

# S.S. STEWART'S

## BANJO GUITAR AND MANDOLIN JOURNAL

THE INDEPENDENT ORGAN OF THE PROFESSION AND TRADE

VOL. XVIII. No. 11.

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WHOLE NUMBER 131.

### The Bacon Banjo Quintet



A. E. SQUIRES A. C. BURNHAM FREDERICK J. BACON, Director R. M. NORTHROP C. E. PECK

THIS organization has achieved a noteworthy reputation during the past five years of its existence, and may be said to be regarded as one of the really proved permanent institutions in the banjo world.

Messrs. Squires, Burnham, Northrop and Peck, are all very fine solo players, and Mr. Bacon speaks very proudly of them as his "best pupils."

The entertainments given by the Quintet never fail to please the most critical, and are adapted for church, Y. M. C. A. gatherings, and socials generally. A small selection from the numerous favorable opinions of the Press, would fill pages of this Journal.

Appended specimen program is representative of the class of entertainment as provided by the Quintet. For variety it pleases the most fastidious; and for the style in which renderings are given, artistic taste is satisfied.

- |    |                             |               |
|----|-----------------------------|---------------|
| a. | Potpourri                   | Arr. by Bacon |
| b. | Commandery March            | Bacon         |
| c. | Manzanillo (Danza Mexicana) | Robyn         |
- QUINTET

#### Banjo Solos,

- |    |                              |           |
|----|------------------------------|-----------|
| a. | Grand Concert Polka          | Bartlett  |
| b. | Old Folks at Home, air varie | Bertholdt |
| c. | Alice Where Art Thou?        | Ascher    |
- MR. BACON

#### Amaryllis Waltz

Bertholdt

QUINTET

#### Banjo Solos,

- |    |                                |               |
|----|--------------------------------|---------------|
| a. | Minuet A l'antique             | Padereuski    |
| b. | Miserere from Il Trovatore     | Verdi         |
| b. | Medley: Old Songs              | Arr. by Bacon |
| d. | Imitation—Old Colored Preacher |               |
| e. | Two tunes at the same time     |               |
- MR. BACON

- |    |                   |               |
|----|-------------------|---------------|
| a. | Kaya Kaya Dance   | Arr. by Bacon |
|    | Introducing Traps |               |
| b. | Medley—Popular    | Arr. by Bacon |
- QUINTET

#### Snare Drum Solo,

Empire State Express  
"Battle of Santiago."  
MR. BACON



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

EDITED BY  
MISS ELSIE TOOKER, MISS EDNA MAY SAYERS.  
1575 NINTH AVE., 23 CENTRAL ST.,  
SAN FRANCISCO, CAL. WATERTOWN, N. Y.

### SERIES No. 10

**A** VERY serious question confronts us; and a leading musician of the West suggests that I bring up the topic in the Ladies' Realm with the hope of stirring up ideas, opinions and perhaps remedies.

Is the power and popularity of the Guitar, Mandolin and Banjo declining? This all-important theme is worthy of deep thought and serious study in the effort to check their decline—if such is the case.

I have given the subject some thought and investigation, and I would like to hear from others, too, along this line. I first paid our leading music firm a visit and elicited the statement that this year's sale of small instruments was the smallest in many years. I suggested that the fad for mechanical instruments, such as phonographs, gramophones, reginas, pianolas, etc., had much to do with the evil, and received the reply that the firm could not get phonographs and gramophones in big enough orders to supply the immense demand. After a little more discussion I concluded that I had found one reason for lack of sale of the small instruments. I visited another firm with the same query, and found the same complaint, "poor business," "dull season."

I then determined to inquire of one or two leading musicians and teachers, concerning their prosperity, with this result. One of our most successful mandolinists told me that his condition and conclusion was this: that this year's number of students was much smaller than a few years ago, but now it was serious students who studied for many terms instead of the greater number flocking to him to learn a few popular airs and melodies. He further stated that his profits for this year did not differ materially from several years ago, that accounts balanced pretty well. "This teacher is a good business man as well as a teacher and player, so his opinion has weight."

I refer back to past history and find that the fads and enthusiasms of the people are like the waves of the ocean—changeable and ever varying, and the mass of people is just like that great body of water, swaying with one accord in first one direction, then another, with the exception of a few little mad-cap, independent waves which delight in separating and lifting from the common mass.

This "mechanical age" will, in turn, become history and other fads will succeed it. There is a cause and effect in all these changes due to nature, no doubt, and I know nature is too great for mankind to control, altho' he has the power to influence it.

I firmly believe that the small instruments are too deeply rooted in popular esteem and favor to ever be laid away, entirely; however, it is possible that they may be neglected to some extent by the majority, while a few devoted lovers, of his particular choice, will ignore popular selection, and ever keep up the esteem for his instrument.

ELSIE TOOKER.

Miss Marie Lawler, of San Francisco, is an enthusiastic devotee of the Banjo and Guitar, and is cleverly planning to bring her favorites to the front this coming season. We all wish every earnest person, with the desire to arouse enthusiasm in his or her instrument, success. Miss Lawler plays the Banjo with good expression, and produces a very sweet tone.

Miss Ida O'Day with the Auburn Trio begins a tour under auspices of the Central Lyceum Bureau on November 25th. States toured will be Ohio, Indiana, Pennsylvania and New York.

The appearance of Wellsville's well-known company, "The Auburn Trio," at Couderport the last week of September was thoroughly enjoyed by the people of that town, judging from the pleasant notice

which is published in the *Couderport Enterprise*. It says:

"One of the best concerts ever listened to by a Couderport audience was the one given at the Opera House by the Auburn Trio, composed of Miss Ida O'Day, reader and banjoist; Miss Clara Louise Fay, violinist; and Miss Helen Wolverton, pianiste, three of Wellsville's talented young women. As a reader, Miss O'Day has never had a superior in Couderport. Her readings were well selected, and delivered in a true-to-life, captivating manner. She has a pleasing and impressive voice and gesticulates in a graceful, easy manner. As a banjoist she possesses great ability which has been brought to a state of perfection by instruction and practice. The audience was highly pleased with Miss Fay's violin renditions and the perfect manner in which she followed the most intricate compositions of the world's famous composers. She possesses the rare ability to bring from the violin notes of unvarying purity, resembling closely the intonations of the human voice. Her renditions clearly demonstrate her love for the instrument and years of careful study. For grace, execution and ability, Miss Wolverton certainly holds a high position as a pianiste. The undeniable evidences of the true musician are clearly discernible in the perfect time and ease with which Miss Wolverton delicately or positively brings out the notes of standard, difficult compositions. The young woman richly deserved the many compliments that were bestowed upon her. From beginning to end the concert was very attentively listened to by the rather small but very demonstrative and appreciative audience, who insisted on many encores, showing unmistakably that the concert, from an entertaining standpoint, was a success."

