



S. S. STEWART'S

BANJO GUITAR AND MANDOLIN JOURNAL

THE INDEPENDENT ORGAN OF THE PROFESSION AND TRADE

VOL. XIX NO. 5

JULY, 1902

WHOLE NUMBER 138

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Editorial Comment

I have always looked upon the educational articles written for the JOURNAL as the most valuable feature of the magazine, and this month particularly I take considerable pride in the wealth of interesting matter which well-known practical musicians have contributed. Mr. Odell's article upon the mandola, Mr. Armstrong's upon class teaching, Mr. Haynes' upon musical books, Miss Miller's valuable hints on the Ladies' page, and, last but not least, the continuation of my father, S. S. Stewart's work upon the banjo—these are surely all articles which should interest the thoughtful teachers and amateurs who number themselves among the clientele of the JOURNAL. I have not neglected to balance all this heavier reading matter with the discussion of other topics, but it is certainly the educational class of articles which do their share toward assisting in the artistic progress of the mandolin, banjo and guitar, and such is the aim of the JOURNAL.

“Constant dripping wears away a stone.” If such is the case with minerals, the same should be true if one hammers away to make an impression on one's readers. That's what I am doing now on the question of hearing from JOURNAL readers regarding matters musical. Surely you must have given or attended a concert, you must have met with some musical problem which you would like to have solved to your satisfaction—in a nut-shell, there must be some matter on which you can personally keep in touch with the editorial staff of the JOURNAL. P. T. Barnum once told an estimable lady who threatened to print some disagreeable information about him, unless he paid for her silence, that he didn't care what she printed as long as she brought him into public discussion more, and so advertised him. So, just stir things up a little now, and keep the ball of helpful musical discussion rolling.

Mr. Winthrop Haynes, who is contributing an exceedingly valuable brochure on musical books to the JOURNAL, has asked me to express our thanks through the editorial columns to the various publishers of works on musical subjects who have so kindly sent him editorial copies for review and also furnished half-tones of authors whenever desired. Thus far in the series of articles his thanks are specially due to J. B. Lippincott & Co., Charles Scribner's Sons, John Lane, L. C. Page & Co., and the Bowen Merrill Co., the courtesies of all of whom he gratefully acknowledges. Later Mr. Haynes will be pleased to acknowledge his indebtedness to other prominent publishing houses.



There will be a grand music festival and convention of the American Guild of Banjoists, Mandolinists and Guitarists in Philadelphia, Pa., January 21, 22, 23, 1903. Negotiations have been opened to secure such artists as Farland, Abt, Levin, Siegel, Stuber, Stauffer, Bacon, Bane, Ossman, Pettine, Foden, Miss Heinlein and Miss Hempel for the three days of the festival. Visiting members of the Guild will be taken in charge by different committees of Philadelphia teachers, who will assist in the management of the affair. Free tickets will be given to all members of the Guild to admit them to the concerts during the convention. Armstrong and Albrecht are at the head of the movement, which promises to be the greatest event in the history of mandolin, banjo and guitar. Visiting members desiring to attend may communicate with C. L. Partee, secretary of the Guild, New York City.

A popular concert for the benefit of a public playground for Jamaica Plain, was held in Curtis Hall, Jamaica Plain, Mass., on Friday evening, June 6. Those who took part in the highly successful event were the Aquam Minstrels, the Royal Mandolin Club and Miss Alida Donnell, reader. The following program was rendered:

Banjos a. Watch Hill.....Kenneth
b. Mosquito Parade.....Whitney
Mandolin—The Magician.....Farland
Royal Club.
Reading.....Miss Donnell.
Illustrated Songs—
a. Valley of Kentucky.....
b. Stay in Your Own Back Yard.....
Messrs. Roland and Smith.
Mandolin—Sweet and Low.....Jacobs
Royal Club.
Song—Doan Ye Cry, My Honey.....Noll
Royal Club.
Vaudeville.....
Aquam Minstrels.
Banjos—Darkies' Jubilee, descriptive.....Turner
The landing of a Mississippi steamer,
the loading of the cotton and singing
by the darkies, followed by clog dance,
the departing steamer with the dark-
ies dancing.
Royal Club.
Reading.....Selected
Miss Donnell.
Mandolin Solo—The Prison Song.....Il Trovatore
Miss Williams, assisted by Miss Shaw.
Banjos—South Carolina Sift.....
Royal Club.
Selections.....
Aquam Minstrels.

The playing of the Royal Mandolin Club, an organization made up of five skilled lady soloists, was the special feature of the evening. Their selections were rendered with a perfection of ensemble and of musical nuances rarely met with, and each selection they rendered was received with enthusiastic applause.

On June 5th, a concert, under the auspices of the Bethany Choir-loft Class, was held in Buffalo, N. Y. Following is the complete program:

Masten Park Galop.....Boehm
Masten Park High School Mandolin Club.
The Blacksmith's Story.....
Mr. George L. Hager.
Strauss Valse, Paraphrase.....Schutt
Mr. Robert L. Loud.
In Picardie.....Osgood
Male Quartette.
Second Edition of Marshall P. Wilder.....
Mr. George M. Ramsdell.
Non Torno.....Mattei
Miss Josephine M. Knoll.
a. A Fair Good Morn.....Nevin
b. Dites Moi.....Nevin
Mr. James F. Nuno.
Il Trovatore.....Verdi
Mandolin Club.

A Madrigal.....Victor Harris
Mr. Hercules Stewart.
Open Thy Lattice.....Gregh
Miss Knoll.
Creole Belles.....Lampe
Mandolin Club.
The Last Hymn.....
Mr. Hager.
a. The Mill Wheel.....Christiani
b. A June Madrigal.....Hawley
Mr. Nuno.
Mandolin Solo.....
Mr. Boehm.
Sweetheart.....Prentiss
Male Quartette.

Tale of a Bumble Bee.....Luders
Mandolin Club.

All the artists—Mr. George L. Hager, Mr. Robert L. Loud, Mr. George M. Ramsdell, Miss Josephine M. Knoll, Mr. James F. Nuno and Mr. Hercules Stewart—were well received, while the playing of the Masten Park High School Mandolin Club meet with the highest approval. Another conspicuous feature on the program was the mandolin solo by Mr. Walter Boehm, Buffalo's most popular teacher and soloist.

