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Editorial Comment

The "encircling months" have gone their swift round and September is here, with its glorious Indian summer season, an ideal one in which to take up again the varied duties of the music teacher, soloist and pupil. I hardly think it necessary to hope that every JOURNAL reader has made the most of a delightfully pleasant summer season, which in the Eastern States, I can say from personal experience, has been utterly without the usual high water thermometer indications. I do hope, however, that every reader feels as much inclined as I do for the resuming of his wonted occupation Beautiful summer weather has its lesson to teach, and that lesson is, if we make the fall, winter and spring pass pleasantly, profitably and quickly by conscientious application to our duties, the "golden summer time" will soon be around again for our enjoyment.

It gives me great pleasure to announce that I have completed arrangements with Mr. Samuel Adelstein, the distinguished author of "Mandolin Memories" to contribute a series of articles to the JOURNAL entitled "The Mandolin and Its Music" I should be greatly surprised if any of my readers have not read Mr. Adelstein's "Mandolin Memories," which is unique not only as the only work of its kind published, but as the only work of authority on the mandolin, written by a man whose entire energies and intellect have been devoted to the acquisition of the necessary knowledge, all the data being procured through personal travel in all the countries of the world The new articles will be full of interesting information, and I only hope that all the JOURNAL readers will have the same degree of interest in them as I have personally.

The American Guild of Mandolinists, Banjoists aud Guitarists is still going ahead in the hands of Mr. Clarence Partee and the other thoroughly efficient members of the organizing committee. Next month's issue of the JOURNAL will contain a résumé of what has been accomplished thus far in the Guild matter. Meanwhile, let us, one and all, wish the committee success in all their efforts.

Samuel Siegel America's Distinguished Mandolin Virtuoso

By PROF. S. A. THOMPSON

A block of marble, rejected by the builders of a temple, lay for many years half buried in the soil of Rome, till it was spied by Michael Angelo, whose inner vision saw an angel hidden beneath its muddy sides and set her free that all might see her beauty.

Long after the violin had been perfected in its form, it remained almost unused and unappreciated, till Paganini came and made his soul speak through its strings, revealing such wondrous possibilities in the long neglected instrument that all men called him wizard and thought him in league with the Evil One.

Long used in Spain and Italy, the mandolin has been know in the United States for only about twenty years. It excited some curiosity on its first appearance but was soon dropped by the musicians, who classed it simply as a tinkling toy, unworthy the serious attention of an artist.

And thus it remained until taken up by Samuel Siegel, for what Michael Angelo did for the unhewn stone, what Paganini did for his chosen instrument, the genius of Samuel Siegel has done for the mandolin. His playing is a revelation. Self-taught, and so unhampered by tradition and unfettered by precedent, he uses original methods and produces effects which seem incredible when heard. To a simple melody, with a tone as pure and almost as sustained as that of a violin, is presently added a pizzicato accompaniment. Now hushed to breathless silence by a plaintive lullaby, now moved to smiles by some rollicking scherzo or thrilled by the strains of a stirring march, even the coldly critical audiences of conservative London were brought beneath his power and swayed by him at will.

SAMUEL SIEGEL.

At times the little instrument rings like a harp; again, a passage in four part harmony swells like the rich notes of an organ; while in some of his finales Mr. Siegel produces a volume of tone which rivals that of an orchestra of mandolins, and displays a marvelous rapidity of execution which baffles description and almost defies belief.

In his triumphal tours of the United States and England, Mr. Siegel has not only proved that he is an artist of unusual powers, but also that the mandolin, at least in his hands, is a worthy instrument to transmit the messages of musical genius to the mind and hearts of men. It becomes particularly apropos and interesting at this point to quote a few lines from some criticisms on both sides of the Atlantic, criticisms made in the daily and musical papers after Mr. Siegel's performances at some of the more important concerts. On May 27, 1902, Mr. Siegel was the star artist at an enormous Mandolin, Banjo, and Guitar Festival given in Newark, New Jersey. The following evening the *News* of that city came out with the following notice:

"Samuel Siegel is the Kubelik of the mandolin. During the concert which he gave in Association Hall last evening he disclosed technical accomplishments and an extraordinary quality of tone which makes him as unique among players of his instrument as the Bohemian violinist is among fiddlers. The mandolin takes on new importance and dignity, as he plays it. Its resources for musical expression, as revealed by him, astonished those who were acquainted with it only through performances by clever amateurs and who fancied its capacity to be much more limited than it is. His artistry is as commendable as his virtuosity. He never seems to overtax the instrument as so many pianists do in striving for effects, and he secures results that are captivating by reason of beauty of tone, variety in dynamics and finely harmonious coloring. In order to show what it is possible to accomplish with the mandolin he has composed numerous works for it. These bristle with as many technical difficulties as a Paganini composition offers to a violinist; but they are disposed of with a masterful facility that excites admiration and provokes the applause merited by uncommon achievement."

In January, 1900, Mr. Siegel appeared before the most critical of London (England) audiences and received the following critical notice from the editor of the *Banjo World:*

"One of the most interesting features of the recent Musical Festival, at St. James Hall, was the first concert appearance in England of America's great mandolin player, Mr. Samuel Siegel. It will be remembered in a summer issue last year the interviewer of the *Banjo World* was the first Englishman to extend a welcome to the distinguished American, and the prophecy he there made that this artist's brilliant playing would be enormously popular was fully borne out by the enthusiastic verdict of the Festival audience—the most representative and the most critical in England. I was standing at the wings when Mr. Siegel went on to play and I could see that he was distinctly nervous. Watching him, I noticed how he arose to the occasion, and with his marvelously rapid execution fairly held the silent audience spell-bound. No artist ever more thoroughly deserved the responsive applause with which he was greeted again and again. England once more recognized the splendid ability of a fine American artist. Those artists from the States who complain of lack of British appreciation may be quite sure that this is only because their performances are not up to the standard we recognize. Much was expected of Mr. Siegel and he bettered expectations. The finest player I have heard, his extraordinary rapidity of manipulation, especially in scale playing, is probably unparalleled."

Thus is it easy to see that Mr. Siegel's renown is international and all the more to his own credit, because it is more through technique and musical style peculiarly his own and originated by him.

To the professional musician and to the cultivated amateur who is really a connoisseur, there is another side to Mr. Siegel's work which shows off to great advantage

(*Continued on page 3.*)

SIDE LIGHTS IN CLASS TEACHING.

By J. ANSTEAD SMITH.

