



STEWART'S

S.S.

BANJO GUITAR AND MANDOLIN JOURNAL

THE INDEPENDENT ORGAN OF THE PROFESSION AND TRADE

VOL. XIX NO. 4

MAY, 1902

WHOLE NUMBER 136

Proprietor and Editor-in-Chief—FRED S. STEWART

Assistant Editor—LEMUEL S. STEWART

Associate Editors { Miss Elsie Tooker
Messrs. C. S. Patty, C. F. Elezear Fizet, Bert S. House and Charles Morris

Editorial Comment

It is to be presumed that my readers will readily understand the reason why this Journal is called the "May" while the last number had "March" on it, implying thereby that a month had been omitted. When I assumed charge of the Journal in January, the January number did not appear until January 25, thus making it in reality February when the January number reached the Pacific Coast. This seemed to me as well as to many of the JOURNAL readers to be "behind the times," so to speak, and therefore, in order to have the issue for the coming month out on the first day, I have found it necessary to skip one month. The circular will explain how matters will be arranged so that subscribers will get the full complement of twelve numbers.

It is with feelings of sincere regret that I announce Miss Elsie Tooker's retirement from the position of editor of the "Ladies' Page" in the JOURNAL. Miss Tooker's inability to assume longer the duties of the editorial position is due to the fact that she has not been enjoying the best of health and the necessary work she has had to perform, in connection with her own personal musical studies is all that she can stand the strain of. We shall all remember well the enthusiastic musical articles she has contributed to the JOURNAL, and I trust that we shall be reminded of them occasionally in articles which she has promised to contribute from time to time. My best wishes and I am sure those of all JOURNAL readers, go with Miss Tooker in whatever she may undertake.

I am glad to note the fact that the American Guild of Banjoists, Mandolinists and Guitarists is growing every day in favor with the profession, and that its organizers and promoters can really say that they can at last see the light of success burning steadily, even if far off, in front of them. I do not quite understand how anyone can possibly take exception to the purposes and plans of the Guild. These are for one object and for one object only, the furtherance and advancement of professional interests, the thing which every one must have at heart himself. Such a union of interests has been found necessary by other professions and teachers of mandolin, banjo and guitar will find that they are no exception to the general rule. Here's sincere good wishes for the prosperity of the Guild.



Mr. Charles Place Ricker sends us an announcement, just as we go to press, of a Mandolin, Banjo and Guitar Festival, which he is giving in Waltham, Mass. The orchestra consists of fifty players, and will be under Mr. Ricker's direction, the following being the full program:

PART I.

1. a. Tale of the Kangaroo—"Burgomaster,"
Luders
b. "Blue Danube"—Waltz.....Strauss
Orchestra of 50 players, C. P. Ricker, director.
2. a. "The Palms"—Tenor Solo.....Faure
Mr. Herbert Johnson.
b. Canary Polky—Piccolo Solo.....Read
Arr. for Mandolin Orchestra by C. P. Ricker.
Mr. Frank Lowe.
- c. Overture—"Poet and Peasant"—Arr. Leon
Bay State Handolin and Guitar Orchestra,
C. P. Ricker, director.
3. Piano Solo—Concert Waltz.....Moskowski
Miss Emma L. Berry.
4. 'Cello Solo—Tarantelle.....Popper
Mr. Ralph Smalley.
5. Reading—"The Prodigal Son".....Davis
Miss Elvie E. Burnett.

PART II.

6. Vesper Bells.....C. H. Bennett
Master Wm. Harrington.
7. Banjo Solo—Apollo March.....Goodrich
Mr. Conrad Goodrich.
Mr. R. L. Putnam, accompanist.
8. a. My Dreams.....Tosti
b. Little Boy Blue—Eugene Field.....DeKoven
Mr. Johnson.
9. Violin Solo
a. Romanza.....Padereewski
b. Perpetuum Mobile.....Ries
Miss Rosa Weidhorn.
10. Reading—Bear Hunting.....Riley
Miss Burnett.
11. Trio.....Rubinstein
Miss Weidhorn, Miss Berry and Mr. Smalley.

An important concert recently given was that by Mr. R. A. Schiller, of Leadville, Colo. The concert was a big success, artistically and financially. The orchestra consisted of over fifty performers, and their ensemble playing was of the very finest degree of perfection. The following program was rendered:

PART I.

- a. Platinus—March.....Hall
b. Tuyo Siempre—Waltz.....Toccaben
Festival Orchestra, 52 pieces.
- "I've Come to Say Farewell, Sweetheart".....Mora
Miss Ethel Sandusky.
- Co. L March.....Stannard
Aeolian Banjo Club.
- Sobre-Los-Olas Waltzes.
Horace Pierce, Ruth Harrington.
- St. Clair's Celebrated Waltz—"Il Trovatore,"
Billbar
Creole Belles—Two-Step.....Lampe
Woodman Band.

PART II.

- a. Joy and Pleasure Waltzes.....Yharling
b. Tale of the Kangaroo.....Ludan
Juvenile Mandolin Club.

- "Good-Bye Sweet Day".....Olcott
Violin Obligato, Mr. Thomas.
Miss Anna Hendrie.
- Fast Friends—Comedietta in one act,
Laura Latimer, Elizabeth Copeland, Mabel
Hamilton, Miss Maud Herbert.
- Grand Salute and Foil Fencing,
Mr. and Mrs. Louis Leffer.
- "The Armorer's Song".....Robin Hood
E. A. Sherman.
- Grand Finale,
Festival Orchestra and Woodman Band.
Selection from "Burgomaster"
(75 performers.)

At a hospital benefit performance given at Petosky, Michigan, a Mandolin-Banjo Orchestra, which has been doing such excellent work for the past few months, under the competent leadership of their director, Mrs. James A. Dart, made their first public appearance at this musical. Mrs. Dart has reason to feel proud of the orchestra; they have worked hard and enthusiastically, and the results show plainly in their work, which is a credit to themselves and to our city. The banjo trios by Mrs. Dart, Mr. Roy Alger and Mr. George Alger were well rendered and were received with enthusiasm. The playing of the orchestra, the beautiful vocal solos by Mrs. Leon Chichester, the violin numbers by Miss Grace Harner, and Mrs. H. H. Shawhan's readings afforded great pleasure to the large number present.

The following program was well rendered and thoroughly enjoyed by those present:

1. The Magician—Gavotte.....Van L. Farrand
The Speedway.....N. cid
Mrs. Dart's Mandolin-Banjo Orchestra.
2. Vocal Solo a. "When the Land Was White
with Moonlight".....Nevin
b. "A Song of Love".....Nevin
Mrs. Leon Chichester.
3. Phonograph Selections.
4. Violin Solo a. Gondoliera—from Suite No. 3
b. Intermezzo—"Cavalleria
Rusticana".....P. Mascagni
Miss Grace Harner.
5. Recitation—"Uncle Edinburg's Drowning."
Dialect.....Thomas Nelson Page
Mrs. H. H. Shawhan.
6. Banjo Trio—Good Roads March.....Paul Eno
Dreams of Darkey Land.....Heller
Mrs. Jas. Dart, Mr. R. Alger, Mr. Geo. Alger.
7. Phonograph Selections.
8. Vocal Solo—"A Japanese Love Song."
Clayton Thomas
Mrs. Leon Chichester.
9. Luella Concert Waltz.....Weidt
Mrs. Dart's Mandolin-Banjo Orchestra.

Mr. Vess L. Ossman, the well-known banjo virtuoso, who has created a favorable impression on both sides of the Atlantic as a player of the most refined style, gave a recital recently at the First Congregational Church in Binghamton, N. Y. He was assisted only by his accompanist, and his playing of several selected numbers from the classic composers was received with well-merited approbation. The program was as follows:

- Spanish Dance—Bolero.....Moskowski
Valse Vivace—No. 14.....Chopin
March Hungarian—Raczky.....Liszt
Oriental Intermezzo—Salome.....Lorraine
Finale—William Tell.....Rossini
Arabian Intermezzo—Zamona.....Lorraine
Morceaux Characteristique—Persiflage.....Francis

- Novelette—In a Cosy Corner.....Bratton
Tempo D: Valse No. 1.
Allegretto No. 3.....Gounod
Ballet Music from "Faust."

The program shows off to splendid advantage the versatility of Mr. Ossman's talent, comprising as it does ability to render the finest concert numbers and the daintiest popular morceaux.

