

S. S. STEWART'S

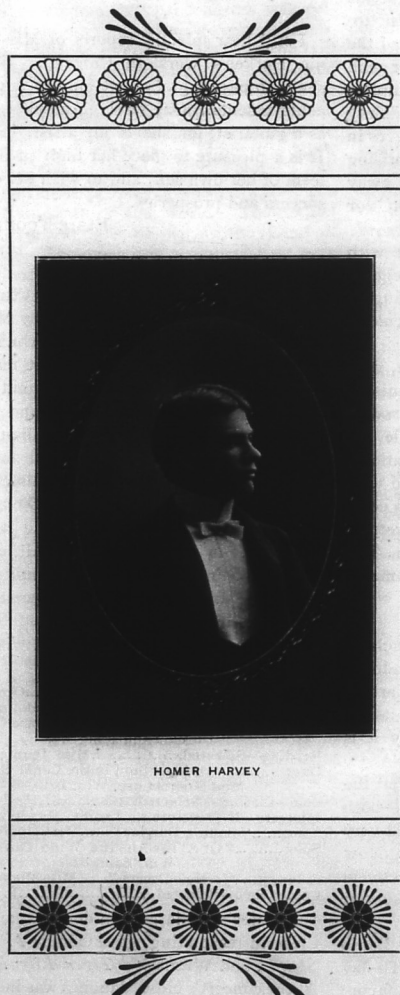
BANJO GUITAR AND MANDOLIN JOURNAL

THE INDEPENDENT ORGAN OF THE PROFESSION AND TRADE

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THE subject of this sketch, whose portrait is given herewith, was born in the village of Lexington, Mich., December 28, 1878. A short while after this, his parents moved to Croswell, Mich., where Mr. Harvey has spent most of his time, and now lives. At the age of thirteen he visited the State Fair held in Detroit, and while there he espied a banjo, and purchased it. It was built something on this order: maple rim, painted red, and floral decorations; six horse shoe brackets; sheepskin head, pine neck and no frets. Its tone can be better imagined than described. Young Homer cherished this instrument for about four months, when Mr. A. E. Bosney, the well-known teacher of violin, banjo and guitar, of Port Huron, Mich., came to Croswell, succeeded in forming a class, which Homer joined, and thus began his first music studies. The studies were closely continued for three years, and then followed those for mandolin and guitar. Mr. Harvey appeared in concert for two seasons with the Acme Club, and the Alcozar Club, both of Croswell. He has led the Cadenza Club of Port Huron, and the Alcozar Club in its third season, and also acted as instructor and leader of the Arion Club. That Mr. Harvey is an indefatigable worker is shown by his teaching record in Carsonville, Mich., where he formed the Imperial Banjo, Mandolin and Guitar Club of fourteen members, and at Deckerville, where he organized the Elite Club, of fifteen members. At the present time the Alcozar Club, with new members, is flourishing under his leadership. As a composer Mr. Harvey is possessed of exceptional ability, as is testified by the success of his Euclid March, Iloilo March, Sentimental Rastus, and De Coontown Band March, which will appear in the music supplement of next issue. Mr. Harvey, despite his many calls, still finds time for his able pen, and is now busy working upon some new compositions, which the JOURNAL and all readers hope shortly to hear of being published.



**The Ladies of the
Banjo, Mandolin
and Guitar
Realm**

.....EDITED BY.....
MISS ELSIE TOOKER, MISS EDNA MAY SAYERS,
 1130 ELLIS ST., 23 CENTRAL ST.,
 SAN FRANCISCO, CAL. WATERTOWN, N. Y.

Y opinion has been asked in regard to the following query: "Do those, possessing a good and quick ear for music, require stricter or more careful training than those whose ear for music is not so acute?" Rather a difficult question to answer, as it depends wholly on the persons themselves. For instance, those blessed with, to use a different phrase, natural talent and good memories often depend too much on their "ear," and fail to build their foundation solid and firm, being impatient at the technical, and various other difficulties appearing at first. I have noticed that so many of our "natural musicians" are poor readers, and have a superficial knowledge of rudiments, foundation-work, etc.; while those with a great love for music but little talent, usually possess unlimited patience and perseverance, and are content to build up slowly and well, with the result that with continued training in both memory work and technique, an excellent musician is formed. Now to conclude then, I would advise that the formula for the "quick ear" should include not "strick" work exactly, but work made as interesting as possible, appeal to his ambition and reason, and point out the correct way with its result. Teach him to prize his talent and add to it, rather than abuse it by lack of system and good sense. After his firm base is built, he may proceed as rapidly as he pleases. But the teacher and pupil must be conscientious, careful and thorough.

An enthusiastic young man has been relating to me the beauties and advantages of the Imperial Band and Orchestra of the City of Mexico, and I thought perhaps a few of the JOURNAL's readers might enjoy hearing what was pictured to me.

In the first place, it is band and orchestra combined, including almost every instrument known, from the noisiest brass horn to the softest stringed lutes. Imagine over two hundred musicians, each a life member,

and sons of a country devoted to Orpheus, thoroughly drilled, discoursing sweet music every afternoon on the plaza, while thousands of dreaming listeners while away the lazy hours of a summer afternoon content, under the spell of its charm.

It is true that a native of Mexico can live on very little and be happy; he troubles himself not with scheming new novelties to surprise his friends and neighbors, but seems content with his poor little hut, his "tobacco," wife, numerous children, and the fewest number of hours he can labor each day. Perhaps his home isn't complete either, without his beloved guitar, or dainty mandolin, for the true Mexican believes in Art at Home; and it is truly surprising how many of the family can tinkle away without the assistance of "professor" or teacher.

To leave the rude home and repair with the family to the plaza, we find congregated here the numerous dusky sons and daughters of sunny Mexico in all their bright colors, and happy indolence.

As the music begins low and sweet, with the hundreds of strings in perfect unison, and the brass and reeds at rest, sweet sympathy reigns throughout, while, as the music, in swells and modulations, gradually reaches its climax, the band with its drums and cymballs, joins in to complete the splendid whole, to be gracefully followed by the sweeter strings again. The whole effect has been described to me as heavenly.

California, and especially San Francisco, has enjoyed a great treat of the mandolin, at its best, this month. With such artists as Abt and Siegel to show so sweetly its capabilities, is there any wonder why it is rapidly becoming so popular?

It was such a short while ago that the mandolin was considered so lacking—both in tone and capabilities—but it did very well to amuse oneself with, however. Now it is rapidly winning the regard and esteem of the people; thanks to the efforts of our several artists.

Must the Mandolin, Guitar and Banjo progress singly, or one by one? To-day the mandolin seems uppermost in favor; yesterday it was the banjo—I am afraid our beautiful-toned guitar is for some reason. Perhaps if a Farland or an Abt un-

dertake its further advancement in popularity our regrets would immediately vanish. Where are the ladies that they do not join the work? Well, for one thing, it does seem so much more difficult for them to undertake touring than their brothers; it may not be because of lack of proper material, perhaps—but they do so little traveling in comparison. Who knows but what they may take it into their fair heads to do it, some day!

The "Martin Guitar" quartette, of San Jose, has disbanded on account of one of its member's removal to another city. The quartette was composed of first and second guitar, third and fourth libitum, and as such were able to perform many classics with great satisfaction to both players and listeners. Sullivan's "Lost Chord" was one of the favorite numbers, with others such as Paderwiski's "Minuet," Schuman's "Traumerel" and Gottschalk's "Last Hope," along with two or three original numbers by the directors.

I still hear splendid reports of Miss Jennie Durkee's work in Chicago. Surely she is to be congratulated on her superior achievements. One rarely hears her equal as a guitarist, for she is an artist, indeed. It is a pleasure to place her high in the esteem of her own sex, and to wish her every success and prosperity.

ELSIE TOOKER.