The annual concert, under the direction of the Department of Music, Morris Harvey College, Barboursville, West Virginia, took place on June 10, 1902. Those in charge of the concert were Mrs. J. L. Shepherd (piano and vocal instructor) and Mr. D. Blain Shaw (string and wind instrument instructor). The following complete program was presented:

PART I.
1. Chorus—A Merry Gypsy Band Are We Barrett
Choral Class.
2. Piano Solo—Last Hope.....Gottschalk
Miss Blackwood.
3. a. The Amorita Waltzes.....Le Barge
b. Jubilee Polka.....Armstrong
Ideal Mandolin and Guitar Club.
4. Lullaby.....Mora
Children's Chorus Class.
5. Piano Trio—Camp of Glory.....Holst
Misses Nora King, Neva Peck and Mollie Haynes
6. Soprano Solo—Waiting.....H. Millard
Mrs. Shepherd; Mandolin obligato, Mr. Shaw.
7. a. Diamond Serenade.....Donigan
b. Love's Token March.....Weaver
Ideal Mandolin and Guitar Club.

PART II.
1. Unison Chorus—Where Yonder Woodbine Richardson
Chorus Class.
2. Piano Duett—Overture, Poet and Peasant Von Suppe
Mrs. Shepherd and Miss Harshbarger.
3. Mandolin Solos—
a. The Flatterer (Chaminade).....V. Abt
b. Sicilian Vespers (Verdi).....Pomeroy
Mr. Shaw; accompanist, Mrs. Shepherd.
4. Vocal Duett—O, Tell Us, Merry Birds of Spring.....C. A. White
Misses Neva Peck and Eva Auxier.
5. Reading—An Eye for an Eye, and a Tooth for a Tooth.....R. de Cordova
Miss Neal.
6. La Fiesta, March and Two-Step Recovieri-Carpenter
Ideal Mandolin and Guitar Club.

The annual concert of the advanced students and Ensemble Class of 1902, in the Jacobi School of Music was held in Conservatory Hall, June 11, 1902. The students were assisted by Miss Charlotte Zu Tavern-Gillen, a soprano vocalist possessing a voice of unusual power with a uniformity of clear tonal quality throughout its entire range, which is rarely heard. The following interesting program was rendered:

PART I.
1. Ensemble Class 1902—Caprice, Among the Flowers.....Paul Eno
Mandolins—Misses C. Moritz, T. Meyers, C. Masland, C. Whelen, Messrs. W. Breidohr, N. Navro, A. B. Zu Tavern.
Guitars—Misses Dungan, E. Masland, Mr. C. Maurer.
Banjo—Miss E. M. Clarke.
2. Recitation—As the Moon Rose.....Pauline Phelps
Miss Christine C. Whelen.
3. Piano Solo—Le Ruisseau.....H. A. Wollenhaupt
Miss Ellen Kellner.
(Pupil of Miss Louise Mueller.)
4. Guitar Solo—Andante, Minuet from Sonata 13 Seeger

Miss Margaret E. Dungan.
Miss Emilie Gilbert, Piano Acc.
5. Recitation—The Cogitations of a Fly Anonymous
Miss Elizabeth Gibb.
6. Mandolin Solo—Flower Song.....Lange-Lapetina
Miss Christine C. Whelen.
Mr. M. Jacobi, Piano Acc.
7. Zither Solo—Begrüssung des Meeres F. v. P. Ott
Mr. Edwin Ehret.
8. Mandolin Solo—Home, Sweet Home.....V. Abt
Miss Clara Moritz.
9. Piano Solo—Tyrolienne, op. 51.....F. Hunten
Miss Norma Schmidt.
(Pupil of Mr. Karl W. Adam.)
10. Vocal Solo—a, Deh Tomo.....Proch
b. A Sigh, Valse.....Stern
Charlotte Zu Tavern-Gillen.
Miss Louise Mueller, Piano Acc.

PART II.
1. Guitar Quintette—
a. Pierrot and Columbine.....Castillo
b. Valse.....Romero
Misses M. Dungan, E. Masland, Mrs. M. Jacobi.
Messrs. W. Breidohr, C. Maurer.
2. Banjeurine Solo—Overture, Cupid's Realm Armstrong
Miss Christine C. Whelen.
Mrs. M. Jacobi, Guitar Acc.
3. Mandolin Solo—Oh, Come Ye Disconsolate Siegel
Miss Tillie Meyers.
4. Piano Solo—To Spring.....E. Greig
Miss Lillie Myers.
(Pupil of Miss Louise Mueller.)
5. Recitation—The Honor of the Woods Anonymous
Miss Charlotte B. Keelor.
6. Zither Solo—Fantasia, La Malinconia.....Haustein
Miss Christine C. Whelen.
7. Mandolin Solo—Waltz de Concert.....Siegel
Mr. William Breidohr.
Miss Tillie Meyers, Piano Acc.
8. Piano Duo—Sonata No. 3, op. 37.....Diabelli
Miss Norma Schmidt, Mr. Karl W. Adams.
9. Ensemble Class—March, Assembly.....Eno

Some weeks ago the JOURNAL received from the Young Sisters, the talented mandolin soloists residing in Milwaukee, Wis., some press notices and a program of concerts in which they had been highly successful as the principal feature. By some mistake, the notes have just been placed in our hands, and it gives us great pleasure to present the program of a Calumet Club Concert in Milwaukee, in which the Young Sisters were the feature:

1. Shepherd's Lullaby.....Terber
Miss Jeanette Allen.
2. a. Nocturne, op. 9, No. 2.....Chopin
b. Waltz, op. 64, No. 1.....Chopin
Misses Ruth and Rachel Young.
3. How Deacon Tubman and Parson Whitney Spent New Year's.....W. H. H. Murray
Miss Irene Skinner.
4. a. Cherry Ripe.....Home
b. Land of the Leal.....Foote
Miss Jeanette Allen.
5. Angelina.....Paul L. Dunbar
Miss Irene Skinner.
6. Medley—Pick 'Em Out...Arr. expressly for the Young Sisters
Misses Ruth and Rachel Young.
7. The Bird and the Rose.....Horrocks
Miss Jeanette Allen.
8. Helene Thaniere.....E. S. Phelps
Miss Irene Skinner.
9. Bind auf dein Haar.....Haydn
Miss Jeanette Allen.
10. Trick versus Trick.....J. C. Wood
Miss Irene Skinner.
11. a. Hungarian Dance.....Brahms
b. Traumeri.....Schumann
Misses Ruth and Rachel Young.
12. a. Japanese Love Song.....Thomas
b. Japanese Lullaby.....Eugene Field
Misses Skinner and Allen.

The Morning Free Press noticed these ladies' playing very favorably, saying that "the mandolinists gave a varied offering consisting of Mendelssohn's Spring Song, a waltz of Chopin, and then a medley of ragtime and popular music." The Sentinel also said "the Misses Young demonstrated that they were masters of their instruments when they varied their program with selections from Mendelssohn and Chopin with the ragtime melodies of the hour."