It gives me great pleasure to draw the attention of JOURNAL readers to the excellent program of the grand concert given January 22, 1902, by the Edelweiss Zither, Mandolin and Guitar Club, Philadelphia, Pa.:

- Edelweiss Z., M. and G. Verein, Dirigent M. Jacobi.
1. Broses Ensemble—Fest Overture,
H. Wormsbacher
 2. Bariton Solo—"Mein Glück".....Bohm
Herr Gustav Klubal.
 3. Zither Sextette—
a. "Liebeslied".....J. Pugh
b. "Frohe Herzen".....J. Pugh
 - Frls. F. Sauer, E. Müller, K. Müller, A. Hellmig,
B. Gleitz, H. Weigel.
 4. Mandolien Solo—Valse de Concert.....Siegel
Miss Hilda Hempel.
 5. Männerchor—
a. "Es steht eine Lind".....E. Forschner
b. "Des Finken Frühlingslied".....C. Attenhofer
Arbeiter Männerchor, Dirigent Emil Ullrich.
 6. Gesang—
Herr Paul Albrecht.
 7. Mandolinen Ensemble—"Il Trovatore".....Verdi
 8. Bariton Solo—"Am Neckar, am Rhein".....Abt
Herr G. Klubal.
 9. Grosses Ensemble—Walzer "Im Schlesier
Thal".....E. Rogeri
 10. Mandolinen Solo—Impromptu.....Pettine
Miss Hilda Hempel.
 11. Gesang—"Das Grünhorn."
Herr Paul Albrecht.
 12. Mandolinen Ensemble—Walzer Spanish
Silhoueten.....Pomeroy
 - Finale—Marsch.....Jacobi
- Edelweiss Zither, Mandolin und Gitarre Verein.

The sixth annual concert of the Montclair Glee and Banjo Club was held on April 10, 1902. The Montclair High School Clubs participated, and the affair was a very successful one. Following is the complete program:

1. "Winter's Song".....Bullard
Glee Club.
2. a. "Speedway"—Galop.....Weidt
b. "Budding Rose"—Mazurka.....Weidt
Banjo Club.
3. Scene from "The Lady of the Lake".....Scott
Mr. Ebbels.
4. "Tale of the Bumble-bee".....Luders
Banjo Club.
5. "Sans Souci".....College Song
Glee Club.

INTERMISSION.

PART TWO.

6. a. "Behind the Hounds".....Allen
b. "Cupids on Parade".....Lansing
Banjo Club.
7. Selection by Mr. Ebbels.
8. "My Pretty Maid".....Neidlinger
Quartette.
9. Andante und Scherzo Capriccioso.....F. David
Mr. Couper.
10. "Doan Ye Cry Ma Honey".....Noll
Glee Club.
11. "Yale Boola".....Hirsh
Banjo Club.

Some Books on Musical Subjects

WINTHROP HAYNES

It is a curious and at the same time regrettable fact that the majority of book-lovers shun altogether in their literary study the books which are devoted to the fine arts, such as music, painting and sculpture. While they read with avidity and interest the new literature in the shape of novels, books treating of socialistic and psychological problems and historical works, they consider all books upon the fine arts as too technical for general reading and as interesting only to the specialists devoting time and study to the arts themselves.

This totally erroneous impression regarding art literature, at least of the present time, has had good soil for growth in the majority of works on musical subjects written early in the nineteenth century, and indeed up to within a score of years. Treatises on harmony and other theoretical musical subjects, as well as dry statistical histories of music, are conducive to slumber rather than to sustained interest, and one can scarcely blame laymen readers who, getting hold of such dull books, have left the field in disgust. But at the same time, there have been written in recent years a number of highly interesting books on musical subjects, no one of which is too technical in phraseology for the general reader, and all of which contain matter of interest to those who take pleasure in hearing good music. It would be impossible in so brief an essay to point out all the varied riches of the new musical literature, but the discussion of a few books will be interesting and indeed somewhat of an "eye-opener" for the reader unacquainted with the subject.

An extremely interesting musical work is Wm. J. Henderson's "Preludes and Studies." The book opens with an extremely lucid, yet non-technical, discussion of the plot of Wagner's music dramas, and it will prove of absorbing interest to those who perhaps have never understood or even have disliked all Wagneriana. Mr. Henderson shows that underneath much that may be considered immoral and much that may be considered childish, such as the supernatural portion, there is a grand literary work left, which was fully worthy of the magnificent musical material used to elaborate it.

The attitude which "Preludes and Studies" takes toward the Wagnerian question is extremely reasonable. It maintains that there must of necessity be two schools of opera, the German and the Italian, to suit the tastes of different classes of people. That the purposes of the two schools are different is also clearly demonstrated, while the rabidness of the enthusiasts of both schools is shown up in a light which renders it justly absurd.

Another portion of the book is devoted to the piano, its literature and artists. The comments are exceedingly original and interesting. Another subject is that of "Pro-

gram Music," the remarks on Schumann's "Carnival," "Kriesleriana," etc., bringing new light on the composer's intention.

The literary quality of Mr. Henderson's work, combined with his impartial attitude toward questions greatly discussed, make his book enjoyable and at the same time convincing. The time spent in reading it will have been profitably used and the book will surely become one of every reader's favorites.

Another interesting work on music is Henry Finck's "Chopin and Other Musical Essays." In this book Finck unfolds many new ideas regarding Chopin as a personality aside from his professional career and regarding the aim and purpose of his compositions. The non-appreciation in his own time of his works is shown to add but another instance to those of many other great composers neither understood nor appreciated in their own time or country.

Laying aside the fact that Finck does not always speak impartially in his discussions, owing to an almost fanatic spirit of devotion to the Wagner creed, "Chopin and Other Essays" is extremely interesting, and it will live long in literature, as written by a man master of literary style and of subject.

There is an essay entitled "How Composers Work," which is very interesting. Mozart, Beethoven, Wagner and Schumann are among the interesting personalities whose methods of composition are described, and there is much that is truly human revealed in these masters' lives.

The portion of "Chopin and Other Essays" which is devoted to matters operatic is very fascinating in its material. Though a bit one-sided, the description of the Bayreuth Festival, so boyishly enthusiastic in its approval, is very glowing, and the arguments in favor of the Wagnerian music dramas are at least backed by deep conviction if not always by impartial point of view.

One of the splendid musical works published in America is Krehbiel's "Music and Manners in the Classical Period." The book has an exceedingly varied selection of material, all of which is calculated to interest the professional musician and much which can arouse the interest of the lay reader. A sketch of its contents will do much toward demonstrating its value as a work on music.

The book opens with an account of the poet Gray's musical library, considered a very extensive one for years; then an interesting dissertation on Italian composers now comparatively unknown; then an account of famous singers of the classical period as well as interesting matter regarding Italian operas of the *floritura* school.

While this matter is of great value to the student, the chapter upon Haydn, made up from selections from his diary which shed light upon a love affair that took place in London, is more calculated to please the general reader. Krehbiel compares Haydn's own wife to Xantippe, the

famous scold and wife of Socrates, the great Greek philosopher. The next chapter discusses the domestic life of the gentle Mozart, and this is the most interesting part of the book to most readers, especially the sketch of Ponte, the librettist of "Don Juan." Then comes a sketch of Beethoven, including a short life of Thayer, selections from Beethoven's diary, and a description of the museum at Bonn.

Another of Mr. Krehbiel's books which is very interesting is his "Studies in Wagnerian Drama," in which the discussion of Wagner "leit-motifs" is very prominent. He claims that they are symbolic rather than directly imitative, i. e., they are not labels but simply suggestions implying the connections of the characters they represent with the scenes. The account of "Tristan and Isolde" is very dramatic and enthusiastic. The writer is very clearly a Wagner enthusiast, but by no means of the extreme type. The whole work deals to a great extent with the librettos of the music dramas, and the last chapters are devoted to an account of the story and motives of the "Niebelungen Ring" and "Parsifal."

For those to whom it is somewhat of a perplexing problem to understand orchestral music, or, indeed, any manner of advanced musical expression, Krehbiel's "How to Listen to Music" will be exceedingly instructive without being too dry or technical. The work commences with drawing the attention of readers to the general musical ignorance of audiences, and the ensuing chapters take up in a series of steps the various things musical, such as motives, the orchestra as a tonal body, various forms of musical compositions, the pianoforte, opera and choir music, the last bringing in much of interest regarding Bach and his sacred compositions.

Krehbiel is by no means deficient in irony or sarcasm, but these partake of that subtle character which makes them more effective and removes all of abusive or personally insulting nature. It is just as well that the artist or the critic never forgets that he is a man, and that in speech as well as in action he is bound to observe the same courtesy toward others as would be demanded by the common laws of society. This fact Mr. Krehbiel, in his harshest critical mood, always bears in mind, and the long life of his books will surely indicate the "survival of the fittest."