A Ladies' Mandolin and Guitar Club has been formed in Lewistown, Me., by Mr. D. H. Day. The members are Miss Alma Parlin and Miss Lillian Norton, first mandolins; Miss Lydia Whitehouse, second mandolin; Miss Margaret Dickson and Miss Freda Sturgis, guitars. Miss Lillian Norton is also the banjo soloist and an able performer. Miss Alma Parlin is directress of the club, and Miss Margaret Dickson is the manageress. The Club made its first appearance in Clan Campbell Hall, on the evening of Friday, Jan. 25, the anniversary of Bobbie Burns. The entertainment programme, finely rendered, was as follows:

Opening remarks.....Chief Wm. Bain
 Song—Rantin....."Rovin Robin"
 Clansmen in full Regalia
 Scottish Airs—Selected.....Orchestra
 Tuvo Siempre—Waltz.....Ladies' Mandolin Club
 Misses Parlin, Norton, Whitehouse,
 Dickson and Sturgis.
 Reading—Selected.....Miss Jennie Baird
 Duet....."O, Wert thou in the Cauld Blast?"
 Miss Moorehouse, Wm. Bain.
 Solo—Clarinet—Selected.....Fred Payne
 Miserere—Il Trovatore.....Ladies' Mandolin Club
 Solo....."Bonnie Dundee".....Miss Moorehouse
 Solo....."Of A' the Airs the Wind Can Blaw"
 Wm. Bain.
 Solo....."Jessie's Dream".....Miss Moorehouse
 Cornet Solo—Selected.....P. Hobbs

Encores were largely in demand, and the Club, in responding, gave Odell's *Filipptno Shuffle*, and Witmark's *Tiger Lily March*. At the concert's close, dancing was indulged in until the "wee sma' hours," the music being provided by Payne & Plummer's orchestra.



THE ANCIENT MUSIC OF TARA



...OBITUARY...

ETHELBERT NEVIN

A MOVEMENT has recently been set on foot to re-awaken the interest of Celtic people in the music and literature of their forefathers, and speaking of this the other day, Dr. Shahan, of Washington, said to a representative of a Philadelphia paper:—

"It is some fourteen centuries since a 'Feis' or national musical congress was celebrated among free and self-governing Gaels, nearly fourteen hundred years since the Hill of Tara, the 'Palace of Music,' was deserted and the harp ceased to resound amid the brilliant concourse of beauty, chivalry and art, that in those old days was wont to gather every three years about the High King of Erin.

The Gaelic peoples of antiquity were the most musical of the world. Their chief seat, Ireland, was known as the 'Land of Song.' The musicians of ancient Erin were a princely caste, vowed to music from their tenderest youth, and educated with the greatest care. The memory was cultivated in a phenomenal way, and the ear was trained with still greater art. If the musician had to know at least three hundred and fifty 'prime stories' before he was let loose on the community, he had also to be acquainted with the endless resources of the Gaelic tongue. It is said, on good authority, that not less than three hundred and eighteen metres were actually known and classified, though the musical capacities of the Gaelic tongue were far from being exhausted by this number.

Careful students assert that it is to the Gaelic poets and musicians that we owe the introduction of rhyme into our modern languages. Thereby, instead of measuring our poetry by an academic and artificial system of long and short syllables, we have the natural and pleasing effect of similarly sounding syllables, the delicate attuning of vowels and consonants so arranged as to keep up a unity of sentiment in a variety of expression. The rapid play of mind and heart in the musician is conveyed by the use of accent, and the overflowing melody is constrained on all sides by the use of fixed breaks or pauses, the number of syllables to the line, the art of making vowels and consonants chime unexpectedly, but scientifically, everywhere along the line already charged with picturesque words and the virgin emotions of the singer's heart.

Irish music in general has an ineffable tone-color of its own, delicate and endless shadings of sound effects that the modern rigid scale cannot render with accuracy. The harp is mentioned in the oldest poeti-

cal document of the Gael, the Song of Amergin and Lugad, son of Ith. Its music is compared to the warbling of song birds blowing sweetly over stately golden trees. The scholarly musicians who were its best masters were sacred and inviolable in their persons, wore the rich, scarlet dress of Kings, and received for their rewards not merely cups and breakers of gold, but vast estates. It is said that the whole barony of Carby, in Cork, was once given to a singer as a fit reward for his skill.

The Christianized Gaels were no less devoted to their ancient music. The bards became the friends of Saint Patrick and weave for him a 'thread of verse' about the Brehon law that the Saint adapted to Christian teachings, i. e., they threw it into a metrical form, so that it could be recited or sung before the judges. The great singers of the time became his converts, or those of his disciples—Fiace, Sechnall, Dallan, Seanchan, Dubtach, Cearvall. From that day the bishops, abbots and priests were wont to carry their harps with them on their apostolic journeys, and literally sang their way into the hearts of the Gael. Their common saint, Columba of the Churches, the Saint of Ireland and Scotland was one of the sweetest singers of all Erin. Several of his poems are yet extant, and they breathe a spirit of genuine lyricism—they were clearly first sung by Columba, and then handed around in writing.

There is a pretty tale told about this saint, who was born not long after the death of St Patrick, how he was one day conversing with his brethren in the presence of the Cronan on the banks of the River Boyle, where it flows into Loch Ce in Roscommon. When the poet retired the monks expressed their sorrow that Columba had not asked him to sing something 'according to the rules of his art.' Thus the old pagan music was still lovingly preserved and cultivated. Adamnam, who has written the life of Columba, praises his extraordinary voice, very sweet, yet so powerful, that he could be heard a mile away. His monastery at Derry was one of the first nurseries of church music among the Irish. The old legend has it that every leaf on the oaks of Derry was occupied by a listening angel, so lovely was the song of its monks.

Perhaps such airs as 'Eileen a Ruin' go back to this time. One tradition assigns it to the brother of the famous Donogh O'Daly, abbot of Boyle in the thirteenth century. Another says it was sung in the ninth century. Handel said once that he would rather have written it than all his oratorios. So, too, the 'Coolin' song, the 'Blooming Deirdée,' the 'Molly Asthore,' the 'Brown Thorn,' the 'Dear Black Head' are as old as they are inimitably sweet and tender. Historians of music think that many of the airs selected for the famous songs of the sixteenth and seventeenth centuries were chosen precisely because they were very old and very dear to the people. Old Irish airs and motifs have been detected in the works of more than one brilliant composer of the continent."

It is with deep regret that we note the death of one of our most promising young composers. We refer to the death of Ethelbert Nevin, a man of only 37 years, who, as a musician and composer, was considered one of the best of the present time. Mr. Nevin began his career at a very early age, being only thirteen years old when he published his first piece, "Good Night, Good Night Beloved," which would have been worthy of the pen of a man twice his years. His father was very much opposed to him taking up music as a profession, but as Ethelbert Nevin was determined to do it, his father, after trying to dissuade his son, finally gave his consent and at once provided his son with all the advantages necessary for a musical education.

Mr. Nevin studied abroad for some years and upon returning to this country decided to become a concert pianist, and after making several quite extensive tours, he finally decided to give all his attention to composition, which he did with wonderful success. His composition "Narcissus" was most popular, and he received well warranted praise for this work. On several occasions when approached on the subject of this composition he remarked that he considered it scarcely worthy of recognition. The words of Eugene Fields' poem, "Little Boy Blue," were set to music by Mr. Nevin, giving that sad little poem even more pathos, as only such men could do who were so devotedly fond of children as were Eugene Fields and Ethelbert Nevin. "The Rosary," with words by Robert Cameron Rogers, can be hardly overlooked. The harmony in this piece is especially worthy of notice. However, among all his compositions, Mr. Nevin considered "May in Tuscany" his most ambitious piece.

At the time of Mr. Nevin's death, which occurred in New Haven, Conn., he held a most responsible position as one of the Faculty in the Department of Music in Yale University. Mr. Nevin's personality won him many friends, and we grieve that we have lost in the musical world one who has done so much to tend to make life full of joys for his fellows.

A. A. EYRE.



A Happy Year to the Journal.

BY MRS. S. J. ELLESWORTH.