NOTES IN THE FOREIGN MUSIC WORLD

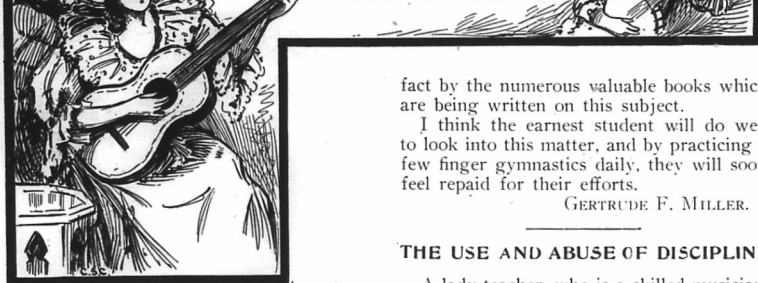
Joseph Rheinberger, organist, composer, and pedagogue, died in Munich, on November 24th last, at the age of about sixty-three years. He was a prolific composer in many forms, and had among his pupils such Americans as Saar, Parker, and Huss, and many others.

Dr. Chrysander, biographer and lover of Händel, died September 3. He has been widely written about in American and European journals. The following from the New York Tribune is worth preserving:

"Dr. Chrysander lived for thirty-six years in a humble farmhouse in the rolling country just outside of the village of Burgdorf. He was a widower the last twelve years of his life, and lived alone, so far as kith and kin were concerned. A married daughter lived in London. A son, the only one of the family that followed him into a musical career, died just when his talents had begun to disclose themselves. Another son was the private secretary and house physician of Prince Bismarck, whom Dr. Chrysander spoke of as a neighbor, though he lived fourteen miles distant. In the grounds surrounding his little house Dr. Chrysander grew grapes and roses as his sole diversion. In a deeply shaded part of his garden stood his library and printing house, for he was his own printer. From that little shop proceeded the beautiful volumes of that complete edition of Händel's works which, by an innocent fiction, were represented as having been published 'by Friedrich Chrysander for the German Händel Society.' The relations between that society and him were precisely like those which existed between Mr. Gilbert's meditative tar, who was wont to tell a tale of shipwreck, and the cook, captain, mate, boatswain, midshipmite, and gig's crew of the brig 'Nancy.' For a few years the society consisted of Dr. Chrysander and Professor Gervinus, of Heidelberg, who wrote a book on Händel and Shakespeare. In the early days of the enterprise Gervinus contributed an invaluable factor—his credit with a Leipzig publishing house; but when he died, in 1871, Dr. Chrysander had to make good the money advanced on the credit. After that he was the German Händel Society, and the edition is a proud monument."

Thirty-five years ago the first volume appeared of Thayer's "Life of Beethoven"; after six years followed the second, and then after seven years the third, carrying the biography only down to the year 1816. The author lived until 1897, but business matters,—he was United States Consul at Trieste—the difficulties and delays in collecting material, and, finally, the infirmity of age prevented him from completing the work. Dr. Deiters undertook to write the fourth and last volume, making use of the documents, papers, and notes left by Thayer. He also undertook to revise the three volumes already issued. Thayer himself had perceived the necessity of this and had set to work on the first volume. Dr. Deiters enjoys special advantages for his task. He was not only the translator into German of the original English manuscript, but from the beginning, in 1866, he was in constant intercourse with Thayer. How much the latter valued his counsel and trusted him may be seen from Thayer's letter addressed to him in the first edition of the first volume. Weber, of Berlin, is issuing Dr. Deiters' work.

The Ladies of the Banjo, Mandolin and Guitar Realm



IN THE COSEY CORNER

In going through a modern, well-equipped gymnasium a short time ago, the question came to my mind, "Why is it that one will find apparatus for the development of every muscle of the body, the fingers alone excepted?" We may safely say that most of us use our fingers more than any other part of the body, but why is it that their development is so neglected?

Nearly everyone goes through some form of exercise to make strong the arm, back, etc., but how many go through any form of exercise to strengthen and make supple the fingers?

This is, I think, the cause of the great difficulty experienced in learning any musical instrument requiring digital dexterity. Take some one who is apparently perfectly developed physically, and put him to work at something requiring nimbleness and dexterity of the fingers, and see how quickly he will tire.

The hand may be very strong, but the muscles are stiff and heavy and slow of action. Visit the blacksmith and farmer, and you will find that they have arms like giants, but the muscles of their fingers are in such a state of undevelopment as to be almost useless.

It is said that Paderewski has a contrivance of his own device which he uses daily to develop and keep supple the muscles of his fingers. This, in a measure, is probably one of the reasons for his remarkable success.

Cesar Thomson, the great Belgian violinist and teacher, devotes a certain amount of time each day to teach his pupils finger calisthenics.

I think the guitarists would even have greater need for this than the violinist or mandolinist, as they require so much dexterity and strength to the fingers of the right hand.

There is a great deal in this question to think about, and writers are recognizing the

fact by the numerous valuable books which are being written on this subject.

I think the earnest student will do well to look into this matter, and by practicing a few finger gymnastics daily, they will soon feel repaid for their efforts.

GERTRUDE F. MILLER.

THE USE AND ABUSE OF DISCIPLINE

A lady teacher, who is a skilled musician, asked me recently: "Why is it that I cannot command the full attention and respect of my pupils, when I have so much knowledge which I am only too glad to impart?" I didn't answer this query in as frank a manner as I would like to have done, because I didn't wish to hurt the teacher's feelings. Yet I should have told her that lack of discipline was the whole cause of the trouble in her classes.

The discipline of classes in music can be treated in the three distinct phases: first, its absence; second, its correct use; third, its abuse. The middle course is usually the proper one when we are called on to decide between three different modes of action, and this case is no exception to the general run. Discipline, properly understood and correctly used, will always bring a class around until it is doing its very best, though, of course, there are occasional exceptions which, as they say, prove every rule.

By lack of discipline in class teaching I mean that the teacher has no control over the pupils, and that they do not feel it incumbent upon them to give strict attention while others are playing for the teacher, and consequently, when playing themselves, they are not spurred on to make the greatest possible effort to improve. Such a state of affairs is entirely the fault of the teacher. It is caused by one of two things, either that the teacher has not been strict and business-like with the pupils from the very first lesson, or that the pupils have been allowed to get on a more familiar footing, and with pupils no maxim is more full of truth than the one, "familiarity breeds contempt."

The correct use of discipline is to gently but firmly give pupils to understand, from the very beginning, that the class-room is a place for hard work and not for play. The teacher who is afraid to be firm with pupils for fear of losing them had better lose them, for he will lose his reputation as a competent instructor as soon as pupils can ride over him.