Henderson's "The Orchestra and Orchestral Music" clears up completely the question which has been raised whether a work not a text-book on musical matters can convey information in things musical and yet be pleasantly readable. Such, indeed, the book is, and there is in fact a charm which lingers always with it, once thoroughly read. It is pleasing to read sentences which, while rounded and polished, convey interesting and instructive information, and which, while wrought with the utmost care, have naturalness as a chief charm.

"Paganini and His Violin"

A Translation from the French of a Critical Review on Paganini, the Greatest Violinist the World has ever seen. The Drawings are Reproductions of Caricatures of Paganini drawn at the Time.

"The Artist is about to make his appearance—~~he~~ begins to be restored—the overture is over, without having been listened to—somewhat less of coldness and unconcern is expressed on the faces around—and the hands of the white-gloved are all armed with the double opera-glass. Enter Paganini and his violin!

"A universal clapping of hands attends his first advent on the scene. He advances with sundry awkward and heavy steps; he makes obeisance, and the applause is renewed; he moves forward, with increased oddity of ~~exit~~, and the noise of hands is prolonged on all sides.

"He makes several further salutations—he endeavors to animate his countenance with a smile of acknowledgment, which is



instantly succeeded by a look of icy coldness. . . . He makes a halt, and, with still greater eccentricity of manner, it may be, than in his reverences and his walks, he seizes the fiddle, hugs it betwixt chin and chest, and fixes on it a look at once of pride, penetration, and gentleness. Thus resteth he several seconds, leaving the public at leisure to examine and make him out in his strange originality—to note with curiosity his gaunt body, his lengthy arms and fingers, his dark hair descending to his shoulders, the sickness and suffering denoted in his whole frame, his sunken mouth, his long, eagle nose, his wan and hollow cheeks, his large, fine, manifest forehead, such as Gall would have delighted to contemplate—and beneath the shelter and shadow of that front, eyes that dilate, sparkle, and flash at every instant!

"Such doth Paganini show himself, formed at every point of his person, to catch the greatest possible quantum of applause from a public whom it is his office to amuse. Behold him, a compound of chill irony and electric enthusiasm—of haughtiness, with seeming humility; of sickly languor and fitful, nervous, fatal exultings; of wild oddity, chastened by some hidden and unconscious grace; of frank abandonment, of charming attractiveness, of a superiority of talent that might fix the most indifferent—but, above all this, a very *man-fiddle*, a being of extraordinary na-

ture, created as if expressly for the gratification of a public delighting, before all things, in the extraordinary!

"Sufficient for eyes!" seems he now to say within himself, as he notes in their operation the incoherent reveries and speculations of his beholders. Promptly his looks descend from his violin to the orchestra—he gives the signal—he raises his right hand briskly into the air, and dashes his bow down upon the instrument!

"You anticipate the rupture of all its strings! On the contrary the lightest, the finest, the most delicate of sounds comes forth to win your surprise. He continues



for some moments to sport with your pre-conceptions, to look askance at you, to irritate you; and every whim that occurs to him is employed to draw you out from your supposed indifference. He teases you, he pleases you; he springs, he runs, he wanders from tone to tone, from octave to octave; achieves, with incredible lightness and precision, the widest intervals; ascends and descends the chromatic and diatonic scales; touches harmonic accompaniments in his way; extracts unknown sounds; searches, with easy success, for difficulties and tricks of skill; exhausts, within the space of a few bars, the whole range of chords and sounds possible upon the instrument—discourses, sings, bewails, ejaculates, describes! 'Tis suddenly a murmur of waves, a whistling in the air, a warbling of birds; a something undefinably musical, in the most acute as well as in the lowest tones—an unrestricted impulse of caprices and contrasts, without guide or measure! 'Tis, in a word, a perfect union of incoherence and nameless chatter, beyond which the world-worn and vitiated beings around, the worshippers of singularity, can see nothing, imagine nothing, desire nothing!

"The great artist has, nevertheless, resources other than those of phantasy by which to captivate the public; and presently there succeeds to this musical phantasmagoria a broad, stately, harmonious (albeit somewhat too bare) simplicity. The fatigue of the public and of the artist now

gives place to a species of joy, that visibly blooms on every countenance. Chords that are pure, sweet, melodious, brilliant, stream from beneath the bow; and then come accents of nature that seem to flow from the heart itself, and affect you with a perfect thrill of delight; and then (prodigy of harmony!) the vague moans and unfinished plainings of a melancholy abandonment! You sympathize, in gentle pain, with the touching and melodious artist; you dispose yourself to follow at his direction the course of (as it would seem) some



mournful, fleeting, intangible vision, when instantly a fit of violent distress, a sort of shuddering fury, seizes him, and we are startled, chilled, tormented by cries which pierce the inmost recesses of our frame, and make us tremble for the hapless being whom we behold and hear! We dare not breathe—we are half suffocated; fearfully the head burns, and the heart aches.

"And yet—and yet, despite this too positive pain which the unfortunate artist has forced both upon us and himself, he bethinketh him mindfully that 'tis his vocation to serve for sport to the public that does him the honor to come and listen to him. He snatches away, therefore, your ladies with delicate nerves, and your men of effeminacy, from the suffocation and syncope that threaten them. Truce to the cries of agony! Truce to despair! A fantastic chaunt, a wild laugh, springs up—and then succeeds a sort of buffoon dance, to complete the relief of these people and restore them to life. *Encore* he sings, he laughs, he dances; each face is completely reassured, and its owner, to prove to the rest, and to his own satisfaction, that he has not so far forgotten himself as to quit the precincts of *bon ton* and eternal frigidity, smiles listlessly upon his neighbor, strokes his cravat adjustingly and throws a careless glance from side to side! Amidst this returning indifference let there come a new passage of arduous brilliancy, some more or less astonishing sleight-of-hand, and a reiterated clapping of palms convinces the unhappy purveyor of diversion that he has but too well served the public according to their taste!

The Ladies of the Banjo, Mandolin and Guitar Realm



As a past-editor of this page, I wish to say that I have just written our new and bright young editor-in-chief of my desire to retire to a back seat—as apart from the chief contributors to the Ladies' Page—and I hope to see many step forward and add new charm and originality to the page. My duties and studies require my best efforts, and are such that I cannot give enough attention and time toward making the page a feature. There are so many more able than I—and I step back with grace, hoping that the ladies will add thoughts, conclusions and experiences as coming from, and suggestive of, themselves.

Last evening one of the most delightful treats of the season, in the shape of a musical fiesta, was given at the Native Sons' Hall. The entertainment was for the benefit of a most worthy cause, and a handsome sum of money was realized. Society in full thronged the hall and corridors, and made it a brilliant as well as an artistic success. This was the program:

- March—The White Squadron.....*Tobani*
U. S. "Pensacola" Orchestra.
1. Piano Solo—Prelude in A flat.....*Chopin*
Polonaise Op. 53.
Mrs. Oscar Mansfield.
 2. Vocal Solo—"Le Coe".....*A. Tetzier*
Mr. Wallace A. Sabin.
 3. Aria—"Hear Ye Israel!".....*Mendelssohn*
Miss Millie Flinn.
 4. 'Cello Solo a. Andante, Op. 129....*Schumann*
b. Chanson Villageoise.....*Popper*
Mr. Arthur Weiss.
 5. Duet—"Quis est Homo".....*Rossini*
Miss Flinn and Mrs. M. E. Blanchard.
 6. Spanish Songs, a. "Nadie me Quiere,"
b. "La Golondrina,"
c. "La Paloma."
- Mrs. C. J. Tooker, Miss Elsie Tooker, guitarists.
Signor Fachutar, mandolinist.
Miss Elsie Arden, accompanist.
7. Quartette—"Ecco quel Fiero".....*Costa*
Miss Flinn, Mrs. Blanchard, Mr. Lianan,
Mr. Van Linghem.

A program quite interesting in itself is being prepared now, with cello and guitar as features. The participants, Mrs. Eva

Tenney, Soprano, Miss Elsie Tooker, Guitarist, and Mr. Frank Howard, Cellist, are working on "Ave Maria," Gounod, "Folk Song" from "Cavalleria Rusticana," the numbers by Tosti, Strelzeski, Scotch and Spanish songs, all with guitar and cello accompaniment. Mr. Howard also renders "Serenade Badine," Gabriel-Marie, "Berceuse," Godard, "A Toi," Tosti, and other cello solos to guitar accompaniment. Those who have listened to the rehearsals are most enthusiastic in their comments as to the combination, and the program as carried out is decidedly novel.

ELSIE TOOKER.

NOTES BY A KEEN OBSERVER.

