



S.S. STEWART'S

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The Editor's Message

IT IS WITH feelings of deep pleasure and satisfaction that I have taken upon my shoulders the inviting task of editing and managing the S. S. STEWART JOURNAL. This has ever been something to which I have looked forward as an ambition to be fulfilled and the feelings of my late lamented father in regard to the JOURNAL were the main sources from which I derived this ambition. My father founded the S. S. STEWART JOURNAL as an interesting magazine which should entertain as well as instruct banjo, mandolin and guitar players, and give them a periodical of their own just as other special subjects have their own particular magazines. He took the greatest possible active interest in the JOURNAL and one of the things which he endeavored most to impress upon me as a youth was that the JOURNAL should always be kept intact, so that it would never lose the clientele of thousands of good friends he had secured for it.

At the time of my father's death, it was necessary for someone to be intrusted with the management and editorship of the JOURNAL until I should feel myself able to take charge of it. Mr. Charles Morris, my father's warm personal friend, who had also edited the JOURNAL for him, kindly took upon himself the stewardship, and has edited and published the JOURNAL in such an able way that he has not only left nothing to be desired but has left behind him in the numbers of the JOURNAL intellectual guide-posts which will serve as beacons for me when I may, figuratively speaking, lose my way on the new paths ahead. I wish to tender my sincerest expression of thanks to Mr. Morris for his kindness to me in the past and assure him that my best wishes and hopes for his success are with him in whatever he may undertake.

"There is a tide in the affairs of men, which if taken at the turn, leads on to fortune" is a saying which comes to my mind as I pen this editorial. It seems as though the condition of this saying is fulfilled in my case and that the JOURNAL's future as well as my own shall be so prosperous and successful that it can truly be said "they turned the tide of fortune together." I sincerely hope that the wishes of the JOURNAL readers and friends go with it to success and that they will always feel that I am personally a warm friend to each one of them and always glad to receive JOURNAL readers at my offices or to hear from them by mail.

With best wishes for a Happy New Year to you one and all I remain,

Yours most sincerely,

FRED S. STEWART.



THE CHICAGO BANJO FESTIVAL.

The Banjo Festival given at Handel Hall, Chicago, Ill., Saturday evening, Nov. 30, 1901, under the direction of Mr. Claud C. Rowden, with the assistance and co-operation of the leading Banjo Clubs of Chicago, was in every way a tremendous success. The playing of the Festival Orchestra of nearly one hundred players, using Mr. Flanders' words, "Was the best drilled orchestra I have ever heard." The house was crowded to the doors and manifested great enthusiasm from the beginning to the end of the program.

The first number on the program, an overture by Thomas Armstrong, played by the Festival Orchestra, Mr. Rowden conducting, a gentleman present said, "Was in my opinion the most striking feature of the concert." There seemed to be a feeling of anxiety and doubt with the audience as to whether or not the big orchestra would play in time and in tune but when the baton came down there poured forth a volume of tone from that mass of players that seemed to come from the very earth and swept away all anxiety and doubt. At the closing of this number the applause was a perfect ovation, and the number had to be repeated. Then next on the program came Mr. Alfred A. Farland, whose marvelous performances upon the banjo have been heralded far and wide. He played the Faust Fantasia, the Southern Girl Gavotte and his transcription of "Alice, Where Art Thou." Mr. Farland seemed to hold his audience spell-bound, and at the conclusion of the above three numbers they were not content until he had bowed several times in acknowledgment of their hearty applause.

Then came Miss Maude Chappelle, singing a contralto solo, "Thou Art My Life," by Mascaroni. Miss Chappelle was well received. She is gifted with a marvelous contralto voice, pure in tone and wide in range. Number four on the program was the Marquette Banjo, Mandolin & Guitar Orchestra. These young men had only been under Mr. Rowden's direction two weeks, and appeared on the program at a moment's notice, taking the place of the University Banjo Club, which failed to appear owing to the absence from the city of several of their players. The Marquette Orchestra of eight members won great favor with the audience.

Then Mr. Farland played "Cavatina," by Raff, and the last movement from the Raymond Overture, and the audience wanted more.

The opening number of the second-half of the program, by the Festival Orchestra, was "An Arabian Intermezzo, Zamona," by Loraine, arranged for the Festival Orchestra by Mr. Rowden. This number received the greatest ap-

plause of the evening and had to be repeated to satisfy the audience. The next number was played by the Manhattan Banjo Quartette—Messrs. Albert P. Alling, Fred. J. Howe, Ted Wittle and Leonard Anderson. They played "The Little German Band on Parade," arranged by Rowden, and their interpretation was so realistic that the audience could not refrain from keeping time with their feet under the chairs.

Miss Lina Morris was reader for the occasion, and gave a selection from "School for Scandal." She evoked great mirth from the audience and was recalled thrice.

Mr. Farland, closing the program with a Minuet by Schneckner—Moszkowski's "Serenata" and Listz's "2d Hungarian Rhapsody," brought the audience to its feet. Mr. Farland seemed to throw himself thoroughly into the last selection, and they marvelled at the wonderful tones he brought from the banjo.

All in all, this Banjo Festival was the most successful of any Mr. Rowden has given. He has endeavored from year to year to assemble the Banjo, Mandolin & Guitar Clubs and leading players, for the purpose of promoting the interest of these instruments. He has been located in Chicago for the past ten years, giving concerts and recitals, and as an instructor and soloist he is well up in the first rank.

He has organized many clubs, both professional and amateur, and at present has many under his direction, one of which is a Lady's Orchestra of twenty members. He is a thorough musician and a conscientious hard worker, and firmly believes the best way to popularize our favorite musical instruments is to play them and have them played in a musical manner, and as the artist would play the violin, piano and all other legitimate musical instruments.

The following is the list of clubs and names of players who took part in the festival:

UNIVERSITY BANJO CLUB,
OAK PARK BANJO CLUB,
ORPHEUS BANJO CLUB,
ENGLEWOOD BANJO CLUB,
LONERIA BANJO CLUB,
MANHATTAN BANJO QUARTETTE,
NORTHWESTERN BANJO CLUB,
SOCIAL BANJO CLUB,
EUREKA BANJO CLUB,
ARMOUR INSTITUTE BANJO CLUB,
MARQUETTE ORCHESTRA.

CONDUCTOR, MR. CLAUD C. ROWDEN.

BANJEURINES.

Miss Lucy T. O'Brien	Mr. Robert Beatty
Miss Frances E. Poole	Mr. A. A. Selig
Master Alex. Sobel	Mr. Lyman Ballinger
Mr. H. M. Hollenbeck	Mr. Chas. Keener
Mr. Wm. Theel	Mr. J. M. Worrell
Mr. C. D. Smith	Mr. Paul McQuinston
Mr. Albert P. Alling	Mr. Harvey McQuinston

PICCOLO BANJOS.

Miss Irene De Lano	Mr. Fred Hamm
Miss Elsie Verhoef	Mr. Thomas Burke
Mr. Fred. J. Howe	Mr. Bliss

BANJOS.