The abuse of discipline consists in really overawing a class by riding the high horse all the time and being unnecessarily severe. A good teacher is never severe, cross, nor is he too easy-going and placid. On the contrary, he stands higher in the minds of his pupils and consequently gets the maximum amount of hard work out of them.

GRACE HUNTINGDON.

Thomas F. Shannon and His Twenty-Third Regiment Band

A Sketch of the Noted Brooklyn Bandmaster

In life, personality may be said to have a great deal to do with a man's success in any of its various walks; in music, personality is the magic characteristic which fairly makes or breaks his artistic career. No better example of the great factor personality is in the musical life can be had than that of Thomas Francis Shannon, bandmaster of the famous 23d Regiment band of Brooklyn, New York. There are certain of the JOURNAL readers who may make the very natural contention that the career of a bandmaster can scarcely be of pro-



MR. THOMAS F. SHANNON

nounced or absorbing interest to musicians in the particular field to which the columns of this magazine are devoted. Murmurs of this kind are easily silenced by the fact that, when a man proves himself a thorough musician and a very powerful aid to the development of the love of good music among the general public, his career is a matter of interest to every lover of that most beautiful and elevating art—music.

It has been said that musicians are born, not made. This, in truth, may be said of Mr. Shannon. His, indeed, was a musical family; his father, three brothers and two sisters being singers and players of unusual ability. They formed, in fact, an excellent family band and orchestra under the direction of Mr. Shannon, senior, who was a celebrated clarinet player, bandmaster and choir leader in Dublin, Ireland. The latter encouraged his son in his musical studies and gave him lessons on the clarinet, but never intended that he should follow a musical profession, as he had maintained that such a career was an uncertain one in which to gain a livelihood. At ten years of age young Shannon was playing E-flat clarinet in the Mount Holly, N. J., band, and every-

body looked upon him as a marvel. At the same time he began to take piano and violin lessons. He came to New York in 1887 and was at once offered a position by the late P. S. Gilmore in his celebrated band, which he accepted. He then changed the clarinet for the saxophone, and was one of the famous saxophone quartet that so delighted the audiences at Manhattan Beach at that time. Mr. Gilmore was so favorably impressed with Mr. Shannon that he made him assistant manager of the band.

In 1892, Mr. Shannon was induced by the late Mr. Blakely, general manager for Mr. Gilmore at that time, to leave the latter and help him organize Sousa's New Marine Band. Mr. Shannon was made assistant conductor and manager of the new band, and deserves much of the credit for the success attained by that band and for the high position it holds to-day.

The high esteem in which Mr. Shannon was held by Mr. Sousa and his band and their grateful appreciation of his work was shown on the night of December 31, 1896, when a concert was given at the 23d Regiment Armory, in which both Mr. Sousa's and Mr. Shannon's bands participated, and on which occasion Mr. Shannon was presented, by Mr. Sousa in behalf of his band, with a handsome gold medal.

When Mr. Shannon was made conductor of the 23d Regiment band, Brooklyn, he had the honor of being selected out of over 39 applicants for the position. Under his direction the band has improved wonderfully, and has reached such a high degree of perfection as regards its ensemble, perfectness and exquisite control of the nuances of tempo and expression as to take its place among the organizations recognized as the finest in the world. The concerts given in the past at Prospect Park met with the unqualified approval of the authorities and the enthusiastic approbation of a hundred thousand delighted listeners. Mr. Shannon organized his band from the pick of the profession, every member being capable as a soloist, and having an experience and reputation gained in the finest bands in the world.

For a number of seasons past, Shannon and his band have been a great drawing card at Manhattan Beach, where their superb concerts have made a name for them the world over. For the summer season of 1902, the Manhattan Beach management secured the band for its entire duration, and the opening concerts on Saturday, June 14, were the most successful the band has ever given there, and the season gives promise of being the greatest one yet both for the Beach itself and for the success of this band.

Among the notable numbers included in the repertoire of the band, as drilled by Mr. Shannon, is included the most famous musical composition of the age, Sir Alexander Mackenzie's Imperial Coronation March. This is the official march which will be played by the massed bands in the grand procession and the coronation ceremonies of King Edward VII. of England. Band-

master Shannon was fortunate enough to secure one of the very first copies of the march, and he will make a big feature of it during the week of June 23d.

In the assistant conductor of the 23d Regiment band, Mr. Joseph Lacalle, Mr. Shannon has a most competent assistant as well as a composer whose marches are now celebrated the world over and are in par-



MR. JOSEPH LACALLE

ticular favor with the crack English military bands. Mr. Lacalle, in his strictly professional capacity, is a clarinet soloist of remarkable ability, but his thorough training as a musician comes into play both in his work as assistant conductor of the band and in the writing from time to time of superb military marches. These are of such a splendid musical worth and stirring character as to demand a few words of description.

While many of Mr. Lacalle's compositions are very well known, the recent one from his pen, "Hurrah Boys!" has probably aroused more attention and had a greater degree of popular favor than any march previous to it. The march is written in common time, but, to make a weak attempt at a pun, the time is the only thing "common" about it. The themes are stirring and in a warlike spirit throughout, and there is no wonder that the latent enthusiasm which always is so near the surface with Americans has been thoroughly aroused by "Hurrah Boys!"

The most recent composition by Mr. Lacalle may be called the "pride of the regiment," as it is entitled the "Twenty-Third Regiment (Vigilantia) March." The composer must truly have been wonderfully inspired when he wrote the themes of this march, because they fairly breathe forth the spirit of the famous 23d Regiment of Brooklyn, whose name and fame have rung from one end of the United States to the other. At all events, the "Vigilantia" March is the greatest military march of the past season, and with a Lacalle to write the marches and a Shannon to conduct them in his masterly way, there is small wonder that the 23d Regiment band stands to-day among the world's greatest organizations of its kind.

Some Books on Musical Subjects

WINTHROP HAYNES

PART III.

The ever-growing popularity of orchestral concerts, including the performance of classic and modern symphonic works, makes a niche in the literary hall of books on musical subjects for Mr. Philip H. Goeff's "Symphonies and Their Mean-



MR. PHILIP H. GOEFF.

ing." Viewed from both the standpoint of the critic and from the more lenient yet equally important point of view of the layman, "Symphonies and Their Meaning" is a very interesting work. In the first place, it is not so strictly categorical or analytical in character as to make it dry to ordinary music lovers, nor is it, on the other hand, overflowing with that jargon of technical or aesthetic phraseology which can make any work baffle the understanding of any except trained musicians. It is simply an effort to convey to readers some idea of the inner meaning and the earnest purpose of symphonic works by the great masters, tracing the development of this particular form of orchestral composition from Haydn through Mozart, Beethoven, Schubert, Schumann and Mendelssohn to Brahms, with whom the first volume concludes its chapters. The illustrations of the various thematic material are cast in pianoforte score, the orchestration being indicated, thus doing away with the complexity of direct reproduction from the original score. In this way, the illustrations are much more intelligible to the ordinary reader and I shall look forward with great pleasure to the second volume of Mr. Goeff's admirable work.