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On October 18, two grand recitals were given at the Hanmer School of Music, Detroit. Programmes of afternoon and evening recitals included:

Mandolin Solo, Cavatina.....	Raff
" " Traumeri.....	Schumann
Miss Florence Woolfenden	
Overture to "Bohemian Girl," .....	Balfe
Hanmer Ladies' Mandolin Orchestra,	
Arthur Depew, Director	
Aria—"She Alone Charmeth My Sadness,"	
.....	Gounod
Mr. Sam. I. Slade	
Mandolin "Legende," .....	Wienawski
Miss Florence Woolfenden	
(a) Sextette from "Lucia".....	Donizetti
(b) Cupid's Garden.....	Eugene
The Hanmer Ladies' Mandolin Orchestra	
A Social Success.....	Vicary
Mr. Lewis Vicary	
Song—"Bedouin Love Song," .....	Hawley
Mr. Sam. I. Slade	
Piano—(a) La Boheme.....	Sternberg
(b) Concert Polonaise, .....	J. H. Hahn
Ballet Music from "Naila".....	Delibes
The Hanmer Ladies' Mandolin Orchestra	

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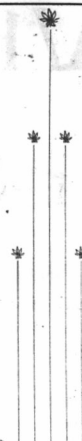
### NO MUSIC FOR THE VELDT.

If you want to catch a boer or a rebel,  
Extra baggage will not keep you in the race;  
And if your rate of progress you would "treble"  
You must leave all the pianos at the "base."  
Harmoniums do not harmonize with hurry,  
Nor furniture, except what's for a horse;  
A kitchen range is apt to prove a worry,  
Though a Kitchener is quite the thing, of course!  
—Anon.

## Use of Double-Basses in Clubs



— BY THE EDITOR —



Is the double-bass a desirable instrument for club work? Yes, always, most decidedly, if the instrument be of the right kind, and the performer be a good musician. The stringed

double-bass can effectively be employed by all clubs whose membership exceeds seven.

It is incredible that any instrument will ever be made on the plectrum order to represent the bass section as does the stringed bass in orchestras. In time we may possibly have double-bass banjos, but there again a gap is left as that instrument would properly represent the bassoon, if we are to consider the banjo section in clubs as being similar to the reeds in an orchestra.

The stringed double-bass is an instrument whose functions cannot be duplicated or supplanted by any other kind of instrument in orchestras or clubs, and therefore its more extended use is eminently desirable in clubs.

The small, light weight, three-quarter size, swell back, three string, with thin neck and finest machine head, costing from \$150.00 upwards at factory is the most suitable for club work. Choice of model is largely a matter of taste.

Selection of strings is of greater importance than ordinary double-bass players are aware of, or appear to be aware of. The thickness of the strings can be accommodated—as it were—to the instrument's peculiarity of construction, in its strong or weak points. This nicety of judgment, however, is only obtainable by experience and close observation. For general guidance it may be taken that uncovered bass strings should be of following thicknesses:

A=5½ millimetres,  
D=4 millimetres,  
G=3 millimetres.

Adherence to this rule will give pleasing and oft times surprising results. In order that players may be certain of obtaining strings of above degrees of thickness, it is advis-

able they be possessors of guaranty-gauges which indicate the divisions of one millimetre. These gauges are obtainable from any reputable scientific instrument dealer. On no account should covered strings be employed, as tone is sacrificed.

Whilst three-stringed basses are invariably tuned as, A, D, and G, and instruction books mention same, I, in common with other non-rule-bound players, have found fingering is simplified, and better tonal results obtainable, by tuning as, G, D, G. An open low G, either *arco* or *pizz.*, is one of the most useful notes of the scale; and indeed fewer breakages of strings occur in tuning as described.

The selection of a bow is another delicate matter. The ordinary kind, while useful for brass band work, is totally unfit for either orchestral or club work, and particularly with small sized basses. The kind, the only kind to use, is that known as the Bottesini model. It is shorter than the ordinary, is similar to the violin bow, has thumb screw, and good qualities possess that desirable property, elasticity. A new first-class Bottesini bow may be bought for as low as ten dollars. The quality of hair in lower priced ones are open to doubt. White hair is preferable to black.

Having said this much about the instrument, I will make a few observations concerning the player.

In my opinion, formed entirely by experience, the double-bass player should be, next to the conductor, the best musician in the orchestra or club, and the two should always be in the closest sympathy. That such a condition as this is not general we all know, and it is much to be regretted from every standpoint. Neither the instrument or player are or should be treated as mere machines. The influence the player possesses to make or mar the rendering of selections, and thus artistic success, is often greater than conceded or understood. When there is life in the tones from the bass, there is a responding animation infused into the whole orchestra. No instru-

ment can affect others as does the double-bass. If the mandolins or violins happen to be running away by neglect of attention to the conductor's baton, the bass, who invariably is placed where he cannot help but see every move of the baton, can arrest the speed. And, when the leading instruments are dragging, he may hurry them into the right path again. Apart from *tempo* there is the subject of coloring. And in this the bass player, if he be a real musician, is familiar with the various parts of a musical work, and in full sympathy with the conductor, he, the bass player, becomes a most important factor and performs no small part of the coloring in interpretation of the music rendered.

The great secret in artistic playing of the double-bass is in the method of handling the bow and in the bowing itself. By use of the Bottesini bow, free play is given to the wrist, and by dint of practice it is possible to acquire a tremolo action so that when the strings are touched the sound effect resembles the picking of a mandolin, and the double-bass is then actually vibrating in sympathy with the mandolins. This, of course, when desired. When the bass is muted, this method of bowing is most effective in sustained passages.

### Journal Friends.

In NEW YORK CITY.

Can always see copies of JOURNAL at Messrs. Jos. W. Stern & Co., 34 E. 21st St. In CHICAGO.

At the National Music Co., 266-268 Wabash Ave.

In SAN FRANCISCO.

At Messrs. Sherman, Clay & Co., Cor. Kearny and Sutter Sts.

In BOSTON

At Messrs. H. F. Odell & Co., 165 Tremont St.

In TORONTO, CANADA

At Messrs. Whaley, Royce & Co., 158 Yonge St.

In PHILADELPHIA

At H. G. Clay, Jr., 1016 Chestnut St.

No charge is made to see the JOURNAL.

# What the Stewart Family

## INTRODUCTORY.

The late S. S. Stewart achieved in his lifetime a world wide reputation on many counts. His relation to the banjo was acknowledged in the same light as that of Stradivarius to the violin. The instruments of both were and are the inspiration of the artist, and the despair of the copyist. The death of Mr. Stewart caused a shock in the banjo world the like of which was never felt before, or has since; and the thousands of letters that have poured in from all parts of the world testify to the fact that his life-work and name belonged to the public everywhere, that the future fortunes of the genuine Stewart instruments are a matter of concern to all, and not confined to the benefit of one individual, one locality, one country, one nation or one generation.

In JOURNAL No. 109, December 1898, I distinctly stated what the policy of this JOURNAL was, and would be. I have not permitted the slightest deviation from the rules laid down to occur up to the present, nor will I allow any while I am connected with the JOURNAL. I have uttered many warnings for the guidance of those who were running amuck the policy, and have indicated time and time again that if the JOURNAL once set up a policy of "no toleration," then "no toleration" would follow as a matter of fact.