Mr. Archie Andrews	Mr. Max Weber
Mr. Chas. M. Dreutzler	Mr. Chas. Lynn
Mr. Richard Lausch	Mr. Edward Whittaker
Mr. Ralph Pingree	Mr. F. Theel
Mr. John Mark	Mr. Orin Simpson
Mr. B. G. Leake	Mr. Elmer C. Hill
Mr. Ted Wittle	Mr. H. E. Collins
Mr. Max Weber	Mr. W. A. Hayward
Mr. Chas. Lynn	Mr. Percy Andrews
Mr. Edward Whittaker	Mr. Alexander W. Pierce
Mr. F. Theel	Mr. Schuyler Wilson
Mr. Orin Simpson	Mr. Jesse W. Leigh
Mr. Elmer C. Hill	Mr. Jack Miller
Mr. H. E. Collins	
Mr. W. A. Hayward	
Mr. Percy Andrews	
Mr. Alexander W. Pierce	
Mr. Schuyler Wilson	
Mr. Jesse W. Leigh	
Mr. Jack Miller	

BASS BANJOS.

Mr. Russell Wiles	Miss Maud McNabb
Mr. A. F. Jackson	

CELLOS.

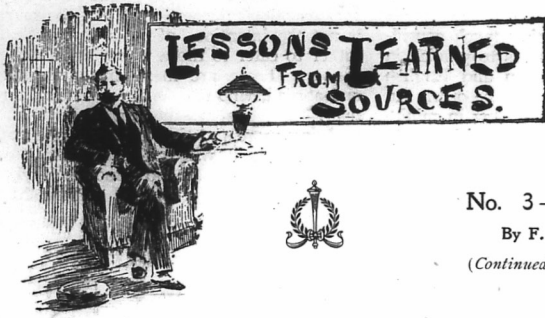
Mr. Phil Furbeck

MANDOLINS.

Mr. Walter Reese	Mr. Chas. Schlieckert
Mr. Fred. Lewis	Mr. J. L. Voss
Mr. James A. Billings	Mr. Chas. Sembak
Mr. Ralph Tucker	Mr. Herbert Weeks
Mr. Oliver Dreutzler	Mr. Walter C. Clark, Jr.
Mr. Frank Barthen	Mr. P. G. Honegger
Mr. Harry Waters	
Mr. Geo. Wisdom	
Mr. Chas. Schlieckert	
Mr. J. L. Voss	
Mr. Chas. Sembak	
Mr. Herbert Weeks	
Mr. Walter C. Clark, Jr.	
Mr. P. G. Honegger	

GUITARS.

Miss M. H. Richardson	Mr. Cushman
Mr. Marshall B. Stevens	Mr. Edward Shank
Mr. Delos Marvin	Mr. R. Kenny
Mr. Leonard Anderson	Mr. J. M. Griffin
Mr. J. M. Griffin	Mr. Wallace Le Page
Mr. C. Olson	



No. 3—Music Art

By F. Aug. Geveart

(Continued from Dec. Issue)

CHAPTER V.

It is not without reason that singing has been adopted by religions as an essential element of public culture. It is through the mediator of music, that to-day, the Christian thought found access to the populations who have rejected the yoke of the dogma without being able to abolish the religious instincts, inherited from a large number of ancestors.

Some modern philosophers doubt the peaceful influence of music and attribute to it the inevitable effects of relaxing the active power of the will, of quenching combativeness, and weakening civic and military courage. To those who manifest such apprehensions, one need only say, Sparta, the valiant republic, was in antiquity the metropolis of choral singing; Germany, the creator of modern symphony, to-day shines in the first rank, with the nations equipped for war. Nothing should then stop us from wishing for the progress of pure musical culture amongst the lower classes. Up to the present time they have only had, by way of improving their tastes for music, the lowest productions of the vulgar muse.

It is time to put within their reach a pleasure more noble and æsthetic, to awaken in the people's feelings a life more intellectual, and moral, and less rudimental. Just as Renau has said of science, it is a mistake to imagine that art, though highly revised, should diminish lower and interdict itself. The way to bring music within the reach of everyone is to take it in its highest or most simple sense. The intervening styles escape those who have not had special initiation. Better put the pure, simple, soulful melody before the high masterpiece, never mind the would-be connoisseur, pompous with presumption, and only sensible to the wonders of execution. One must not impose on the multitude compositions of which the principal merit is their high price; however, there is no genial production, be it symphony, opera, oratorio, or mass, which is not instinctively enjoyed by the general public.

The masterpieces of the art of sounds will not reach perfection until the day comes when, at concert or theatre, the indolent and pensive element of the audience will at length become a small or unknown quantity.

Let one imagine Beethoven's ninth symphony, that brilliant musical apocalypse, be-

ing executed before an audience formed of all the different classes of the population.

From the beginning to the end of the piece, the collective impression would enrich itself, with all individual impressions, where all generous souls would find their own aspirations, their own sentiments, raised to the highest power, reaching Sursam Corda of humanity. Would it not be a living realization of the sublime vision, which appeared to Beethoven, when he wrote his incomparable musical poem, *Seyd umschlungen Millionen!* "O join together, millions of people, in that embrace of the whole universe!"

This certainly is a beautiful dream! but can it be only a dream?

Has musical culture still a chance to extend itself, and even hold itself in its present state? Is not its existence in peril through the tendencies of democracy, given only towards material welfare? One might say, that the most threatening danger for our art lies in the gigantic development that its executive means has taken during the course of our century.

The music of the actual times is not like a simple field flower, that grows spontaneously with no fear of sun, wind or rain.

It is a marvelous hot-house plant, which needs intelligent assiduous care, and is an expensive outlay. To perpetuate the real life of masterpieces of modern music, there should be a permanent army of performers and singers trained by skillful professors, taught by learned teachers, and led by one in whom the thoughts of masters are incarnated. Such organization requires special schools, patronized, and well assisted by public help. In fact, the polyphonic art, the first fruit of a laborious effort, of ten years' duration, now appears to us as the æsthetic crowning of the Western civilization, and its fate seems closely bound to that actual community.

What would happen in our Western countries should the teachers of music cease to be protected by the State, and be abandoned to private teaching? Certainly musical art would not die in one day, nor would its fall be manifested for some time.

One would, at least, continue singing and practicing on the different instruments used in the parlor to help the general entertaining of society. There would still be choral singing, and brass bands for popular classes. But what about the instruments so numer-

ous to-day, which do not find employment outside of orchestras, and without which the execution of great works is absolutely impossible? Who would devote himself to years of practice on these, and by whom would they be taught hereafter?

In all truth this important part of our musical material would become after two or three years historical curiosities. Then no more complete execution of symphony, musical drama, or oratorios. From that time on one would see, like in the past period of Greek-Roman civilization, a series of forfeitures fatally clipped.* First the disappearance of the highest forms of musical art, those which demand an assembly of skillful technical performers; then after a fashion of more or less secondary style, gradual decline of all regular art culture, and at last, extinction of all elementary knowledge, including the reading of the signs of notation. After two hundred years, what would remain of our great musical repertory in the memory of man?