It is to be hoped that no lover of the higher class of arrangements for the mandolin has overlooked the delightful "Chanson sans Paroles," Op. 2, by Tchaikowski, the celebrated Russian composer. If he has had the opportunity of learning to enjoy this beautiful masterpiece, there is a work published by John Lane, at the Bodley Head, New York, which will be of great interest to him, and, if once read, will be remembered with the greatest pleasure and re-read many times. The work in question is entitled "Tchaikowski; His Life and

Works," and is from the pen of Rosa Newmarch.

The whole design of the work is distinctly original. The first portion treats of Tchaikowski's personal history, but it is entirely free from uninteresting details and we are spared any anecdotes of childhood, and, indeed, there are no facts mentioned which do not have some bearing upon the musician himself. Tchaikowski really began the study of music when well advanced in the twenties, and the biographer wisely considers all his personal history before this time as of little interest to those who wish to be informed regarding his musical career.

After this concise and interesting biographical sketch, comes a series of brief chapters upon Tchaikowski's views while acting for some time in the capacity of music critic on some of the leading Russian newspapers. It is from a series of articles written for these papers that we are enabled to form an exact estimate of Tchaikowski's opinion of contemporary composers as well as of the classical. The last portion of the book contains a translation of Tchaikowski's diary of his tour in 1888, full of naïve sayings and interesting personal opinions. Miss Newmarch's "Tchaikowski" is one of the most interesting books in the whole category of musical literature. Every music lover should read it.

Some of the musical literature which has been discussed up to this point in my brochure might not appeal very strongly to a certain number of JOURNAL readers who are not well versed enough theoretically to understand the exact meaning of technical musical vernacular, and consequently they might lose the real significance of the ideas expressed in the books. Fortunately L. C. Page & Co., of Boston, have come to the assistance of such readers with a series of interesting volumes entitled the "Music Lovers' Series." These books are written in a less involved style, and, while they cause anyone reading them to imbibe a very great amount of useful knowledge, they are not stamped with that scarcely describable "professional" style which at once makes some books interesting only to learned specialists on the particular subject.

One of the most interesting books in this series is Mr. Henry C. Lahee's "Famous Violinists of To-day and Yesterday." The exquisite manner in which the work is gotten out, some copies being bound in white and gold, and others in a beautiful dark-red and gold, makes it a work of art to adorn any library, while the contents are not only interesting but highly instructive. Mr. Lahee gives a comprehensive account of all great violinists from the earliest times until the present day, and his word sketches of Paganini, Ole Bull, Tartini and others are most fascinating. The work is copiously illustrated throughout with likenesses of great violinists, and Mr. Lahee has succeeded in filling a long-felt literary want.

Another of Mr. Lahee's books in the "Music Lovers' Series" is entitled "Famous Singers of To-day and Yesterday," and is carried out on lines very similar to those followed out in writing his "Famous Violinists." While not laying any pretense to

giving an elaborate account of voice development, or of writing an exhaustive biographical dictionary of singers, Mr. Lahee has given us much valuable information regarding the most noted prima-donnas, some of his sketches, notably those of Jenny Lind, Adelina Patti, Sontag, Eames, Calvé, and others being very interesting.

As stated a little farther back, the chief charm of these two books is that their diction is such that the ordinary music lover comprehends them without the aid of a



MR. HENRY C. LAHEE.

dictionary of musical terms, and upon reading the last chapter, he lays the book down with the consciousness that he has come, has seen and has conquered, by which I mean that he has been able to comprehend what was in the printed page before him.

Mr. W. J. Henderson's book, "What is Good Music," is a sort of missionary work which is destined to be used among those who have a natural taste and an innate but vague conception of what good music is. Mr. Henderson's task, in writing a series of essays demonstrating what is good and what is not good in the vast amount of music heard, was not an easy one, because when a musician endeavors to tell a layman something about the musical art, it becomes extremely difficult to avoid a maze of complex musical phraseology which only leaves the person a little more in the dark than before. To the majority of people, the statement that music is in reality the most mathematical of the arts is simply ridiculous. They can see a painting or a piece of sculpture in all its parts at one glance, but in music it is necessary to have a memory which will store up the themes as they are heard and keep them for comparison with later themes and developments, a feat which to them is practically an impossibility.

However, Mr. Henderson's book, which gives a lucid explanation of everything musical in the way of terms, forms of musical composition, etc., will be of the greatest assistance to those desiring elementary knowledge on these matters, and it is by far the best work of its kind written as yet.

THE BANJO - A DISSERTATION

Copyright 1888 by S. S. Stewart

By S. S. STEWART

Part III.

Comparing, for instance, the banjo with the guitar, I would briefly say: The quality of the banjo's tone is brilliant and enlivening, while that of the guitar is soft and soothing—more subdued than that of the banjo. Now, how are they different; why are they so different in quality?

The guitar has a back to it; it is closed in with the exception of the "sound-hole." In this enclosure there is an air body. Nothing is empty—"Nature abhors a vacuum,"—therefore the inside of the guitar is filled with air. Now, when its strings are put in vibration, the agitation produced by this vibration compresses the air body within the instrument and this air body instantly expands and the sound waves are sent forth.

The top of the guitar is constructed of soft wood; the back of harder wood. The air body within is connected directly with the air without by means of the sound-hole in the top. The character of the tone of this instrument then depends:

Upon its size and shape, and consequently upon the air-body within, its specific density and quantity or size.

Upon its strings—their tension and thickness.

Upon the bridge over which the strings pass.

Upon the sonorous qualities of the wood used in the construction of its top, sides and back; and upon their thickness.

And, finally, upon the perfect fitting and adjustment of all the parts and their harmonious blending and affinity.

The banjo, as I have previously explained, has no air body within it that is enclosed, so to speak, and which sends forth sound waves from a hole called the sound-hole, like the guitar, and its principle is therefore somewhat different from the guitar, as I have previously explained.

Not many years ago there was a banjo gotten up and said to have been patented, called the "closed back banjo." This instrument was evidently placed upon the market with the idea of supplying the demand for a banjo that was not a banjo, but was an attempt at something else—purely a miscarriage of ideas. People did not understand the banjo very well then, and one of the chief objections of musicians to the instrument was that it was *too open*, and therefore must give forth a hollow, flat sound.

