



S. S. STEWART'S

BANJO GUITAR AND MANDOLIN JOURNAL

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Editorial Comment

It gives me great pleasure to present in this issue of the JOURNAL the first installment of Mr. Samuel Adelstein's new article. The presentation side by side of S. S. Stewart's "The Banjo" and Mr. Adelstein's essay upon the mandolin, realizes the fundamental principle involved in the publishing of this magazine, namely, that the mandolin, banjo and guitar should each be given an equal amount of attention. There is no question that articles which are the result of as much research and profound study as those mentioned above are the steps by which the mandolin, banjo and guitar are climbing to that higher musical plane on which only such instruments as the piano and violin have stood heretofore. "Knowledge is power" is a truism which applies very well in this case. The more exhaustive and useful information is conveyed to players of the mandolin, banjo and guitar by such scholars as Samuel Adelstein, and the greater degree to which this information is digested so much more will be the interest awakened and the advance made in their development. It only remains for me to express the wish that the JOURNAL readers will peruse Mr. Adelstein's article with as much interest as I have read the proof sheets. No more could be asked of them.

Affairs in the American Guild of Mandolinists, Banjoists and Guitarists move slowly, to be sure, but never the less steadily toward success. There could be no more positive sign that the interest in these instruments is steadily increasing than by this determined effort of the players to unite themselves into a guild. They have realized that union is strength, and that in combination they can work for any desired end with much greater certainty of success. Yet like all movements of this kind, the consummation is usually a matter of time, and can be said in many cases to lose nothing by the fact that deliberation and caution were the prime factors in bringing it about.

Probably most of the JOURNAL readers are enough in touch with affairs of general musical interest to have heard the news that Pietro Mascagni, the great Italian operatic composer, has landed on America's shores. Mascagni is here to conduct a series of performances of his own operas, and hopes to introduce several of them, "Iris," "Ratcliffe" and others to the American musical public. As yet "Cavalleria Rusticana" is the only one known at all in the United States. The musical public will certainly extend a most cordial welcome to Sig. Mascagni.

The Ladies of the Banjo, Mandolin and Guitar Realm



MISS GERTRUDE MILLER.

That the acquisition of Miss Gertrude Miller's services, as the editor-in-chief on the "Ladies' Page" in the *Journal* has been one of the greatest value is a fact too well appreciated, I feel sure, by the feminine reader of the *Journal* to need any particular reference on my part. I am sure that the fair reader of this page will pardon

IN THE COSEY CORNER.

A few words as to nervousness. You will often hear people boast that they are not the least nervous in public, and perhaps you feel inclined to envy them. Get rid of any such notion at once. If by "nervous" is meant "frightened," that is another thing altogether; and it is perfectly true that there are hundreds of persons who are not in the least afraid of appearing in public, nor affected by timidity when so appearing. But fear is only one form of nervousness. I firmly believe that it is impossible for a real artist ever to appear in public without being nervous.

But the nerve acts in many ways—the fervor of an eloquent speaker carried away by his subject; the "abandon" of a fine actor thoroughly entering into his part and identifying himself with it; the faultless and unerring agility of the soprano who astonishes her hearers by the wonders of her execution—all these things are due, in their subtle charm, to nervousness—that is, to delicate nervous organization in active play. These artists are not frightened, it is true, but excited, stimulated, roused from the normal state of ordinary daily action. Something of the spiritual kindles the mere physical forces in them.

In some way or other every great artist is always nervous; were it not so, the essence of his power would vanish. Persons of cold and phlegmatic temperament lack the very—the very breath of art; and though they may train themselves into fair imitations of some great artists, they will generally be detected with ease by any hearer of true sensibility as imitations, not the real thing. Therefore do not be ashamed to admit that you are nervous, if it be so. Nerves are cruel masters, but splendid servants. Instead of letting them overcome you, force them to do your bidding, and instead of "nervousness" meaning "fear" you will find that it means courage and power to do your best.

GERTRUDE MILLER.



MISS GERTRUDE MILLER.

my very first offence, this intrusion into their own special page with a few remarks. Yet I feel it a pleasure as well as certainly a duty owed Miss Miller to express here my thanks for her hearty support of my endeavor to make the "Ladies' Page" an interesting one and of her substantial and invaluable assistance in the shape of not only interesting, but instructive articles on the chief matter offered each month.