Are you a musician?
Then listen, I pray.
If you'd hear a tale
That's not told every day.
If you wish good music,
And know how to play,
Just send in your check,
And with no delay
You'll receive a fine journal
Of interest, I say.

If you play the banjo,
Just look, and you'll find
Enough in the journal
To keep you reclined
On your couch
For an hour or more.
Until you are sure
You have finished the score.

Suppose the guitar
Is your preference,
Well, then
Just look in the journal
And you will see men
Who are skilled in the art
Of that music so sweet
That you long to know more,
And wish to complete
The musical talent
You know you possess.

Well, go to the journal
And you'll know the rest.

The mandolin, too,
Is made of the best
By the same man,
Named Stewart,
Initials S. S.

If you wish to make money,
Be up and be down!
For the business is fine,
Says young Willie Bowen.

Well, as all things must end,
Let this be an exception.
May these instruments
Go on to perfection.
And may readers, dear,
Who love music best,
Send, "A Happy New Year"
To Stewart, S. S.

For the first time I have heard of an employee who objected to playing second fiddle to his employer. That character is surely a rabid socialist or anarchist. Perhaps he is worse. He may be the same that once fretted and fumed and stamped his feet when told he had *not* the liberty to open his employer's business and private letters; and the same who never heard of any one of the ten commandments any more than did a mouse. Banjoists of England, send all the men you like, but keep your mice!

Since I became identified with the JOURNAL, in February, 1900, numbers of incidents of following order have come under my notice.

ENTRY AND EXIT

A FARCIAL PLAY IN THREE ACTS

ACT I. Mr. So and So announces his approaching removal to another locality where there are opportunities for display of his exceptionally noted individual talents; where they will be better appreciated, and his material welfare thereby vastly increased.

ACT II. Arrived at new locality. Announcements issued that prospects are fine, everything is fine. Can't be beat!

ACT III. Preparing to leave new locality, because it is no good. Prospects are no good, everybody is no good, everything is no good. Place is worst in creation.

It is said there cannot be smoke without fire. Granted. But who lit the fires in the cases above referred to? Methinks the sparks flew from the fires of a lively egotistical conceit in the first act; while the complacent looking on and encouragement together with assistance given in the second act, were misinterpreted as endorsements of a reckless assumption of unbridled license and I-AM-ISM. And the third act as a cloak to hide facts, "discharged for dishonorable conduct," was but expected.

"Hi, there, Growler! Just ask the chief to step up!"

"Well, Old Man, what is it?"

"I've just received the London *Banjo News* for February. There's a letter in it signed A. G., and an editorial paragraph, that interests me. Can I say what I like?"

"Yes, go ahead, but don't forget to thank the Editor for his steadfast, kindly disposition. Ta ta!"

"So, Mr. Contemporary, you want to bob up again serenely, do you? Do you have these fits every two years? I mean you, you who could not play a straight game of cricket. You that was bowled out for a duck's egg in August, 1898, (See No. 107 JOURNAL), you that was put on a pedestal in Dec. 1898, (See No. 109 JOURNAL) as an ornament (?). You that ought to remember 'tis foolish to play the ass in a lion's skin. Go ahead my poor, poor misguided boy, and get your brains washed. Don't keep company with the doppers any longer. Times have changed, and are changing. Even if your ears do flop in the breeze, they may get stiff in time. We are

quite used to modifying the teachings of the Bible to meet your case, and those of others also. There are others besides you, who, sadly lacking originality of thought, and knowledge of the difference between straight and crooked lines, who must perforce re-vamp, and who, when they imagine have met an original mind, rush out pell mell with a few ideas gleaned, or stolen, and put them forth as something wonderful, while all the time there is nothing, absolutely nothing of value, in the manner of putting them forth; and these superficial knowledge characters generally find their own traps ultimately close upon themselves. Knowledge that is knowledge must be acquired by long experience. Borrowed or stolen knowledge ever lacks sure foundation, whether it be of art, science or business.

JOURNAL Reporter:—"Professor Q—, I have called to get your views upon the proposed curriculum for the Guild."

Prof. Q—:—"Curriculum! What's that? I'm ag'in it, any way."

Prof. Q—(reading the JOURNAL a few days later) "Our distinguished citizen, Prof. Q—, was found at his luxuriously artistic studio, surrounded by every indications of musicianly taste and refinement. In reply to the JOURNAL's question, Prof. Q— said: 'I do not desire to force my opinions; but this I will say, that I have given the question long and studious attention, incidentally, examining into the curricula of institutions at home and abroad, and, although I find in affairs as they exist not a few matters for condemnation, still, upon the whole, I cannot say that I should advise any curriculum until I have further time to examine the subject.' That reporter has a good memory, he got my exact language, word for word, without making notes."

Prof. Q— reached for the dictionary.

A. D. 1900 RESURRECTIONS

No. 1

NOON.

Employer, to employee on trial. "Well, you seem to have made a fair job of that little matter. Suppose you come and have dinner with me. I particularly want to tell you of something that requires attention and care. Have a cigar?"

PAY DAY.

Employee's extra bill.

To society for $\frac{3}{4}$ hour . . .	\$ 50
To wear and tear of digestion .	1 00
To smoking one cigar	10
To drinking water	15

\$1 75

Employer. "Why, this is simply outrageous!"

Employee. "Oh, I see. I know. I know you. You're the sort that wants a poor man to do things for nothing,—that's what you are. I know you. You seem incapable of placing yourself in other people's positions, and—"

Employer. "Get out of this!!!"



YOUNG MUSICIANS

EDITED BY PERIWINKLE



SERIES, No. 3.

My Dear Young Friends:

Please draw up your chairs closer so that I can see each one of you. I want to tell you briefly and in an understandable way about what we call the "forms" of music, since, by so doing, several inquiries that have been sent me will be answered.

First, let me say all musical compositions are for the voice, or for instruments, or for the voice with instrumental accompaniment. Musical instruments are either stringed instruments, wind instruments, or instruments of percussion. Stringed instruments are such as the harp, piano, mandolin, banjo, guitar, and the family of violins. Wind instruments are such as the organ, flute, clarinet, bassoon, cornet, trombone, etc.; and instruments of percussion are such as the drum, cymbal, tambourine.

The principal forms of vocal music are usually classed as church music, dramatic music, chamber music and national music. Church music includes the *chorale*, music to which hymns are sung; the *anthem*, really meaning music sung by two opposite choirs, now means music set to words taken from the Scriptures; the *motet*, and *offertory*, sung at certain portions of the Roman Mass; the *requiem*, a solemn service sung for repose of the dead; and above all the *oratorio*, a lengthy sacred composition, such as *Handel's* Messiah, *Haydn's* Creation, *Mendelssohn's* Elijah, etc. The oratorio form, the highest of sacred music, includes *recitatives*, otherwise music set to words of a declamatory character, also duets, trios, quartets, choruses, etc., such as you may have heard in the above named works of the old masters. The accompanying instrumental music of oratorios is generally produced by an orchestra, which is a combination of stringed, wind, and percussion instruments, with or without an organ.

Dramatic music includes every variety of vocal music accompanied by action. That kind of opera in which singing takes the entire place of speech is the highest form of secular dramatic music, as the oratorio is of sacred. Operas are termed grand, comic, and serio-comic, according to the subject and its treatment. Thus such operas as *Wagner's* Tannhauser are the highest and termed grand; those like *Sullivan's* Mikado are termed comic; those termed serio-comic are those where the humorous element is more subordinate than in the Mikado.

Under the heading of vocal chamber music we have the *madrigal*, the *glee*, and the *part-song*. The *madrigal* is a composition written for three or more voices without instrumental accompaniment, and in what is termed the old polyphonic style. By *polyphony* is meant each of the parts or voices has a melody of its own. This form reached a state of perfection in the sixteenth century. The *glee* and the *part-song* are counterparts in the modern monodic style of the madrigal. By *monody* is meant that class of music in which the melody is allotted to one part or voice, and the other parts being used to supply the accompanying harmony. This style had its rise in the beginning of the seventeenth century, and

its development has continued to the present day. Dr. Hullah describes the difference of the two styles in the following manner: "Of a chord, as an isolated fact, the old masters took little notice. They were not harmonists at all in our sense of the word. They were contrapuntists, laying melody upon melody, according to certain laws, but not recognizing, or indifferent to, the effects of their combinations as they successively reached the ear. Their construction was horizontal, not perpendicular. They built in layers, and their music differs from most of ours as a brick wall does from a colonnade."