If I remember rightly, the manufacturer of this particular banjo, which for a time had a large sale, although I seldom find one of them in use now (proving that they were

not as good as others), claimed that the banjo was the only instrument made which was open in the back, and from which *all the tone proceeded from the back*, and consequently must either come out from behind the performer or else he must turn his back to his audience so that the tone should go directly to them, and not be swallowed up in the scenery of the theatre or by the screens, as the case may have been. To obviate this, and cause the tone to go directly out in front of the player, he constructed a peculiar kind of narrow rim and boxed it in all round, leaving an inch or so margin for the tone to come out; which it was supposed to do, after going through the head and striking against the back, something like a ball thrown against the side of a house. But as sound waves do not exactly act upon the principle of a bouncing ball, the closed back banjo was not a success. It was loud, but the loudness was caused rather by compound and conflicting vibrations than by increased musical power of tone, and had therefore a certain lack of musical quality and carrying power, and therefore the banjo of that character was soon tabooed by the banjo-playing public—plenty of them soon being found for sale in pawnbrokers' establishments. The manufacturer, I understand, disposed of his patent, and a music firm lost money in it.

After the patent had been disposed of, the inventor lost no time in placing upon the market a "patent open-back" banjo, constructed upon another principle, but equally as crude and fallacious as the "closed back" banjo.

Such manufacturers being ignorant of the first principles of acoustics; or what is still worse, caring only to get money from an easily deceived and gullible public, are not the ones to lend a helping hand towards evolving and developing the higher possibilities of the banjo as a musical instrument.

Banjos constructed with rims of solid metal, such as bell metal rims, for instance, have been made with the erroneous supposition that the natural "ring" of the metal would be added to the vibrations of the head and strings and cause a clear, bell-like tone. Such ideas have been worked upon by persons not sufficiently acquainted with musical or acoustical laws to guide them in their experiments, and by others who cared not what kind of a banjo was manufactured so long as they could call it a "patent banjo," and give it an attractive name, so as to catch the eye and ear. Hence, such melodious titles as "Bell Rim Banjo," "Patent Bell Banjo," etc., have been used to adver-

tise banjos which were at best second or third rate instruments.

To construct an instrument with a legitimate bell rim that would add its tone to the vibration of the strings, is not in accordance with any known law of acoustics. This I have explained fully in my former publication, previously alluded to, *The Banjo Philosophically*. A bell fixed in any way in the rim of a banjo would add only to the tones of such notes or chords as were in harmony with the natural tone of the bell. And hence, were a banjo so constructed that a bell was placed within or connected to it, and the strings tuned in unison (or in harmony) with the tone of the bell; the "open string" notes of the instrument might be greatly louder and more bell-like than without the bell; but when played upon in different positions and chords—chords which were not in harmony with the bell—the volume of tone would not be in any way augmented by reason of the bell.

Persons unfamiliar with music and unacquainted with natural philosophy, are the ones who purchase such banjos; led on by the tempting sound of the name and unfamiliar with the tone of a banjo. Experienced performers, who have had their "eye teeth cut," do not purchase such instruments; and the manufacturers of them must in time, and at no far distant day, be made familiar with the "Handwriting on the Wall"—their kingdom numbered and finished.

No one can censure those who have been compelled to listen to the music produced from improperly constructed banjos in the hands of unskilled players, for saying that "there is no music in a banjo." No one can blame those who have never heard the violin played by a master—never heard it except as a harsh-toned fiddle in the hands of a country dance scraper—for declaring that "a fiddle is the devil of an instrument." For there are violins that talk when the master plays them, and there are violins that squawk when the fiddler scrapes them. And there are banjos that speak when an artist bids them, and banjos that merely "plunk" when an unskilled performer handles them.

You have all heard of Paganini, whose name stands immortal and at the front rank of violinists. He was an Italian. In Gardner's *Music of Nature* will be found an account of the marvelous sensation created by him in London in the year 1831. Later on I shall have something to say about a similar sensation created by an American banjo player, E. M. Hall, in London, in the year 1880—fifty-one years later.

(To Be Continued.)

Mr. C. Hal Stoddard

BY ARLING SHAEFFER

In this busy time of commercial ambition, it is quite rare to find one who is, as you might say, living for his "art."

Many pay some attention to the study of music as a pastime, but seldom do we meet with one who possesses the true artistic temperament and lives for art alone. Such is the case with Mr. C. Hal Stoddard. This most aspiring and ambitious student has shown a great love for his chosen instrument, the mandolin. His sincere and faithful study of that instrument, however, has not been fruitless, nor have his efforts been unsuccessful. It has not been more than some six years since Mr. Stoddard took his favorite study in hand, and to-day he stands in the front row of concert mandolinists and composers.

What Mr. Stoddard has acquired is wholly from his own efforts and untiring persistency of purpose. He started out with a firm determination to accomplish his one desire, to become a master of the mandolin. The obstacles which he had to contend with were by no means a few. But by diligent practice he overcame the many defects most natural to a self-taught student.

Mr. Stoddard's native home is a small town in the State of Indiana, where assistance was not available nor could he enjoy the association of his superiors. The text and the best publications of mandolin music were his only guides, and from their pages he saw at a glance what the best artists had thought and what they had played.

Mr. Stoddard's first interpretation of the best solos for the mandolin were far from teaching the idea of the composer, nevertheless, they served as a guide toward the artistic.

After some time, ideas of worthy notice presented themselves, Mr. Stoddard always securing them on paper until such a time when he found himself in a musical humor, when he would proceed to build upon each idea, making some slight change in one place, and changing the rhythm in another, till finally he was the possessor of an original composition. To-day the solos for the mandolin by Mr. Stoddard are by no means second to any.

One of the most prepossessing characteristics of Mr. Stoddard is his unassuming manner, modest and diffident to a fault as to his personal ability, and last but not least is his constant praise and good will toward his brother artists, forgetful at all times of himself, which is most admirable and most gratifying, for in the professional life of to-day it is a most common thing to hear much talk and praise of one's self, showing a vein of conceit that detracts much from the admiration of a true artist. Mod-

esty is the greatest charm in every walk of life, and all eyes are constantly on the alert to finally discover its presence.

During the past few months Mr. Stoddard has composed some four most commendable compositions for the mandolin that will lend much assistance toward perpetuating his name as a composer for many generations to come. One of these most excellent compositions for mandolin and guitar is to be seen on other pages of this Journal.