Let us not go further into these sad dispositions. Nothing proves that these dreaded events must happen. Who, to-day, would dare to claim the name of prophet? If in thinking of the future we should conceive serious cause for fear, let us then consider the result of human labor accomplished during the past historical period, and then we can perceive strong reasons for hope. Our great XIX century will have seen two really original creations, of two opposite domains of intellectual activity. On one side, the physical and chemical sciences have astonished the world with their amazing discoveries, and indeed transformed, to a certain extent, our planet, by bringing the continents nearer one another. On the other side, music, above all the ideal arts, the one which brings hearts and souls together, the only one, whose development has kept up a constant and progressive march, has now reached its complete success.

In history the XIX century will be called the age of steam, electricity and music. Is it then likely that the XX century will reject part of this magnificent inheritance, and allow a spring so rich with beneficent enjoyment go unclaimed? If blind destiny has ordered it, if the accomplished art of Bach or Beethoven were fatally condemned, like the rising art of Terpantra and Olympus, to fall in oblivion and to become for our descendants only a scientific problem, how worthy of envy would we then be in the eyes of our future generations!—We to whom has been given the enjoyment of so many marvels, and who have been allowed to live over the day on which music accomplished its greatest miracles; we who on account of it are now able, as in the past, to dream of a sublime mission, which will reconcile the adverse tendencies which disturb the human breast, and prepare the long expected coming of an era of peace, justice and fraternity.

FINIS.

Banjo Music in "C"

A Step in the Right Direction.

It is a well known fact, both here and abroad, that the JOURNAL for nearly two years has persistently advocated the publishing of banjo music in C, and to its efforts is mainly due the interest now being taken in the matter. A few of the music supplement numbers for 1901 consisted of

Messrs. M. Witmark & Sons have given the subject of banjo tuning much consideration, and their solution is to publish in two tunings, viz: American and English on the same sheet, one above the other. An example of this is shown below in miniature plates of the first composition published in this form, "De Pullman Porters' Ball," march and two-step. The practicability of this system will be seen at a

for teaching purposes. This, however, is not the intention of this system, but rather to cater to those who play in either tuning. There are many banjoists, here and abroad, who play in the C tuning, and many of the new school who favor this as being more practical than the one now in vogue, as it will enable them to read from violin, mandolin and piano parts, when banjo parts are not published, without hav-

De Pullman Porters' Ball.

Intro. Mary Black from "Folly, Folly"
MARCH AND TWO STEP

JOHN STROMBERG
Arr'y G. Lanning.

Solo Banjo
American Tuning
2nd Banjo

Solo Banjo
English Tuning
2nd Banjo

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Witmark System Original.

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TRIO 2.

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Witmark System Original.

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banjo solos in C, and, while only experiments, they met with much favor. In the September, 1901, issue, the JOURNAL had the pleasure of announcing that a banjo tutor in "C" had been placed on the market, and now it has the greater pleasure of stating that one of our principal publishers has begun issuing musical pieces in an original and most useful form.

glance. The division of the two tunings is plain and simple, and no difficulty can be experienced by performers in following the composition.

It has been suggested by many of those who read the announcement, in Sept. JOURNAL, of the intention to publish banjo music in this form, that it would serve as a simplified edition, as well as being useful

to transpose. At the same time it is not to be expected that those of the old school will immediately change to the new, if they change at all, especially as the old school is an established one, while the new is still a venture, but has excellent prospects of becoming a standard in the near future, because it affords certain advantages no other possesses.—Charles Morris.

DRAMATIC CHIT CHAT

JOHN MONTGOMERY WARD

FIVE MINUTES WITH STARS.

Undoubtedly the present 1901-1902 season is the greatest one theatrically in years. We have not only had numerous important productions by the best known American stars, but we have also had an influx of English actors who have contributed in no small degree to the unusual brilliancy of the season. The "Swashbuckler Drama" (as it has become the custom to call a play in which the hero, dressed in silken doublet and magnificent in long wavy curls, slays twenty men at a time), has had its full swing, extending through the long list of stars, beginning with Hackett, Faversham, Sothorn, Mansfield, and ending with Kyrle Bellew, the last named actor easily winning the prize for the hero killing the greatest number of people in a given time. We have had society plays, including numerous successful and sadly unsuccessful ones by Clyde Fitch, and we have had stock companies, musical comedies, "vaudeville" opera, and last but not least, a number of productions by English artists who undoubtedly have a few pointers which they can spare for their brethren on this side of the Atlantic.

First among these we welcomed the sterling actors and general favorites, Sir Henry Irving and Miss Ellen Terry. If Mr. Irving was a bit less in vogue this season than previously, it was assuredly not due to any personal drawbacks, but to the fact that "Henry VI." was hardly as strong a play as could have been wished for at the opening of his New York season. However, "Sir Henry" will probably be as successful as usual during the greater part of his tour, and revisit us again next season. Close behind in favor, Mr. Charles Hawtrey has presented "A Message From Mars" for almost the entire season at the Garrick, and for consummately finished acting and stagecraft his production has never been surpassed. During this month we have seen Mrs. Patrick Campbell, the distinguished English artist, in a number of strong society plays. While the impression of her in "Magda" was not as favorable as could have been desired, yet her later efforts in "The Second Mrs. Tanqueray" and other plays, have deservedly won her the recognition such a talented actress should obtain.

"THE LITTLE DUCHESS."

Perhaps the name above has more significance than one would note at a first glance. For when Anna Held is mentioned in connection with it, the title "Little



Duchess" of the musical comedy stage would seem far from inappropriate. Miss Held occupies to-day a very unique position in the favor of theatre goers, and if the "Little Duchess" suits her as a name, the comedy she is presenting with that title is even better suited to her. Charles Bigelow is, as usual, the male "life" of the piece, playing the part of a bathing master at Ostend, while Miss Held is a wealthy French girl. The amusing adventures they go through together, always accompanied, of course, by a bevy of pretty and shapely girls, interest the audience highly, until finally, "all's well that ends well," comes about in their union. As usual, there are several very catchy songs in the show, among them "What did You do Wid dat Letter, Mr. Johnson," sung by Miss Held and chorus; "The Sadie Girls," modelled after the Floradora Sextette, and sung by Miss Held, assisted by a number of pretty girls. "My Sweet Saloma," a serenade, opens the third act. It is sung by Mr. Walsh, who has a very effective tenor voice. The song is scenically well presented and makes quite a hit. Miss Held has in rehearsal a song entitled "The Maiden With the Dreamy Eyes," recently the song hit of the "Supper Club" production at the New York Winter Garden. She will use this song on the road.

BEAUTY AND THE BEAST.

A theatrical production which assuredly deserves more than passing notice owing to its almost stupendous size and wonderful scenic effects, is "The Sleeping Beauty and the Beast." It was originally produced at

the Drury Lane Theatre, London, and is a spectacular pantomime employing the services of at least three hundred people. Only the unlimited enterprise of a firm like Klaw & Erlanger could ever have succeeded in staging such a marvellous production in New York, but these gentlemen have not only transferred all the scenic effects from London to the Broadway Theatre, but have replaced any English flavor it might have had by altering the dialogue and making the whole very much more according to American ideas of humor.