Instrumental chamber music is of various kinds, such as solos, duets, trios, quartets, etc., for various instruments. In all instrumental music, the *Sonata* occupies a most prominent position. Many duets, trios, quartets, etc., are really sonatas. A sonata is composed of from three to six movements. The first is generally in an *allegro*—quick—time, occasionally preceded by a short introduction in a slower time. The second movement is usually in a slow time, and contains much sentiment. The third movement is generally a *Scherzo*—a jest or a Minuet with Trio, and by its lightness and playfulness forms a pleasing contrast to the deeper emotions raised by the previous movements. The finale, while perhaps without the amount of scholarship bestowed upon the first movement, is worked out with such fullness and animation as to make it a fitting termination of the work. The *rondo* may be mentioned, and it is so called from the repeated "bobbing-up" of the original subject. This form of movement frequently is used to conclude the sonata. The *concerto* is a composition to show the skill of the performer on some particular instrument, and to which is an accompaniment. The *capriccio* and *fantasia* are terms now applied to compositions not bound by regular form.

The *symphony* and the *overture* are the chief compositions for the orchestra. The symphony is the very highest form of instrumental music, and consists of from three to six movements, constructed on the sonata plan. The word symphony is now freely used in a misplaced manner for terming instrumental introductions and conclusions of vocal compositions. Overtures are introductory compositions for a full orchestra, as prefaces of operas, oratorios, etc. The term overture has frequently been applied during the past to independent orchestral works, written for the concert room. They are planned in the form of the first movement of the sonata, and are generally descriptive, or intended to illustrate some train of ideas.

In conclusion, mention must be made of two very important forms of musical compositions written either to be performed alone, or to form part of larger works. They are the Fugue and Canon. Fugues are compositions in which the different voices or parts do not begin together, but chase or follow each other at intervals, each one repeating the subject in turn, but at a higher or lower pitch. Canons are compositions in which one voice or part has a melody which is strictly imitated by another part at

a short distance throughout the entire work.

Now I want you to try and remember what I have told you, so that when you hear your elders discussing topics of musical theory you will better understand what they are talking about and feel more interested.

* * * * *

We will now consider some of the other letters that have been received.

Harold G———of Rochester, N. Y., writes thus: "I am eleven years old. My father plays cornet in the band, and I want to play the slide trombone. We have a reed organ, and both father and mother say I must continue taking lessons and practice on that old organ. I hate it. What ought I to do?"—Harold's ambition of becoming a slide trombone player is very commendable, for that instrument is the violin of the brass band, inasmuch as every note must be made by measuring distances as on the violin fingerboard. But meanwhile, and until Harold grows older, it is best for him to follow his parents' wishes to the uttermost. Determined practice will fit him to read music in both clefs, and give independence of action to fingers of both hands if it does nothing else. There are far too many musicians who can only read music in one clef; so Harold, keep a stiff upper lip, practice hard; learn all you can and let us know on May 15th how you have progressed.

Alice S———, of Chicago, Ill., writes: "My pa took me to a concert the other night where we heard two young ladies perform solos on the violin and piano. I am taking piano lessons and want to be able when I grow up to play like the young lady. I have been taking lessons for two years, but do not make much progress." What ought I to do?—Instead of the mere wanting to become a good pianist, Alice, you should decide that you *will* become one, and practice nothing but scales and exercises every day for a year. This should give you a fair technique, and then expression in playing will come later.

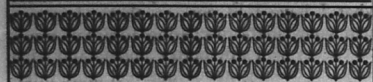
Lucy A———, of Buffalo, New York, writes: "I play the mandolin and my brother the guitar. We are very fond of classical minuets. Please name one that is suitable for our instruments."—There are so very many of these that are suitable, that it's a mystery why arrangements are not more frequently published. One of the most dainty and delicate minuets by Handel is that found in his overture to the Oratorio of Samson. Ask your church organist to let you see a copy.

KIND WORDS

November 20, 1900, Orange, N. J.: "Your JOURNAL is a very good book, and is a great help to me. I have been following up Mr. Fiset's Guitar Fingering Articles, and find them of great assistance." Wm. Lord.

November 21, 1900, Topeka, Kan.: "I would not like to miss a single number of the JOURNAL. I have six volumes bound, and prize them very highly." E. S. Miner.

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



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C. F. ELZEAR FISET, BERT S. HOUSE and PAUL ENO

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

Reports of concerts, doings of clubs, personal notes, trade items and copies of new music issues for review, will be welcomed.

Copy, advertising and literary, should reach the office not later than the 15th of the month.

All checks and post-office orders should be made payable to **CHARLES MORRIS**.

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

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

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

ADVERTISING RATES.

	Price per insertion
One inch, single column.....	\$ 2.00
Half column of 6 inches.....	11.00
Full column of 12 inches.....	21.00
Quarter page of 25 square inches.....	16.00
Half page of 51 square inches.....	31.00
Full page of 102 square inches.....	56.00

MARCH 1st, 1901.

Music Supplement.

This issue contains twelve full pages of new music, and I propose to regularly provide that number or more in each number of the **JOURNAL** from now on. The **JOURNAL** is the only Banjo magazine in existence that is published in full music size, and therefore it alone allows for use of large engraved plates. I have received numerous letters stating that what is really wanted is a journal that gives good, new usable music, and descriptively tells about what our publishers are putting on the market, as also about the merits of various makers of instruments. This in part has been my idea of a magazine to meet present requirements.

I shall be glad at all times to receive new MS. from composers for consideration and insertion in the Music Supplement, and will pay for same according to merit. Those who submit MS. must either be **JOURNAL** subscribers, or become so, in order to have their efforts considered.

Premiums.

I have lately received some subscriptions, 50 cent. ones as well as \$1.00 ones, from friends asking that the premiums as offered two to three years ago be forwarded. Those premiums are now long out of date, and none are now being offered. But, as stated in last issue, I desire to have active agents for obtaining new subscribers, and propose to adequately remunerate them. The notice is here again inserted as follows:

To All.

I desire to have active agents in every city and town to secure new subscribers for the **JOURNAL**. I do not wish any person to canvass for the love of canvassing, but propose to adequately remunerate all who endeavor to swell the list of subscribers. There are many people who influence subscriptions for various magazines, but they never receive any credit or pay, unless the subscriptions are received direct through them. This is often unjust, for all laborers are worthy of their hire. All persons who are disposed to help push the **JOURNAL** further, and make money at same time, are invited to write me to that effect, when I will personally reply, and give outlines of the plan to be followed, a plan based on mutual interest, and not one-sided.

Literary Offers.

I desire to fill certain pages of the **JOURNAL** with varied articles month by month. Articles, educational and descriptive, of from a half to three columns in length, and will pay for such as are accepted at usual magazine rates. Lady and gentleman teachers, and lovers of the Banjo, Mandolin and Guitar, are invited to submit their efforts. In all cases, stamps must be sent with copy to defray return mailing, in cases of non-availability of article, as is customary with all magazines. Two weeks will be necessary for full consideration of any articles sent in, and such as are inserted in the **JOURNAL** will be paid for on the 20th day of the month of publication.

To Composers.

I herewith invite composers of Banjo music to submit new MS. of solos, suitable for one page plate, for publication, in the International Notation. Such compositions as are accepted, will be paid for, according to merit. The only stipulation made is that those who submit their efforts must be subscribers to the **JOURNAL**, or become subscribers, in order to have their efforts considered. *This offer is open to the whole world.*

Musical Goods.