The suggestions that Miss Miller offers on the "Ladies' Page" each month are especially worthy the attention of readers because they come from an artist of superior ability and a teacher who finds in her everyday instruction work the most helpful points on which to write for the *Journal*. She is constantly appearing in the best-concerts given in the State of Iowa and her classes of pupils are of such size as to demand her attention entirely when she is not on a tour. Then, when Miss Miller so kindly assists me in the work of keeping the *Journal* up to as high a standard as possible in its power of instructing and

assisting readers, I feel quite sure that the hearty thanks and appreciation which I extend to her are only the echo of the sentiment felt by the entire body of *Journal* readers.

F. S. STEWART.

A BIT OF HOMELY POETRY.

What one might call a "bit of homely poetry" are the following verses, sent to the *Journal* by the well-known Western poet and humorist:

Maw has got an organ,
An' paw's got a mandolin,
An' they're kinder gettin' ready
To invite the neighbors in.
The self-instructor shows 'em
How to learn to play 'em quick,
With how to finger on the keys
An' how to hold the pick.
"Now start," says Paw; "All right," says Maw,
An' you'd laugh to hear 'em play
"Away Down South in Dixie"
An' "The Loved Ones Far Away."
Then Paw he gets befuddled
An' Maw gits way ahead,
It sounds like slats a-creakin'
In an old-time rickety bed.
Paw tries to make the tremblin'
On the end of every verse,
An' Maw she tries to follow him,
Which makes it all the worse.
But, "Home, Sweet Home," they got down fine,
Fer it sort of comes to Maw,
An' gives her eyes a tender look,
Which sort of tunes with Paw.

DISCOVERING GENIUS.

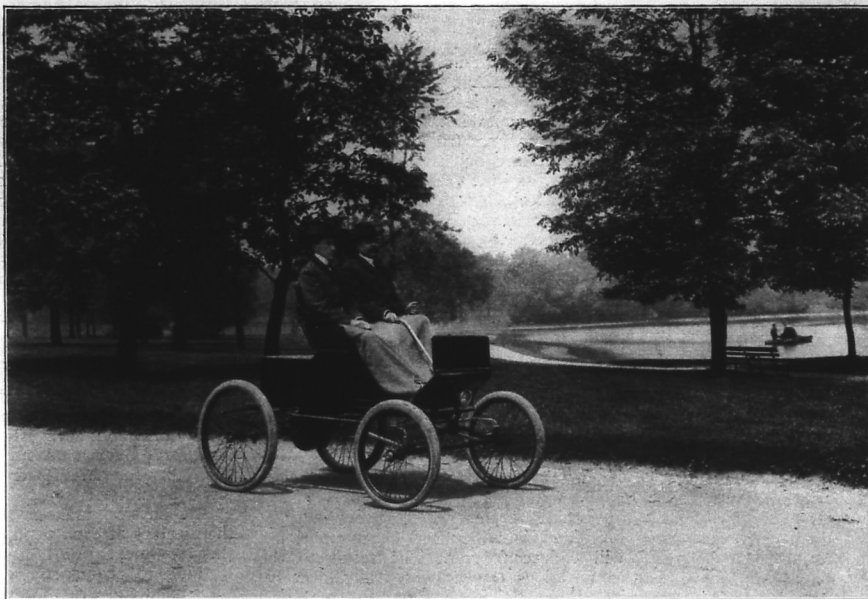
I was once present at a private concert at which a young man played one of his own compositions upon the piano. He had great genius, but I did not know it, nor did anyone else who was there. No one had told us. The young man's hair was of a mercantile cut, his eyes were not dark and deep set, and they did not snap with the immortal fire. He did not assault the keys, nor did he go into any calisthenic frenzies as he played. We all knew that he had come from a little town in the interior of the State. How could the fashionable folk, or even the people who were not fashionable, know that they were in the presence of a genius? He pleased us very well with his piano playing and the applause lasted almost until he had taken his manuscript from the rack; but we were all impatient to listen to the great and only X—, and when he played in his inimitable way the applause was loud and long continued.

Now I contend that many of us who were there would have walked blocks on our knees to hear the young man if we had known beyond a doubt that he was a genius and a famous one.

Last night I heard the same young man, three years older, and with a European reputation fresh upon him. He appeared at a fashionable concert and he played the same thing that he had rendered at the private concert—but now we knew that he and it were great, and oh! how beautiful it sounded! The cue had been given and had been taken, and the women arose *en masse* and actually huzzaed for him.—*Musical Record*.

MR. ARLING SHAEFFER. AN APPRECIATION

By P. T. MEAHL



MR. ARLING SHAEFFER AND MR. SAMUEL SIEGEL, IN MR. SHAEFFER'S ELECTRIC AUTOMOBILE.