The somewhat time-worn saying that there is always progression or retrogression in every art and science is a truism which applies well to the art of mandolin, banjo and guitar teaching. Instructors in the playing of these instruments have worked for fully ten years on pretty nearly the same lines, and the system and the condition of affairs would probably have remained unchanged for several years more, had not the apostle of a new system of instruction appeared upon the field and given the lie to the rather pessimistic saying that "there is nothing new under the sun." I say "apostle" advisedly, because I am aware that there will be many others beside the eminent musician whom I refer to who will claim the honor of originating this new system. Yet, however many there may be, it is a pretty positive fact that Thomas J. Armstrong was the first writer to give the mandolin, banjo and guitar world the most satisfactory exercise for use in class teaching; and he has also been the one whose articles, in both magazine and pamphlet form, have done the most telling work in disseminating knowledge of the possibilities contained in the development of class teaching.

False prophets, it is true, arise every day, in music as well as in anything else. But as we are wont to judge the truth or falsity of a system by the degree to which it can bear searching investigation, and, further, by the good or evil it works, so can we look into the matter of class teaching and determine by its results to pupil and to teacher whether it is something of practical value to both, or whether it is a fad which lives in the affections of the minority, and whose results are very much worse than bad—merely indifferent.

First, let us understand definitely what is meant by "class teaching" as applied to the mandolin, banjo and guitar. The expression means that the instructor takes a certain number of pupils in each instrument, say six mandolin, six banjo and six guitar pupils, and instructs them individually and as a whole in a one-hour class held twice or sometimes three times a week. As this system of teaching does away with the usual method of private tuition, it is certainly an innovation, and as such deserves and demands discussion from the points of view of both pupil and teacher. As it is the pupil's interests which are of paramount importance, we will consider class teaching from his standpoint first of all.

The first question which will naturally come up is, "Does the individual pupil learn as quickly and as thoroughly by this method as he does with private tuition where he obviously gets more individual attention?" The answer is emphatically and positively "Yes." For example, when the teacher shows the mandolin division the proper manner in which to hold the instrument, he chooses the pupil who appears to be the most intelligent of the number, and shows him very carefully everything necessary to be demonstrated. Meanwhile, the other pupils in the division are supposed to observe very carefully all that the instructor is doing and saying, and by the time it has come the time for them to be shown the same points, they are already conversant with the general idea and a few words of correction or encouragement from the teacher is all that is needed with pupils of average musical ability and intelligence, providing they have given close attention to his instructions to the other pupils. At the start, imitation is the way in which the pupil learns to hold an instrument, as well as to place his fingers properly on the strings, and when he sees several others around him who are striving to do the same as the teacher, it is helpful for him to watch them and profit by their mistakes by seeing what *not* to do.

Therefore, as can be readily seen, the pupil gets the necessary amount of individual instruction, and in addition he has the opportunity to watch the teaching of several others, and to get a practical knowledge of his instrument which could not be obtained as quickly and as thoroughly by any other system. Each point in the playing of the three instruments is thoroughly taken up in the same manner, and when the time comes for all to play together, each pupil is equally as well prepared as another and a uniformity of mistakes will be found which it is easy for the teacher to correct, as in pointing out the errors to one pupil in a division, the rest can readily comprehend his suggestions and follow it out without difficulty.

It is unnecessary to go into further details on this subject, as all of my readers can readily understand the prime factor in class instruction, the ability of a pupil to learn quickly and thoroughly from those around him. Other ways in which he is benefited by the new system will be taken up at length in the following paragraphs.

Every one of us knows the great extent in which the amount of ambition we have assists us toward success in anything we may undertake. Anything that is gone at in a half-hearted manner rarely becomes a real success, while whatever we put our hearts and souls into, that is the thing we do the best. Therefore anything which tends to rouse or to stimulate ambition is certainly most desirable, and in this matter class teaching works most marvelously. For example, one pupil hears another pupil getting more proficient than he, although both have had the same number of lessons. Natural pride—and pride often is an admirable substitute for ambition—impels the more backward pupil to make a bigger effort, and lo! soon he has conquered and is abreast of the other man. There is no question that class teaching is a great factor in stirring up the ambition of pupils, and for that reason alone it is surely a boon to teachers.

Last, but not least, from the teacher's point of view, Mr. Armstrong's system of class teaching is certainly a great advance over the ordinary method. In the first place, the remuneration for a few hours' work is much greater, and the general interest of the community is deepened in musical affairs because that interest is centered in a group of pupils who meet and get mutually interested in musical matters, drawing others into the classes and aiding toward its signal success. "From little acorns spring great oaks." Class teaching is in its infancy. It will grow, to use an up-to-date comparison which we all understand, like the Steel Trust.

SAMUEL SIEGEL

(*Continued from page 2*)

the profound and thorough scholarship of the musician. I refer to his musical compositions and more particularly to his original works of instruction for the mandolin. For although he has written very many beautiful and brilliant solo works, it is in such books as "Samuel Siegel's Advanced Studies for the Mandolin" that he proved to what a great degree his work is original and how extremely valuable his ideas are to the student and even to other soloists. Any mandolinist who does not possess these studies had better procure them at the earliest possible moment. I am also looking forward with a good deal of interest to a new mandolin instructor which Mr. Siegel is preparing. It is to be published shortly.

Mr. Siegel's tour this coming season will embrace every city of importance in the United States, and, assisted as he will be by Mr. Heyman Meyer, he will undoubtedly have a very successful season.

THE BANJO - A DISSERTATION

By S. S. STEWART

PART IV.

Musical and other encyclopædias, dictionaries and musical works give a very vague and meagre account of the Banjo. Who can blame them? The majority of such works in use to-day were published years ago; or at least the matter contained within their covers was written several years back. Webster states, in his dictionary, that the name, at least, "Banjo," is not of negro origin, but was corrupted from *bandore,* which is an instrument of the guitar species. It matters little how it was named or from whence the name came—the name has a musical sound, is short and easy to remember: It therefore answers the purpose. The statement contained in Stainer and Barrett's *Dictionary of Musical Terms,* that the Banjo is one of the most important musical instruments employed by minstrel troupes, is also incorrect, so far as the present day and generation is concerned; for many prominent minstrel companies employ no Banjo player at all. I have myself been present at such entertainments where there was no Banjo used, and the leading instruments were the usual orchestral instruments—violin, flutes, horns, etc. The statements published in other books of like character, that the Banjo is very limited in capability and only fit for simple tunes and accompaniments, is likewise incorrect when applied to the Banjo of the day (the properly constructed Banjo). This I have dwelt upon at greater length in different issues of the *Banjo and Guitar Journal,* published by myself, which articles have doubtless been perused by many of my readers.

But, as I said before, these works are old, and applied, if they ever applied at all, to the early Banjo, and their statements are of slight import to the Banjo players of this generation, unless it is to show them what their favorite instrument was, some years ago, in a past generation.

Other encyclopædias will be published—new dictionaries must be compiled and printed to meet the requirements of an advancing civilization. Let us hope that when such books appear they will contain a better account of an instrument which America claims as her own, and of which Americans have just cause to be proud.