The question often arises: "Will the guitar ever attain the popularity it enjoyed in the middle of the last century, and is it advancing as rapidly as it ought?" It has never advanced rapidly, nor would we wish to see it do so, as it would probably be of short duration. But it is very evident that the guitar not only holds its own, but advances in favor year by year. This fact can be demonstrated by the number of musicians who are taking it up as a study, and by the large number of fine soloists we have throughout the country. A poet once said "what change of time robs us of, time returns again," and I firmly believe that the time will soon come when good teachers and players of this instrument will be located in all the principal cities of our country. When the value of anything is once proved to the American people they are not slow in recognizing its merit and taking it up. Many of them have been imposed upon by "quacks" who attempted to instruct them to play, and knew nothing themselves of the technique of the instrument, but were after a few dollars. Through this, many wrong impressions are engendered in the public mind, and the guitar is looked upon as a toy. We also need more good soloists who will keep the instrument constantly before the public, as the more it is heard the more it will be advanced in favor.

Another thing that will bring about good results is plenty of good instructive literature pertaining to the instrument in different ways. This is admirably furnished by the numerous mandolin, guitar and banjo journals throughout the country, and every guitarist and teacher should encourage them in every possible way. The guild which is now being organized will undoubtedly do much in behalf of the guitar, as well as the other instruments it represents, particularly in bringing it more before the public. I am looking forward with great interest towards the publication of a book which I know will interest all guitarists. It is a biography of guitarists,

past and present, and will be written by Mr. Bone, of England. He is most interested in this instrument, and has labored for years collecting material for his work; and I certainly think it will be appreciated when it appears. It will contain portraits and biographies of all the great masters, past and present, and many interesting items besides.

GERTRUDE F. MILLER.

FEMININE INFLUENCE

AS APPLIED TO THE DEVELOPMENT OF THE
MANDOLIN, BANJO AND GUITAR.

I hope that the masculine readers of the JOURNAL will not make any sly allusions to "conceit" or anything like that, when I say that I think feminine influence has had much to do with the development of the art of mandolin, banjo and guitar playing in this country. About its influence in England and on the continent of Europe, I am not competent to judge, but certainly, in American musical circles, women have done as much along certain lines as men for the advancement of the "cause."

Perhaps one good reason why the influence has not been perceptible to any marked degree, is that the fair sex have not had as much to do with the more material side of music. That is, they have not made it a means of livelihood as men have, and it is always, of course, in the exercise of powers that make a man's career, that he makes the greatest development. Then, as the teaching of the three instruments has been done mainly by them, in their desire to excel, they have made great strides and have had the opportunity of making their progression evident in their pupils' and their own work.

It is then more from the psychological point of view that the women's influence has been evident. Inherent in most of them is an appreciation of refinement in anything, so then have they urged and helped along the elevation of the music played upon the mandolin, banjo and guitar. It must have jarred upon the sensibilities of lady players to have naught but a repertoire of darkey melodies to play upon the banjo and naught but cheap waltzes, marches, etc., for the mandolin. And that desire for something nobler and better in style of music has had its outcome to-day in the superior class of arrangements and compositions now played. "Mainly through the efforts of such men as Armstrong, Weaver, Knell, and others," I hear you say. True, but remember that "every little helps," and every bit of appreciation by women of steps toward higher music has helped build the ladder by which the art has ascended to the height it has now reached.

Certainly that buoyant enthusiasm so peculiarly feminine has made itself very evident in the columns of the JOURNAL. The "Ladies' Page," long before the present writer had the temerity to attempt to write for it, was written with an enthusiastic vigor which gave it a special zest for its readers, and made it one of the first pages to which every reader turned for perusal. Two of its editors at present, Miss Elsie Tooker and Gertrude F. Miller, write articles for it each month, which in virility of character, enthusiastic interest, and general force, rival anything contributed by masculine writers.

GRACE HUNTINGTON.

Class Teaching

The New & Effective Method of Instruction for Mandolin, Banjo & Guitar

Copyright, 1902, by THOS. J. ARMSTRONG

CHAPTER III.

In the last issue of the JOURNAL was shown the general plan of starting a number of beginners on the first scale for mandolin.

After the entire group of mandolins have played this scale, in unison, for 10 or 15 minutes, the next move for the first lesson is with the guitars.

Each guitar pupil must first be shown the rudiments of guitar-playing, after the plan followed with the mandolins. Then the scale of C-major is taken up. Every guitar pupil in the class must be carefully instructed here, starting, as before, with the one who seems the brightest and taking the others in rotation.

Then all the guitars play the scale of C-major, in unison, several times.



MR. THOMAS J. ARMSTRONG.

Following this, the entire collection of mandolins and guitars may try the scale together.

After this the banjos are taken in hand. The course for these instruments is similar to that followed with the mandolins and guitars, with the exception that the scale of A-major is the natural scale for banjo. This key harmonizes with C-major on mandolins and guitars.

After the banjo section of the class becomes familiar with this scale, and are able to play it together, the entire collection of mandolins, banjos and guitars are brought together and the class play in unison.

If the entire lesson period, for the first lesson, is given over to the study and practice of this first scale, a good foundation is established for future lessons. This, however, largely depends on how readily the class absorb the instructions.

Some classes are able to go beyond this scale and take the next exercise in unison. The teacher is the one to judge here.

In nearly all cases where a member of a class seems unable to comprehend, it will be found that lack of confidence or timidity is the cause.

When a pupil in a class seems backward, it is better for him to receive a little private coaching. One lesson, separate from the class, generally restores his confidence and he is then able to continue along with the class.

While the class is playing this scale, the teacher is moving about among them, closely watching each pupil and offering suggestions as to right and left-hand fingering.

After becoming fairly proficient in playing this first scale, variety may be added to class playing as follows:

Let all the mandolins play the scale in ascending, without the assistance of banjos and guitars.

Have the banjos and guitars play it in descending, without the mandolins.

Then reverse their order of playing.

Another way is to have mandolins play one octave in ascending, banjos taking up the higher octave, then mandolins and guitars descend from the highest note through two octaves of the scale.

Many other ways will suggest themselves in order to prolong scale practice, and keep the class interested.

When the time arrives for taking up the first exercise, a plan similar to that used in the first lesson must be followed.

Most of the tedious work, however, occurs in the first lesson. As the class advances, it will be found this work becomes easier at every lesson.

In about five or six lessons a class of beginners should be well united and capable of playing exercises together.

When this point has been reached, a class may be considered as one individual or unit.

It then becomes a real pleasure for both teacher and class to meet once a week. More attention can be given to backward members, too, as by that time a teacher knows the capacity and skill of every member.

In playing exercises various plans are employed by teachers to maintain the interest of a class. Among them are the following:

After an exercise has been played several times by the class, in unison, so that all are familiar with it, the mandolins and guitars play 2 or 4 measures together without the banjos. This is followed by banjos and guitars, playing the next 2 or 4 measures without mandolins.

Then reverse their order of playing.

Or the mandolins and guitars may take an entire strain of 8 measures and then, on repeating this strain, let the banjos play with them.

This has the effect of making one section of the class answer another section.

In all exercises arranged as duets for 2 mandolins, 2 banjos and 2 guitars, the first and second players of each group should exchange parts frequently.

This plan produces a more even result among pupils of a class, lengthens the practice on exercises and gives a motive for playing second parts to those who have an aversion for them.

Many pleasing effects are obtained from playing exercises in classes, as noted above; and still more agreeable results are secured when the time arrives for taking up a little selection, such as a march or waltz.

Music for mandolin, banjo and guitar clubs is now issued by all prominent music houses. A uniform style of arrangement has been created owing to popular demand. A publisher of this class of music issues compositions arranged for first and second mandolin, first and second banjo with guitar accompaniment. Occasionally a first guitar part is added.

In arrangements like the above, the first banjo part contains the melody, same as first mandolin, and the second banjo part plays an accompaniment. When two guitar parts are published, a similar plan is followed.

It will thus be seen that the first mandolin, first banjo and first guitar all play the same.

This is the only way in which a publisher can secure pecuniary success with such music, as it enables him to suit many different combinations of these instruments. It enables music buyers to select several kinds of duets, trios, etc., resulting in an increased sale of music.

This form of publication answers very well for trios and quartets, but sounds rather monotonous when rendered by a large club of twenty or more members. In order to overcome this, one set of instruments is made to answer another set, as previously explained in the playing of exercises.

If one uniform style or one strength of tone be too long continued, the effect will inevitably be monotonous. The necessity of training a class, in the early exercises, so that they can produce pleasing effects, is therefore apparent.

Teachers and leaders of clubs know this and the omission of banjos or mandolins from certain strains of music is frequently resorted to in order to secure contrasts of tone.

Composers and publishers of this class of music must not censure the teachers for taking this liberty with their music; for a moment's thought will convince them that keeping each instrument constantly playing is not the way to bring out, successfully, all the beauties of a mandolin, banjo and guitar club.

(To be continued.)