From a photograph taken in Washington Park, Chicago, during June, 1902.

It is gratifying, indeed, to all who are interested in the mandolin and guitar to realize that an evolution has been going on during the past few years in the music of a higher class for these instruments, and at the hands of contemporary musicians.

The literature and music expressly adapted for these instruments, up to the a few years ago, were "conspicuous by their absence." Even now there is but a start, but along with the start there is an impetus which argues well for the near future.

A peculiar condition has obtained with the music for mandolin and guitar. Inasmuch as it is a modern instrument, so to speak, it is not so strange that a paucity of artistic compositions has been the rule. While it is true there are fine compositions extant from the pens of old guitar masters, the modernized guitar and its needs have sadly suffered for want of modernized works. Particularly in the mandolin world, a new spirit has come over the musicians, a spirit which aims at the artistic. As a matter of fact, it is only of recent date that the musical public is inclined to look on the mandolin as a serious solo instrument. Why should not the public take the mandolin as seriously as the violin? Aye, why not. A great many fine solo mandolinists have asked themselves this question and saw no reasonable answer to the contrary.

But, notwithstanding, the public has persisted in refusing to recognize it as a dignified, serious solo instrument, and without troubling to give a reason. The public never reasons. It is the artist who must be all convincing.

However, there was a reason, and a good one: Lack of repertoire, solos and compositions suited to the character of the instrument—works identified with it as are the compositions of Bruch, Spohr, Wieniawski, Paganini, Vieuxtemps, Sarasate, and hosts of others with the violin; Liszt, Chopin, Rubinstein, Saint-Saëns, who appear in every modern piano program; Tittl, familiar to the flute soloist, and Popper with 'cello.

The idea to be conveyed is this: while mandolin soloists drew on violin works and converted them into solos, it is to be noted that the true music for violin, piano, flute, or, in fact, any solo instrument is not that which has been adapted from another instrument, but that writ-

ten expressly for it and by one who best knew its capacities. It may appear at first a broad statement, but any instrument is best identified with the music that has been composed with that instrument.

It is true that works for the violin and even piano have been reconstructed into acceptable mandolin solos, but any instrument which must depend on "reconstructed" music for its entire repertoire of solos and artistic pieces can have no standing as a serious solo instrument, which, in short, is the only reason the public and critics could have for barring it from the consideration it has honestly deserved.

The reasoning was placed before a well-known concert mandolinist. "I believe that is right," said he thoughtfully, as if impressed with a new idea. "I have felt discouraged at times, and often wondered whether I had not made a mistake in taking up the mandolin instead of violin. I thought then, and think now that the mandolin has as large a capacity as the violin; but the public is so slow of recognition. It seems the public regards me as a fakir; a juggler who does some surprising tricks and that's all. I am told I play well—exceedingly well, and even more. If I played thus on the violin I would be sure of recognition according to my deserts. Perhaps I look at it from an over-sensitive standpoint, but there's no denying that the public don't take the mandolin seriously enough, and since I stop to consider the question of proper compositions, I must admit that to be classed as a serious solo instrument, the compositions must partake of the character of the instrument enough to individualize it."

One of the very first to consider this phase of suitable music was Arling Shaeffer of Chicago. When the mandolin came into vogue in this country, Mr. Shaeffer was among the first to take it up and after considerable experience as a teacher of mandolin, guitar, and other instruments, he quickly realized that the permanent popularity and advancement of the instruments could only be maintained by providing methods of instruction and compositions peculiarly and characteristically adapted to them.

With definite ideas in view, Mr. Shaeffer came to Chicago in 1894 to put them into execution. His ideas were not only feasible, but eminently

practical. He began by getting out the *Elite Methods*, and such was their perfect adaptability for the purposes intended that they were received with phenomenal success and hundreds of teachers and pupils owe their success to Mr. Shaeffer through his methods of instruction.

Mr. Shaeffer's methods were the first produced in this country, and they are still and will remain the standard for a long time to come. When he first mentioned such publications to several large music dealers and publishers, he was laughed at. They did not believe there was a field for them, and when he expressed his determination to publish a high class of exclusive music for mandolin and guitar, he was laughed at still more and the project declared foolish.

The dealers and publishers were wrong. They looked on the instruments too much from the standpoint of the indifferent public. The success of Mr. Shaeffer's list of publications completely refutes all the prognostications and advice given by the trade so gratuitously. His list of publications of artistic music for the mandolin and guitar is the largest and best published, and the great demand for them in this country—not to say big sale in Europe and Australia—is the best kind of an indication that appreciative musicians know what they want and what is good if old-time publishers did not.