A few years backward I gaze and I see in this dim past that the Banjo was going along smoothly, making time at a fair gait—making itself known, attracting admirers and among a large class of people gaining adherents. Thalberg, the well-known pianist, is said to have been infatuated with it, and to have become a player upon it. Books were published which began to give it a firmer footing. But, then, suddenly a dark cloud seemed to hover over it, shadowing its very existence. It was not unlike that great, black-winged creature, the Raven, written of by a gifted poet, which—

"Perched upon a bust of Pallas,
Just above my chamber-door."

Seemed to say, "I will haunt you until I blacken your very existence, and I will not leave you until I have so shaken you that you will never—no, never, recover from the effects of my presence."

This polluted creature appeared in the shape of a "catch-penny" system of learning to play the Banjo, called by its projectors the *"simplified method."* It was without method or system. It had not the slightest foundation to stand upon; therefore was it called the *simplified,* or *simple,* method.

It was so simple in its construction that musicians called it rightly named: *a simple method for the simple-minded,* and just the thing for such a miserable instrument as the Banjo. It was so easy and so simple a system of learning to play, that a person could, with the aid of one of its books, which cost all the way from one dollar to five dollars each, learn to pick out, with perhaps one finger and thumb, on the Banjo strings, such soul inspiring tunes as "Shofly, don't bodder me," "Carry me back to Ole Virginny," etc. The flies surely would cease to bother such manipulators of such tunes and also doubtless wish that some well-disposed person would indeed carry them (or the method) back to Old Virginny. The students of this method rarely ever got any further. They had taken the express train for Banjo Botchtown; the journey was short, and few got any further. Some lived to return and start over again by another route, but their number was few indeed, and of the weak ones who had once partaken of a dose of the "method," many fainted by the wayside after starting upon the right track.

All this means, reader, that a set of unscrupulous individuals, possessing a very limited knowledge of music, and very little love for the science or art,—and therefore being ignorant and also disinclined to labor or effort—did not feel inclined to spend their valuable time in teaching pupils to play the Banjo properly. It was too hard work and did not agree with them. Besides, many who would gladly pay money to know how to play the Banjo would not pay money for being taught a lot of rubbish about notes, rests, bars, etc. They wanted to learn to manipulate the strings "right off," without any waste of time. It was also frequently very difficult for these professors of the Banjo to instruct pupils in musical notation, for the reason that they themselves knew so very little about it; and pupils often had a habit of asking very troublesome questions about chords, time, &c., which made it quite unpleasant for the teachers, who did not want to be bothered. What he wanted most and only, was to secure a good fee for a "quarter's lessons" in advance and then let the pupils come in when he was out, or what was nearly as bad—come in and sit down to a beer-drinking bout; picking on the Banjo at the same time, or between whiles.

Hence, a system by which a person could learn to pick a few tunes on the Banjo *without study,* and without having to "learn music," was in demand. If such a thing could be gotten up, there was money in the scheme; it would sell well all over the country. This accounts for the origination of the so-called easy system, or simplified method. An ignorant pupil could not understand why the five lines of the musical stave should not represent the *five strings of the Banjo.* Demand caused supply; the five lines were made to represent five strings. An open string was noted as a round o (whole note). A stopped note was represented by a black note. This was termed the "open and closed note" method. Knowing ones dubbed it the "open and shut method"; which name still clings to it. It added greatly to ignorance, by closing for a time the door of knowledge. It never made one good player. It opened the door to ignorance, and it put back the Banjo for some time. It was a system that was not a system—a method that had no method whatever in it. It served its purpose; made money for its instigators and enabled many ignoramuses to set up as teachers,—teaching how *not* to become a Banjo player.

But there is no cloud, however dark, that has not a silver lining; and darkness in this case soon began to give place to light.

Gradually the star arose and the light brightened, and

"Through the gates of amethyst and amber
Shined the kindling glories of the morning."

To you, reader,—to whom perhaps poetical language is a stranger, and liable to be misunderstood—I will speak in plainer words. I mean that as the powers of darkness were working to consume the very vitals of the Banjo, the powers of light were at the same time at work—working to elevate and raise it. The force of the "simplified method" systems having done so much to *pull down,* in the minds of intelligent people, caused a limited number of ardent lovers of the instrument to set to work more vigorously to elevate and to *build up.* Thus it is that suitable books and sheet music publications were produced to gradually take the place of the worthless "easy methods." Those who had forsaken the instrument on account of not being able to obtain suitable music, began to renew their interest in it. Intelligent people and musicians, seeing musical works in good form for the Banjo, were compelled to notice it. Gradually it took upon itself renewed life. So that at the present time we have many good instruction books for the Banjo, and a great number of pieces of music, of various degrees of difficulty; which stock is being constantly added to; and although there is still some demand from a certain class of persons, for "tunes" written by the "simple method," yet the percentage of such demand is small in comparison to the constantly increasing demand for music (legitimate music) of a good character; and through the publication of good music, properly written and adopted to the instrument, and through a good class of Banjo books and literature, is the instrument to be finally raised to its proper place and position as a musical instrument.

THE REQUIREMENTS OF A "SOLO BANJO."

A Banjo to be used for an instrumental performance, or for playing solos with piano accompaniment, must possess the following characteristics:—

Acuteness of tone, intensity, resonance.

Musical purity, carrying power.

Free vibration.

Easy action.

Harmonious action, equalization of upper and lower registers.

Such a Banjo must possess a *musical tone;* for indeed there can be no carrying power without it, and, at the same time, the Banjo characteristic of the tone must not be relinquished nor its individuality lost.

This desideratum has not been accomplished by "closing the back," nor by what has been called the Patent Bell-rim Banjo, etc. For proof of this you have only to look about you and see that such Banjos are not used by players of note, and that professional players, as a rule, use entirely the *Silver Rim Banjo,* as I have previously stated.

Whilst it is not impossible to construct a good instrument without metal in the rim, it is yet exceedingly rare to find one so constructed that meets the requirements of a good player. And whilst I do not assert that only *"silver rim"* Banjos can be good, I do most emphatically say that the *silver rim Banjo* is, and has been for years past, the *model Banjo,* and the Banjo used by the best players.

It is not altogether impossible that a Banjo can be constructed, having a closed back and sides, that will make good music —nor do I say that this has never been accomplished; but at the same time, any school-boy of average intelligence can see that such an instrument must be constructed upon, and must be governed by other principles than those found in the silver rim open-back Banjo. It is also possible that a Banjo may be constructed with a "bell," so that such a bell would act directly upon the tone of the open strings and thus make such a Banjo suitable to use for a "swinging act," or the "Bell Chimes" imitation; but such a Banjo would be useful for nothing else, and I am of the opinion that the silver rim Banjo, when properly constructed, possesses all the requirements needed for any and every kind of Banjo-playing.