OUR MONTHLY REVIEW

F. S. S.

Mandolin Club

Mr. McClellan's latest composition, "Roses and Lilies," concert waltz, is a very attractive piece indeed. The arrangement is not difficult and the melodies are graceful.

Wedding March—Mendelssohn, 2 Mandolins and Guitar
My Old Kentucky Home...2 Mandolins and Guitar
Angels' Serenade—Braga, 2 Mandolins and Guitar
We have just received the three numbers mentioned above for 2 mandolins and guitar, from Willig & Co. They are all arrangements of well-known pieces, and can be recommended to JOURNAL readers.

Send for our new catalogue.

THE BANJO - A DISSERTATION

Copyright 1888 by S. S. Stewart

By S. S. STEWART

It gives me great pleasure to announce that I have secured permission from Jos. W. Stern & Co., the owner of the complete work, to publish in monthly installments until completed, my late father, S. S. Stewart's famous book, "The Banjo," A Dissertation. I feel sure that this will make a most welcome monthly page in the JOURNAL, and I also rest assured that the reader will appreciate, as he reads, the "labor of love," which the writing of the work was to my father.

E. S. S.

THE BANJO.

SECTION I.

"There are more things in heaven and earth than are dreamed of in your philosophy."—*Shakespeare.*

Who would have thought, a generation ago, that the Banjo would have ever become the popular and pleasing instrument it is to-day?

True science derives its conclusions from facts, and facts are said to be *stubborn things*; therefore the cynical observer may declare that a *mule* is a fact, and perhaps, according to this logic, he would be correct.

A fact is that which is self-evident; that which is often termed *scientific*, proves frequently, upon investigation, to be very *unscientific*. In music, art is inter-linked with science; for music itself is an art, its basis a science.

The so-called scientific musician often fails to please—"to carry his audience with him." People listen, and there appears to them to have been something lacking. They have listened to the *science* without the true art; as some say, "The music lacks soul."

Then whence really comes this power—this art of producing music? If from the brain and nervous system of man, the scalpel of science has never found it—never demonstrated it. The mind of man is truly a marvelous psychic indescribable something, which is far beyond the reach and grasp of so-called science. Music as an art, is equally as far beyond the reach of the scalpel of the musical scientist, as is the mind, or as that subtle power which moves the genius to music, is beyond the scalpel of the anatomist and physiologist. Genius has evolved from the crude Banjo a delicate musical instrument, capable of much power and expression. Science must step in and endeavor to explain the workings of this musical instrument, and elucidate its principles. Science (what is termed science, I mean, not true science) must ever pale before true art—before genius.

When you hear a person exclaim: "There is no music whatever in a Banjo," you may know that such person is neither a scientist nor a philosopher. For many are the facts which prove that *there is music in a Banjo*. Furthermore, it is a philosophical fact that there is music in the Banjo, because there are thousands who can testify that through the avenue of one of the five senses—that of hearing—they have been made conscious of the fact that music has been produced. And again, by the exercise of another of the five senses—that of seeing—they have been enabled to perceive that the music came from no other source than a Banjo. They have seen the Banjo—have listened to its voice, and per-

haps have exercised another of the five senses and felt the Banjo with their hands. The senses named—seeing, hearing and feeling, are, I believe, the majority of the senses usually existing in most persons; there are, however, some who cannot hear—some who cannot see. The former we call deaf; the latter, blind. There are again others who cannot speak, these we term dumb; there are a few who cannot feel—have lost that sense through disease, such as paralysis. Those deficient in this way could not testify to such a fact as the Banjo possessing musical powers, simply because they are through physical deformities or imperfections rendered incapable.

We find others who are in active possession of all of the five senses and can hear, can feel, can see; and yet cannot hear any music in anything—cannot feel any sympathy for anything—cannot see anything but discord and inaccuracies in the entire universe—or as much of it as they are able to grasp. Some of these are chronic dyspeptics; others live only to get money, and care for nothing else. A few of these would like to have had a hand in the creation of the world; they would have improved upon the work of the Omnipotent.

He who can hear, and hear aright; he who possesses what is called a *musical ear*—he who is by nature capable of perceiving the true grandness and beauties of nature; he who loves to listen to the joyous songs of merry birds, he who sees music and celestial harmony in everything created, is indeed a harmonious and happy individual. He *knows* there is music in the Banjo. Some of my readers upon getting thus far may be tempted to cast the book aside with a sneer, and say, "What nonsense—what bosh!" But sneers are not science; neither is the reasoning of such persons philosophic, and consequently will affect the work little. Nor will the fear of such criticism change "one jot or one tittle" of my testimony in this case. I am coming as rapidly as possible to perhaps a more interesting phase of the subject in hand. I assert that the Banjo, as it is constructed to-day—that is, the "Silver-Rim Banjo," is a MUSICAL INSTRUMENT, and as such is as much entitled to respect as the guitar, the harp, the zither, the mandolin, or the piano. This argument I shall endeavor to philosophically sustain.

The "Silver-Rim" Banjo, as originally made by Wilson and Farnham, in Troy, N. Y., and improved upon by the late Jas. W. Clarke, of New York City, and further improved upon by myself and other manufacturers of this day, is conceded to be *the Banjo*—the recognized Banjo of professional and amateur players alike.

This Banjo has a perfect right to the claim of being called a musical instrument. It is constructed upon scientific principles, although these principles may differ materially from those upon which the construction of the guitar or harp are based. Briefly speaking, I may describe it as follows: Its body consists of a circular frame which is termed the rim. This rim is com-

posed of metal and wood, used in combination, as it were.

The metal used is the alloy commonly called German silver, which is also nickel-plated, and its polished surface presents an attractive appearance. On the inside of the metal rim is found the rim of wood; the wood rim and metal rim being so made and united as to form one rim.

Over this rim is stretched—tightly stretched—the head which is made of calf skin and may be called the sounding-board of the instrument. A system of brackets, screws and nuts present an attractive appearance; and with their aid we are enabled to stretch the head and always have it tense and firm. This is accomplished by having a narrow band or hoop, made very strong, neatly fitted over the head, which is tucked around a wire ring; and the hooks or screws, drawing upon this hoop, strain the head and hold it evenly in place.

Fitted to this rim is a neck, made of suitable wood, such as cherry, maple, walnut or rosewood, which must be accurately adjusted. The upper surface of this neck is called the *fingerboard*, and is veneered or covered with ebony, or other hard wood, to render it more durable, and also to give the neck greater strength, and cause it to resist the tension of the strings; for the strings with which the instrument is strung, and which are vibrated to produce the musical tones, pass over this fingerboard, or face of the neck. The strings, five in number, are stretched from the little appendage known as the tail-piece, over the surface of the head, four of them extending to the extreme end of the neck or fingerboard, to the scroll or "screw-head," where they are twisted around suitable pegs, by the turning of which the tension of the strings may be altered, and their pitch raised or lowered. The remaining string, called the fifth, or thumb-string, does not extend over the entire length of the fingerboard, but only about, generally speaking, two-thirds the distance, where a peg is fitted in the side of the neck to receive it. The strings pass over a bridge, which is made of maple wood, generally, and rests upon the surface of the head, in a manner similar to the bridge of a violin. The bridge conducts the vibrations of the strings to the membranous head, which is elastic, and acts as a sound board.

The "fifth" string of the Banjo is said to have been added to the instrument by one Joe Sweeney, of Virginia, several years ago; but whether this is true or not, I have no personal knowledge nor reliable information. But it is a fact, nevertheless, that the fifth string has "stuck to" the Banjo, and a Banjo to-day would not be a Banjo without its short fifth, or thumb string, "octave string," or "little E," as some call it. And, although at various times players have made moves to do away with this string; such movements have not met with success, nor do I believe that they ever will. For it is this little string which gives to the Banjo its "ring," and which completes the octave in tuning the four gut strings, and in short, makes the Banjo a Banjo.

(To be Continued.)

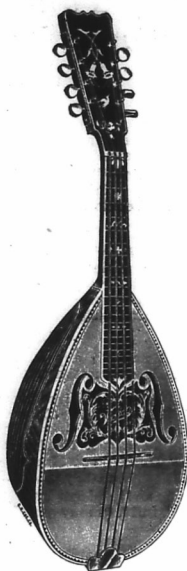


MANDOLINS GUITARS BANJEUX

NUNDA, N. Y. Feb. 20, 1902
Waldo Manufacturing Co.
Saginaw, Mich.

Gentlemen—For carefully selected material, artistic workmanship, ease of execution, true scale in all positions and full round mellow tone of wonderful carrying power. I consider the "WALDO" "rosewood top" mandolins superior to any I have yet heard. My work as dealer in musical instruments, teacher of music, and director of several mandolin orchestras has made me familiar with most of the leading makes, and I heartily recommend the "WALDO" mandolins, especially the rosewood top, as excelled by none to date. Conscientiously yours with best wishes,

LEWIS A. WILLIAMS.



