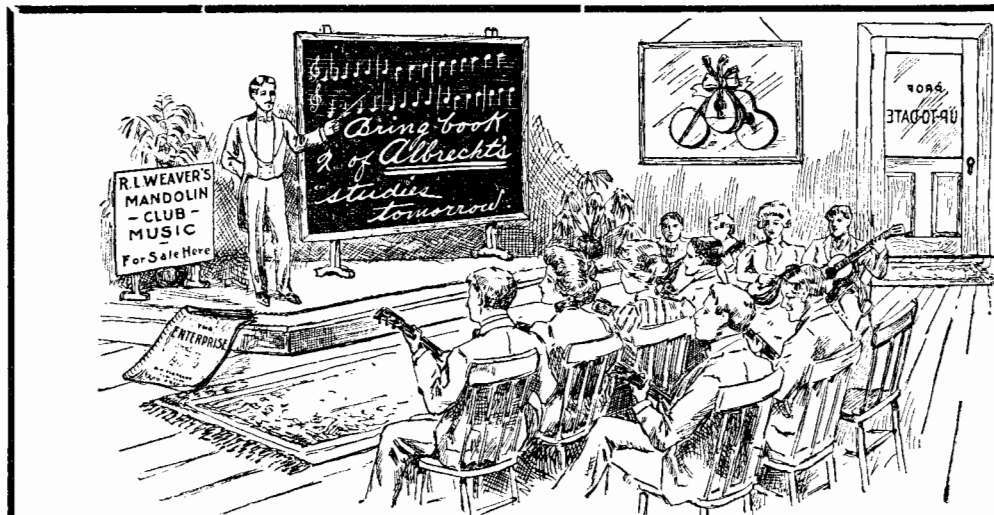
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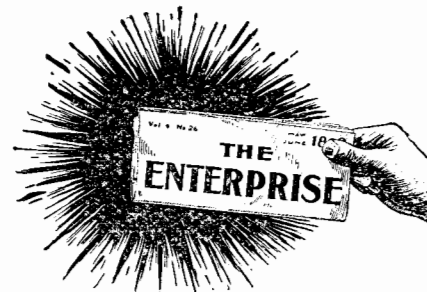
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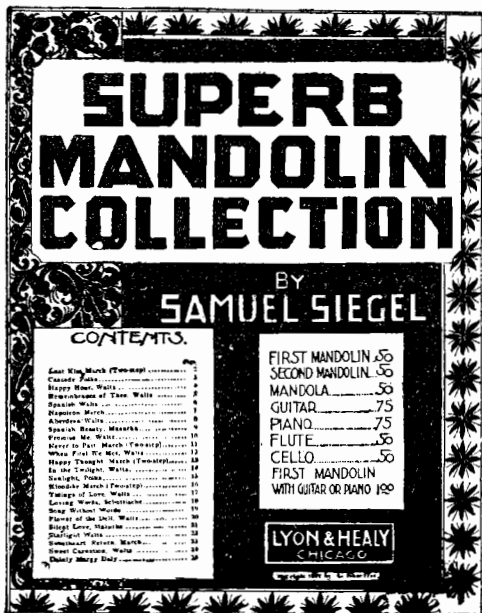
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**SUBSCRIPTION  
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**ALFRED A. FARLAND**

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HIS COMPLETE PRINTED INSTRUCTIONS AND ELEGANT ADVERTISING MATTER WILL ENABLE YOU TO DO LIKEWISE AND MAKE MONEY ABSOLUTELY WITHOUT RISK. WRITE FOR TERMS AND ALL PARTICULARS AT LEAST THREE MONTHS IN ADVANCE OF THE DATE WANTED.

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