I am not a dealer in any kind of musical merchandise, such as instruments, sheet music and strings, etc.; and therefore refer any and all friends to correspond with advertisers for such items as may be needed.

CHARLES MORRIS.

THE PROPOSED AMERICAN GUILD OF BANJOISTS, MANDOLINISTS and GUITARISTS

PROGRESS REPORT, No. 8

As stated in the last Report, it has been decided to extend the date of membership application to the Guild until June 30, 1901. Circulars with contract blank will be forwarded upon application.

The names of applicants Mr. Graeber forwarded to me and which were received too late for insertion in last report, are:—

Messrs. Samuel Adelstein, E. J. Appleby, Walter Clarkson, W. A. Eames, Robt. A. Hernandez, H. L. Hastings, Max Kolander, Dudley Mansfield, Chris Pedersen, F. D. Piccorillo, R. L. Sampson and Alfred Tickner, all of San Francisco.

Further applications have also reached me from:

Mr. Daniel Parsons, Shelby, Mich.; Mr. Chas. Walrath, Sioux City, Iowa; J. W. McLouth, Grand Rapids, Mich.; J. Grafton Greene, Watertown, N. Y.; and F. Grafton Bragger, Watertown, N. Y.

The District Secretaries are gratified with the progress made, but, as already stated, the list of applicants required should consist of two hundred or more names.

CHARLES MORRIS.

ANNOUNCEMENTS

I have commissioned the well-known Mr. W. G. Collins to make a search in the Congressional Library of Washington and compile a list of all copyrighted works upon the Banjo, from the earliest time to 1890. The results of Mr. Collins' efforts will appear in the **JOURNAL** for April.

I cannot guarantee to supply any back issues of the **JOURNAL** prior to No. 121, many being out of print.

Will you send in your name by postal card, and I will send some information whereby you will benefit?

Continuation of Mr. Fiset's "System of Guitar Technique" will positively appear in next issue, and continue until completed; also "Mr. House's "Talks on Clubs," and the serial story, "Izuma."

CHARLES MORRIS,
Publisher.

COMMERCIAL BUDGET

EDITORIAL PERTINENCES.

No. 3

The Business Province of this JOURNAL is so well defined that comment is scarcely necessary, yet there are some people who, apparently, do not fully realize it. Perhaps this is owing to the change from a house organ to an *independent* magazine having been so recent. Briefly then:—

"The STEWART JOURNAL retains the name it bore at its inception, the same as other magazines of various descriptions retain the name of their founders."

"It stands upon its own merits and influence alone for its revenue."

"It has no musical merchandise of any description to sell whatever, and does not undertake to supply any. All inquiries for merchandise are referred to the advertisers without favor or prejudice."

"Its business is to influence trade for advertising patrons, direct, and through dealers handling the advertisers' wares, and also through dealers who are ready to handle the advertisers' wares when they are demanded."

A large percentage of the advertising patrons of popular Monthly Magazines do not advertise therein for the express purpose of obtaining orders direct from consumers. They seek to make their wares known to consumers who purchase supplies from local dealers.

Now, whilst it is only right that advertisers in Musical Journals should look for creditable returns in shape of direct orders from professional players and teachers, they—the advertisers—should not overlook the fact that there is a vast number of *legitimate* Music Lovers who are neither professionals or teachers, and *they* are the very people who *buy* the most and *pay* the most. They are the customers of local music dealers, and will ask dealers to show them the instruments or new music advertised in STEWART'S JOURNAL nine times out of ten before they will think of writing direct to the advertisers. Further, it is only through *legitimate* Music Journals that they know of what new publications are put on the market; the Trade Journals do not reach them. Local dealers cannot undertake to stock everything named in Trade Journals, or in Music Journals; but, where, as in case of the STEWART JOURNAL, descriptions of musical instruments and music publications are given, for the information of subscribers and all others than local dealers, the subscribers are enabled to discriminate and form a judgment which they cannot always do from reading the advertisement alone, and also discriminate and form a judgment to the extent of asking local

dealers to procure this and that. It is not every dealer who will inform the manufacturer or publisher the real source or manner of inquiries and orders. It is not necessary. All the dealer wants are orders from consumers, and all that the manufacturers and publishers want are the orders from the dealers. Thus, then, the actual amount of business which a *legitimate* journal can bring is hardly ascertainable. Moreover, if any advertiser judges a *legitimate* Journal's influence solely by the amount of direct order from consumers, he is misjudging the worth of his own wares.

If *legitimate* Journals were to solely rely upon the professional element for subscribers, the lists would not be very large. It is the amateurs, the lovers of music, who are the main stay of professional players, of teachers, of instrument dealers and of music publishers; and they are the main stay of strictly *legitimate* Musical Journalism. To every professional player and every teacher there are,—how many music lovers? Who shall say? The yearly volume of business done is the answer; and if a medium for reaching these amateurs and music lovers be dropped, even for a month, a close investigation would prove the advertiser was the real loser. No one takes a keener interest in new developments in the manufacture of musical instruments, and in new publications, than the amateurs and music lovers, for their's is the money that is spent, and while reading advertisements, they look for descriptions such as are to be found in this Commercial Budget, to give them ideas and reasons for spending money. And also, let it be said there are many, many amateurs and music lovers who never come in contact with teachers, their days for taking lessons are past and gone, but in the quiet of their homes they continue their studies, or have their social musical evenings.

CHARLES MORRIS.

FOREIGN COMMERCE

— POINTER, No. 4 —

No. 1 Pointer, page 8, No. 121 JOURNAL
No. 2 Pointer, page 24, No. 122 JOURNAL
No. 3 Pointer, page 19, No. 123 JOURNAL

It is the easiest thing in the world to drop a lot of money in seeking Foreign Trade, unless the seeker knows exactly what he is doing. A hundred dollars in postage stamps goes like a flash. No individual, and no paper, can speak authoritatively upon this subject without having had years of experience. Assertions of any person counts for nothing without a fund of information in reserve, in black and white, to

substantiate the assertions. What I have said upon the subject in the past few issues is based upon twenty years' commercial life and travel in various lands (both sides of the Equator), and the maintaining of connections all the time, in addition to those held by the JOURNAL previous to my assuming editorial duties in May, 1898.

There are, at the present time, as in the past, various little schemes being advanced by absolute irresponsibles, who, of course, are lamentably ignorant of what they talk about. I would warn manufacturers and publishers against these. *It is best to make full investigation before allowing any degree of confidence to be placed in any representations coming from anybody.*

The indiscriminate writing of letters, mailing catalogues, etc., to firms abroad who were supposed, upon representations of irresponsibles, to be engaged in a certain line of business, has, in cases, injured the prospects of some manufacturers. I know of one manufacturer who spent considerable money in placing particulars, prices and samples of his musical merchandise before a certain foreign firm, in the hope of realizing good returns. But the foreign firm happened to be a little retail boot and shoe shop in a village of less than 500 inhabitants. The large music houses at the port then boycotted the manufacturer. The irresponsible who did the manufacturer out of a few dollars by false representations, and killed connections with the regular importers, has made himself very scarce since that time. This is only one of the many incidents that have come to my notice.

Before a manufacturer, or publisher, takes active steps to write, or even circularize foreign houses, it is advisable that he knows something about:

The moral and financial standing of firms, Demands of market, etc., business methods practised.

Dispositions and inclinations of firms.

The language in which the firms must necessarily be addressed at all times.

Packing goods according to the exigencies of the climates through which goods pass to reach destination; and invoicing according to Customs regulations of country of destination.

In various JOURNAL issues of 1899, allusion was made about the work of the Commercial Museums of Philadelphia, in direction of developing foreign trade. The volume of work done up to the present time, and the volume of trade influenced, are almost beyond conception. For some time past certain Departments of the Museum have been engaged in securing and

Mr. Samuel Siegel

Begins a trans-continental tour January 14th, playing the principal cities from the Atlantic to the Pacific.

Knowing the necessity of using only a perfect instrument on this tour and in his future concert performances, he has, after a wide acquaintance with the different makes, selected the **Regal** Mandolin as the only one fully satisfying him.