The cast includes some of the best known American artists, among them being Ella Snyder, Viola Gillette, Harry Bulger, Harry Ross, Joseph Cawthorne, the Hengler Sisters and many others. All of these have parts which fit them, so to speak, like a glove, and all have very attractive songs during the progress of the play, the plot of which is simply the old-time legend of the "Sleeping Beauty and the Beast." Around this is woven a wealth of incidents, introducing marvellously beautiful ballets and humorous effects of every possible character. Space will only permit us to mention a few of the songs which are favorites. Harry Bulger has a very funny one entitled "Rip Van Winkle Was a Lucky Man," brimful of funny ideas and imitatively rendered. Ella Snyder has perhaps the song hit of the production, one entitled "Nobody's Looking but the Owl and the Moon." It is done with very pretty scenic effects, being a darkey serenade with dainty lyrics and a



rather fascinating melody. Miss Snyder's picture above will perhaps indicate how well she can sing a song requiring individuality and temperament. Other song successes are "Come Out, Dinah on the Green" and "Tell Me Dusky Maiden," both featured and well received by the audience. "Beauty and the Beast" is a big success and is but one more proof of the Klaw & Erlanger enterprise.



SERIES No. 12.

Last month I tried to give a few ideas on how to practice, etc., and sincerely hope my effort at advice sounds better to the JOURNAL's readers than it does to me, for the knowledge that I am not a writer and therefore unskilled in the lore of expressing my sentiments as I feel them, comes home to me very frequently. However, if my readers can bear and sympathize with my homely attempts, lacking system of arrangement, etcetera, we will have some more talks together.

I tried to lay particular stress on the necessity of love and interest put into your practice and studies, for therein lays the secret of the concentration which every successful player must acquire sooner or later. Paderewski says when a passage troubles and tasks his technical abilities, as it were, he goes over it hundreds of times in a day if necessary, until he can play it perfectly and with ease. But this savor of the mechanical to me, for who of the average players can interest themselves enough in a difficult passage to go over that for several hundred times, and not tire himself mentally. For I believe with my friend musician who says: "Variety in food is a necessity to the civilized man, and variety in tone to those with ears that hear, and variety of thought to those who think." So to make your work as agreeable and interesting as possible, change from scales to chord work, exercises, studies, etudes, when far enough advanced, and finally solo work.

Besides Carcassi, and Carcass's Etudes, the latter are for the more advanced student—I can recommend "Original Guitar Studies for the Right Hand," by Trinkaus, which also contains some good work in thirds, sixths, tenths and octaves; there are vast numbers of easy and excellent studies by Sor, then progressing in difficulty, Agnado's, "Guiliani"—and during this period of advancement there are many delightful books which will offer a sort of dessert to

the student, such as Sancho's "Guitar Collection," Volume I, with a few duos for teacher and pupil,—"Collection of Fifteen Solos for Guitar," by Enrico Gorgiulo,—there are two or three good books by de Janon, then finally Mertz. Ferrer (these last two entirely dissimilar), Legnani Begondi and the rest of the great guitar masters and writers.

I hope some day, with the assistance of others of our good guitarists, to compile a sort of biography of noted guitarists. But I wish to take time and care in arranging it, and perhaps furnish material for a future "Lives of Famous Guitarists," in generous book size. There is M. Y. Ferrer and Chas. de Janon, now veteran teachers and formerly "Wizards" of their instruments. How I should like to see some token of appreciation extended to them now, by appreciative guitarists, instead of waiting until a day when a few kind words and tokens of esteem and appreciation, and a hearty, "I honor and love you, Master and Genius," will fall on deaf ears, and elicit no reply of "My patience and toil is rewarded and I am ready to leave the unfinished fabric to my next successor or successors." Guitarists receive so little appreciation in this century; just think, Mertz died a poor man, and his widow wants for a few luxuries in her poor, aged life!

ELSIE TOOKER.

MISS FANNIE HEINLINE.

A few words on the "Ladies' Page" regarding this talented artiste, who undoubtedly has had already many favorable critical notices in the JOURNAL, will not be out of place. Miss Heinline stands to-day, in the eyes of many musical critics whose authority on such matters is unquestioned, foremost among those who have made the art of banjo playing a profound study, and she is in a great measure responsible for the increased interest regarding the banjo which has been aroused in musicians who have hitherto scorned to give it even passing attention as a musical instrument. She not only possesses a superb technique, faultless in every detail and worked out to a perfection of which one could scarcely realize the banjo capable, but she gets a musical quality of tone in her playing which, to say the least, surprises one. And this means, not a merely pleasant tinkling sound, but a noble even quality of tone suggestive of the earnest thought of the artist playing and capable of conveying to the listener a definite musical impression of the emotions she may wish to agitate. Her repertoire includes selections from classic and modern masterpieces, and the easy technique she possesses combined with the expressive tone quality, make her an ideal artist. At present Miss Heinline is engaged in concert playing in New York and in instructing a number of select pupils.

WORDS OF THANKS.

Mr. Arling Shaeffer reports that several very liberal donations were sent him in response to the appeal in Xmas JOURNAL on behalf of an unfortunate. Mr. Shaeffer has started a subscription list for a guitar valued at about \$25.00, and already half that sum has been subscribed. He has also received the following communication:

JEFFERSON CITY, Mo., Dec. 24, '01.

MR. ARLING SHAEFFER.

DEAR FRIEND:—I am the happy recipient of your kind favor of the 23d inst., and feel very thankful for your kindness in trying to throw sunshine in my dark prison cell. I had no thoughts of having a friend in the outside world. If you could see me enjoying myself with a soap-box-guitar and playing the daylight out of the Parting Kiss March, you would smile. I wish I could see all the good friends that are sending tokens of good will in the way of music. I would like to take them by the hand and look in their faces and tell them I am a man even if I do wear the stripes of stigma. I am getting along fine with my lessons. I can play five pieces. If I had known years ago that music was so easy to learn I would to-day be on the top notch, but as it is now I am in the dark. Tell all from me I wish them a happy Christmas.

Yours respectfully,

(Signed)

Mr. Shaeffer says he can imagine the surprise and delight of the man when he is presented with a fine instrument to study, and one that will last a lifetime. The reason of Mr. Shaeffer's interest is because the unfortunate declares he is actually innocent, and was convicted upon circumstantial evidence alone. Anyone who has served ten years, and has ten more to serve, is to be pitied; and at any rate he should have the pleasure of learning the guitar, which is a true friend in the hour of loneliness and despair. Many an innocent has suffered the penalty of the guilty, and needs sympathy. As Mr. Shaeffer says: "We are not all dead yet."

OPEN FILES OF THE JOURNAL

In New York anyone can always consult the files of the JOURNAL at the new offices, 34 East Twenty-first street, New York City, where the editor will be pleased to see old and to make new friends.

In Chicago, the National Music Co., 260-268 Wabash avenue.

In San Francisco, at Messrs. Sherman, Clay & Co., corner Kearney and Sutter streets.

In Boston, at Messrs. H. F. Odell & Co., 165 Tremont street.

In Philadelphia, at H. C. Clay, Jr., 1016 Chestnut street.