Samuel Siegel, Stauffer, Stoddard, Francia, and many other eminent names associated with the mandolin are to be found in the Shaeffer list of publications, and these artists are doing a great work, for the mandolin is creating music for it of a distinct and individual character just as others have done for the violin, the piano, the flute. It is a splendid start toward the realization of a high and artistic school, and the splendid sale of Mr. Shaeffer's catalogue of music shows that the tendency of the profession is to support most heartily the artistic development of the instruments.

Mr. Shaeffer's interest has not been in the music publications alone, but in the artists as well. None comes to Chicago that he does exert himself to entertain and make the stay pleasant. It is his delight to show the hospitality of his home to such artists as Johnson Bane, Samuel Siegel, Valentine Abt, Stauffer, Stoddard, or, in fact,

(Continued on page 5.)

THE MANDOLIN AND ITS MUSIC.

Contributed exclusively to the Stewart Journal by the author, Samuel Adelstein, author of "Mandolin Memories."

CHAPTER I.

Within the past two or three years it has been repeatedly asked, "Is the power and popularity of the mandolin waning?" Manufacturers and dealers have been complaining that the number of mandolins sold has decreased considerably from that of ten years ago, but they acknowledge that many more high-grade, high-priced instruments are now called for than when the "fad" was at its height. A few years ago the mandolin was a fad with the majority of those who undertook to play on it. Then the makers worked their forces day and night and could hardly supply the demand for the enormous orders that were sent in.

Instruments were turned out in gross lots, like tables, chairs, etc., from a furniture factory; mandolins with striped bodies (like a zebra), of different-colored stained woods, hardly seasoned at all, inlaid with a lot of cheap, tawdry "gingerbread" inlaying of so-called "mother-of-pearl" (this stuff is made from the poorest quality of abalone shell, that is purchased for a few dollars a ton), flowers, flying birds, etc., etc., with brass and tin patent heads; instruments that had about as much real mandolin quality of tone as an empty tomato-can with strings strung across its top. When one knows that some of these wretched imitations were sold wholesale at *ninety cents* apiece one will realize how low the mandolin had sunk in the eyes of the manufacturers.

With a few weeks' playing, these mandolin monstrosities would warp at the neck, the top would "buckle" or sink in, the frets loosen, the keys rattle, and then the student, in disgust, would give up the thing, and his suffering friends who had been obliged to listen to his struggles would breathe a sigh of relief, that they would feel no more compelled to listen to an instrument that sounded like a cross between a Chinese fiddle and a Japanese tom-tom.

That the great majority of students struggled is literally true. For in addition to their being handicapped by these miserable imitations of the real instrument, they were taken in hand by a horde of fakirs (of which alas! there are many in the field at the present day) who took advantage of the craze at the time to turn an "honest (!) penny," nearly all of them hardly knowing anything of the first principles of mandolin mechanics, with no regard whatever to system, style, or method, a case of the blind leading the blind. It is little wonder that the better class of the music profession in general looked with somewhat of a feeling akin to pitying contempt on the mandolin.

It is very true that the craze for the mandolin among the masses is not as strong to-day as years ago, and this condition is the very best augury for its future permanence among the family of legitimate instruments. In this modern, progressive age, most things that happen to be the fad of the passing moment are almost always sure to die in the course of time, to be buried beyond resurrection. But the *power*

of the mandolin among the *classes* remains, and will remain so until the end of time in the hearts of all true music-lovers.

It is only too true that a few years ago society girls, college youths, and other folk took but a few lessons and were satisfied to, literally speaking, "pick out" a coon song horror, "scratch out" the latest rag-time nightmare, or "bang out" some insipid two-step on the zebra-striped, flowery, flying-bird apology of mandolins they possessed, disgusting the better class of the musical public.

But in the last few years this condition of things has materially changed. Where large numbers are lacking, earnestness and seriousness of purpose has stepped in, and where formerly pupils were content with two or three months' lessons, more or less, students now take up the instrument with a different and correct value of its true beauty, and are satisfied to go on with its study in a systemized manner, content that to bring out its true value means a course of years of hard study and close application.

With these true students, the *power* of the mandolin will never, never wane, but will endure forever. The result to the conscientious teacher who really loves his instrument is that it is better to have a few serious, earnest students than a lot of frivolous triflers in whose hands our beautiful instrument is desecrated.