Mr. Siegel's wonderful playing draws fully upon the resources of any instrument he uses, and in the **Regal** Mandolin only could he find that latent power requisite for expert duty.

The following letter of Mr. Siegel's will be valuable to all interested in the subject, coming as it does from so eminent a performer.



Nov 27th 1900.

Stalochur Music Co.
Indianapolis Ind.
Guthman.

I am pleased to state that the **Regal** mandolin only has the reputation of tone and work. I find necessary for success in my concert work I use it exclusively.
Yours truly,
Samuel Siegel

Our Booklet "A Regal Rhapsody" tells all about the **Regal**. Tells how they are made, and why they are the only perfect instruments. Let us send it to you free.

Regal Manufacturing Co.

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AUTHORITY AND
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Engagements accepted for Recitals, Concerts and Musicales.

Repertoire from Bach, Verdi, Chopin, Bellini, Saint-Saens, Tschaikowsky, Liszt, Beethoven, Etc.

Will give part or entire concert.

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STEWART & BAUER MUSIC CATALOGUE

Containing the latest and best music for Banjo, Mandolin and Guitar. Solos, Duets, Trios and Club Arrangements. Do you desire music for any of the above? Complete 48-page Catalogue No. 3, Free Upon Application

NOW READY—The Mark-Stern Mandolin and Guitar Folio No. 3 contains all the latest Vocal and Instrumental Hits of the day.

CONTENTS

Every Race Has a Flag But the Coon
Pliny, Come Kiss Yo' Baby
My Little Georgia Rose
The Oriental Coon
Louisiana Lize
Down de Lovers' Lane
My Heart's To-Night in Texas
I'll Be Your Sweetheart
There are Two Sides to a Story
Believe
Sometimes, Dear Heart
Tobie, I Kind o' Likes You
She's Just Plain Sue

Song of Triumph
The Everlasting Light
The Medicine Man
The Ghost of a Coon
She Is a Sensible Girl

INSTRUMENTAL

Robespierre Waltz
Kunnin' Kaffirs—Cakewalk
Temptation—Schottische
Phyllis—Waltz
Henry V.—Dance Antique
Administration—March

Sent on receipt of price, 25 cents each part—published for 2 mandolins, guitar and piano.

...THE LATEST HITS...

Successes from May Irwin's Show
for 2 Mandolins, Guitar
and Piano

I've Got Troubles of My Own
Why Don't the Band Play?
Magdaline, My Southern Queen
I aint gwine to work no more

Arranged for Banjo and Piano
By Brooks and Denton
Simplified Method

Every Race Has a Flag But the Coon
Pliny
On Duty March, by Geo. Rose

For 2 Mandolins, Guitar and Piano

Henry V Dances.....Max S. Witt
Everlasting Light.....A. E. Wier
Song of Triumph.....Paul Rubens
Kunning Kaffirs.....Howard Bros.
Administration March.....Heelan & Helf
Tobie, I Kind of Likes You.....Heelan & Helf
There Are Two Sides to a Story.....

Sometimes, Dear Heart.....Otto Heinzman
Ghost of a Coon.....Williams & Walker
Temptation Shott.....Steinhammer
Phyllis Waltzes.....Max S. Witt
My Heart's To-night in Texas.....
Every Race Has a Flag But the Coon.....Heelan & Helf

JOS. W. STERN & CO.,

34 East 21st Street,

PUBLISHERS.

New York City.

Also General Selling Agents and Headquarters for the World-Renowned S. S. Stewart Banjos and the Celebrated Geo. Bauer Mandolins and Guitars.

building up a fund of information for use of the Music Instrument Manufacturers and Music Publishers of the United States. I hope shortly to have the privilege of describing the character of the work referred to. Meanwhile the manufacturers and publishers who occasionally visit Philadelphia could profitably to themselves spend a few minutes in also visiting the Museum and make investigations.

CHARLES MORRIS.

To Manufacturers of Strings

Reports continually reach the JOURNAL of the difficulty experienced by banjoists, residing in tropical countries, in obtaining good qualities of strings. Those usually kept in stock by the local music dealers are of inferior kinds, and from which no satisfaction can be derived.

S. DUNCAN BAKER.

The "Temple Two-Step" is selling well already, and was played by several of the bands during recent Mardi Gras celebrations. Mr. Joseph Cullen, of Washington, D. C., wrote on Jan. 20: "The melody of Temple Two-Step is quite pretty, and I like the arrangement. The fitting in ideas are good. It should have a ready sale among those who like good banjo music."

BERT S. HOUSE.

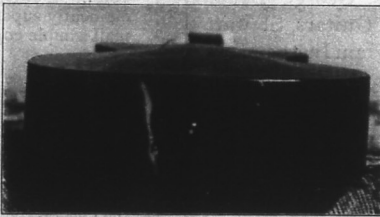
This gentleman is nothing if he is not in the forefront of everything pertaining to Club Work. No one understands the present requirements of Clubs better than he, and no publishers have yet attempted to provide what he now offers. Mr. House's publications are arranged so as to admit of use by any form of instrumentation, and any number of performers. Further, the arrangements from standard operas present entirely new features for Club work, and enables Clubs to give programmes that will vie with those of well known orchestras. Club leaders and members are strongly advised to write Mr. House for copies of his free circulars, which set forth many interesting facts in an exhaustive and convincing manner. Clubs owe a debt of gratitude to Mr. House for what he has undertaken, and he will get it.

STUBER'S CHOICE.

Of course "Hobson's Choice" has been heard by most every one, and putting forth this new maxim in the Banjo World, the Fairbanks Co. have established themselves as being the manufacturers to the most popular banjoist of to-day. His style and playing are distinctly original, and it would seem as if an audience never tires when he is doing his Banjo turn. Last summer his work was out in the parks, etc., where the "Fairbanks," owing to its special construction and penetrating tone withstood all changes of temperature and weather, so that in Sept. his two instruments were as clear as a bell and fit to play anywhere after a hard summer's work. They are now at work on one of their finest instruments for him and certainly the combination of Stuber and the Fairbanks will enthrall and increase the learning of this popular American instrument wherever heard.

TRUAX MUSIC CO.

The swell back form of hand-made guitars produced by this firm is undoubtedly a feature that will recommend itself to musicians as being long desired. This particular form of swell back must not be confounded with the rounding or oval back as made by some makers. The true swell back is stronger than the ordinary, and requires fewer



stays, thus securing more vibration from the wood; and is less liable to crack or check from atmospheric changes. Just as a true and swell back enhances the tone and value of a double bass, so it does with guitars, and is fast being recognized by experts. The pamphlets issued free by the Truax Music Co. are most interesting to read.

HOW'S THIS?

The A. C. Fairbanks Co., writing Feb 24, 1901, to the Editor said: "You are right about expecting too quick returns from any advertisement, and we are much pleased with the showing as coming from the JOURNAL."

AND THIS?

M. Witmark & Sons, writing Feb. 14, said:—"The JOURNAL is certainly progressive, and the results are most satisfactory. We are pleased with your methods."

WILLARD BRYANT.

Special attention is directed to this gentleman's advertisement in this issue. There has been hitherto a lack of good dance music for mandolin orchestras, especially Quadrilles, and as the albums named permit the use of other orchestral instruments in conjunction with mandolins, they undoubtedly supply the wants of the present time.

...NEW MUSIC REVIEW...

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

Walter Jacobs, Boston, Mass.

- (a) Overture, The Goddess of Night, Thos. S. Allen
- (b) The Parting.....A. T. Weidt
- (c) The Hunter's Galop.....A. T. Weidt
- (d) Spanish Silhouettes.....C. E. Pomeroy
- (e) Jacob's Easy Mandolin and

Orchestra Folio—No. 2.