The comparative recent bankruptcy of the firm of Stewart & Bauer has been stated to have come upon the banjo world like a thunderbolt. Following this has come another in the fact that the eldest son of the late Mr. Stewart has severed his connection with the firm trading as the Stewart & Bauer Co., (in which no member of the Stewart family or the JOURNAL, have the slightest interest), and Fred. S. Stewart is located with one of the largest of New York Music Houses to manufacture the 4 S. improved banjos exactly on the principles discovered by his father, and imparted to him (Fred. S. Stewart) alone.

In commenting upon these changes the *Music Trades* of October 12, 1901, said:

"The genuine S. S. Stewart banjo is manufactured by the Stewart & Bauer Co., of Philadelphia, as the following facts will show:

"Mr. George Bauer, head of the Stewart & Bauer Co., was with John C. Haynes & Co., Boston, and J. E. Ditson & Co., of Philadelphia, for fourteen years. Most of this time he sold the Stewart banjos. In 1893 he left Ditson's to manufacture a line of mandolins and guitars for pro-

fessional use, the same as the banjos, which led to the consolidation, January 1, 1898, of the S. S. Stewart firm and the George Bauer firm under the name of Stewart & Bauer, to manufacture the S. S. Stewart banjos and George Bauer mandolins and guitars.

"Mr. S. S. Stewart died April 6, and Mr. Bauer carried the business on with Mrs. Stewart's friends and representatives under "very unfavorable circumstances," so he says, until July, 1900, when he made a very liberal offer to Mrs. Stewart to buy her interests, or offered to sell her his. For three months or so, Mr. Bauer says, they were going to sell to him, then they wanted to buy him out for the next three months, then for the next three months they wouldn't do either. Mr. Bauer's health got in such bad shape during that time of worry that he finally offered to almost give Mrs. Stewart the business; yet they would do nothing. The business then simply had to go to the wall, and was advertised in a legal way, sold out, and all patents, copyrights, trade-marks, names, plant, machinery, models, designs, forms, etc., were transferred by the courts to the present owners, the Stewart & Bauer Co."

Up to now, no member of the Stewart family have expressed themselves in print, but in view of the above, and other statements made by Mr. Geo. Bauer, Mrs. Stewart and her two sons think the time has come when they should speak. What they have to say here follows. No comment from me is needed:

CHARLES MORRIS,



## STATEMENT

BY MRS. ANNA T. STEWART,

widow of the late S. S. Stewart, and Executrix for the business of the deceased.

(In third person.)

For about two years previous to January 1st, 1898, Mr. Geo. Bauer persistently urged Mr. Stewart to enter into partnership.

Mr. Stewart, for the greater part of the year 1897, was subject to frequent serious spasms, brought on by overwork, and Bright's disease, and, fearful that his death might occur at any moment he at last consented to enter into partnership with Mr. Geo. Bauer. The agreement was drawn up and signed on January 1st, 1898.

To go back a little. In 1896 Mr. Stewart manufactured, in addition to banjos, the Stewart Mandolins and Guitars which met with so much success that Mr. Geo. Bauer, then in business for himself, had to state he (Bauer) was losing his own trade, and he implored Mr. Stewart not to go further.

Purely out of generosity, and good will for Mr. Geo. Bauer, Mr. Stewart agreed not to produce any more instruments, and he faithfully adhered to his promise. During December 1897, when Mr. Stewart was suffering from a spasm, Mr. Geo. Bauer made frequent visits to the house and stated it was advisable to keep Mr. Stewart away from the business. His name (Stewart's) was all that was wanted, and he (Bauer) could manage things himself. To this Mrs. Stewart stated nothing would induce Mr. Stewart to remain away, and if he (Bauer) held such opinions as expressed, a deed of partnership had better not be signed.

The partnership took effect January 1st, 1898, under agreement for one year. One week later Mr. Stewart stated he had determined the agreement should not continue beyond the first year, for various reasons.

Unknown to Mr. Stewart, because of continued illness, Mr. Bauer kept discharging several of the old employees and replacing them by other hands. When Mr. Stewart was made aware of this, it increased his illness.

On the morning of April 6th, Mr. Stewart started out as usual to business, but soon returned without having reached the office. It was believed he was suffering from another periodical spasm, but he never recovered consciousness and died about 10 A. M. The post mortem examination indicated he died from apoplexy brought on by the breaking of arteries in the brain.

One half hour after Mr. Stewart died, Mr. Geo. Bauer sent up for the office safe keys, which, during the distress prevailing in the house, were given to the messenger. Mr. Geo. Bauer, thus having access to the entire compartments of the safe, extracted and read the will before any member of the Stewart family had seen it. This will was made before the partnership was entered into. Mr. Stewart's lawyer and stenographer both remember drawing up a second will after the partnership was entered into; but, this will has never been found.

The will, the one now in force, left all Mr. Stewart's private effects to Mrs. Stewart, and left the business entirely and solely to his two sons, Fred. S. Stewart and Lemuel L. Stewart. Mrs. Stewart was appointed executrix for the estate until the younger

# Have to Say.

son, Lemuel, reached the age of twenty-one.

In Mr. Stewart's private desk, at the house, a letter was found bearing date of February 22, 1898, stating that in case of his (Stewart's) sudden death, he hoped the business would go along amicably, and that the sum of \$1,000 00 privately owing to him (Stewart) by Mr. Geo. Bauer, be paid by Mr. Geo. Bauer to Mrs. Stewart as her personal property.

Upon this letter, and upon Mr. Geo. Bauer's repeated statements that he would faithfully carry out the late Mr. Stewart's wishes, and look after the interests of the two sons, since it was clearly to his (Bauer's) interest to do so, Mrs. Stewart then, as executrix, agreed that Mr. Geo. Bauer should conduct the business.

Matters proceeded fairly smooth for the rest of the year of 1898, and for the year 1899 Mr. Geo. Bauer was allowed to draw money out of the business equal with Mrs. Stewart, although he only had one-sixth interest in the business.

Of course following the death of Mr. Stewart, Mrs. Stewart as executrix, appointed a representative at the factory to look after the interests of her sons there in the manufacturing of banjos. Mrs. Stewart paid this representative a salary out of her own pocket. He subsequently resigned in January 1900, from disagreement with some of Mr. Bauer's arrangements in the factory.

At times, in latter part of 1898, in 1899 and early in 1900, Mr. Geo. Bauer represented to Mrs. Stewart that it was advisable for her to invest in the business of Stewart & Bauer from her own private purse, as the business was in good shape, etc. Mrs. Stewart was induced to invest the sum of \$4000.00, in addition to the \$1000 00 mentioned before as privately owing by Mr. Geo. Bauer, and she received interest on the total of \$5000.00 up to July 1900, the same as any other private investor might have done.