Before going further a few lines will be devoted to the so-called "up-to-date" music schools whose methods and ways provoke ridicule and excite the contempt of the better class of musicians. They are infesting the country from one end to the other, with agents and canvassers going from house to house like hucksters of shoe-strings and cheap soap peddling their wares with a premium thrown in.

Somewhat similar are the advertising methods of publishers who offer premiums as inducements to teachers to use their methods.

Such methods lower the dignity of the music trade, and are only to be compared with the advertising methods of the cheap grocer, who, with every pound of tea or coffee, gives his customer a coupon or trading stamp. When a certain number of these are collected, one is entitled to the premium of a dozen soup-plates, a highly decorated cuspidore, or something else in the crockery line.

To return to the "up-to-date" schools. These people offer a twelve-string mandolin as a premium gratis, but the prospective pupil must contract to take a course of thirty lessons, for which he is to pay anywhere from ten to fifteen dollars—two dollars down, and fifty cents a week. He is given a card resembling a meal ticket, and as each "lesson" is swallowed this ticket is punched like a commutation affair, and this goes on for a few weeks, until the entire ticket is punched and the victim has contracted a first-class acute attack of mandolinic indigestion, from which he rarely, if ever, recovers.

The twelve-string mandolin is the bait

that lures the victim to his fate. The agent (who gets a commission of about two dollars for each pupil secured) claims to the prospective pupil that the triple strings make the tremolo easier to learn; if you miss one string, you are sure to strike the other two! According to this, why not make it a sixteen or twenty-string affair? It might make the tremolo still easier! These instruments have keys of lead, with necks about the thickness of a baseball bat. From ten to twenty or thirty victims are gathered together in a class and taught like a flock of sheep by teachers whose average salary is from twelve to fifteen dollars a week.

The true secret of the success of the conscientious instructor of any instrument lies in the constant study of the temperament, individual characteristics, and capability of each individual pupil, to whom he must of necessity give his entire thought and individual attention during the period of instruction. Such a thing is a practical impossibility for one teacher among so many pupils as in these "up-to-date" schools.

The physical make-up (not to mention the mental) of each pupil, and particularly the movement of the wrist muscles in learning to acquire the command of the right hand and wrist, is so different in each individual that the very first lessons are of incalculable value in determining the future status of the student as regards his proficiency as an artistic and finished performer on the mandolin.

Many of these misguided pupils who go to these "up-to-date" schools reason that they will begin with these cheap classes just to get a "start," and later on will go to a good teacher to "finish" with. Does one ever hear of a thinking, sensible, practical person investing his money in building a good modern structure on a cheap, flimsy, unfinished foundation, possibly arguing with himself that after the house has been finished he will then rebuild and strengthen the foundation? No; for then it would be too late. No matter how much brick, stone, cement, iron, steel, etc., he placed there, his house would never be as stable or stand as firm on that patched foundation had he given it that attention and spent the money for the best material and skill in the first instance.

And what is more important in the study of any instrument than the very first lessons, when the muscles are to be trained and set to certain positions and work that are of necessity the foundation, the groundwork, the basis of all musical mechanism as far as that particular instrument is concerned?

When once the muscles have been set wrong, and more particularly those of people, who have outgrown their youth, it is almost a physical impossibility in most cases to acquire the correct and true position. The pupil must unlearn all that he has been taught. He must begin from the very beginning, start all over again, a proceeding that only consumes much more time than if the pupil had started right at the commencement, but it requires the ut-

most patience, perseverance, and application on the part of the student, as well as the encouragement of the teacher, who more than the pupil realizes the task before both teacher and pupil.

Worse than the "up-to-date" school (because it is so palpable a humbug) is any teacher who names himself as a "guitar and mandolin virtuoso," inserting in his catalogue extracts from "testimonials" from pupils telling of his "wonderful ability as a mandolin teacher, and how in three months, *without any knowledge of music*, they became proficient mandolinists under his tuition." No matter how talented, what can any student, and particularly one "without any knowledge of music," accomplish on any instrument in three months, and particularly on the mandolin, which, because of its right-hand mechanism, is one of the most complicated of instruments for the beginner? The use of such advertising methods is to entrap the unwary and unsophisticated and saviors of the patent-medicine fakir, who will claim that his particular preparation will grow hair on bald heads with the use of a certain number of bottles at so much per! Can any reputable musician understand how any teacher claiming to be such can teach the mechanism of any instrument thousands of miles out of sight and sound of his pupil? What must the better class of musicians think of such fakirs?