In Toronto, Canada, at Messrs. Whaley, Royce & Co., 158 Yonge street.

SPECIAL NOTICE. The editor will be glad to hear in person from any one desirous of representing the JOURNAL in his or her town. Do not fail to write in for further details.

Practical Music Study

—BY WINTHROP HAYNES—

Tis with disappointment and chagrin that both talented students and parents of children with decided abilities for music, note that they do not make the same progress in their musical studies as they do perhaps in their regular school studies. The same faults and difficulties remain always unconquered, and the power of being able to read music at sight, or even to play perfectly the music they have learned, seems to be just as far off as at the commencement of their study. Sometimes this state of affairs is due to the lack of proper instruction because the teacher is incompetent. Such being the case, the only remedy is the employment of a proper instructor. But ordinarily, the instruction will be found to be attended by satisfactory results if the practice hour be used in such a manner as to get the best results out of it; and it is the best way to use this time that we are about to take up in this essay.

There is but one supposition to be made in taking up the subject of proper musical practice. This is, that the pupil is at least interested in his study, and that he does not regard the practice hour with that feeling of utter distaste with which persons innately lazy or unmusical regard it. It is utterly useless to endeavor to make musicians of unwilling people, and they are therefore out of mind in the following discussion.

The first point that we would make is, that the practice hour is regarded too much as a *playing* hour instead of a *practice*. That is a time devoted to playing over so much music instead of getting right down to hard work and learning something of definite value. If there are difficulties, these must be got at systematically, one at a time being conquered, or at least partially so, before the next is undertaken. To play an exercise or piece through again and again is absolutely of no assistance in the conquering of difficulties. On the contrary, such

practice frequently makes the mastery of the piece infinitely more difficult. If there is a difficulty, there is some way or means out of it, and it is that way or means which must be studied out and applied intelligently to the passage. Thus, it is possible to make perceptible progress daily in the overcoming of even great difficulties, and such progress keeps alive that hope and ambition which is so necessary to make one keep up to the mark in any kind of work.

If the time devoted to practice is but one hour, the first fifteen minutes at least should be spent in scale practice, each scale being played with the utmost care and precision, with the view of attaining the greatest degree of perfection possible. The most striking feature of this scale practice is the fact that if the scales are practiced slowly, but with such care that they are as well done as possible, facility in reading at sight and a certain degree of sureness in quick passage playing will be the result. There is nothing more important for the practice than the work with scales, and it will be just in proportion to his understanding of them that the student will improve.

The next important point, supposing the time devoted to practice be one hour, is the fifteen minutes study of a good exercise for the particular instrument enough? These exercises are always designed to exploit some particular difficulty or principle, and with this view, it should be practiced. Slowly but surely, the idea intended to be shown will develop itself, and curiously enough, it will remain in the student's memory not only for the particular exercise, but wherever else it may occur in any form. Exercises of the kind just mentioned are the foundation for the most solid, brilliant and lasting techniques, and they should be, just as scales, the daily food for the student mind.

The last half hour of practice should be devoted, supposing the student to be out of first rudiments, to the study of pieces suitable to play in drawing-room or for personal enjoyment. There is much, however, in the selection of pieces, and not least important is the avoidance of selecting too difficult

music for the degree of advancement already reached. "Playing at" a piece, that is, struggling uselessly with it, is often mistaken for its mastery, and it will be found true that but fairly advanced pupils frequently study pieces far beyond their limited scope of knowledge regarding the instrument they play.

The second point of importance in the selection of pieces is the avoidance of choosing modern stuff by mediocre composers in preference to the infinitely more beautiful though less showy compositions of standard modern writers and the classicists. Particularly the study of masters, such as Mozart, Beethoven and Bach is to be urged, as it is by no means too strong to say that the finest works of the most modern composers have never surpassed the best works of Bach and Beethoven; and the most harmonically involved melodies of the Wagnerian type never surpassed in beauty the simple melodies of the divine Mozart. It should be remembered that the aim of music is the awaking of the sense of beautiful in the soul, and that showiness is never beautiful.

Through practice, it is possible to cultivate style. Perhaps it would be more accurate to say *refine* style, as style must be in a person naturally, and must partake of the person's mind and character so as to clothe him with an individuality which is not so much the result of art as nature. When style is entirely cultivated it always appears affected, and even when mistaken for individuality, it is robbed of all charm by its artificiality.

Lastly, through practice, the temperament in interpreting is developed and refined. Temperament is rather hard to define, it is that indefinable something which lends not style, but character to an artist's playing which displays the fact that he *feels* the music he plays, and that his interpretation is guided by the emotional impression he receives. Like everything else, temperament, when present, is prone to be used exaggeratedly, and thus robbed of its beauty. To perfect it, one has only to play what they feel and make what they feel as nobly refined as possible.



BOSTON'S BANJO, MANDOLIN AND GUITAR FESTIVAL.

The all-interesting musical event now before the mandolin, banjo and guitar world is the Banjo, Mandolin and Guitar Festival, which will have become a matter of history ere the JOURNAL readers receive the current number. The editor sincerely regrets that the necessary closing of the JOURNAL columns for printing did not permit a criticism on the Festival, but the February JOURNAL will contain full details of the concert. Such an array of talent has rarely been secured for a single concert, and the excellence of the list of artists and clubs, as well as the probable great success of the Festival, will be due to Mr. Walter Jacobs' able management of the entire affair.

The talent will include Vess Ossman, the noted banjoist; Samuel Siegel, undoubtedly the greatest mandolinist before the public; the Boston Ideal Banjo, Mandolin and Guitar Club, a grand Festival Orchestra of 150 banjo, mandolin and guitar players, as well as four fine organizations—the Bacon Banjo Quintette of Hartford, Conn., the Bay State Mandolin and Guitar Orchestra of Waltham, Mass., the Langham Mandolin Orchestra of Boston, and Lansing's Boston Mandolin Orchestra.

Such an array of talent ought certainly to give the finest Festival Concert ever attempted. Another important feature of the Festival will be the presence of Mr. Charles Morris and Mr. Clarence Partee, the secretaries of the American Guild of Mandolinists, Banjoists, and Guitarists, and it is certain that important matters relating to the Guild will receive attention. Most of the prominent teachers all over New England have signified their intention of being present, and hundreds from New York and Philadelphia musical circles will attend. By the time this issue of the JOURNAL reaches our readers, the Festival will be a thing of the past, and we sincerely hope a tremendous success.

The Serenade Trio, Messrs. J. Ruddell Rusk and Oliver P. Spillman, mandolinists, and Harry B. Long, guitarist, afforded many of their friends a rare treat at Elkhart, Indiana, Tuesday evening, when they presented the foremost banjoist of the country, A. A. Farland, in a pleasing program in which the Trio itself had a prominent part. The patronage, however, was not commensurate with the high merits of the entertainment, though there was nothing lacking in the enthusiasm of those who were there to be delighted with the remarkably artistic nature of the various renditions. The program was opened by the Trio, who played with much spirit the "Dunlap Commandery" march, and responded to the encore by beautifully rendering "The Holy City." Mr. Farland, with surprising skill executed a number of difficult as well as pleasing selections on the banjo, including his own compositions and his own arrangements of the works of the master composers. Another march by the Trio closed the first part of the program, which a few minutes later was followed by the second part, of the same general character, the closing selection, by the Trio, introducing J. Rolla Cam, mandolin and guitar player, a recent comer to the

city. After the final selection many of the audience remained seated and applauded in a vain endeavor to have the Trio favor them with another selection.