SECTION III.

"Music hath charms to soothe the savage breast."

"If I were de President ob dese United States,
I'd lick molasses candy and swing upon de gates."
Jim Crow.

The ideal of the undeveloped and crude mind (if such mind can be said to have an ideal) is far different from that of the more advanced student and thinker. Thus the lines sung by the darkey in the past generation, expressing his highest ambition, and telling us what he would do were he the President of the United States, convey to us the idea that licking molasses candy and swinging upon gates were about the highest conceptions old Jim could form of the duties and requirements of the highest office attainable by any American citizen.

Some of the conceptions of people (and people who are old enough, big enough, and should be wise enough to know better) of the present day, concerning the Banjo and the Banjo-player, are equally as crude as the conceptions of the negro regarding the presidency.

I have met those who thought that the Banjo was a tambourine with a neck in it, and that the rim was to be jingled against the sides when played, in the fashion of a "tom-tom," for instance. I have met others who thought that because a man was a Banjo-player, that he should never get tired of *playing*—should play in the morning, play at noon, and play again in the evening, and continue to play as the evening continued into night and night rolled around the circle to dawn. Such people must be taught better—those who will not feel for others should be made to feel.

Many beginners on the Banjo have no intention of making a *study* of the instrument. They take it up for recreation, and their ideas concerning it being at the beginning undeveloped, they like only simple tunes, such as are whistled by the boys in the streets; the ear capable of distinguishing *harmony* not yet being sufficiently developed. As such pupils advance, many of them desire to learn more of the instrument, and with each step of advancement comes further desire to progress. From step to step, then, the Banjo player is made.

Nothing is accomplished all at once; little by little, knowledge of any kind is attained. A man cannot become a musician in a day, in a week, nor in a month. And yet this fact should deter no one—and will not deter anyone possessing average intelligence and pluck—from seeking to gain a knowledge of music and of Banjo playing. When once obtained, such knowledge can never be entirely lost; and even should the Banjo be laid aside and all musical exercise be suspended for months or years, should the person again take it up, he has a good foundation upon which to begin again.

It is a mistaken idea with many persons that one may acquire a knowledge of the Banjo or other instruments "by ear," and without a proper course of musical studies. I have, in my experience, met with very few really good performers upon the Banjo or guitar who had not, at some time or other, studied the rudiments of music. Here and there, but very occasionally, I have met with a really good Banjo-player who seemed to possess no knowledge whatever of musical notation; but it has invariably been the case that such performers have been associated for years with capable musicians, and with the possession of a very fine musical ear, have been enabled to develop a sense of hearing and a comprehension of musical sounds and chords which enabled them to readily perform very difficult music. But it must be understood that such players have had the advantages of the constant association of musicians who were often adepts at musical science, so to speak, and who therefore possessed theoretical and practical knowledge of music in all its forms; so that really those ear players, so-called, who played so well "by ear," had been compelled to spend a large portion of their time in studying in their own peculiar way, all that they played. Such a performer could perhaps play a certain piece after having heard it a few times, passably well, or exceedingly well, as the case may have been; but an ordinary player, possessing the average knowledge of musical notation, could have played the same piece in the same manner, directly from the notes, not requiring to hear the piece played at all, and the same amount of time spent in training the ear to imitate, and the fingers to manipulate the strings that is necessitated in learning to play well "by ear," if spent in learning to play from music would place the performer in possession of valuable knowledge as well as develop his musical skill, and he would be something better than a mere parrot-like performer, who must first hear, or have played for him, everything he learns. Not only this, but it is a fact that very few of the small number of "ear players" upon either the guitar or Banjo, perform accurately. Even when they attain to the correct rendition of a musical composition, they soon forget, after not having played or heard it for a time, and then render it more and more inaccurately, or so changed and intermingled with passages of their own as to become sometimes unrecognizable to the musician who composed it. But with the majority of players upon any instrument who possess no theoretical musical knowledge, it is found that they do not play any musical composition entirely correct, nor as the composer intended. It is true that with many of them conceit is so closely interwoven with ignorance that they suppose they are playing with great skill and musical effect, and where their audiences are of a musically ignorant class, their preformances please and are accounted sometimes wonderful. But when learned musicians chance to hear them play, they are at once made familiar with the fact that they are listening to an "ear-player," and not to a musician. A certain amount of musical knowledge can hurt no one, and it is better for all who attempt to learn to perform upon any instrument, whether it be Banjo, guitar, or what not; to place themselves under the instruction of a competent music teacher, or at least possess themselves of suitable books of instruction, and devote a portion of their spare time daily to studying them. It may be said, "I have no spare time." I reply—every one has spare time. He who has the most to do often finds time for doing things that others who have nothing whatever to do but to eat, drink, sleep, dress and yawn, could not possibly spare the time to accomplish. A great deal of time is wasted during the day or week which might be well spent in going through a book, *a little at a time.* The little drops fill the bucket and the little grains of sand make up the seashore.

(To be continued.)

Following is an interesting open letter recently received from Mr. W. W. McKenny of Christ Church, New Zealand:

The Editor, STEWART'S JOURNAL:

The Banjo in New Zealand. Some of your readers may be interested to know how the Banjo and its companions, the Mandolin and Guitar, are represented in this far-off corner of the earth. First we can say here, as elsewhere, those instruments are daily becoming more popular and gaining more adherents every day, and that here also. They are no longer being looked upon as musical toys but as instruments destined to take their rank ere long in the forefront of *the* instruments of the musical world. We have in this town an Estudiantina Band of twenty-two performers under the baton of W. A. R. Post, a gentleman whose compositions and arrangements will place him in the front rank of colonial composers. Some of their music is of American arrangement, Armstrong's and Eno's; most of it is, however, the work of their conductor. At the public hospital here, also, there is a Nurses' Mandolin, Guitar and Banjo Club, with seventeen performers, under the baton of Mr. W. McKinney, the dispenser of that institution. Their music is chiefly English, Cammeyer's, with some American.

As to the instruments used here, the bulk of the Banjos are of a local make, noted all over New Zealand. Mandolins met with are chiefly Italian, with one or two American; Guitars are nearly all Garcias, or French, make, as are the Banjos. A good solid instrument at a reasonable price is a want felt by every Mandolinist and Guitarist here.