Another lot are the self-styled "professors." On their cards and on the doors and windows of their studios is emblazoned the title which in this country has become so cheapened, that barbers, corn doctors, swimming teachers, prize fighters and others have appropriated it indiscriminately to themselves, that now it carries hardly any weight among the music profession, and means little or nothing.

And then the horde of self-dubbed "virtuosos" traveling about the country, each claiming to be the "bestest, greatest, onliest," etc., is such that, in connection with the "professors," one is reminded of that overworked word "hero," that continually appeared in the daily papers during our late unpleasantness with Spain. In connection with the "heroes," "professors" and "virtuosos" one is reminded of a little illustration that appeared in "Life" during the war. A beautiful society bud is pictured presenting a large, elegant bouquet of rare flowers to a crippled private soldier who, with one leg gone and a broken arm in a sling, is seen hobbling about on crutches. The society young lady is saying, "Poor fellow, and you're a hero, aren't you?" "No, mum; I'm a reg'lar!"

Mr. Arling Shaeffer. An Appreciation.

(Continued from page 3.)

any of the profession who come to the city. "It is the good of the profession I am working for, heart and soul," he says. "I love the profession, and highly esteem any one who is helping to advance it, whether amateur or professional. I hope to see it advance better and better, and my energies are bent toward encouraging and uplifting it, and that can only be done through friendly intercourse and willing purpose." P. J. MEAHL.

[EDITOR'S NOTE.—The above splendid cut is from a photograph made expressly for STEWART'S JOURNAL. Mr. Samuel Siegel recently enjoyed the hospitality of Mr. Shaeffer, during which he showed him the city from his electric automobile. The picture was made while they were riding in Washington Park, and the likenesses are excellent, as those who know them can attest.]

Second Annual Convention OF THE American Guild of Mandolinists, Banjoists and Guitarists.

(Taken from the Cadenza)

The second annual convention of the American Guild of Banjoists, Mandolinists and Guitarists, which is scheduled to be held in Philadelphia next January, will undoubtedly be the largest and most successful gathering of mandolin, guitar and banjo teachers and artists, amateurs and enthusiasts of these instruments, ever seen in this country. The growth of the Guild and interest in the organization has really been remarkable, considering the difficulties to be encountered in launching an organization of the kind; and although the date set for the convention is yet far in the future, letters have been received from professionals in all parts of the country stating that they would attend the convention and concerts.

The Guild now numbers about 200 active members, and it is only a question of time till the Guild will include every teacher of merit in the country. Teachers at first, and publishers and manufacturers as well, did not realize either the scope or the possibilities of an association organized on broad lines, such as the Guild includes, and were inclined to be skeptical as to the results; this was principally because it is the first association of players of the stringed instruments to be organized on a broad and practical basis, not for profit, but for artistic results and for the general welfare of the profession and trade at large.

The possibilities of the Guild as a whole, and the high aims of the organization, are now fully recognized, as merit always is in the end. At times, it may appear that merit is a secondary consideration; but, after all, real worth is always appreciated; and when either an individual or an organization actually demonstrates real worth and merits just recognition and support, that recognition and support is generally forthcoming.

This has been the case with the Guild; its merits have become well understood and appreciated, and from this time forward its membership will rapidly increase until it becomes a power in the land; not only that, its influence is sure to extend to foreign countries and it will eventually grow to be the largest and strongest association of players of stringed instruments in the world, if it is not already such. It is an open question if it is not already the largest in membership, for we know of no other similar organization that can claim 200 members. The plans for the Festival Concerts to be given in Philadelphia in connection with the Guild meeting are progressing favorably and the entertainments will be fully up to the magnitude expected. It is intended to make the occasions record

breaking in every way, both as regards attendance of Guild members and relating to magnitude and artistic merits of the concerts proper. It has now been definitely decided to give the concerts on two successive nights, believing that the best results can be obtained in that way and that ample entertainment will be furnished to all who attend.

The talent which has been positively booked for these concerts up to October 1 includes:

Mr. Fred S. Stewart, banjo soloist, both concerts.

C. J. Levin, mandolin soloist, one concert.

Miss Alice Jarvis, banjo soloist, one concert.

Mr. Fred C. Meyer, mandolin soloist.

Elite Guitar Quintette, of Philadelphia.

The Leading Banjo, Mandolin and Guitar Orchestras of Philadelphia.

Negotiations are in progress also for the engagement of Messrs. A. A. Farland, Samuel Siegel, Giuseppe Pettine and other noted artists and it is expected the complete programs will include most of the leading soloists of the country.