During July 1900 Mr. Geo. Bauer called upon Mrs. Stewart, stated the business was in a state of bankruptcy, and as he had no money wherewith to conduct the business, he peremptorily demanded that Mrs. Stewart sell out the business to him for \$1000.00 without security, and a certain amount more in 10 years, also without security, or that she buy him out for \$2500 cash. He wanted an answer at once, one

way or the other, before he left the house.

Mrs. Stewart reminded Mr. Geo. Bauer that the business belonged to her two sons, that she was merely the executrix under the will, and therefore could neither sell out or buy out.

At a second visit from Mr. Geo. Bauer, Mrs. Stewart repeated her former declaration, and firmly adhered to her intentions of acting up to the tenets of the will. Whereupon, Mr. Geo. Bauer said he could not listen to any such talk as that, and would really have to go if she persisted in talking that way. To this Mrs. Stewart said: "You may go; there is the door."

Mrs. Stewart at once caused her lawyer to make an investigation into the affairs of the business, which occupied several months to accomplish.

As soon as the investigation was completed Mr. Geo. Bauer was taken sick. He then appointed his father-in-law, under power of attorney, to act on his (Bauer's) behalf. Mrs. Stewart, unable to combat affairs herself, appointed a private gentleman on her behalf and, as executrix, gave him her power of attorney.

Mrs. Stewart's representative collected monies sufficient to pay off all the immediate notes due at the bank, and deposited balance left over to meet another note due in February 1901. Mr. Geo. Bauer only was empowered to sign checks, and when the note matured, he refused to sign a check to meet the note, although there were ample funds, and despite the fact that he had already drawn several hundred dollars in excess of his allowance in the business.

The business was thrown into bankruptcy through allowing a paltry note to go by default.

The business was then advertised for sale by auction for benefit of creditors and Mr. Geo. Bauer's father-in-law bought it in for him (Bauer).

Throughout the whole of these proceedings, the two sons of the late S. S. Stewart, to whom the business belonged, and lawfully belongs, of which the JOURNAL is a part, have had no representative. Consequently when the time arrives for Lemuel L. Stewart to apply at the Orphans' Court for the execution of his father's estate, for himself, and his brother Fred. S. Stewart, the legal status of proceedings above mentioned will be inquired into by the Court.

## STATEMENT

BY MR. FRED S. STEWART

In contradicting the news item in *Music Trades* of October 12, and the advertisement of the Stewart & Bauer Co., I want to say that it is not the intention of Messrs Jos. W. Stern & Co. to make any imitation of the banjos as produced by the first named concern. We are placing on the market instruments that are far superior to those now turned out by the Philadelphia firm.

I left the Philadelphia firm to go with some one who would be willing to make instruments under my own supervision with the best quality and workmanship that can be put into a Banjo.

If it becomes necessary I shall state just exactly how the instruments put out bearing my father's name have been gotten down so low by Mr. Geo. Bauer using cheap materials and poor workmanship.

Under such conditions it was and is impossible to put quality into, and make first-class instruments as my father made, and as he taught and wished me to make.

It is for this reason and no other that I left Philadelphia.



## STATEMENT

BY MR. LEMUEL L. STEWART.

It is my intention on the day preceding my arrival at lawful age (21) to apply at the Orphan's Court for execution of my father's will, and that the business willed to my brother and I be handed over to us with a complete detailed statement of all affairs.

Meanwhile I am actively engaged upon the work of the JOURNAL, over which neither Mr. Geo. Bauer or the firm known as the Stewart & Bauer Co., have the slightest control, and I hope by my work to merit the good-will and patronage of all banjoists and teachers of Banjo, Mandolin and Guitar; that those who are subscribers will write me as they feel inclined, and will assist in the further extending of subscription list.

The subscription department of the JOURNAL is in my charge, and all letters concerning subscriptions may be addressed to me at the JOURNAL office, although it is necessary for the present to make checks and post office orders payable to Mr. Morris.

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

Edited by  
**CHARLES MORRIS**  
(Since May, 1898.)

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AND MANAGER SUBSCRIPTION DEPARTMENT

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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 1st of the month.

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

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

A red slip in the JOURNAL constitutes a notice of expiration of subscription.

No. 131, NOVEMBER 1, 1901.

## ...EDITORIAL...

**SPECIAL.** Owing to the many important events of the month of September, the actual issuance of the last JOURNAL, No. 129-130, was unavoidably delayed, and thereby the allotted time for the preparing of this, the following number, No. 131, was much cut into.

In future the JOURNAL will be on the market prompt to the first day of the month, and all copy, advertising and literary, no matter how important and pressing, must be in hand by the first day of each month in order to insure insertion in the issue printed during that month.

In order that the above stand be taken

and firmly adhered to, this JOURNAL issue bears date of November 1st, 1901; is whole number 131, or No. 11 of present Vol. XVIII; making No. 12, whole No. 132, December No., the Xmas No., and last of present Vol. New Vols. will then begin with January of each year.

As subscriptions are always entered by the numeral borne by JOURNAL issues, instead of name of month, every subscriber receives due full number of copies for amount of cash subscribed.

The next JOURNAL,

## The Xmas No.—50 Pages

will be out on December 1st.

It will be a real Xmas number, and among the many special contributors will be some of the brightest and cleverest authors of the present day who rarely write for any musical magazines. The music, 20 pages, will all be new.

One of the Musical Numbers will be the new Australian Commonwealth March, by Ross of Adelaide, South Australia, for Mandolin and Guitar.

This really extraordinary issue will be sold at the low rate of 20 cents per copy.

## NOTE.

All who send in a subscription for the JOURNAL for 1902, between this date, November 1st, and December 1st, will receive a free copy of the Xmas number.

## FROM KANJAS.

THREE enthusiastic and probably well-meaning subscribers have written, and signed, a letter to me, thus:

"As we were looking over the lists of musicians, it put us to thinking how many more we might have, probably better than those of to-day, were it that the poor could have a chance to learn the art of music. Many a poor child had or has a natural born talent for music, but had not or has not the means to develop it. We do not mean, of course, that wealthy people are without talent, yet there are few among them in comparison. We believe it is the duty of the people to establish some Institution, or means, whereby the poor who have this talent, may win their way to the profession. We simply make this suggestion. And if you think the plan could be carried out, please form your own idea and publish it, so as to bring it before the public."

Under the present existing conditions of society in general I don't think it does any good to spend time thinking upon this matter or forming ideas, unless there be an assurance beforehand that Carnegie and others will put up the needful. The musical profession is pretty well crowded as it is, and it needs to take a broader view of things than is its usual wont. Wealth begets laziness, and poverty is the mother of invention. Every boy and girl, every man and woman, has one chance, in his or her lifetime, to use. There are no exceptions. The public schools' authorities are gradually, if slowly, introducing music as a study, so that in course of time there will be no

need for any child to grow up in ignorance of the art, and those who have exceptional talent will have the opportunity of displaying it. Wherever there is real genius, and exceptional talent, they will come to the front despite all obstacles of environment. The Banjo, Mandolin and Guitar element have never had such opportunities presented before as are now offered them by the Guild movement.