(a) A brilliant, but not difficult overture for orchestra or clubs. Five movements in Keys F and D, common time throughout except last one in two-four time. The first movement, *Maestoso*, opens *ff*, is stately, and gives scope for display of attack and precision. The mandolin, mandola and guitar parts are very full, as also the banjo, obligato. The second movement, *Allegro*, is very lively, and shows the arranger, Mr. Walter Jacobs, is a master of counterpoint. The third movement, *Andante*, is a sweetly plaintive melody of 16 bars, forming a striking contrast to the preceding movement, while the next, an *Adagio*, also 16 bars, of chords, is a most fitting prelude to the finale, an *Allo. Vivace*. Unquestionably Mr. Jacobs did the right thing in publishing this Overture for Clubs, and as there are comparatively so few good arrangements of old or new overtures

obtainable, this one will be sought after. The complete club parts cost but \$2.90.

(b) A Reverie in six-eight time. Keys C, G and F, arranged as Guitar Solo, Mandolin Duo, and for Mandolin Club. A dainty, expressive number, with very pleasing harmonic changes.

(c) A rousing galop that will make all banjoists feel real good, and bring applause. Not difficult.

(d) This favorite waltz by a favorite composer, can now be obtained as solo for any instrument, or for any combination. It is thoroughly Spanish in character from beginning to end, and its freshness never ceases. It lends itself equally in effectiveness as a banjo solo, or a mandolin solo.

(e) These folios are admirably gotten up in quarto size. Parts issued are Solo M, 2nd M, 3rd M, Solo Banjo, Banjo acc., Guitar acc., Piano acc.; also Flute ob. and Cello ob. The contributors to No. 2 are A. T. Weidt, Van. L. Farrand, Geo. L. Lansing, Walter Jacobs, C. H. Soule and T. A. Simpson, and the varied selections are most tastefully made. For the home circle, or club rooms, these folios will be found very useful, consisting as they do of a repertoire in themselves, and they are marvels of cheapness these days. Mr. Jacobs deserves the thanks of all B. M. and G. players and lovers for what he has done, and is doing, in furnishing a class of music that has long been needed.

M. Witmark & Sons, New York City.

- (a) Fiddle-Dee-Dee.....John Stromberg
- (b) Ma Blushin' Rosie.....John Stromberg
- (c) Waltzes, "The Burgomaster".....Gustav Lunders
- (d) The Bridge of Sighs.....James Thornton
- (e) If I Dared to Tell My Love for You.....Gus Edwards

- (f) Beneath the Evening Star.....John W. Bratton
- (g) De Pride of Newspaper Row.....A. B. Sloane
- (h) On the Beach.....T. A. Silberberg
- (i) Absence Makes the Heart Grow Fonder.....H. Dillea

- (k) My Elinore.....T. A. Silberberg
- (l) Lina.....Maurice Clark
- (a) March and Two-Step for two Banjos. Original, in the popular style and very pleasing. Spirited Trio. Arranged by Lansing.

(b) Otherwise called "Ma Rosie Sweet," for two Banjos. Easy and effective.

(c) For Mandolin with Guitar or Piano acc. The melodies of the "Burgomaster," are so charming that it is quite in order to have some arranged as a set of waltzes. Keys are A, G and C. Changes and contrasts are markedly good. A valuable addition to the Trinkhaus edition.

(d) Arrangement of the charming song for mandolin, guitar or piano. Key G, common time. Gives excellent opportunities for sustaining notes, and legato playing. Trinkhaus edition.

(e) Arrangement in F of the popular waltz, song and chorus, for mandolin, guitar or piano. An easy and taking item of the Trinkhaus edition. Key F.

(f) Arrangement of the favorite sentimental song and chorus, for mandolins, with guitar or piano acc. Key C, common time. Always fresh and good for whiling away many an hour.

(g) This is about Jimmy, you know, who sells his "papers," and is an arrangement of the now famous waltz song and chorus for mandolins, and guitar or piano. It is a merry number in Key of G.

(h) A Scherzo for mandolins and piano, in C, G and F. Movements well balanced and contrasted. Will please all those fond of the unique.

(i) Song and chorus with zither acc. Key F, three-four time. Choice and full of sentiment.

(k) A four part song. Key Eb, common time. Very useful for Glee Clubs. Good for sight reading.

(l) Another arrangement of My Jet Black Queen. Song in A, with guitar acc. Just the thing for the parlor, and the "den."

PACIFIC COAST READERS OF THE JOURNAL

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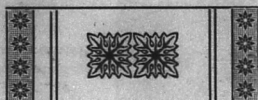
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WESTERN AGENTS —FOR—

S. S. Stewart Banjos
Geo. Bauer Guitars and
Mandolins

Steinway Pianos
Cortis Band Instruments
Regina Music Boxes
The "Zon-o-phone," Talking
Machine



Should remember to address
all inquiries regarding S. S.
Stewart Banjos, George Bauer
Mandolins and Guitars, Stewart
& Bauer Monogram Instruments
and Stewart & Bauer Publica-
tions to

Sherman, Clay & Co.

San Francisco, Cal.

who are supplying all Stewart
& Bauer instruments in San
Francisco at the Philadelphia
Factory prices, saving to their
customers much time and the
heavy transcontinental express
charges. Catalogues free on
application to

SHERMAN, CLAY & CO.

Cor. Kearny and Sutter Sts.

SAN FRANCISCO, CAL.

...HELD BACK...

not by the enemy but by the teacher using inferior in-
struction books. The student of to-day *should* and *must*
receive intelligent and modern instruction from his teacher
and the teacher can impart this knowledge *only* with the
assistance of modern up-to-date methods, and in this the
Stahl Banjo, Mandolin and Guitar methods are filling that
void. In order to convince teachers that these books are
eminently superior to all others, I will for a limited time
mail sample copies at the rate of 50c. per book.

ATTENTION, GUITARISTS!

I will mail to any address, post-paid, upon receipt
of 50c., the following collection of 22 Guitar solos, well
worth ten times the price. Every piece a gem of melody.

Old Folks at Home, with var.	Violet, Schottische
Nearer My God To Thee	Minstrel Parade March
Home Sweet Home	Sweet Pretty, Waltz
Prison Song, from Trovatore	How Can I Leave Thee
Then You'll Remember Me	Luneta, Schottische
Cream City Clog	Oxford, Schottische
An Evening Reverie	Victorious March
Dance of the Owls	Wine, Women and Song, Waltz
Awful Cute Schottische	Estrella, Mazurka
Love's Old Sweet Song	Confusion, Waltz
Mexican Dance	The Heart Bow'd Down, from Bohemian Girl

WM. C. STAHL,

PUBLISHER,

Milwaukee, - - - Wis.

ZAMONA

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By WILLIAM LORAIN
Composer of "Salome."
—PUBLISHED FOR—

ZAMONA

Mandolin Solo, 35c.
Mandolin & Guitar, 50c.
Mandolin & Piano, 60c.
Guitar Solo, 40c.
Arranged by T. P. Trinkhaus

Banjo Solo, [2d Banjo ad lib] 50c.
Banjo & Piano, 75c.
Arranged by G. L. Lansing

ZAMONA Mandolin Club Combinations

Two Mandolins and Guitar	60
" " and Piano	70
" " Guitar and Piano	80
" " and Banjo	75

Two Mandolins, Guitar and Banjo	85
" " Piano and Banjo	95
Mandolin, Guitar and Piano	70
" and Banjo	60

Mandolin, Guitar and Banjo	75
" Piano and Banjo	85
" Guitar, Piano and Banjo	95
Two Mandolins, Guitar, Piano and Banjo ..	\$1.05

Keep Your Eye on the Witmark Publications

TRY ONE OF THESE

Waltzes from "The Burgomaster" Gustav Luders
Beneath the Evening Star.....J. W. Bratton
Bridge of Sighs.....James Thornton
If I Dared to Tell My Love for You.....Gus Edwards
De Pride of Newspaper Row (Jimmy) A. B. Sloane
Take your Partners. Medley Lancers. Trinkhaus
A Trip Through Dixie.....Jas. W. Casey
The One I Love.....Jas. B. Oliver
Fiddle-Dee-Dee, MarchJohn Stromberg

WE ALLOW ONE-HALF OFF SHEET MUSIC PRICES

	Mandolin Solo	Mandolin & Guitar	Mandolin & Guitar	Mandolin & Piano
40	60	75	75	
30	40	50	50	
30	40	50	50	
30	40	50	50	
30	40	50	50	
40	60	75	75	
35	50	60	60	
30	40	50	50	
35	50	60	60	

GUITAR SOLOS.