CATALOGUES MAILED UPON APPLICATION

Waldo Manufacturing Co.

Saginaw, Mich.

N O W
READY

No. 3

JACOBS' EASY MANDOLIN AND BANJO ORCHESTRA FOLIO

INSTRUMENTATION AND PRICES

Solo Mandolin (or 1st Violin).....	.50	Banjo Accompaniment.....	.50
2d Mandolin (or 2d Violin).....	.50	Guitar Accompaniment.....	.50
3d Mandolin.....	.50	Piano Accompaniment.....	.50
Mandola (Octave tuning).....	.50	Flute Obligato.....	.50
Solo Banjo.....	.50	Cello Obligato.....	.50

CONTENTS

The Contents follows and speaks for itself:

A Frangesa March	(Costa.)	Arr. Walter Jacobs
Among the Flowers. Caprice		Paul Eno
Behind the Hounds. March and Two-Step	(Allen.)	Arr. Walter Jacobs
Confetti. Carnival Polka	(Alden.)	Arr. Walter Jacobs
Cupids on Parade. March and Two-Step		Geo. L. Lansing
Dance of the Skeletons. Descriptive	(Allen.)	Arr. Walter Jacobs
Fanchette. Tambourine Dance		R. E. Hildreth
Guardman, The. Novelty Two-Step	(Allen.)	Arr. Walter Jacobs
Happy Jap, The. Geisha Dance	(O'Connor.)	Arr. Walter Jacobs
Jack in the Box. Character Dance	(Allen.)	Arr. Walter Jacobs
June Bride, The. Waltzes	(Allen.)	Arr. Walter Jacobs
Mazetta. A Gipsy Idyl		(Allen.)
Pavana. Entr'acte		Arr. Walter Jacobs
Spanish Silhouettes. Waltz		C. E. Pomeroy
Speedway, The. Gallop		A. J. Weidt
Under Palm and Pine. March and Two-Step		(Kenneth.)
Yazoo Buck. Wing Dance		(Godfrey.)

All the pieces in this folio except the Speedway are also published for full Violin Orchestra. (16 Instruments)

THOUSANDS of Nos. 1 and 2 have been sold

FREE! A NEW BOOK of 32 pages of Solo Mandolin Parts (each number entirely complete) to the latest Mandolin and Banjo orchestra publications will be sent absolutely free to any address on receipt of 4 cents in postage stamps to cover mailing expenses.

IMPORTANT.—If you want to receive interesting advertising matter, special offers, etc., from time to time, regarding Mandolin, Banjo, Guitar, Piano, Band and Orchestra Music, send your full address to

WALTER JACOBS

165 Tremont Street,

BOSTON, MASS.

THE TRAV'LER

48 Page Thematic Catalogue
of Music for MANDOLIN,
GUITAR, BANJO, VIOLIN,
ZITHER, CORNET, TROMBONE

FREE

LOOK OVER THIS LIST!

EACH NUMBER A HIT!

- "In a Cozy Corner," A Novelette, - Kimball-Bratton
"The Donkey Laugh," Characteristic, Howard Whitney
"Pam-Americana," Morceau Characteristic, Victor Herbert
"The Chaperons," March and Two Step, Isidore Witmark
"Tale of a Bumble Bee," March and Two Step, Gustav Luders
"Dolly Varden," March, - - - Julian Edwards
"Pretty Mollie Shannon," Waltz, - Ryan & Wolff
"Monte Carlo," Waltz, - - - John Stromberg

PRICE OF EACH

Mandolin Solo.....	35
Two Mandolins.....	50
Mandolin and Guitar.....	50
Two Mandolins and Guitar.....	60
Mandolin and Piano.....	70
Two Mandolins and Piano.....	70
Mandolin, Guitar and Piano.....	70
Two Mandolins, Guitar and Piano, 80	

Mandola, Banjo, Violin, Flute and Cello published to each. Prices sent upon application.

MANDOLIN DUOS

Price 30 cents each.

- "Tale of a Bumble Bee," - Luders
"I Love You in the Same Old Way," - F. W. Bratton
"I Love You Best, and Only You," - G. Luders
"Just Idle Dreams," - Dennis Machin
"Absence Makes the Heart Grow Fonder," - Herbert Dillen
"Till Then," - Samuel Siegel

WE ALLOW HALF OFF LIST PRICE OF SHEET MUSIC

Our List of Concert Selections for Mandolin and Guitar Cannot Be Equalled

- "HEAD LINER," Medley Overture, T. P. Trinkaus
"THE CHAPERONS," Selection, Isidore Witmark
"KING DODO," Selection, - - Gustav Luders
"BRIDE BELLS," Waltz, - - Paul Rubens
"HOITY TOITY," Selection, - John Stromberg
"THE BURGOMASTER," Selection, Gustav Luders

PRICE OF EACH: Mandolin Solo, 40cts. Two Mandolins, 60cts. Mandolin and Guitar, 60cts. Two Mandolins and Guitar, 75cts. Mandolin and Piano, 75cts. Two Mandolins and Piano, 90cts. Mandolin, Guitar and Piano, 90cts. Two Mandolins, Guitar and Piano, \$1.00.

M. Witmark & Sons, 8 West 29th Street, New York

CHICAGO

SAN FRANCISCO

LONDON

"4S"

S. S. STEWART'S SONS

CRACKERJACK BANJO

A clear mellow sweet-toned instrument—excellent for concert or parlor work—and it's guaranteed—the price is reasonable, \$32.00.

If you want a Special **Crackerjack**, bird's-eye maple neck, handsomely inlaid scroll head—a few more brackets and finely carved—closed nuts, flush bolts, grooved hook, I have it at \$55.00.

IN

Mandolins and Guitars

I HANDLE THE

University and Collegiate

Most excellent instruments—and guaranteed. Let me quote you a price on a University **Crack rjack** Mandolin or Guitar.

Liberal Discounts to Teachers and Others.

I value your pocketbook and believe in many sales and small profits. Your name on a postal card will bring you a catalogue with confidential prices.

HARRY G. CLAY, Jr.

At the Old S. S. Stewart Stand

1000 Chestnut Street

Sole Agent for Jos. W. Stern & Co., of New York.

Philadelphia Office S. S. Stewart Journal.

Do You Wish To Interest Your Pupils?

THEN USE STAHL'S MANDOLIN, BANJO AND GUITAR METHODS

If you are a progressive teacher you should examine these books. They excel all methods for beginners. Try them, and like many others, be convinced.

Price.....\$1.00 each

Teachers enclosing card will receive sample copy post-paid for 50c

GUITAR PLAYERS

Sending 50c will receive in return (22) solos and duets, which if bought one piece at a time, would cost at least ten times as much. Each and every piece is a gem of melody, and the best arrangements to be had. Just the thing for which teachers and soloists have been looking.

NEW MANDOLIN DUOS

I will mail, to any address, post-paid, upon receipt of 75c, the following concert mandolin solos:

"Beneath the Low Thatched Roof" Arr. by A.W. James	Price
Serenade "The Choir Celestial" ....By P.W. Newton	.40
"Nearer My God to Thee" with variations Arr. Newton	.50
"Take Back The Heart".....Arr. Newton	.30
"Home Sweet Home" and "My Old Kentucky Home" (medley).....Arr. by Newton	.40

The above pieces are all written in the duo, trio and quartette style, full harmony and the best arrangements published.

BANJO PLAYERS

Send for Berthold's arrangements of "Old Folks at Home" (var) Banjo and Piano.....\$1.50

and "Amaryllis Waltz".....50

2 Banjos.....50
No Banjoist's repertoire is complete without the above numbers. Endorsed by Farland, Baxter, Mays & Hunter, Lansing, Converse and many other well-known artists.

Liberal discounts to teachers and dealers. Send for catalogue to

WM. C. STAHL,

PUBLISHER

211 Grand Avenue, Milwaukee, Wis.

NOTES IN THE MUSIC TRADE.

Mr. Samuel Adelstein presents to the notice of JOURNAL readers a number of works for the mandolin, for which he has been appointed Sole United States Agent by the original Italian publishers. These works will appeal particularly to the more advanced players of the mandolin, and embrace the following "Lo Sciolgiddita" original exercises in technique for the development of velocity. This work is in four volumes, all of equal value and importance to the player: "Utile Dulce" is a collection of thirty duets for two mandolins, in three volumes; "Mandolin Terzetti" is a novel collection of ten characteristic selections for three mandolins. There are also a number of solos for mandolin contained in the "Biblioteca de Solista." All these works are worthy the examination of advanced players.