In accessories, plectrums, strings, etc., there is a dearth of good value, most of the picks reaching here being made to sell, and sell only once. As to music, too, there is a big opening for any enterprising firm who would supply good fresh swingy music at a reasonable price. Most of the Banjo-music played here is Cammeyer's, with perhaps a few of Temlett's or Turner's publications. American Banjo music, save a few of Lansing's rearranged to universal notation by Clifford Essex, is never met with. When, however, American houses adopt the universal notation, I venture to predict an enormous sale of their music both in New Zealand and the Commonwealth of Australia. As to Mandolin and Guitar music the American is deservedly popular, but here again I can only say we see too little of it, we are flooded with rubbishy English stuff which in the absence of better we buy and pay heavy for, and afterwards deplore it. Frey's for the Guitar, and as to journals, STEWART'S for the Mandolinists and Guitarists is the only journal ever seen. Cammeyer's *Banjo World* for the Banjoists, has the field to itself. When, however, STEWART'S writes their Banjo-music in both notations, it is easy to predict the journal every banjoist will order.

As it is, it is outside an ordinary Banjoist's skill to rearrange it, and there's music which he knows must be good (since it is in STEWART'S), and which seems within his scope, practically going to waste.

As yet there is hardly enough population to warrant such concerts as you are fortunate enough to have from your leading players, but I have never yet heard either the Estudiantina Band nor any soloist worth his salt play in public here without being accorded enthusiastic recalls, which goes to prove that the public here, as everywhere else, have tender corners for the Banjo and its companions in their hearts.

In conclusion, too, we cheerfully grudge both you Americans and the English your opportunities of studying from, and listening to, such masters as we can only read about. I feel sure that we have among us gifted players who even in your great country would not disgrace the young land from which they came.

W. W. MCKINNEY.

The San Francisco *Breeder and Sportsman* printed an interesting article in their issue of Aug. 9, 1902, entitled "With Boots and Creel." The writer, Mr. C. W. Kyle, has a few words to say about an old friend of the JOURNAL, Mr. Samuel Adelstein:

"On the 20th of the month a party consisting of Mr. and Mrs. Willis, Miss Willis, Miss Winn, Professor Adlestein, Mr. Fred Burnham and the writer enjoyed a rare day's outing on the banks of the river near the foot of the meadows. It was an ideal day, in an ideal spot. The great cliff which arises almost perpendicularly for 1,500 feet on the right of the valley overshadowed the scene. On the opposite side a long pine-dotted mountain falls but little below the great cliff's elevation, shutting in, as it were, the beautiful scene. Stories were told, songs were sung and poems recited, luncheon enjoyed, and then came the great treat of the day, which was the marvelous performance of Prof. Adelstein on his favorite instrument, the mandolin. The mandolin has never been a source of great pleasure to me, but I found I had never before listened to it when touched by a master hand. Selections from Chopin, Mendelssohn, Bellenghi, Verdi, Schumann, Schubert and Hauser delighted our senses and mingling with the duet of wind and brook wooed to the silent attention which is wisdom's own. It was a revelation of feeling and harmony which filled to overflowing the measure.

The tall sentinels of the mountains were signaling the approached of evening ere the music ceased, and we regretfully quitted the charming scene.

Mr. Myron Bickford, the well-known soloist and teacher of Springfield, Mass., recently gave the following interesting program at one of his numerous concerts:

Mandolin.
"'Varsity Club March".....*Lebarge*
Banjo.
"Company L March".....*Bickford*
Violin.
"Southern Girl" Gavotte.....*Kremer*
Guitar.
"Flower Song".....*Lange*
Banjo.
"Cupid's Arrow," Polka.....*Eno*
Mandolin.
"Sounds from Church".....*Abt*
Violin.
"Intermezzo" from Cav. Rus.....*Mascagni*
Mandolin.
"Volunteer's Patrol".....*Siegel*
Banjo.
"Cradle Song".....*Hauser*
Guitar.
"Kuiawiak".....*Wieniawski*
Violin.
Selection from "Faust".....*Gounod*
Mandolin.
"Warblings at Eve".....*B. Richards*
Guitar.
"Melody in F".....*Rubinstein*
Banjo.
"Old Kentucky Home".....*Foster-Farland*

Mr. Homer J. Harvey, the popular Mandolin, Banjo and Guitar teacher, has quite a number of club organizations under his direction. Among them are the following:

Keno M., B. and G. Club is composed of members of the Keno Camping Club, and are preparing for a two weeks' camp on Lake Huron. I expect to be with them.

Mr. Oswald M. Wagensiel, Secretary and First Mandolin.

Mr. Herbert Ernst, President and Guitar.

Mr. Stewart Graham, Vice-President and Guitar.

Mr. Lewis Wilson, Manager and Guitar.

Mr. Ed. Roll, Captain and Banjo.

Mr. Arthur Germain, Quartermaster and First Banjo.

Homer J. Harvey, Leader and Instructor.

Dean Business College Mandolin, Banjo and Guitar Club:

Mr. Bert Smith, First Mandolin, President.

Mr. Chas. McCormick, Mandolin.

Miss Nettie McNaughton, Mandolin, Secretary.

Miss Unice M. Howell, Guitar, Treasurer.

Miss Minnie Whitford, Guitar.

Mr. Clarence Smith, Guitar.

Mr. Lewis Wilson, Guitar.

Mr. Homer J. Harvey, Instructor.

Uneda M., B. and G. Club, of Watford, Ont., Canada:

Mrs. Dr. Auld, First Banjo, President.

Miss June Cochrane, Guitar, Leader.

Miss Edyth Roche, First Mandolin, Secretary-Treasurer.

Mr. Fred Roche, Guitar.

Mr. Don Reed, First Mandolin.

Mr. Fred Rogers, First Mandolin.

Mr. Harry H. Hobbs, First Banjo.

Mr. Geo. Lambert, Second Banjo.

Mr. Homer J. Harvey, Instructor.