We have just received a dainty little booklet regarding the Levegood Mandolin and Guitar Trio, the organization so popular this last summer at the Oceanic Hotel, Barnegat City, N. J.

The Trio is composed of H. Wilson Levegood, solo mandolin; Wesley H. Rohrer, second mandolin, and H. Gerald Wilson, guitar. Their programs include the most refined musical numbers—such as the "Poet and Peasant" overture, "Narcissus," "Flower Song" and other classical numbers.

The Lotus B. M. & G. Club of Mount Holly, assisted by Prof. Paul Eno, gave its first Parlor Musicale of the season at the home of Dr. Chas. Harker. The program was as follows:

MUSICAL BY THE LOTUS BANJO, MANDOLIN AND GUITAR CLUB.

PROGRAMME.

PART I.

Overture—Martineaux Vernet
Lotus Club.

Recitation—The Wedding Fee
Miss Beatrice Sooy.

Banjo Solo—March—Glenside Mr. Eno
Soprano Solo Miss Elizabeth Cox
(a)—Patrol—"Darktown Jubilee" Eno
(b)—Farmhouse Reception Stuber
Lotus Club.

PART II.

Piano Solo—Kamennoi-Ostrow Rubenstein
Miss Irene Cowgill.

Baritone Solo—The Message Blumenthal
Mr. Stacy B. Lippincott.

American Rondo Stuber
Mr. Eno.

The Japanese Fire Dance Louka
Miss Coles and Mr. Randall.

Galop—Top Notch Levitt
Lotus Club.

Friday evening, November the fifteenth, 1901.

Home of Mrs. CHARLES HARKER.

Each member receiving a hearty encore, especially Professor Eno's banjo solos accompanied by Miss Cowgill, each of which were given in his usual fine style.

Mr. Lippincott's rendition of The Message was also very worthy of note.

Upon completion of the musical programme, refreshments were served by the genial host and hostess.

This is the first of a series to be given this season. The limited number of tickets have already been subscribed for.

An interesting banjo, mandolin and guitar festival was given by Mr. C. S. Lewis, at Auburn, Me., December 19, 1901. The festival orchestra of forty pieces, the Lotus Quartette and Mr. Samuel Siegel constituted the talent. The following extract from the *Evening Journal*, Auburn, will interest our readers:

In any reference to the banjo, mandolin and guitar festival which was held at Auburn Hall, on Thursday evening, one fact deserves mention before all others. It is that Mr. Charles S. Lewis, of Auburn, not only efficiently managed the affair to a successful culmination, but brought together a happy combination of young banjoists, mandolinists and guitarists of these cities and thoroughly drilled and skillfully directed the handsome aggregation of players. More than this, it can now be said that Mr. Lewis has accomplished what few if any local musical managers ever before accomplished. For within the brief period of two months he has brought from New York to Auburn

two of the most eminent virtuogos of their chosen instruments, namely, Alfred A. Farland, the poet of the banjo, and Samuel Siegel, the songster of the mandolin. It is with marked pleasure that we hail the coming of this young musical manager in our midst, a young gentleman who has the courage to engage the greatest, and the energy to work for the end in view along legitimate and hustling business lines. Such intelligent industry, whether in music or politics, will win out every time. For at the Farland recital the audience was of excellent proportions and there was more than enough left over from the proceeds to buy a new set of strings for the banjo.

But Thursday evening good old Auburn Hall had a veritable holiday surprise party. There was actually a large audience. Long before eight o'clock, the shy, shier and shiest music-lovers began to seek the long rows of settees. They continued to come until nearly 8.30 o'clock, so that the opening of the concert had to be delayed. But Manager Lewis forgave them on the spot. It was a cordial and wholly merited testimonial to the diligence of Mr. Lewis in behalf of the musical interests of our two cities; and if he made a little something on the concert it was a Christmas present not half big enough and good enough for him.

The garden of Madera, or curtain, went up better late than never, and disclosed in splendid fulfillment that which was richly promised by the countless mysterious ticklings and tunings of instruments preliminary to the concert from behind the scenes. There sat a goodly festival orchestra built on the orthodox co-educational plan, composed of forty players of the banjos, mandolins and guitars and lo, and behold, a violoncello! These were the players in their several divisions in the festival circle:

First mandolins—Miss Laura Smith, Miss Florence Burbank, Miss Daisy Nutting, Miss Bessie P. Cox, Harold Cummings, Claude Bower, Raymond Oakes, Maxwell Linscott, Paul Preble.

Second mandolins—Edwin Walker, Wallace Hancock, John Thomas, Lynn Smith, Albert Garcelon.

First banjos—Miss Annie Turner, Miss Annie Lyons, Miss Lola Keough, Herbert Ellis, A. A. Pope, H. O. Woods, Harry Thorne, Chase Pulsifer.

Second banjos—Fred Hunt, Wallace Parsons, William Tracy, Violoncello Gay, C. Phillips.

Guitars—Miss Ina Nutting, Daniel H. Day, Lewis E. Smith, Jr., Arthur Thompson, Harry L. Emery, Harry Watson. Charles S. Smith, director.

It was a pretty festival scene that was visible from the audience, as Mr. Lewis, baton in hand, came out and took his stand in the centre of the large semi-circle and put the popular march by Allen, "Behind the Hounds," through merry paces. Then came the dainty "Caprice" by Eno, which illustrated another and far different mood of the orchestra. The favorite little melody so fine and "atmospheric" that one could almost inhale the scent of the rose was brought out with clearness, fine meaning and astonishingly good ensemble. In fact, every moment with Mr. Lewis and his festival orchestra was fraught with keen enjoyment. At the end the applause was prolonged and in the nature of an ovation. Yet here was an organization that had had only three or four rehearsals. What could be accomplished if these same players should meet regularly in rehearsal must be left to an affluent imagination to conjecture.

Regarding Mr. Siegel the paper continues.

Mr. Siegel's share in the success of the festival was great. He employed as the vehicle of his first appearance (his first appearance, by the way, on any stage in these cities) a three-fold number without accompaniment. From the lightning-like instant of his own "Caprice de Concert," it was evident that here was a great artist in his instrument, a young man who is living in and for his instrument until he knows its ins and outs like an open book. To be sure, the outs of the mandolin per se are more numerous than the ins from the purely musical viewpoint. But we are not here to deplore the short-comings of the mandolin. What were the facts? They were that Mr. Siegel has evidently chosen the mandolin for his life work, and is extracting a sort of music from his instrument that makes one recall the weird legendary visions of Paganini, the wizard of the violin. Did you hear those wondrously delicate harmonies of the "Caprice"? Or more wonderful yet, did you note the marvelous left hand "pizzicato" of the concluding "medley"?

Evidently the concert was a great success and Mr. Lewis has our hearty congratulations.