Jos. W. Stern & Co. have an important announcement this month regarding instruction works and folios, including the S. S. Stewart American Banjo School, the Mark Stern Mandolin and Guitar Folio No. 3, Knell's Daily Mandolin Exercises and Siegel's Special Mandolin Exercises, besides a number of compositions for mandolin, banjo and guitar by Paul Eno, Elzeir Fiset, T. J. Armstrong and Richard L. Weaver. Their instrument announcement regarding the S. S. Stewart Sons' Improved "4s" Banjos and the Mark Stern Mandolins and Guitars is also full of interest to JOURNAL readers.

M. Witmark & Sons introduce to JOURNAL readers' notice this month their new catalogue of music for mandolin, guitar, banjo, violin, zither, cornet and trombone, under the name of the "Traveler." It is a well-gotten up booklet and should be in every player's hands. The house also lists a number of new publications for mandolin and guitar, mandolin duo, also some important concert selections for mandolin and guitar.

Mr. Ailing Shaeffer draws the attention of JOURNAL readers this month to his "Elite" methods for mandolin, guitar, banjo and harp, and the "Washburn" methods for mandolin and guitar. Other important announcements are made regarding the mandolin solos of Aubrey Stauffer, the grand mandolin solos for concert use by Samuel

Siegel, the Star Mandolin Collection and the New Home Mandolin Collection. Readers will do well to notice his advertisements.

Wm. C. Stahl has a number of instruction works which he advertises this month to interest JOURNAL readers. His mandolin, banjo and guitar methods are of the highest degree of excellence and can be recommended to all teachers and students. He has also a number of solos for mandolin, banjo and guitar which the worthy of special attention.

The A. C. Fairbanks Co. are making a special announcement this month regarding their "Whyte-Laydie" Banjo. This is said to stand at the very highest point in the art of banjo making, and readers should send for a descriptive catalogue in order to acquaint themselves fully with the details.

The Waldo Mfg. Co. report excellent business in the West with their instruments. Their rosewood top mandolins, with the "F" holes, are very popular with mandolinists. A complete illustrated catalogue will be sent, free of charge, upon request.

Harry G. Clay, Jr., is, as usual, doing a big business in Stewart Sons' "4s" Banjos and Mark Stern Mandolins and Guitars. He is introducing these lines of instruments in Philadelphia and has secured many recommendations of their musical value from teachers and private customers.

Mr. Walter Jacobs, the enterprising Boston music publisher, has just issued No. 3 of his series of easy mandolin and banjo orchestra folios. This folio, together with a number of other new publications, will be found reviewed on another page.

The Truax Adjustable Bridge Co. have two good specialties in their adjustable bridge and their harp-guitar. Both of these are standard articles, in demand with the best trade.

Washburn guitars, mandolins, and banjos are selling as steadily as ever. They are exactly what Lyon & Healy represent them to be, excellent in every particular.

G. Almcrantz & Co. are advertising various specialties, among them an orchestra harp, which are attracting the notice of musicians. Catalogues on application.

W. J. Dyer & Bro. have an interesting circular which they send free to those desirous of purchasing a harp-guitar. Their ad. will explain all particulars.

Rogers & Eastman report a large sale for their arrangements of Moskowski's Spanish Dance Op. 12 No. 2. Every lover of good music should have it.

The Agnew Music Publishing Co., the pioneers of the universal system of banjo notation, offer a number of solos this month. Read their ad.

H. F. Odell & Co. are featuring their new piece, "The Lobster Chasse." It is perhaps the best number ever issued by this up-to-date house.

George Willig & Co. have a big hit in their new publication, "Nigger in de Hen Coop." They make a special price offer on it this month.

Norwood's Mandolin Studies are drawn to the attention of JOURNAL readers this month. A sample book is sent teachers for fifteen cents.

A. Tietzel's edition for two mandolins and guitar of standard overtures is selling well. Every player should own these selections.

The Sherman Publishing House draws attention this month to their Singer Mandolin Instructor. It is an admirable work.

E. Rueffer has a special price for 30 days on a number of new publications. See his advertisement for further particulars.

Fred Gretsich reports largely increasing sales for his "Daynor" banjo. The trade and profession seem to favor it greatly.

B. E. Shattuck offers two new pieces, "Cy's Danee" and "Cadet's Parade March," this month. See his announcement.

The Lyceum Publishing Co. offer four prize selections for mandolin, banjo and guitar. See their announcement.

J. H. Williams has a big hit in his new characteristic piece, "Shiftless Johnson." The leading clubs are playing it.

Willard Bryant "wants your name" for his lists of new music published by the leading firms. Write him to-day.

"Fairbanks"

ALWAYS IN THE LEAD

"Whyte-Laydie"

THE SENSATION OF THE BANJO WORLD, 1902

UNAPPROACHED
NEQUALLED
NEXCELLED

All the Leading Artists, Teachers and Players want one; most all use them. * * Catalog will explain.

The A. C. FAIRBANKS CO., 786 Washington Street, Boston, Mass.

Manufacturers of Mandolins, Banjos and Guitars

Peerless among Peers

That there are many excellent Banjos in the market to-day we do not question for one moment. But we do honestly believe that no make of banjo has been brought to the same degree of perfection as the

S. S. Stewart's Sons Improved "4S"

It has long been an acknowledged fact that the late S. S. Stewart, known as the "father of the banjo in America," was the most eminent authority upon banjo making in the world, and was the one who succeeded in raising the banjo from its place as a mere toy to the position of a really musical instrument. Then, when you realize that S. S. Stewart's eldest son, Mr. Fred S. Stewart, superintends the manufacture of these "4S Banjos," you can easily see that they at once assume a position as the finest instruments made. Every banjo is personally tested by Mr. Fred S. Stewart himself.

A SPECIAL LEADER

THE S. S. STEWART'S SONS "4S" PROFESSIONAL BANJO

No finer instrument made. Price - \$55.00

Other Banjos at \$9, \$14, \$16, \$23, \$26, \$32, \$65

SPECIAL DISCOUNTS ON APPLICATION

MARKSTERN "COLLEGIATE" MANDOLINS

Made from selected woods, in the very latest models, by skilled workmen. Perfect in tone and workmanship. The attention of teachers is especially drawn to the special values in instruments for pupils.

Prices: \$8, \$10, \$12, \$15, \$18, \$20, \$25, \$30, \$35, \$40, \$50


Special Discounts. Write for them

MARKSTERN "COLLEGIATE" GUITARS

These Guitars are not only perfect in tone and workmanship, but they approach nearest in the velvety sweetness and softness to the Spanish guitar or any American-made instrument.

Prices: \$9, \$14, \$16, \$18, \$25, \$30

Write for Special Discounts

 Our beautiful art catalogue, fully illustrated, sent free to any part of the world, on application

SOLE MANUFACTURERS

JOS. W. STERN & CO., 34 East 21st Street, NEW YORK CITY



The S. S. Stewart's Sons Professional BANJO

Price: \$55.00

Eleven inch nickel-plated rim, bird's eye, maple-lined, highly polished, birds-eye maple neck and stick with relief carved heel, twenty-eight nickel-plated stud brackets with hexagon screws, nickel-plated steel swedged hooks with safety nuts, grooved German silver nickel-plated hoop, double wire edge, three-ply colored wood and ebony finger-board, heavily veneered scroll head, with beautiful pearl inlaid design, seven handsome pearl position ornaments, patent pegs.

A black and white portrait of a young man with dark hair, wearing a white dress shirt and a dark bow tie. He is looking slightly to the left of the camera. The background is dark and out of focus.

By SAMUEL SIEGEL, America's Mandolin Artist.

These Concert Solos have been so artistically composed and arranged as to bring to light, effects that heretofore were not dreamt of being possible upon the Mandolin. They present beautiful modulating effects of harmony that will, beyond a doubt, astonish even the most critical and advanced performer.