Messrs. Edward A. Meyer and Otto H. Albrecht, the managers of the Festival concerts, will take care of Guild interests and will give the matter wide publicity in order to attract Guild members and to increase the membership of the organization. It is expected that a great many new members will join the Guild during the coming convention, particularly among the profession of Philadelphia and visiting teachers. In regard to giving publicity to the Guild Convention, Mr. Fred S. Stewart will keep the matter before the reader of the STEWART JOURNAL, Mr. Edward A. Meyer before the readers of his paper, The Tempo, and Mr. Albrecht will do likewise through The Bulletin. The Secretary and Treasurer, Mr. Clarence L. Partee, will furnish the balance of the needed publicity through the columns of The Cadenza, and through the general trade and professional press of the country.

The entire profession of Philadelphia are taking an active interest in the coming convention and musical festival and, besides the managers, Messrs. Albrecht and Meyer, the following are named as associate managers of the concerts: Benjamin F. Knell, Thomas J. Armstrong, F. M. Lapetina, Richard L. Weaver, Carl Tschopp, Edward C. Fisher, G. P. Eavenson, M. Rudy Heller, John C. Folwell and John T. Whittaker comprising the best known and most successful teachers of Philadelphia.

The Guild Convention and arrangements in connection therewith will be in charge of Mr. Clarence L. Partee, the Secretary and Treasurer, to whom all communications for further information should be addressed. The details of both the Convention and Festival will be further set forth from month to month through the columns of the Cadenza and the Journal.



Among the many interesting concert programs sent to the *Journal* office this month, was the following from Charles McFarlane, of Auckland, New Zealand:

- PART I.
- Duet—Contentment Thomas
Mr. and Mrs. M. Hamilton Hodges.
- Banjo Solo—
a—Operatic Selections, } Delibes
b—Pizzicati (Sylvia), }
Mr. Chas. McFarlane.
- Baritone Solo—The Erl King.....Schubert
(By request.)
Mr. M. Hamilton Hodges.
- Soprano Solo—The Rainy Day.....Blumenthal
Mrs. M. Hamilton Hodges.
- Humorous Song—The Languid Man,
Mr. F. W. Lloyd.
- Mandolin Solo—
a—Prison Song (Il Trovatore).....Verdi
b—La Navanjere (Valse de Concert)....Fisher
Mr. Chas. McFarlane.

- PART II.
- Baritone Solo—
a—Danza Chadwick
b—Bedouin Love Song,
Mr. M. Hamilton Hodges.
- Soprano Solo—
a—Thou Art Like a Flower.....Chadwick
b—My Rosary Lynnes
c—I Love to Sing.....Mrs. E. H. Queree
Mrs. M. Hamilton Hodges.
- Banjo Solo—The Courier (Fantasia).Armstrong
Mr. Chas. McFarlane.
- Humorous Song—She Always Dressed in
Black,
Mr. F. W. Lloyd.
- Baritone Solo—Across the Far Blue Hills,
Marie Blumenthal
Mr. M. Hamilton Hodges.
- Duet—The Fishermen..... Gabussi
Mr. and Mrs. M. Hamilton Hodges.

The above program was given by the Hamilton Hodges Concert Co. at Hamilton during August last.

An entertainment was given by the Amora Musical and Literary Society, of Palo Alto, of which organization Miss Gertrude Gatts is the musical director. The following musical program was ably rendered:

1. Piano Solo—Awakening of the Dawn.....Kontski
Miss Gertrude Gatts.
2. Recitation Selected
Mr. F. Sullivan.
3. A Day in the Cottonfield.....Smith & Zublin
Aurora Mandolin and Guitar Club.
4. Mandolin Solo—Selection from Robin
Hood DeKoven
Miss Lucy Wirgler.
5. Guitar Trio—Longing.....C. S. DeLano
Miss Gatts, Miss Fogarty, Miss Westall.
6. Recitation,
Mr. James McIntosh.
7. Banjo Solo—Old Kentucky Home,
A. A. Farland
Miss Gertrude Gatts.
8. Mandolin and Guitar Trio—Irene Waltz,
C. Henlein
Miss Gatts, Misses Lucy and Adella Wirgler.
9. Quartette—Behind the Hounds.....Allen
Miss Gatts, Misses Lucy and Adella Wirgler,
Mrs. Fogarty.
10. Recitation,
Mr. F. Sullivan.
11. Mandolin and Guitar—A Romance of
Aethone.....C. C. Alcott
Miss Gatts, Misses Edith and Adella Westall.
- 12—La Fiesta March.....Alfred Roncovieri
Aurora Mandolin and Guitar Club.