Mandolin Technic

By BENJ. F. KNELL

The word "technic" implies all that is required in producing music. Execution would be the better word to use. Call it what we like, we all have to struggle to produce results. The word "technic" has no terror for the earnest student; it is the only royal road by which to win success. We who follow the principle that technic teaches us will have good cause to rejoice. Our efforts will be crowned with success. Like a child learning to walk, step by step, we will climb until we reach the highest point, namely, to become good, sure readers and timists. So what more can the student expect, to become a good performer? Is not that reward enough for all our painful efforts to overcome obstacles that seem almost colossal at times? Many fall by the wayside for want of patient application and system in daily practice. Pluck to persevere is what is wanted to succeed in the battle—that and a proper knowledge of the study in hand. Strive to study diligently, and you will have success. The most important factor to be considered is a good honest teacher, one who is familiar with the best technical violin works, of which the Litolff collection is the best. A good teacher is necessary to carry the student step by step to perfection. Time was when mandolin playing was considered a fad—a mere toy, as it were. Such ideas have been dispelled long ago. Look around you at the artists we now have who interpret the old violin masters correctly. The prominent mandolin schools of to-day are but violin methods, with the up and down stroke to represent the up and down bows of the violin. Cast prejudice aside, and look to violin technic to perfect you in mandolin playing. I will mention here that nothing is so beneficial to the student as ensemble playing, such as duets for master and pupil. Nothing so sharpens the hearing and quickens the eye. Correct. Had I the time, I could name dozens of duets, terzets, quartets. As I remarked before, it will be necessary for the teacher to have a thorough knowledge of violin technics to teach mandolin successfully. I do not wish to criticize our teachers; but the fact cannot be disputed that the best teachers have the knowledge of violin technic that I speak of. Besides, for several years back, all the important writings and studies have been taken from violin methods. I mention this fact merely to bear out my argument that we must look to violin technic to perfect us in mandolin technic. I have always been an earnest advocate of violin technic in my writings, also in giving lessons to my many students of the part, and have met with good success in obtaining results that I could not have obtained by any other means. I must ask the reader's pardon if I have wandered from my subject; time and space will not allow me to say what I would like on these interesting questions. In conclusion, I will say that I am always ready at any time to give the readers of the JOURNAL, for the asking, anything I know in regard to what is best to practice, name of composers, and studies which I know will benefit earnest students of mandolin who have a love for their instrument and wish to place it on a level with legitimate instruments. I will give the readers, later on, an outline of what I think is beneficial to practice and from which good results can be obtained. My aim has always been to elevate the mandolin, and with that end in view I will strive to do my best. If I can be of any service to an earnest student, I will consider myself well repaid for this article, which I hope will be received in the spirit in which it is written. We are striving to reach the same point, and must help one another. If we differ, it does not change the situation any. Let us remember that nothing succeeds like success.

MR. BENJAMIN KNELL.

Mr. Benjamin Knell, the writer of the interesting article regarding mandolin technic printed above, has a name well known in the mandolin field as that of a performer, teacher, and composer of exceptional ability and prominence. Mr. Knell was born in 1862, and first began his musical career by taking up the study of the violin under a prominent teacher in Philadelphia. It

was very much later that he commenced the work of mastering the mandolin under F. M. Lapetina, with whom he became associated professionally a year later. This copartnership has continued between Messrs. Knell and Lapetina ever since, working together on special lines. In 1892 they formed the Lapetina Trio, and later on organized a mandolin sextette, which was a special feature at the Hotel Lafayette, also playing at the best concerts given in Philadelphia and surrounding towns. The professional career of Mr. Knell, closely identified as it has been with the musical activity of Philadelphia, has been a great credit to that city, and there is "yet more to come" from his efforts.

The following program was presented at Miss Naci Talbot's Grand Ballad and Instrumental Concert in the Dutch Reformed Hall, Capetown, South Africa:

PART I.

1. Violin Solo—Allegro Brillante.....*Ten Have*
   Signor Prati.
2. Song—"Oh! for a Day of Spring"..*Leo Stern*
   Miss Naci Talbot.
3. Banjo Solo—"Narcissus".....*Nevin*
   Mr. Myron Reid.
4. Song—"My Dreams".....*Tosti*
   Mr. Morgan Williams.
5. Instrumental—Serenata Veneziana..*G. Sartori*
   The Plectrum Quartette.
   (Miss Thorne, Signor Prati, Mr. Thorne, and Mr. H. Day.
6. Song—"A Song of Venice".....*G. Fogg*
   Madame Kate Drew.
   (Mandolin Obligato by Signor Prati).
7. Song—"The Enchantress".....*J. L. Hatton*
   Miss Naci Talbot.

PART II.

1. Duet—"In the Dusk of the Twilight"...*Parker*
   Madame Kate Drew and Miss Naci Talbot.
2. Song—"The Last Watch".....*Pinsuti*
   Mr. Morgan Williams.
3. Mandolin Solo—"Witches' Dance"...*S. Siegel*
   Signor Prati.
4. Song—"Love, the Pedlar".....*Ed. German*
   Madame Kate Drew.
5. Banjo Solo—"Gipsy Dance"....*Parke Hunter*
   Mr. Myron Reid.
6. Song—"Song of Thanksgiving".....*F. Allitsen*
   Miss Naci Talbot.
7. Instrumental—"Fantasia".....*G. Sartori*
   The Plectrum Quartette.

Accompanists..Mrs. Leather and Herr Schniter

Mr. N. Sidney Lagatree, of Detroit, who is a member of the faculty of the Bay View (Mich.) Conservatory of Music, gave the following program at a recital on July 28, 1902:

Mandolin.

1. Fifth Air Varied.....*Dancla*
2. Coquetterie .....*Steck*
3. (a) The Swan.....*St. Saens*
   (b) Tarantelle No. 3.....*Tocaben*
4. Valse Brillante.....*Abt*

Banjo.

1. Gavotte No. 2.....*Popper*
2. Fantasia The Witch's Dance.....*Paganini*
3. (a) Serenade.....*Moszkowski*
   (b) Lullaby.....*Lagatree*
   (c) Old Kentucky Home, Varied....*Farland*
   (Unaccompanied.)
4. Menuett L'Antique.....*Paderewski*

Miss Emily Gilmore, Accompanist.

Pietro Mascagni

The Remarkable Composer of a Remarkable Opera

Pietro Mascagni, the famous composer, who is to make his first visit to the United States next autumn, declares that very much of his success is due to a stray copy of a sleepy old Italian newspaper. This is the story: At the age of 26 Mascagni, who had been roaming about Italy, doing but little for himself, although he could play six different instruments, found himself in the little town of Cerignole, in Calabria. Here he obtained the very modest appointment of musical director of the town orchestra, at a salary of 100 lire a month. It was in this out-of-the-way place that he happened one day to pick up an old and mutilated copy of a newspaper, which contained a notice to the effect that Sig. Sonzogno, a well-known music publisher of Milan, was willing to give 3,000 lire (about $600) for the best operetta sent to him by a certain date.

Notwithstanding that six weeks only remained of this time, Mascagni decided to enter the list of competitors. The obstacle that he had no libretto was overcome by two of his friends, who at once set to work to adapt a novel by Verga, known as "Cavalleria Rusticana," and it was this adaptation, with Mascagni's composition, which won the prize and which a little later took Rome by storm, and lifted a poor and unknown man, at one step, into wealth and fame.

There is no more striking instance on record of the rapid achievement of fame in the world of art than that afforded by this young Tuscan, who, almost to the very date of the first production of the "Cavalleria Rusticana," had been a mere nonentity among his compatriots. Since the production of "Faust," some forty years ago, there has been, with the exception of Bizet's "Carmen," nothing to come anywhere near the excitement and enthusiasm evoked by Mascagni's masterpiece. And neither "Faust" nor "Carmen" was an unqualified success at the outset, whereas Mascagni found the opera sesame to the hearts of the public at his first attempt.