Full report of Guild doings up to date will appear in the Xmas JOURNAL.

## AFRICAN INSTRUMENTS.

IN the next issue there will be begun a series of illustrated articles upon the stringed instruments of the natives of Africa. First section will be devoted to the South and East African tribes, West following, and so on. The instruments described by pen and pencil are those in use at the present day, as they have been from immemorial times. CHARLES MORRIS.

## HOW DO YOU BEGIN?

A careless and desultory teaching of the elementary principles of any science or art will cause its evil results to be felt throughout the entire career of the student, and the baneful effects of such a course cannot be overestimated. The attention of teachers and students should be repeatedly and forcibly drawn to this all important matter of perfection in little things, because it is attention to little things that alone can make true perfection. There is a growing inclination to slight elementary work, and to pass it over as trivial and of no great import. The strange desire that so strongly possesses both pupil and teacher seems to narrow down to a hurry to get to playing pieces at the earliest possible stage in the course of lessons. The pupil desires to play pieces because they have "tunes" to them, and the teacher, naturally enough, anxious to retain the goodwill and patronage of his pupil pushes and crowds him along to the "piece" stage decidedly faster than is consistent with good, thorough teaching. In many cases the teacher is himself primarily at fault, being desirous of having the reputation of turning out players in a very short time and displaying to the public, early, the results of his pet method. Nothing could be more foolish. Elementary drill once neglected in the early stages of instruction, must forever be considered as hopelessly lost, when that time has passed. It can never be taken up in after years, and the opportunity should be improved to the largest possible extent while it is present. Both teacher and student should ever keep in mind the Greek builders who fashioned their masonry with the same care and exactness and chose as good material when they were yet below the level of the ground as when above it, even though its perfection might never be seen.—(Ex).



# ..Musical Etiquette..

BY WALSINGHAM PECK



**I** CAN readily imagine the thrill of delight with which the vast army of JOURNAL readers will receive the joyful news that I have taken up my pen to make a final settlement of the vexed question of Musical Etiquette, with especial regard to performers upon the banjo, mandolin and guitar. Many readers will, doubtless, propound the pertinent question, "What does Peck know of the above instruments?" To that question I proudly answer: "I know absolutely nothing!" Then how, you will ask, am I qualified to speak with such authority upon questions of which I am wholly ignorant? Be patient, dear reader, and "suspend your judgment," as Captain Sigsbee said to the American people, when the Maine was blown up. When a great criminal is to be tried, do we search for men learned in the laws, to sit in judgment on the case, or do we seek the assistance of men who have formed an opinion of the crime, or upon any other subject, to fill the jury box? No! we want the minds of our jurymen to be a blank, like the films of a kodak, so they may be susceptible to the many impressions imparted by the complicated mechanism of the modern courts of law. I have always been a great stickler for impartiality. I once secured a deaf and dumb man to act as judge at a brass band tournament, and he escaped with only a few superficial injuries. At another time I had the pleasure of securing the appointment of a blind man to judge the water color paintings at a county fair, and everyone said the awards were far fairer than any made at previous affairs. In the same fair and impartial spirit, I approach the great question of "Musical Etiquette," which I shall treat from the standpoint of the great unmusical public, and by dividing my subject matter into convenient sub-headings, for the sake of convenience, I hope to be able to impart a great deal of knowledge in the space of one short article.

Etiquette, is the name we give to certain rules which are intended to guide us in our intercourse with our fellow men. Before a King, or other lofty personage, we should grovel in the most abject manner, while with servants our bearing should be haughty and contemptuous.

I shall now lay down certain rules to guide us in our intercourse with the music

teacher, who must be regarded as a species of servant. In the first place you must assume an air of superiority in all your dealings with him, or her, as the case may be, and make it clearly understood that if he, or she, gives you satisfaction, untold thousands of your friends will demand his, or her, services, and requite them with wealth beyond the dreams of the oil trust.

In visiting a music studio it is best never to go alone, no matter how well armed you may be. No, indeed! Get up an excursion party, and fill the studio with a staring, hard-breathing, suspicious family party of from fifteen to sixty members. The teacher is thus brought to realize the great responsibility that rests upon him, and, with quaking soul, prepares to act accordingly.

I shall never forget my first invasion of a music studio, and, as my conduct on that occasion may serve as a guide to others, I will relate the circumstances, with that end in view.

It will be three years next May since my little nephew, Titwillow Peck, was found to possess remarkable musical genius. The discovery came about in this way. Count Facino Spaghetta, the famous organist, chanced to stop in front of the house to render a few operatic selections, while his assistant, Jocko De St. Monk, solicited pecuniary compensation with a small tin cup. Little Titwillow was so delighted with the music, that I invited the Count, who has since married an American heiress, to partake of some refreshments on the back porch while his assistant was being regaled with a bag of peanuts by Titwillow. While talking with the Count, in the rear of my residence, there suddenly smote upon our ears, from the front yard, where the organ had been left leaning against the wall, the delicious strains of Bellini's air, "Still so gently o'er me stealing;" a melody dear to me as it recalls the many nights I have pounded my ear on the populous pillow of a cheap lodging house. I rushed to the front yard, and saw young Titwillow turning the crank, and producing, without a mistake, the music of the masters. I fainted. Taking fifty cents from my wife, and a large water pitcher from the table, the nobleman, when he saw me fall, rushed to a neighboring saloon and returned with a gallon of beer. Placing the pitcher to his lips he drank all of the solid portion with a frantic haste, and then taking the foam in his hand, he rubbed my upturned

face with it. Under his manipulations I saw visions of the Midway, of the Rev. Parkhurst, and the Tenderloin. I shot the chutes, I looped the loops, and recovered consciousness just in time to see my wife fall into the Count's arms in a dead faint. Getting fifty cents from me he repeated the treatment that had proven so efficacious in my case, upon my wife. Upon our recovery he played the beautiful air, "How can I leave thee," and then he departed with deep gratitude in his heart, and two dollars in his pocket. His visit pointed out for us the path of duty. Titwillow must receive a musical education.