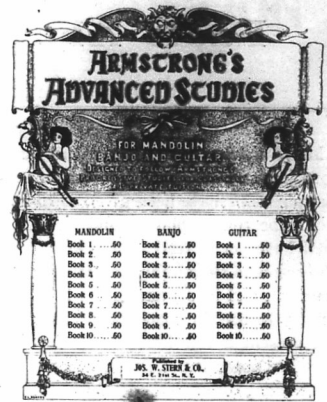


MR. C. HAL STODDARD

This Concert Waltz is Mr. Stoddard's last effort, and was written for this particular occasion, and is of no less a degree of merit than other of his best-known compositions, such as Berceuse (Cradle song), Grand Galop de Concert, Autumn Fantasies, Memories, and many others. It can also be noticed in the delicate cadenzas and dainty embellishments shown in the introduction and first strains, together with the bold effort in the finale, that much care and study was necessary to pen such a composition.

Mr. Stoddard does not aspire to undeserved praise nor does he claim any ability superior to many others. He is much interested in the welfare and the development of the American Guild of Mandolin, Guitar and Banjo Teachers, and considers it one of the most progressive and protective agents yet thought of. He is also a most constant reader of many journals published for the interest of those instruments, and is one of the best informed as to the current events of the day in musical circles. Mr. Stoddard is at present associated with Arling Shaeffer in his studio and publishing business at Chicago. He has also some excellent compositions in preparation for the mandolin which may appear in this Journal in the near future, when they will no doubt please every music lover who plays them over.

A. S.



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Facts About the Mandola

BY H. F. ODELL

Many articles have appeared in our various journals in regard to the mandola. Many reasons have been given as to how it should be tuned, played, and written for, but I have yet to read an article by anyone who seems to thoroughly understand the instrument, and being one of the first in this country to use the mandola in club work I will present a few indisputable facts. As there are now three different sizes of mandolas manufactured, it would probably be well to explain them. When the manufacturers first made mandolas the idea in their mind was to make an instrument representing the 'cello. Since the first instruments were made there have been two other mandolas produced; the viola mandola, tuned a fifth below the mandolin, representing the viola of the orchestra, and the 'cello man-



MR. H. F. ODELL

dola, a very much larger instrument, tuned an octave and a fifth below the mandolin, representing the violoncello of the orchestra. The Euterpe Club of Boston uses only mandolins and the instrumentation is first and second mandolins, viola and 'cello mandolas, thus giving a genuine string quartette, and the only time when the mandola should be tuned a fifth below the mandolin is when the 'cello mandola is played in connection with it. As the 'cello mandola has not become popular enough among clubs and orchestras to consider to any extent, we can go back to the first mandola which was made. This I claim should be tuned an octave below the mandolin for several reasons. All the music imported into this country, and most of it which is published here, is arranged for the octave mandola, and does it not seem as though the Italian and German writers who have been writing for this instrument for years should understand the instrument for which they are writing? Many of the mandola parts published are evidently written by those who are entirely ignorant of the possibilities of this beautiful instrument. The correctly written mandola part should resemble in style the 'cello of the orchestra, and contain counter melodies or long-sustained notes similar to the French horn part in orchestras, and sometimes when there is no counter melody it can play the bass part, but the idea of treat-

ing it as a viola and having it play afterbeats is simply ridiculous. I have heard one or two clubs using the fifth-tuned mandola and the effect was no different than as if they had used a third mandolin. I have heard many clubs and orchestras using the octave mandola and the sonority of tone produced from the mandola section is almost similar to the 'cello section of the regular orchestra.

With the fifth-tuned mandola we only have four tones below the G string of the mandolin, and the tone-color of the fifth-tuned mandola is hardly to be distinguished from the mandolin; on the other hand, with the octave mandola we have seven tones below the mandolin and with a string of the proper gauge on the instrument we have an entirely different tone-color from the mandolin.

Many of the advocates of the fifth-tuned mandola liken it to the viola of the orchestra. I fear that they do not realize the fact that the viola is rather an unimportant instrument and that practically all we find in the viola part is afterbeats and if the readers will examine both the viola and 'cello parts of an orchestral composition they will find the viola part very uninteresting while the 'cello part will probably contain counter melodies and be very interesting. I have talked with many players and find that the general opinion is that the mandola should be tuned an octave below and in every case where I have met advocates of the fifth-tuning I find they have had little or no experience with mandolas in club work.

I would ask the advocates of the fifth-tuned mandola to take some orchestral piece and play the first violin, viola and piano parts together and then afterward play the violoncello and piano parts together. They will find that the last combination sounds the best. Now, as I have already stated, if the 'cello mandola were used in all of our clubs and orchestras then it would be proper to have the fifth-tuned mandola representing the viola and the formation would be the same as that of our best orchestras. But there are only two firms in the United States making 'cello mandolas and I do not know of any clubs besides my own using the regular string quartette of mandolins, although I suppose there are some I have not heard of; still, the fact remains that the 'cello mandola is not a popular and as yet hardly a practical instrument, so we will consider that we have but one mandola and as I have before stated, that instrument is intended to represent the 'cello and not the viola, as many misguided individuals believe. It should be tuned one octave below the mandolin and the music written for it should resemble the orchestral 'cello part in style. I am in close touch with almost all the music for this instrument published and I find but very few mandola parts which are correctly written. Most of the writers write a third mandolin part and call it a mandola part and it would be a great benefit to those instruments in general if the composers would take the pains to study orchestral 'cello parts and then try to obtain somewhat similar effects in writing their mandola parts.

CONCERT NOTES.

The annual concert of the Rastus Amateur Banjo Club was held in Stratton's Hall, Waverly, Australia, recently. The following program was well received:

PART I.

1. Overture—
Mr. F. Graham.
2. Song—At Bay.....Michael Watson
Mr. O. Reece.
3. Lightning Sketches—
Master Harry Julius.
4. Banjo Selection—Quickstep
Rastus Amateur Banjo Club.
5. SongSelected
Miss E. Fleming.
6. Song (Comic)—I Must Have a Day Off for
That.
Sid Shipway.
7. Musical Bits by the Musical King.
Mr. Will Bennett.
8. Song (Descriptive)—That Was the Soldier's
Song (by request).
Mr. Dud Osborne.
9. Selection (Banjo and Piano)—Happy Darkies.
Miss Annie Shimmield and Gladys Hartley.
10. Sneezing Song—Achoo.
Mr. Harry Wilkie.

PART II.