Showy numbers for the Guitar arranged by T. P. Trinkhaus
The Mosquitos' Parade (A Jersey Review).....Howard Whitney 40
The Singing Girl Waltzes.....Victor Herbert 50
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 (c) I Love You So, Darling Mae.....Fred J. Hamil
 (d) My Love, She Loves but Me.....Ben Lowen
 (e) Night Was Made for Coons.....Hans S. Line
 (f) Bonnie Robin.....Ben Lowen
 (g) Night Was Made for Coons.....Jas. T. Bryman
 (h) Oh, Look in Mine Eyes Before I Go.....

M. H. Rosenfeld

- (j) The Vesper Bells were Ringing.....C. H. Bennett
 (k) Don't Be Shy.....Louis Levine
 (l) Alone Am I.....Fred J. Hamil
 (m) L'Azoxa.....Hans S. Line
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IMPORTANT

JOURNAL readers, and Mandolin clubs in particular, will find "Happy Days in Georgia," which appears in the music supplement of this issue, is one of the highest compositions of recent date. The demand for this publication is increasing every day. Interested are Mandolin clubs in general. Extra parts may be obtained from the publishers, Brehm Bros., 1007 State Street, Erie, Pa.

Impatience turns an ague into a fever, a fever to the plague, fear into despair, anger into rage, loss into madness, and sorrow to amazement.—*Jeremy Taylor.*



TEXAS.

WAXAHACHIE. A well attended and appreciated concert was given here at the City Hall, on December 27, 1900, Mr. J. C. McClellan, Director. Programme was as follows:

- Medley Overture.....City Band
 Resource Overture.....Orchestra
 Concert Waltz, "Recol. of '93".....McClellan
 by Mandolin and Guitar Club
 "Heather Rose" Caprice.....Lang
 by Orchestra
 Studio Schottische.....Gregg
 by Mandolin and Guitar Club
 Humorous Sketch.....Wm. Brown and others
 Serenade "Eventide".....Ripley
 by Orchestra
 Andante and Waltz, "Victor".....Pettee
 by Orchestra
 Concert Waltz "Imp. Dream".....Rosus
 by Orchestra
 Grand Debut Two-Step.....Southwell
 City Band

PENNSYLVANIA.

PHILADELPHIA. The Musical Clubs of the University of Pennsylvania gave their third annual concert in Horticultural Hall on Tuesday evening, February 10th, before the usual fashionable audience. The soloist was Mr. Fiset.

The following is the programme, as given:

- "The Red and Blue".....Goeckel
 Glee Club.
 Waltz....."L'Aurora".....Leon
 Mandolin Club.
 "My Love".....Parker
 Glee Club
 "March on Duty".....Rosey
 Banjo Club.
 "The Menu".....Zollner
 Glee Club.
 "Largo".....Handel
 Mandolin Club.
 "Three Seamen".....Bullard
 Glee Club.
 "Omar".....Loraine
 Banjo Club.
 Guitar Solo.....Quartette from Rigoletto
 C. F. E. Fiset.
 "Hail to the Spirit of Liberty".....Sousa
 Mandolin Club.
 "Hail! Pennsylvania".....From Penna Songs
 Glee Club.
 Medley.....T. B. Donaldson's '99
 Combined Clubs.

The Banjo Club was particularly good and well deserved the numerous encores extended.

The musical shading of all the clubs was much better than one is accustomed to hearing from college organizations. Mr. Fiset was in good form. His guitar easily filled the large hall. After several recalls he played Romero's transcription Suwanee River. Orchestra members were:

BANJAURINES: R. Perry Cummings, Dr. T. G. Heckey, J. E. Dodson. BANJOS: R. H. W. Strong, Homer J. Rhode. 1ST MANDOLINS: W. L. Clark, C. H. McCauley, A. G. Cranch, John Wm. Hallahan, R. Hutchison. 2ND MANDOLIN: D. L. Strauss, E. Diefendorf, B. H. Wetzel. MANDOLA: C. J. Weidknecht. VIOLIN: C. G. Davis. 'CELLO: C. G. Bennett. FLUTE: A. G. Cranch. GUITARS: G. F. Snyder, E. Diapendorf, W. L. Shearer. BASS BANJOS: S. J. Osborn. HARP: Frank Nicoletta. LEADER: R. Perry Cummins. DIRECTOR: Paul Eno.



[Notes are requested from all for insertion in this column.—Ed.]

MR. W. G. COLLINS, the well-known banjoist of Vienna, Pa., has been busy as usual during the past few months. He, and Mr. Cullen, are progressive teachers and have found time to produce many records for talking machines.

MR. GEORGE B. SHERMAN, our old Brooklyn friend, says he has not missed taking the JOURNAL for seven years.

MR. R. A. SCHULER, of Leadville, Colo., has found his teaching classes and pupils increase so much that he has moved to more commodious quarters. He also does a thriving business as a manufacturer's representative for high-grade instruments.

MR. ARTHUR H. BOLLINGER, of Newark, N. J., is now receiving pupils for the mandolin as well as the banjo.

MR. WM. O. BARNWELL has given up his publishing business in Atlanta, Georgia, and opened a studio in the Lowndes Building of same city.

All JOURNAL readers will sympathize with Mr. J. E. Agnew, of Des Moines, Iowa, in the discomfort occasioned him by the big fire of January 29th, when his establishment suffered badly both by fire and water. He, however, quickly got affairs straightened out, and opened an office and studio in another location of Des Moines.

MR. FRED E. DREW, of Amesbury, Mass., writes very nice letters to the JOURNAL now and then. He says he is not a professional artist, but is a lover of the banjo, and plays for sake of the pleasure derived.

MR. CHAS. BREWER, of the United States Artillery, San Juan, Porto Rico, has taken up the banjo again now that his duties allow him time.

MR. DANIEL H. DAY, teacher of Banjo, Mandolin and Guitar, at Lewistown, Me., is a most energetic worker.

MR. RALPH HOOVER, of Hagerstown, Md., has a club that is making a name for itself.

MR. FRANK DEVLIN, of Chicago, Ill., has a banjo, the like of which he says is not to be found.

MR. WM. SULLIVAN, the noted teacher, of Montreal, Canada, has been ill with the grippe, but wrote on February 2nd, saying he *did* hope to get about so as to hear A. A. Farland on the 12th.

MR. F. B. CHURCH, Secretary of the Edmunds High School Banjo and Mandolin Clubs of Burlington, Vt., is working hard for the Club's fame.

MR. GEO. MACOMBER, together with Mrs. Macomber, are having busy times with their classes in various districts of Iowa.

MR. A. I. ANDERSON, teacher, of Zumbrota, Minn., engaged Farland to play in concert on March 1st.

Mr. and Miss Heinline present their first annual Banjo, Mandolin and Guitar Recital by their pupils on Friday evening, March 8th, at the Waldorf-Astoria in the Astor Gallery. The Banjo, Mandolin and Guitar Orchestra of one hundred performers composed of the Bedford Y. M. C. A., Banjo Club of Brooklyn, Clover Banjo Club of N. Y., Peerless Banjo Club of Easton, Pa., Prospect Park Y. M. C. A. Mandolin Club of Brooklyn, Ladies' High School Mandolin Club of Yonkers, West Side Branch Y. M. C. A. Mandolin Club of N. Y., Imperial Banjo Club of N. Y. The soloists are Miss Mattie Stewart, Guitarist; Miss Marion Driver, Banjoist; Mr. Malcolm Shackelford, Coon Song Soloist; Miss Fannie Heinline, Banjo Soloist.

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