In response to the offer of Sig. Sonzogno, seventy-three operettas were submitted to the jury of five which he had selected to pass upon the merits of the compositions. Of the seventy-three operettas sent in, fifty-five were ruled out by ballot, and the composers of the eighteen remaining were summoned to appear before the jury and perform their works upon the piano. Fourteen came, and did as requested. On the 5th of March, 1890, the jury announced that three of the operettas were deemed worthy of a public hearing with orchestra, scenery and singers. These were "Labilia," by Nicola Spinelli, of Rome; "Rudello," by Vincenzo Ferroni, of Milan, and "Cavalleria Rusticana," by Pietro Mascagni, of Leghorn.

The three operas were produced at the Costanzi Theatre, in Rome, in May, 1890, and though "Labilia" and Rudello" were both considered works of merit, the "Cavalleria Rusticana" was not only declared by every one best of the three, but produced the greatest sensation in musical circles. The jury then reassembled, and by unanimous vote assigned the first prize to Mascagni, the second going, by a divided vote, to Spinelli.

But six representations of the "Cavalleria" were given in Rome, and these were marked by every incident of a most clamorous success. One writer has said: "More was written and spoken about the new composer and his opera in two weeks at that time than about Rossini and Verdi in as many years at the beginning of their career."

The first production of "Cavalleria Rusticana" outside of Rome was given properly enough in Leghorn, in which city, or near it, Mascagni was born and had lived most of his life. Not only his old home, but the whole of the via San Francisco, was decorated and illuminated in honor of the young composer, though three months before he might have walked through the principal thoroughfares of the city without being recognized by any but his personal friends. The operetta was presented in the Theatre Goldoni on three successive nights, each time to a crowded house, and then in theatre after theatre all over Italy the same enthusiastic reception was given it for at least a year.

Of other operettas composed by Mascagni "L'Amico Fritz" and "I Rantzau" are most worthy of mention. Both are based upon stories by Erckmann-Chatrian. One noted critic, an Englishman, places the "Rantzau" first among Mascagni's compositions, giving it preference even over "Cavalleria Rusticana"; but this is not the judgment of Mascagni's compatriots. The Italian critics, with few exceptions, hold to the opinions expressed by them on the night of "I Rantzau's" initial production. They say this opera contains many passages both for the voice and in instrumental parts which are novel, individual, and of a high character of artistic merit, but they insist that it is not a work to displace the "Cavalleria Rusticana" in the affections of the Italian people.

The three operas already referred to, each radically different from either of the others in style and treatment, afford a fine illustration of Mascagni's versatility, and in that lies the highest praise possible to bestow upon his work as a composer. It is proof that with him composing is that true gift of inspiration which guesses the genuine accent for the expression of every passion, every sentiment, and which knows how to make its own personality subservient to the exigencies of the subject.

The careers of modern musicians afford striking indorsement of the old French maxim, *La carriere ouverte aux talents.* It is literally true of two of the most distinguished of modern composers—Dvorak and Mascagni—that they are the sons of a butcher and a baker, while a third, of blessed memory—Verdi, was the son of a man who made a living selling tallow candles. Other instances will readily occur to the reader, of eminent artists of the humblest social origin. Wealth has, in some notable instances—such as those of Mendelssohn and Meyerbeer—smoothed the path of aspirants by securing them the advantage of first-rate education in early life; but in the main the careers of the great creative musicians have been more like those of Dvorak and Mascagni, per *aspera ad astra;* rank has proved an obstacle rather than an aid to recognition.

Mascagni, at the age of 39, is a splendid example of the man without a "big head." Sudden draughts of glory at the very outset of his career did not intoxicate him, and his native modesty and calm self-possession have prevented him from being thrown off his balance by the extraordinary eulogies heaped upon him from time to time since his first essay in the field of lyrical drama.

Twelve years ago Mascagni was so poor he could not afford to hire a second-hand piano; nowadays he uses an organ with orchestral stops, especially contrived to assist him in experimenting in advance upon his orchestral effects. Signor Sonzogno paid him 150,000 lire for the permission to sell theatre rights to the "Cavalleria Rusticana" for a term of years. The composer's royalties from his various works are said to run into the hundreds of thousands of lire every year.

He will be the last of Europe's great musicians to visit America, until a new crop is raised. It would be interesting to know Mascagni's price—not the price as given out by his press agent, but the true price to be paid him for his services in this country. Very large sums have repeatedly been offered to him, and all of them were declined with thanks. He comes now on his own terms, having signed the contracts which bind him to visit this country next season. He will bring with him an orchestra and solo singers of his own choice, but will look for a chorus on this side. Besides the opera already so well known, he will produce "L'Amico Fritz," "Iris," which is the work most popular with his countrymen, and others. The costumes and scenery will also be imported, and the season will begin at the New York Metropolitan in October, under the management of Mittenthal Bros., with whom will be associated Mr. S. Kronberg, well known in Boston as artist and manager, and recently connected with the Grau staff.—*Boston Herald.*

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Every Darkey Had a Raglan On
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FALL ANNOUNCEMENTS FROM THE TRADE.

Jos. W. Stern & Co. have a number of special items of interest to JOURNAL readers this month. One is the publication recently of their latest Mark Stern Mandolin and Guitar Folio No. 4. This folio is, without exception, the finest of its kind on the market. The lists of song and instrumental hits it contains, such as "The Maiden with the Dreamy Eyes," "Phrenologist Coon," "Oh, Didn't He Ramble," etc., are simply marvelous, and every mandolin and guitar player should be sure and get this new folio. The Armstrong Advanced Studies for Mandolin, Banjo and Guitar are now ready (Book I.) and the demand is exceeding even that of the famous "Progressive Studies." The Mark Stern Mandolin and Guitar and the S. S. Stewart's Sons' Improved "4s" Banjo are now in great favor among professional and amateur players, and the sale is simply unprecedented at this time of the year. Complete catalogues of music and instruments are sent free on request.

Mr. Arling Shaeffer reports an amount of business during the summer season very much greater than usual. This is due, no doubt, to the fact that the Washburn and Elite Methods are getting even better known than ever, while the different excellent mandolin and guitar music collections and the splendid solo numbers by Siegel, Stauffer, Stoddard, and others are attracting the earnest attention of soloists and teachers. Messrs. Lyon & Healy receive orders for Mr. Shaeffer's publications from all parts of the world, showing that the excellence of his catalogue has received merited recognition. Send for free catalogues.