COME YE DISCONSOLATE (Var.).....	Grand Mandolin Solo,	\$0.75
NEARER MY GOD TO THEE (Var.).....	" " Solo,	.50
WAITZ DE CONCERT.....	" " Solo,	.50
Guitar or Piano Part (10 varied)	Each,	.75
with Guitar or Piano part.....		1.00
INFRONTU.....	Mandolin Solo,	1.00
Guitar or Piano part separate.....	Each,	.50
Mandolin, with Guitar or Piano part.....		.75

GAVOTTE BRILLIANT	Mandolin, with Guitar or Piano part.....	.....	Mandolin Solo.....	75
Guitar or Piano part separate.....	.....	.....	Mandolin Solo.....	50
Mandolin, with Guitar or Piano part.....	.....	.....	Each.....	50
FALSE FANTASIE.....	.....	.....	Mandolin Solo.....	75
Guitar or Piano part separate.....	.....	.....	Each.....	50
Mandolin, with Guitar or Piano part.....	.....	.....	.....	1.00
TONE POEM.....	.....	.....	Mandolin Duet.....	50
WITCHES' DANCE , (Difficult) (By SIEGEL.) (New).....	.....	.....	Mandolin and Guitar.....	50
.....	.....	.....	Mandolin and Piano.....	50
SPRING FLOWER GAVOTTE , (By SIEGEL.) (New).....	.....	.....	Mandolin Solo.....	40
.....	.....	.....	Mandolin and Guitar.....	50
.....	.....	.....	Mandolin and Piano.....	50
SERENADE , (M. MOSZKOWSKI) (Transcription).....	.....	.....	Mandolin Solo.....	40
.....	.....	.....	Mandolin and Guitar.....	50
NOCTURNE (Op. 9 No. 2) (CHOPIN) (Transcription).....	.....	.....	Mandolin and Piano.....	40
.....	.....	.....	.....	50
MELODY IN F , (RUBINSTEIN) (Transcription).....	.....	.....	Mandolin Solo.....	40
.....	.....	.....	Mandolin and Guitar.....	50
.....	.....	.....	Mandolin and Piano.....	50
FANTASIE , My Old Kentucky Home, Swanee River, (By SIEGEL.) Full harmony, Duo Style. (New).....	.....	.....	Mandolin Solo.....	75
CONCERT WALTZ , (Op. 3 No. 45.) (Difficult.) (New).....	.....	.....	Mandolin Solo.....	50
.....	.....	.....	Mandolin and Guitar.....	1.00
.....	.....	.....	Mandolin and Piano.....	1.00
CONSTANCY , (Introduction and Andante), Duo Style. (New).....	.....	.....	Piano or Guitar separate.....	50
A FADED FLOWER , (Andante, Introduction and Finale), Duo Style. (New).....	.....	.....	Mandolin Solo.....	50
BOSTON IDEAL MARCH , (Great for clubs).....	.....	.....	Mandolin Solo.....	40
.....	.....	.....	Mandolin and Guitar.....	50
.....	.....	.....	Two Mandolins and Guitar.....	50
.....	.....	.....	Two Mandolins, Mandola and Guitar.....	60
.....	.....	.....	One Mandolin and Piano.....	50
.....	.....	.....	Two Mandolins and Piano.....	50
EXPOSITION MARCH , (By SIEGEL.) (New.) (Great for clubs.).....	.....	.....	Two Mandolins, Mandola and Piano.....	75
.....	.....	.....	Mandolin Solo.....	40
.....	.....	.....	Mandolin and Guitar.....	50
.....	.....	.....	Mandolin and Piano.....	50
.....	.....	.....	Two Mandolins, Mandola and Guitar.....	75
.....	.....	.....	One Mandolin and Piano.....	50
.....	.....	.....	Two Mandolins and Piano.....	50
.....	.....	.....	Two Mandolins, Mandola and Piano.....	75

ADDRESS

LYON & HEALY, .: CHICAGO.

[illegible]

By S. S. Weeks.

Words are inadequate to express the merit of these compositions.

The composer is a mandolinist of well known reputation, and these compositions are the result of his many years experience as a writer and soloist. These compositions are not a revision or re-arrangement of old pieces with new names, but are all original. The Concert Solos by the same author have received the praise of all artists on the mandolin. This collection is beautifully printed from large clear plates and has an elegant cover in velvet binding. It is priced at \$2.00 and contains the following: 1st. Mandolin Book 50c. 2nd. Mandolin Book 50c. Guitar and Piano accompaniment 75c. each. Can be sent by mail; order at once. Advise your music dealer or send to:

LYON & HEALY,
CHICAGO.

By MAX WEBER.

The first Mandolin parts are all easy, not reaching beyond the first position of the Mandolin, while the exquisite harmony effects given to the Guitar, Banjo and 2d Mandolin, gives a richness that cannot be surpassed. This collection can be used as a series of easy pieces in teaching, also are fascinating for dance purposes.

The inside title contains an article explaining how to organize and successfully manage a Mandolin and Guitar Club, what proportion of instruments to use, etc. The title is in brilliant colors of red and green, printed by the latest lithographing process. Prices: 1st or 2d Mandolin part, 50 cents each; Guitar or Banjo part, 75 cents each.

LYON & HEALY,
COR. WABASH AVE. AND ADAMS ST. CHICAGO.

HOME MANDOLIN COLLECTION



by
WEBER

1st MANDOLIN 50
2nd MANDOLIN 50
GUITAR 75
BANJO 75

1st MANDOLIN
WITH GUITAR
OR BANJO
100

CONTENTS	
	Page
Laughing Bells March (Two-part)	100
Home Sweet Home (Waltz)	101
You Are My Sunshine	102
Swedish Song (Waltz)	103
Swedish Song (Waltz)	104
Swedish Song (Waltz)	105
Swedish Song (Waltz)	106
Swedish Song (Waltz)	107
Swedish Song (Waltz)	108
Swedish Song (Waltz)	109
Swedish Song (Waltz)	110
Swedish Song (Waltz)	111
Swedish Song (Waltz)	112
Swedish Song (Waltz)	113
Swedish Song (Waltz)	114
Swedish Song (Waltz)	115
Swedish Song (Waltz)	116
Swedish Song (Waltz)	117
Swedish Song (Waltz)	118
Swedish Song (Waltz)	119
Swedish Song (Waltz)	120
Swedish Song (Waltz)	121
Swedish Song (Waltz)	122
Swedish Song (Waltz)	123
Swedish Song (Waltz)	124
Swedish Song (Waltz)	125
Swedish Song (Waltz)	126
Swedish Song (Waltz)	127
Swedish Song (Waltz)	128
Swedish Song (Waltz)	129
Swedish Song (Waltz)	130
Swedish Song (Waltz)	131
Swedish Song (Waltz)	132
Swedish Song (Waltz)	133
Swedish Song (Waltz)	134
Swedish Song (Waltz)	135
Swedish Song (Waltz)	136
Swedish Song (Waltz)	137
Swedish Song (Waltz)	138
Swedish Song (Waltz)	139
Swedish Song (Waltz)	140
Swedish Song (Waltz)	141
Swedish Song (Waltz)	142
Swedish Song (Waltz)	143
Swedish Song (Waltz)	144
Swedish Song (Waltz)	145
Swedish Song (Waltz)	146
Swedish Song (Waltz)	147
Swedish Song (Waltz)	148
Swedish Song (Waltz)	149
Swedish Song (Waltz)	150
Swedish Song (Waltz)	151
Swedish Song (Waltz)	152
Swedish Song (Waltz)	153
Swedish Song (Waltz)	154
Swedish Song (Waltz)	155
Swedish Song (Waltz)	156
Swedish Song (Waltz)	157
Swedish Song (Waltz)	158
Swedish Song (Waltz)	159
Swedish Song (Waltz)	160
Swedish Song (Waltz)	161
Swedish Song (Waltz)	162
Swedish Song (Waltz)	163
Swedish Song (Waltz)	164
Swedish Song (Waltz)	165
Swedish Song (Waltz)	166
Swedish Song (Waltz)	167
Swedish Song (Waltz)	168
Swedish Song (Waltz)	169
Swedish Song (Waltz)	170
Swedish Song (Waltz)	171
Swedish Song (Waltz)	172
Swedish Song (Waltz)	173
Swedish Song (Waltz)	174
Swedish Song (Waltz)	175
Swedish Song (Waltz)	176
Swedish Song (Waltz)	177
Swedish Song (Waltz)	178
Swedish Song (Waltz)	179
Swedish Song (Waltz)	180
Swedish Song (Waltz)	181
Swedish Song (Waltz)	182
Swedish Song (Waltz)	183
Swedish Song (Waltz)	184
Swedish Song (Waltz)	185
Swedish Song (Waltz)	186
Swedish Song (Waltz)	187
Swedish Song (Waltz)	188
Swedish Song (Waltz)	189
Swedish Song (Waltz)	190
Swedish Song (Waltz)	191
Swedish Song (Waltz)	192
Swedish Song (Waltz)	193
Swedish Song (Waltz)	194
Swedish Song (Waltz)	195
Swedish Song (Waltz)	196
Swedish Song (Waltz)	197
Swedish Song (Waltz)	198
Swedish Song (Waltz)	199
Swedish Song (Waltz)	200

(Copyright, 1916, by Irving Berlin.)

Shaeffer's Publications comprise the best Solos by the Greatest Artists the World has ever known.

Send 2c. stamp for complete Catalogue of Mandolin, Guitar and Banjo Music.

Special prices are always quoted purchasers mentioning the Journal when writing advertisers