1. Overture—
Mr. F. Graham.
2. Song—A May Morning.....Denza
Miss E. Cole.
3. Song (Comic)—There's a Peculiar Thing.
Sid Shipway.
4. Banjo Duet—Sly Glance Polka.
Mr. and Miss Shimmield.
5. Song—DaddyBehrend
Master Kennie Welch.
(By kind permission of Wm. Biggs, Esq.)
6. The Popular Comedian and Eccentric Dancer—
Mr. W. Hartigan.
7. Shadowgraphy—
Mr. Will Bennett.
8. Song—Yeoman's Wedding.Prince Poniatowski
Mr. O. Reece.
9. Song (Comic)—You Stop Where You Are.
Mr. Dud Osborne.
10. Banjo Selection—Heroic March.
Rastus Amateur Banjo Club.

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'Neath the Stars Waltzes.....Orchestra
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Military Hero—March.....Orchestra
Oshkosh Chief—March.....Military Band
The Idolizers' March.....Military Band

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"Sweet Clover" Waltzes...Mandolin Orchestra
"Hoity-Toity" Schottische...Mandolin Orchestra
"Panamericana" Morceau—Characteristic
Mandolin Orchestra
"Your Own"—Bratton.....Mandolin Duo
The Donkey Laugh.....Banjo Solo
"Cosy Corner"—Two-Step.....Banjo Solo

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When They Play "God Save the King."
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On Duty—March.....Rosey
My Lady Love Waltzes.....Rosey
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NOTES IN THE TRADE.

M. Witmark & Sons make a special feature this issue of their latest mandolin album and other new collections. This enterprising house always has something new and interesting for the readers of the *JOURNAL* who are on the watch for the best new music as it is issued, and they will make no mistake in keeping the latest issues from the Witmark Presses. The new catalogue issued by the firm, called the "Traveler," is sent free of charge to any address, and in hope that all those interested in mandolin, banjo and guitar music will procure a copy of it. Some new Witmark issues are mentioned in our "Music Received."

Walter Jacobs, the popular Boston publisher, has an announcement this month which has much in it of interest to the banjo, mandolin and guitar fraternity. There is certainly no publisher who makes a better showing of new issues each month than Mr. Jacobs, and his always tastefully gotten-out music is by composers of the highest reputation. The latest Mandolin and Banjo Orchestra Folio No. 3 is having a very large sale, and if readers will send for his thirty-six page catalogue of novelties, they will find much in it of interest.

Jos. W. Stern & Co. have important announcements in three different departments of their large business. One is regarding the Markstern Mandolin and Guitar Folio No. 4, so long looked for by players who have enjoyed the folios preceding it. This new folio is now ready, and contains the latest popular song and instrumental successes, such as "The Maiden with the Dreamy Eyes," "Maybe," "While the Convent Bells Were Ringing," "The Phenologist Coon," "My Castle on the Nile," "Ha-le, Ha-lo," "I'm Going To Live Anyhow 'Til I Die," "Twenty-third Regiment (Vigilantia) March," "Hurrah Boys" March and many others. There are mandola parts published to a number of the selections, thus making the books available for use in clubs.

The greatest interest has been evinced by teachers and players throughout the country in Thomas J. Armstrong's "Advanced Studies," designed by him to follow Book 5 of his "Progressive Class Studies." The new studies, arranged for two mandolins, two banjos and two guitars, are now ready and the advanced sale is simply

phenomenal. *Stern & Co.* have an interesting little booklet regarding these studies which they will mail free to any address.

In the instrumental department, the *S. S. Stewart Sons' Improved "4s" Banjos* are making a reputation as the finest instruments manufactured for both professional and amateur use, while the Markstern "Collegiate" Mandolins and Guitars meet with the warm favor of all who purchase them. A beautiful art catalogue of these instruments is sent free on application.

Samuel Adelstein reports that signal success has attended his taking the agency for several Italian firms who publish the higher class of mandolin literature. In a letter received from Mr. Valentine Abt, is the following: "You have most excellent things in this foreign music. In regard to Munier's Exercises, I agree with you in that they are technically and musically the best on the market. My felicitations to the author, etc., etc." Mr. Adelstein has received similar letters from nearly all the principal professional players.

Mr. Arling Shaeffer has two pages of announcements in the *JOURNAL* this month which are full of interest to the mandolin, banjo and guitar player. His already immense catalogue is growing every day, although he does not publish any music which is not of the highest musical standard.

Mr. Wm. C. Stahl has some excellent mandolin, banjo and guitar methods which we sincerely advise our readers to look into. They are of a practical nature, which makes them invaluable for the instruction of pupils and are endorsed by the best teachers. Guitar players, mandolinists and banjoists will find some lists of new music in Mr. Stahl's advertisement.

The Waldo Mfg. Co. are right in the front line this month with their well-known rosewood top "F" hole mandolins. As the reader will see when he peruses their announcement, these mandolins are securing the most enthusiastic praise, and there is no question whatever that they are a great improvement over the old style mandolin, in the eyes of many prominent players. The factory is worked to the limit to turn out orders.

The A. C. Fairbanks Co. are having the greatest success in the introduction of their "Whyte

Laydie" Banjos. Many of the most prominent professionals endorse these banjos, both for tone quality and beautiful workmanship, and their verdict appears to affect the sale of the instrument to a considerable degree. The Fairbanks Co. are as enterprising as ever regarding improvements in their instruments, as the "Whyte Laydie" demonstrates.

H. F. Odell & Co. report a largely increasing sale for their Perspiration Powder for the hands. It is really a boon to players, and every one should get it.

Clarence Grant announces some new "ten cent" music this month which will interest our readers. He gives much good music for a little money.

W. J. Dyer & Bro. are very successful in the introduction of their Harp-Guitar. It may now be called an indispensable adjunct in club work, as it adds an entirely new tone color to the general effect.

The Agnew Publishing Co. publish a neat little thematic booklet which players should send for. It contains lists as well as thematic of their new music, and is well worth looking over.

Gerhard Almcrautz has one of the best stocks of mandolins, banjos and guitars of any manufacturer in the U. S. Whatever the price, high or low, you wish to play, he has the best possible value for you.

The Truax Music Co. have a valuable specialty in their Adjustable Bridge. It makes every instrument true in its chords and avoids that "out-of-tune-ness" which is the player's bugbear.

Lyon & Healy are making their usual rapid progress with the Washburn instruments. The standard of quality maintained in the assistance they have toward greater success each year.

Willard Bryant has a most interesting bulletin of new mandolin, banjo and guitar music which he sends to any address. Send him your name and keep posted on the latest music.

The Lyceum Pub. Co. recently received an order, through its ad in the *JOURNAL*, from Rangoon, India. This certainly shows the far-reaching power of the *JOURNAL*.

The Sherman Pub. Co. are receiving very flattering opinions regarding their Singer Mandolin Method. Teachers regard it now as a standard work.

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1st Mandolin with Guitar or Banjo	10

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