M. Witmark & Sons have a new Banjo Method by C. S. Lansing, which is attracting a good deal of interest in professional circles. Written by an expert on the banjo, it of course commands attention as a really admirable work and will undoubtedly prove a very successful publication. The big success which Witmark & Sons are having at present in mandolin, banjo and guitar circles is the "Cosey Corner," by Bratton. Send for their special catalogue, "The Trav'ler," which they will gladly send free of charge, also placing your name on the special list of those receiving the monthly bulletin of new arrangements.

Mr. Walter Jacobs' Easy Mandolin and Banjo Orchestra, Folios Nos. 1, 2, and 3, are among his most successful publications. The No. 3 Album was published only recently and has already passed through a number of editions. Another very successful number which Mr. Jacobs publishes is the Harvard-Yale "Our Director" March, by Bigelow, a tremendous hit wherever it is played. Mr. Jacobs sends a complete catalogue of latest music free on request.

The Waldo Mfg. Co.'s announcement regarding their rosewood "f" hole mandolins is now very familiar to JOURNAL readers and it is to be hoped that they have taken the opportunity to look into the merits of these remarkable instruments. The Waldo Mfg. Co. will supply anyone writing them with very attractive as well as exhaustive catalogues and a postal card addressed to them will be promptly attended by the mailing of the catalogues to your address.

Mr. Wm. C. Stahl has an announcement this month which should command special attention from JOURNAL readers. It is in regard to some new studies by P. W. Newton and is of interest to the mandolin, banjo and guitar world generally. There is a special offer of which our readers should take advantage, as Mr. Stahl's publications have always been of a high order of merit and the latest additions to his catalogue fully demonstrate this fact.

The A. C. Fairbanks Co. of Boston are specially advertising their "Regent" Mandolin and Guitar this month. As these instruments are made "upon honor," as are all Fairbanks instruments, they certainly are worthy of special attention from players and teachers. Send for the illustrated catalogue.

The Agnew Publishing Co. make a special offer for their banjo solos in universal notation. It is worthy of special attention.

Lyon & Healy, the popular Chicago house whose name is so closely identified with that of the "Washburn" instruments, are selling the greatest number of these instruments, considering the time of season, which they ever have done. The quality of the Washburn is always the same and they are now recognized as standard both at home and abroad.

Samuel Adelstein, who now represents the interests of the leading Italian publishers of mandolin and guitar music, has a specially interesting announcement this month. The studies and solo pieces by Carlo Mumei and others represent the cream of foreign publications, and the professionals as well as high-class amateurs are finding much of value in these works.

W. J. Dyer & Bro. are still drawing attention to their specialty, the harp-guitar. Clubs are beginning to realize the great value of these instruments in combination work and the large sale the Dyer Harp-Guitar experienced last year will undoubtedly be more than doubled during the unusually promising 1902-3 season.

Mr. Willard Bryant's system of notifying those who so desire regarding all the good new music published from month to month is an admirable way in which teachers and amateurs can keep posted on the latest music. Simply send your name to Mr. Bryant and you will receive special lists regularly.

H. F. Odell & Co.'s "Perspiration Powder" is one of the most useful as well as unique specialties of its kind on the market. It is a splendid preventative of the disagreeable perspiration which is bound to form when one is playing the mandolin, banjo or guitar and is certainly a boon to players.

The classical arrangements published by Rogers & Eastman, such as Moskowski Spanish Dance, are meeting with a splendid sale. Players appreciate good music when it is presented to their notice, and these dances are specially good.

Mr. Rueffer has a splendid list of novelties this month in his announcement. Be sure and take advantage of the special prices.

The Singer Mandolin Method, published by the Sherman Publishing Co., is a work which every teacher should use. Write them for particulars.

The Truax Music Co. have certainly a very popular and valuable article in their adjustable bridge. All the disagreeable false relations of string to string are removed if it is used on your instrument.

Teachers Are Using Them

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AND THE

WASHBURN METHODS

FOR MANDOLIN AND GUITAR

By ARLING SHAEFFER

Positively the most scientific methods ever published for these instruments. Every one says so. Hundreds of letters from the best teachers stating that they are using them. Many thousand copies of these methods already sold. Complete diagram of all scales and chords. Treats of harmony, also alternate fingering, most essential, plainly marked. Explains many secrets of the instruments never printed before. All teachers who adopt these methods notice immediate success. Guitar Method contains many of the solos by the great masters, such as Mertz, Petitoletti, Sor, Lagnani, and others, so difficult to obtain. Insist upon seeing these methods. Teachers can't afford to be without them.

Elite Mandolin Method (Complete) (Revised)..... **$1.00**
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Your methods for Mandolin and Guitar are the best; no wonder they sell.

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I desire to offer you my warmest praise for your excellent Guitar method. It must fill a long felt want and will no doubt, be welcomed by teachers and students of the Guitar everywhere who may desire an up-to-date and complete method. Assuring you of my best wishes, I remain,
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WM. S. BAXTER.
Soloist and Teacher,
Chicago.

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ARLING SHAEFFER—
It gives me great pleasure to say that I know of no better methods for the Mandolin and Guitar than yours. Their success is well deserved.
Sincerely,
F. MARIO LAPATINA,
Teacher of Mandolin and Guitar,
Philadelphia.

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ARLING SHAEFFER—
Your methods for Mandolin, Guitar and Banjo will justly make musicians if studied properly.
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ARLING SHAEFFER—
After continued use of your Elite Mandolin, Guitar and Banjo methods, I pronounce them complete for artist and pupil.
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I use your methods continually and must say for one, that your methods certainly have no equal. Their musical exercises fascinate the pupil and good results follow.
Yours respectfully,
C. HAI, STODDARD,
Concert Soloist and Teacher.
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ARLING SHAEFFER—
Your methods for Mandolin and Guitar are excellent from every standpoint. I do not see how they could be improved upon, or have I ever used any methods as effective as these in attracting and retaining the interest of pupils, and making the task of practicing an easy one.
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$1,000 Worth of Prizes now being given to Teachers using Shaeffer's methods. See "COUPON" in every method sold till Feb. 1st, 1902.

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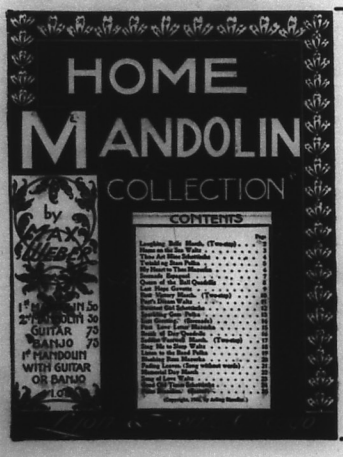

New Home Mandolin Collection.

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THIS collection of 24 original pieces for the Mandolin deserves particular notice, inasmuch as the instrumentation permits of Banjo parts not found in any other collection, thus enabling Mandolin Clubs desiring Orchestral effects to produce them by merely adding one or two Banjos.

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;

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