A few days after the events above described, a party of twenty men, women and children might have been seen standing on the sidewalk, and street, in front of a sign that read, "J. W. Martyr, Teacher of Banjo, Guitar and Mandolin." Rushing up the stairs, walking and stamping up stairs, the mighty Peck family made its way, and when the advanced guard had reached the studio door, the rear guard was painfully crowding its way into the entrance down below. Uncle Barnacle Peck had been chosen to make the opening speech in the studio, but his wife, aunt Miranda, elbowed her way through the crush, stepping upon poor Titwillow's toes, and extracted from the tortured youth a yell that sounded like the war whoop of a Sioux Indian. Making her way to the door, that intrepid woman knocked long and loud, and then without waiting for an answer put her shoulder to the door, and, assisted by many other members of the family, gave a mighty shove just as the door was opened inward, and J. W. Martyr went to the floor like a shot, and piled upon his prostrate body were eight members of the Peck family, who had formed a flying wedge after the manner of a foot ball eleven. A pupil, whose lesson we had interrupted evidently regarded us as a lynching party, for he rushed to an open window and sprang out, landing on an awning far below, and bounding thence to the sidewalk, where he landed squarely on the head of a stout gentleman who afterwards recovered from his injuries. As for J. W. Martyr, he was a pale, sallow fellow with ears as round as dollars, that stuck straight out from his head, and showed him to be wholly unfitted for a music teacher. All this I noticed as he lay unconscious on the floor, in the midst of the ruins of a

(Continued on page 16)



## CALIFORNIA.

SAN FRANCISCO. At a Vesper service, on Sunday, September 1st, held in the Unitarian Church, Mr. Samuel Adelstein gave a highly finished rendering of Sullivan's "Lost Chord," as mandolin solo, to accompaniment on the grand organ by Miss Elizabeth Westgate; also of Faure's "The Palms" as lute solo.

Bay City Lodge, No. 71, I. O. O. F., celebrated its 44th anniversary on September 3rd, at which the following programme was rendered:

Under direction of Bro. Samuel Adelstein.

Opening Remarks.....

Bro. H. Newburgh.

Zither Duet, (Selected).....

Bro. Joseph L. Regensburger,

Bro. Edward W. Regensburger.

Soprano Solo—"Merrily I Roam".....Schleiffarth

Miss Dorothy Goodsell.

Alto Solo—"Sing On".....Denza

Miss Xenia Roberts.

Reading—"A Tragedy".....Coppe

Miss Jennie Long

Mandolin Solo—(Unaccompanied).....

a—"Old Kentucky Home".....Adelstein

b—"Miserere del Trovatore Verdi-Bellenghi

Mr. Samuel Adelstein.

Tenor Solo—"Once".....Hervey

Mr. Herbert Williams.

Soprano Solo a "At Parting".....Rogers

b "Twas April".....Nevin

Miss Dorothy Goodsell.

Lute Solo—"Romanza".....Balsimella

Mr. Samuel Adelstein.

Tenor Solo—"Dawn".....Somerset

Mr. Herbert Williams.

Reading—"A Meeting with Royalty".....Anon

Miss Jennie Long.

Alto Solo—"Alla Stella Confidente".....Robaudi

Miss Xenia Roberts.

Lute Obligato, Mr. Samuel Adelstein.

Comedietta in One Act—"A Happy Pair"...

Miss E. Celler and Mr. W. A. Lyons.

Accompanist, Mr. Dellepiane.

## CONNECTICUT.

NORWICH. Banjo Solos and Duets formed the entire musical programme at a recital given by Messrs. Bacon and Bill, at Y. M. C. A. Hall, on October 9th, for the benefit of Connecticut Institute for the Blind of Hartford. Programme was as follows:

Banjo Duet.....

(a) "Blue Ribbon March".....Hall

(b) "Miserere" from Il Trovatore...Verdi

Messrs. Bacon and Bill.

Banjo Solo (a) "Cradle Song".....Hauser

(b) "Oh, Promise Me".....DeKoven

Mr. Bill.

Banjo Duet (a) "Marriage Bells" song and dance

(b) Crusader's Galop.....Glynn

Messrs. Bacon and Bill.

Banjo Solo.....

(a) "Grand Concert Polka".....Glynn

(b) "Old Folks at Home" Varied by Berthold

(c) "Commandry March".....Bacon

Mr. Bacon.

Banjo Duet—(Selected).....

Messrs. Bacon and Bill.

(a) "Alice, Where Art Thou?" Ascher

Banjo Solo (b) "Overture to Wm. Tell".....Rossini

(c) "Medley of old Songs" Arr. by Bacon

Mr. Bacon.

Snare Drum Solo "Empire State Express"

"Battle of Santiago"

Mr. Bacon.

At the close, the scholars of Mr. Bacon gave him a fine reception.

## MASSACHUSETTS.

BOSTON. The Euterpe Mandolin Club, of Boston, Mr. H. F. Odell director, will give their twelfth annual concert in Chickering Hall in that city on February 18th. The concert promises to be the best the club has ever given. One of the big features will be an orchestra of over 100 Mandolin, Banjo and Guitar players. The Euterpe Club concerts are decidedly the best concerts of this kind given in Boston and always attract a great deal of attention.

## Musical Etiquette—Continued.

guitar A noisy debate ensued as to the best method of bringing him back to consciousness, but I saw some money on his table together with a water pitcher, and in ten minutes I had revived him by Count Spaghett's method. In the next hour we had broken the neck of a mandolin, by knocking it off the table, and Titwillow had stuck a hat pin through a banjo head. Mr. Martyr tried to play for us, and while he was performing we all talked at the top of our lungs, American style. Uncle Barnacle told the teacher of the wonderful banjo playing of the Southern Negroes, but Mr. Martyr declared himself against that statement, saying he had been born and reared in Augusta, Ga., and had never known a negro to have a banjo, not to speak of playing upon it. "And I," said Uncle Barnacle in a voice of thunder, "I never saw a nigger without one." That was a settler. After remaining two hours in the studio, we came to the conclusion that it would be better for Titwillow to study the autoharp, as it has wonderful possibilities as a solo instrument. We then reluctantly took our leave.

J. W. Martyr was found dead next day, a plain case of suicide. He had seated himself at a table after turning on the gas, and had written the following lines:

## "EPITAPH."

"All, all is vanity the Preacher sayeth,  
But there is one sublime exception: Death.  
With one fool at a time I could contend,  
And into discipline their fingers bend;  
But when they came in armies it was well  
To quit the earth, I'd rather be in —."

Here death had interrupted his labors, and although I have taken prizes in several missing word contests, I never could make out what the unhappy teacher was going to say next.

JOHNNY'S  
SECOND MUSIC LESSON

SCENE—Professor's instruction room.

TEACHER—"Johnny, have you your lesson ready?"

JOHNNY—(Who is an up-to snuff Yankee boy). "Yes, sir."

T—"How is the duration of a note determined?"

J—"By counting."

T—"Correct! How many counts has a quarter note, and also a whole one?"

J—"The first has one, and the last, four counts."

T—"Right. How many has a whole note with a dot after it?"

J—"All the counts in a king's court."

T—"How do you account for that?" I fear you are incorrigible."

J—"No, sir. I'm in Thumper's instruction room."

T—"Is there any note of longer duration than a whole one?"

J—"Yes, sir. The one that has three days' grace?"

T—"You don't catch my meaning. What is it when it goes over?"

J—"Protested, sir."

T—"If I have a whole note, it is equal to two halves. Now, Johnny, have a quarter—"

J—"Yes, sir. I want to go to the show tonight."

T—"How many kinds of time are there?"

J—"Two. Good and bad."

T—"Are the scales of any use?"

J—"Yes, to weigh the triplets."

T—"Now, get your banjo, Johnny."

J—"Where do amateurs generally put their banjos?"

T—"They generally stand them up in a corner."

J—"I should think they would get dizzy."