NEW MUSIC AND MUSICAL INSTRUMENT NOTES

NEW PUBLICATIONS FROM WITMARK & SON.

With their usual enterprise, Messrs. Witmark & Son have been the pioneers in the introduction of banjo music written in "C." A more detailed account will be found in Mr. Charles Morris' article on "Banjo Music in C" on another page. The latest novelties in the Witmark Catalogue are the *Witmark Operatic Mandolin and Guitar Folios*, in three series, embracing the gems of "The Fortune Teller," "The Ameer," "Cyrano de Bergerac," "The Singing Girl," "The Viceroy," "The Jolly Musketiers" and "The Princess Chic." The arrangements are by T. P. Trinkaus and are up to the unsurpassed standard of all his work. These folios are meeting with great favor among players desiring the better class music. The *Witmark Progressive Mandolin Method*, written by Mr. Trinkaus, is another recent publication which has met with the approval of mandolin players. Mr. Trinkaus' practical knowledge of the subject has stood him well in stead for his task and it is heartily recommended as a book for students and teachers. Other recent publications include "Mirabella," a Mexican serenade, arranged for mandolin solo and for mandolin orchestra; *A Darkey Potpourri* by Trinkaus, for mandolin clubs; *De Pullman Porter's Ball*, arranged as a banjo duet and published in both tunings, and *King Dodo* Waltzes, arranged for mandolin club. Up-to-date players should get the Witmark Bulletin of novelties every month as issued. They send it free of charge upon request.

THE WALDO "F" HOLE MANDOLINS.

Perhaps our readers will be interested in a mandolin constructed on somewhat different principles from the usual models. The Waldo Manufacturing Co. of Saginaw, Michigan, have constructed a mandolin which has two "F" holes exactly like those on an ordinary violin, and this, together with a rosewood top and an improved system of bracing, produces a powerful and beautiful quality of tone which they maintain on other mandolins possess. It certainly is an interesting development in the art of mandolin making, and the success the Waldo people are having with the new line seems to indicate that they are supplying a long-felt want.

NEW MUSIC IN THE WALTER JACOBS CATALOGUE.

Mr. Walter Jacobs recently sent us for critical inspection several new publications which are in every way to the high standard he has raised for publications issued for his catalogue. One number is of a very sprightly character, and is a tambourine dance entitled "Fanchette," by R. E. Hildreth, arranged for banjo, mandolin and guitar solo or for any combination of these instruments. A mazurka for guitar solo entitled "Wood Violet," has very attractive melodies and is not difficult. "The Assembly" by Paul Eno and "The Horse Marines," by Thomas E. Allen, are two catchy marches for M. B. or C. solo, or for any combination desired, while two fine selections for club use are "The Black Cat" Quadrille and "Yazoo Buck," wing dance, both splendidly and effectively arranged.

THE FAIRBANKS "ELECTRIC" BANJO.

One of the finest lines of instruments which the A. C. Fairbanks Co. of Boston have placed upon the market is their "Electric" Banjo. From the opinion expressed by Fred. Stuber, and other prominent professionals, the "Electric" are just about suited to the needs of high class performers. In tone, durability and beauty of construction, the Fairbanks "Electric" Banjos are said to be surpassed by no other. An attractive catalogue of these instruments, also of the celebrated Fairbanks Mandolins and Guitars, will be sent free upon request.

SPECIALS FROM JOS. W. STERN & CO.

Our readers are probably already aware of the fact that Jos. W. Stern & Co. are now the sole headquarters for the *Albrecht Mandolin, Banjo and Guitar Music Catalogue*. They have justly been congratulated upon securing this valuable catalogue, containing as it does the finest instruction works by O. H. Albrecht, Fred. Oehler and Richard L. Weaver, including also the celebrated "Progressive Studies for Banjo, Mandolin and Guitar," by Thomas J. Armstrong. They also have purchased the entire S. S. *Stewart Catalogue*, which is full of splendid instruction, solo and concerted works, while the "House of Hits" popular catalogue contains the latest popular instrumental and vocal pieces of the day arranged for banjo, mandolin and guitar solo or any combination desired. We had our attention especially directed recently to Mr. Samuel Siegel's latest work, "Siegel's Special Mandolin Studies," which are highly recommended by Valentine Abt, Samuel Adelstein, and, in fact, all the fine teachers. The volume is selling splendidly and teachers are recommending it to their pupils.

In the instrument department of Stern & Co., the manager, Mr. Louis Havemann, reports immense success during the entire fall and winter season, with the S. S. Stewart's Sons Improved "4s" Banjos, and the Mark Stern Mandolin and Guitars. Recommended as they are by O. H. Albrecht, Thomas J. Armstrong, Richard L. Weaver, Charles Heinline, Fannie Heinline, and, in fact, all the prominent players, they certainly must possess intrinsic and individual merits. Stern & Co. have just issued a beautiful art catalogue of these instruments and we advise all players to send for it.

THE REGAL MANUFACTURING CO.

The announcement on another page of the Regal Manufacturing Co. is full of interesting information for players regarding their well-known lines of musical instruments. In the foremost rank of those manufacturers who endeavor to not only turn out an immense quantity of goods, but also to make each instrument perfect in itself, they bestow special care on each instrument and endeavor to make it as perfect as they can possibly render it. The names of Siegel, Johnson Bane, Hempel and Pettine are the ones the Regal Mfg. Co. conjure with, and the recommendation of these artists surely speaks well for the instruments. The catalogues issued by this hustling Indianapolis house are works of art in their way and describe the instruments in very picturesque style. JOURNAL readers are cordially invited by the Regal people to write for further information regarding mandolins, banjos and guitars, and they may well be assured that every courtesy will be afforded them.

SOMETHING NEW IN INSTRUMENT STRINGS.

The latest improvement in gut strings for banjo, guitar and violin is the Neverfail Strings, manufactured by F. J. Bacon, of Hartford, Connecticut. Mr. Bacon treats his strings by some method so that they are guaranteed by him perfectly moisture-proof and practically non-stretching. He writes us that they are meeting with great favor among professional players, to whom the qualities mentioned above in strings appeal very strongly.

THE SHERMAN PUBLISHING HOUSE.

A new publication we have recently noted from this enterprising firm is the *Singer Complete Mandolin Instructor*. It takes up thoroughly every point in mandolin playing, such as the meaning of "down" and "up" stroke, the question of shifting position, sight-reading and other important details.

THE DAYNOR BANJO.

This banjo is distinguished from all other makes by the fact that it has a "hole in the head" and is generally constructed on principles similar to those underlying the construction of a violin. In this way the manufacturer, Mr. Fred. Gretsch, claims that he gets the finest possible tone out of the banjo.

KEEPING POSTED ON NEW MUSIC.

Mr. Willard Bryant, of Detroit, Mich., makes an inviting offer to people wishing to keep posted on the latest mandolin, banjo and guitar publications from the principal publishers. He simply desires to secure the name of every one interested in this kind of music, and each month they will receive complete lists of the latest music.

RENE GRUNEWALD.