T—"How's that?"

J—"Why, standing on their heads so long."

T—"Maybe that is the reason some of them sound so. You always want to hang yours up."

J—"How much can I get on it."

T—"Has your sister any Book of Harmony?"

J—"Yes, her bank book."

T—"What would your father do if he told you to set down a crotchet and instead you set down a quaver?"

J—"I would probably crochet without the R."

T—"Did you ever hear the words demi, semi, or hemi, used?"

J—"Yes, sir. I once heard a man say, 'All the same I am a blockhead, demmie if I ain't.'"

T—"Does a rest have any value?"

J—"Yes, if the Judge gets a fine out of it."

T—"You misunderstand. Take a rest of a quarter—"

J—"Of an hour. All right." And he grabs his banjo and skips.

## SUBSCRIPTION BLANK.

To LEMUEL L. STEWART, Manager Subscription Department,  
42 N. 51st St., Philadelphia, Pa.

Sir:—Enclosed is....., for which please send me

## S. S. Stewart's Banjo, Mandolin and Guitar Journal

for.....year. Commence with Number.....for.....

Name,.....Street,.....

City,.....State,.....



# COMMERCIAL BUDGET



## GENERAL INFORMATION

Stewart's Journal has no merchandise to sell. Its revenue is solely derived from subscriptions and advertisements.

All advertising copy or notes for insertion in Commercial Budget must reach the office by the 1st of the month to insure insertion.

Copies of music publications for Review should be sent at earliest moment.

## 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 1/2 square inches.....	16.00
Half page of 51 square inches.....	31.00
Full page of 102 square inches.....	60.00

## POSTAL REGULATIONS

### DOMESTIC

1st Class Matter.....	2 cents per oz.
2nd " " (periodicals).....	1 cent per 4 oz.
3rd " " (advertising matter).....	1 cent per 2 oz.
4th " " (merchandise).....	1 cent per oz.

### FOREIGN

1st Class Matter (except Canada and Mexico).....	5 cents per 1/2 oz.
2nd and 3rd Class Matter.....	1 cent per 2 oz.
Postal Cards.....	2 cents.

## VALUES OF FOREIGN COINAGE

Argentina R.....	Gold and Silver	Peso.....	\$0.96 5/8
Austria Hun.....	Gold.....	Crown.....	20.3
Belgium.....	Gold and Silver	Franc.....	19.3
Bolivia.....	Silver.....	Boliviano.....	43.6
Brazil.....	Gold.....	Milreis.....	54.6
Canada.....	Silver.....	Dollar.....	1.00
Central Am.....	Silver.....	Peso.....	43.6
Chili.....	Gold.....	Peso.....	39.5
China.....	Silver.....	Tael (Shanghai).....	64.4
Colombia.....	Silver.....	Peso.....	43.6
Costa Rica.....	Gold.....	Colon.....	46.5
Cuba.....	Gold and Silver	Peso.....	92.6
Denmark.....	Gold.....	Crown.....	26.5
Ecuador.....	Silver.....	Sucra.....	43.6
Egypt.....	Gold.....	Pound.....	4.94 3/4
Finland.....	Gold.....	Mark.....	19.3
France.....	Gold and Silver	Franc.....	19.3
Germany.....	Gold.....	Mark.....	23.8
Great Britain.....	Gold.....	Pound Sterling.....	48.6 1/2
Greece.....	Gold and Silver	Drachma.....	19.3
Hayti.....	Gold and Silver	Gourde.....	101.4
India.....	Silver.....	Rupce.....	20.7
Italy.....	Gold and Silver	Lira.....	19.3
Japan.....	Gold.....	Ruble.....	49.8
Liberia.....	Gold.....	Dollar.....	1.00
Mexico.....	Silver.....	Dollar.....	47.4
Netherlands.....	Gold and Silver	Florin.....	40.2
Newfoundland.....	Gold.....	Dollar.....	1.01.4
Norway.....	Gold.....	Crown.....	26.8
Peru.....	Silver.....	Sol.....	43.6
Portugal.....	Gold.....	Milreis.....	101.4
Russia.....	Gold.....	Ruble.....	49.8
Spain.....	Gold and Silver	Peseta.....	19.3
Sweden.....	Gold.....	Crown.....	26.8
Switzerland.....	Gold and Silver	Franc.....	19.3
Turkey.....	Gold.....	Piaster.....	64.4
Uruguay.....	Gold.....	Peso.....	103.4
Venezuela.....	Gold and Silver	Bolivar.....	19.3

## ...NEW MUSIC REVIEW...

### SERIES 9.

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

### M. Witmark & Sons, New York.

- (a) The Great Beyond.....J. Carrington
- (b) My Dreamy Paradise.....Jas. B. Oliver
- (c) Frog Puddles.....Howard Whitney
- (d) Tale of a Bumble Bee.....Gustav Luders
- (e) In Command.....J. B. Michaels
- (f) Plantation Pastimes.....W. C. O'Hare
- (g) A Darkey Potpourri.....G. L. Lansing
- (h) Mah Moonlight Lou.....H. Dillen
- (j) Stay in Your Own Back Yard.....Lyn Udall
- (k) Barn Yard Frolics.....J. W. Bratton
- (l) Selection Garret O'Magh.....Channey Olcott
- (m) Selection King Dodo.....Gustav Luders
- (a) Mandolin or Violin Solo with piano accompaniment. Three-four and common time. Keys C and Eb. This arrangement of the favorite Gounod's sacred song is not difficult, but for effectual rendering requires the great expression which our mandolinists, generally, now are wont to display.
- (b) Cornet or Baritone Solo, piano accompaniment. Keys F and G. Common and twelve-eight

time. Semi-Sacred. Demands good execution, and is a useful item for any and all occasions.

(c) Zither Solo. Key Bb. Six-eight time. Easy arrangement of the now justly popular descriptive piece. Raises smiles every time it is played.

(d) Guitar Song. Key D. Verses common time. Refrain half. Range B to E. From the now celebrated King Dodo. Guitarists will be pleased to learn this special arrangement is now obtainable.

(e) Guitar Solo. Keys, A and D. Half common time. A stirring number, and sure favorite. (f) For two Banjos. Common time. A strictly legitimate effort descriptive of cotton field life. No rag time. Will last long after other compositions are forgotten.

(g) Medley for two Banjos, Two-four and common time. Introduces: Ma Moonlight Lou; Ma Butterfly; My Sunflower Sue; Tildy; Ma Ebony Queen, and concludes with a lively dance. All "Mah Girls" are brought together here.

(h) A Scared Coon's Serenade for two Mandolins and Guitar or Piano. Key G. Verse section common time, chorus section two-four. Well arranged by Trinkaus.

(j) For two Mandolins and Guitar or Piano. Key, D. Common time. Very lively, not difficult.

(k) March and Two-step for two Mandolins, Guitar or Piano. Keys D, A and G. Three-four time. Pretentious. Fine number for club concerts. Trio has a swinging bass solo.

(l) For two Mandolins, Guitar or Piano. A lengthy selection for concert purposes particularly. Tempo varies, six-eight, two-four and three-four. Keys A, D and G. Melodies introduced: Come, My Sweet Queen; Ireland a Gra Ma Chree; Hornpipe: Paddy Cat and the Lass I Love.

(m) For two Mandolins, Guitar or Piano. Selection from the latest of successes. Melodies introduced: Hail to Our King; A Jolly Old Potentate; Look in the Book; For Love I Live Alone; I'll Do or Die; Serenade; Tale of a Bumble Bee; Let's Away. Keys, varied, are, G, E, A, D, C, and E. Tempo, varied; two-four, common and six-eight. Undoubtedly this is one of the very best of Musical Comedy Selections issued in recent years. While lengthy, it is so full of variety that weariness is impossible in an audience. Mr. Karl L. Hoschia and Mr. Trinkaus have done splendid work.

### Walter Jacobs, Boston, Mass.

- (a) The Magician.....Van L. Farrand
- (b) Dance of the Skeletons.....Thos. S. Allen
- (c) The Speedway.....A. J. Weidt
- (d) Original Jigs and Reels.....D. S. Godfrey
- (e) Among the Flowers.....Paul Eno
- (f) Vagabond Vampers.....C. E. Pomeroy
- (g) Prince of India.....Van L. Farrand
- (a) Gavotte, for Banjo, Mandolin and Guitar Club in any combination. Keys G and C. Pretty and not difficult. Trio forms a fine contrast to preceding strains. Requires smooth execution.
- (b) A weirdly descriptive piece for two Banjos; full Banjo, Mandolin and Guitar club, and all combinations. Common time. Key F. The composition is so well written that spectacular effect is not necessary to convey its meaning. Nothing has hitherto been published that is more suitable for use with Xmas Pantomimes or Marionette performances. Orchestra leaders abroad please note this.
- (c) Galop. Keys G and C, for Banjo, Mandolin or Guitar solo, or full Banjo, Mandolin and

Guitar Club. Melodious and exceedingly useful. Mr. Weidt is a versatile composer.

(d) A set of Guitar Jigs and Reels, by one of the famous Godfreys. Keys are G, Bb, F, A, C and D. This is one of those publications that should be in the library of every Banjo, Mandolin and Guitar player. It is so handy to have in case of emergency.

(e) A Caprice. Common time. Keys C and F. Anything from the pen of Mr. Eno is welcomed, and in this particular form of composition he is well-known to be thoroughly at home. This Caprice is full of pleasing variety, and will form a valuable addition to club repertoires.

(f) A Humoresque for Banjo, Mandolin and Guitar club, all combinations. Keys C and F. Two-four time. A quaint little conceit to bring down the house. If a concert drags, this is the piece to play next.

(g) Banjo Solo. March. Half common time. Oriental in style. Fine climax working.

### Jos. W. Stern & Co., New York City.

- (a) 1000 Leagues Under the Sea.....H. W. Petrie
- (b) When the Irish are on Parade.....Heelan Heef
- (c) My Heart's Desiah is Miss Mariah.....Rosamond Johnson
- (d) While the Convent Bells Were Ringing.....Max S. Witt
- (e) No Use in Askin' Cause You Know the Reason Why.....Rosamond Johnson
- (f) East Lynne.....Heelan-Heef
- (a) Nautical Song. Key Eb. Twelve-eight time. Whilst Mr. Petrie produced, in "Asleep in the Deep," a song to live, he has, in this latest effort, ranged himself side by side with the author of "The Diver." It is a most musically work, and breathes of the sea from first to last note. One of the great charms is simplicity; often the acme of art. Nautical songs are to be the rage, and this one leads the pace. It is irresistible. The range is G to Eb, or Eb double octave for the ambitious bass.

(b) Two verses and chorus. Hibernian Comic Song. Key C, two-four time. Range D to E. Intensely funny.

(c) One of Dockstader's latest favorites. Two verses and chorus. Coon song. Key F. Range C to E.

(d) Sentimental Ballad. Key Bb. Common time. Two verses and chorus. Pretty, and a sure favorite.

(e) Another of Dockstader's favorites. Two verses and chorus. Key G. Range D, to E.

(f) Favorite Sentimental Song. Key D. Common time. Two verses and chorus. Will appeal to all.

### AMONG THE PUBLISHERS.

In JOURNAL No. 127, I called attention to the desirability of clubs familiarizing themselves with the music in some of the old time operas. Mr. Tietzel, of Johnstown, Pa., is offering some of the finest of operatic selections for Mandolins and Guitars, for this season. See the advertisement.

The Ragtime Collection issued by the S. Brainard's Sons Co., is unquestionably one of the finest in its line, and the price is remarkable.

Messrs. H. F. Odell & Co., have a new announcement in this issue. They will shortly place on the market a new Cake Walk for all combinations of instruments, and from reports it will surpass the well-known Filipino Shuffle.

The New Spanish Dance, by Moszkowski, and

## Popular Prices Prevail.

If you are interested in the Banjo, Mandolin and Guitar, need strings, fittings, etc.—need a little repair work done.—I am the man to supply your wants, **popular prices prevail**, personal attention will be given all your wants, no matter how small.

I should also like to have you inspect my new line of Mandolins and Guitars, **The University Line**. Their merits I could tell you in words, but would much prefer to have you pass judgment. Suffice it to say that grade for grade they will cost you less than any other make. The finish is superb, the tone true and they are sold under an absolute guarantee.

**The Stewart Banjo.**—The best made and the best known, is also here for your inspection.

Prices range from \$4.50 up.

Bauer Mandolins, \$4.50 up.

The University Mandolins and Guitars, very superior goods, from \$11.25 up. The Mandolin or Guitar at \$11.25 is equal to any make sold at fifteen or twenty dollars, other numbers proportionately.

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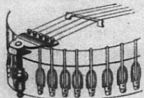
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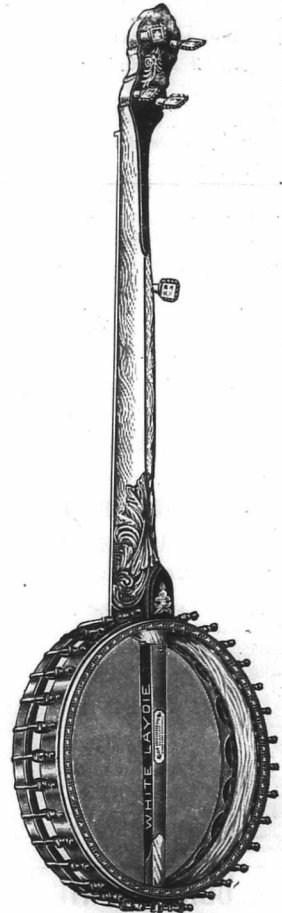
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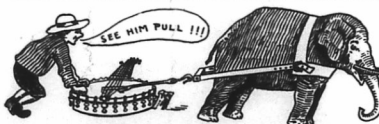
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