Mr. Grunewald's special brands, "Crescent" and "Star," of drum-heads, are meeting with approval among manufacturers of instruments, as well as professionals. They are especially strong and durable, being manufactured from selected stock, and fully guaranteed as to quality.

NEW MUSIC FROM WILLIG & CO.

The curious title of Willig & Co.'s latest musical success is "Nigger in de Hen Coop." It is no wonder either for its success, as it is a remarkably clever rag-time piece, full of catchy melodies and arranged well for the banjo. They report a steadily increasing sale for it.

THE NICHOLS BANJO TAILPIECE.

Probably no invention in the musical instrument line has met with more favor than H. O. Nichol's banjo tailpiece. It is the very acme of convenience, requiring no knotting of string ends, does not cut the strings or allow them to slip, and is adjusted instantly.

A "UNIVERSAL NOTATION" BANJO METHOD.

Banjoists interested in the introduction of the English system of universal banjo notation will be glad to hear that the Agnew Publishing Co. have issued a fine method founded on this system. If you are interested, read their notice in the JOURNAL this month.

DYER BROTHERS' HARP GUITAR.

The latest successful specialty of the Dyer Bros. Manufacturing Co. is their sweet-toned harp-guitar. For the mandolin, banjo and guitar clubs of the United States there is no instrument more necessary, and it is just as easy to play as any six stringed instrument.

NEW ROGERS & EASTMAN PUBLICATIONS.

Cleveland's most popular publishers, Rogers and Eastman, who are appealing to the better class of musicians in their mandolin, banjo and guitar publications, have just issued the Spanish Dance No. 2. Op. 12 by Moskowski, for any combination of these instruments. It is arranged splendidly by Pomeroy.

TWO OF THE TRUAX MUSIC CO.'S SPECIALTIES.

The Truax Harp-Guitar is meeting with much success with the leading mandolin, banjo and guitar clubs, many of whose leaders state that the forceful yet sweet tone adds materially to the whole ensemble effect. The adjustable bridge for mandolin or guitar is also a specialty which has met with the approval of Siegel and other leading players. A tastefully gotten-up circular will be sent on application to them.

W. H. JOHNSON.

This gentleman has invented an entirely new process of manufacturing silk wire-wound banjo 4th strings, and the machinery for producing same. These strings can be put on and hold the tone in 5 to 15 minutes, and have no trace of any disagreeable buzzing. All banjoists know the 4th string is the worst for stretching. Mr. Johnson has tested his new process strings to their utmost, and a prominent player has subjected one to hard usage for the past nine weeks with result that a pure, clear tone is achieved. These strings cost no more than inferior ones. Retail price is 10 cents. Trade mark is Red Strand, and every string has one red strand of silk running the entire length.

ESTABLISHED FAVORITES.

The Washburn mandolin, banjo and guitars are so well known that comment is hardly necessary upon them. Messrs. Lyon & Healy have manufactured these goods for years, and their success has been as great as could be desired. Complete catalogues of the Washburn instruments can be obtained by writing Lyon & Healy, Chicago.

SOME NUMBERS WORTH HAVING.

Mr. William C. Stahl presents some very valuable as well as interesting publications for the inspection of JOURNAL readers this month. Stahl's Mandolin, Banjo and Guitar Methods are now standard with experienced teachers and players, while he lists a number of new mandolin solos and banjo music endorsed by Farland, Baxter, Lansing, Converse and other well known professionals.

A FINE RAGTIME COLLECTION.

Among the recent publications deserving more than passing notice will be noted Brainerd's Sons Ragtime Collection, for two mandolins, guitar and piano accompaniment. The book contains twenty bright and catchy pieces, such as the well known "Mississippi Rag," "Virginia Shuffle" and other catchy ragtime melodies. Each instrument has its part printed in a separate book, and altogether the collection is admirable.

A MODERN METHOD.

Mr. Frank Z. Maffey of Indianapolis is giving special prominence at present to Moyer's Modern Mandolin Method. It is said to be a work of unusual value to the student and explains in detail many of the important matters in good mandolin playing which should appeal strongly to the lovers of the mandolin. Another specialty is the F. Z. M. Mandolin Pick, hand polished and beveled edged, and indorsed by leading players.

DAMP-PROOF BANJO HEADS.

The ideal Music Co. evidently have a superior article in their damp-proof banjo head. They write the JOURNAL that leading professionals are using and recommending it, and that the sale is increasing daily. They also carry a full line of the Rogers heads and a complete assortment of the finest strings.

ANNOUNCEMENT FROM GERHARD ALMCRANTZ.

Mr. Almcrantz's announcement this month gives one an idea of the varied styles of instruments he manufactures, ranging in price from \$3 to \$150. He guarantees every instrument to be of the very highest possible degree of excellence, and "quality" rather than "quantity" seems to be his motto. A feature of his musical instruments is an orchestra harp, very useful in mandolin, banjo and guitar clubs.

STANDARD OVERTURES FOR TWO MANDOLINS AND GUITAR.

Mr. A. Tritzel presents to the notice of JOURNAL readers his interesting catalogue of standard classic overtures arranged for two mandolins and guitar. The catalogue includes such masterpieces as "Calif de Bagdad," "Lucia de Lammermoor," "Tandcredi" and other of the finest overtures arranged effectively and yet not too difficult.

NEW MUSIC FROM H. F. ODELL & CO.

This popular Boston house has a number of new publications for mandolin and piano, on which they make an interesting cash offer. The "Filipino Shuffle" in particular is a fine number, and they also have a mandolin A string which avoids rasping sounds.

TWO NEW "HITS" FROM THE WESTERN MUSIC CO.

Two real successes printed by this enterprising firm are "The Darkies Wedding Barn Dance" and the famous "Cadet" two-step. The last mentioned march has had a very large sale. Both can be had in any arrangement desired, and they are numbers every player should have.

INTRODUCES OLD FAVORITES.

Mr. Wm. Kruse has recently published a waltz, "Composia," which has attracted favorable comment. It introduces three well-known pieces, Rubenstein's "Melody in F," "Love's Old Sweet Song" and "The Palms" and it is certainly a charming potpourri of those favorite melodies. The sale he reports as very large.

MISCELLANEOUS NOTES.

Mr. Samuel Adelstein sent in the following interesting note for our "Club and Concert Notes" column, but as lack of space did not permit its being placed there, we reproduce here.

"The services at the various churches last Sunday drew large and interested congregations. An unusual matter, which deserves a special word here, was the lute obligato played by Samuel Adelstein, accompanying Mr. Edward Thornton's artistic singing of Noel at the First Presbyterian Church on Sunday evening. The obligato is written, originally, for violin, and contains a good deal of double stopping not particularly easy for violin, but becoming nothing less than a feat of dexterity and strength when performed on the lute. Mr. Adelstein played the violin obligato without change on that wonderfully fine Italian lute of his, making the wide and difficult stretches with a skill of which one believes him only to be capable. The tone was delightful, and the song thus given was spoken of as one of the day's successes. Mr. Adelstein's lute solo, The Palms, was also deeply enjoyed.—Argus, Alameda, Cal., Dec. 28, 1901.

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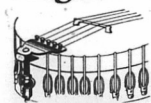
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