Mr. Samuel Adelstein recently sent the *Journal* a number of very interesting programs in which his name takes a prominent position. Among them was a program of a lecture and musicale given by the Unitarian Club of Alameda, at which the following musical program was given:

1. Vocal Solo—The Swallow.....Frederick Cowen
Master H. Warner Sherwood.
2. Mandolin Solo—Nocturne, Op. 9, No. 2,
E flat Chopin
Mr. Samuel Adelstein.
3. Vocal Solo—The Merry Brown Thrush,
Dudley Buck
Master Sherwood.
4. Lute Solo—Canto de Amor.....Almagia
Mr. Adelstein.

Another program was one given at the forty-fifth anniversary of the founding of the Bay City Lodge, No. 71, of I. O. O. F.:

1. Zither Duet Selected
Bros. J. L. and E. W. Regensberger.
2. Baritone Solo Selected
Bro. Leon S. Mayer.
3. Monologue, Mr. David Monasch.
4. Contralto Solo Selected
Miss Celia Celler.
5. Specialties, Mr. Charles Oliver.
6. Mandolin Solo—Bolero.....Christofaro
Bro. Samuel Adelstein.
7. Soprano Solo Selected
Miss Ida Wolfe.
8. Musical Comedian,
Mr. Lew Wells.

The *Journal* has no doubt that many of its readers would have enjoyed the following program given at the Vesper Service on Sept. 14th at the Unitarian Church, Alameda, Cal.:

- II Solitario Bellenghi
Instrumental Quintette, accompanied by organ.
Mandolins: Miss Avis Sherwood and Mr. Adelstein. Lute: Mrs. H. H. Sherwood. Violin: Warner Sherwood. 'Cello: Miss Mary Sherwood. Organ: Miss E. Westgate.
- Tristesse—Romance sans Paroles.....Mezzacapo
Instrumental Quartette, accompanied by piano.
Mandolins: Miss Avis Sherwood and Mr. Adelstein. Lute: Mrs. H. H. Sherwood. Violin: Warner Sherwood. Piano: Miss Mary Sherwood.

Last, but by no means least, was the following program given at a service of sacred song at the First Presbyterian Church, Alameda, Cal.:

- Prelude (by request).....Wagner
Organ.
- O Sweetly Breathe the Lyres Above.....Chopin
Quartette.
- Nocturne Mezzacapo
Trio for Lutes.
- Adore and Be Still (by request).....Gounod
Tenor Solo.
- Calm on the List'ning Ear of Night.....Marston
Quartette.
- Open the Gates (by request).....Knapp
Baritone Solo.
- Reverie Mezzacapo
Trio for Lutes.
- Allegro Maestoso Lemare
Organ.

The choir is assisted by Mrs. H. H. Sherwood, Miss Hobbs and Mr. Samuel Adelstein, who play the Italian lute.

An interesting program is always presented by the Detroit Entertainers' Concert Co. This organization is under the management of N. Sidney Lagatree, and the excellence of its performance has been commended both by press and public. The following is the style of program they offer:

1. Trio—Sword Song from "Tofana".....Leighter
Mr. Slade, Mr. Lagatree, Mr. Depew.
2. a—Daybreak! Grieg
b—Serenata Napolitana Seeböck
Mr. Depew.

3. Banjo—
a—Gavotte No. 2.....Popper
b—Waltz (Faust).....Gounod
c—Gypsy Rondo Haydn
Mr. Lagatree.
4. Three Cavalier Songs—
a—Swords Out for Charlie..... }
b—Ride of the Clans..... } Bullard
c—Nottingham Hunt..... }
Mr. Slade.
5. a—Concert Polonaise.....J. H. Hahn
b—La Bohème Sternberg
c—Pilgrim's Chorus (Tannhauser)....Wagner
Mr. Depew.
6. Mandolin—
a—Fifth Air Varie.....Dancla
b—Tarantelle No. 3.....Tocaben
c—The Swan St. Saens
d—Valse Brillante Abt
Mr. Lagatree.
7. Trio—Gypsy Love Song (Fortune Teller),
Herbert
Mr. Slade, Mr. Lagatree, Mr. Depew.

KIND WORDS.

It is both healthful and encouraging to receive commendatory letters from *Journal* readers and friends. Below we print a few kind remarks in letters received recently:

"I enjoy every word of the *Journal* from cover to cover. I compliment you on the good clean paper you turn out. As a young editor you are doing well. The *Journal* is all the name implies: 'The Independent Organ of the Profession,' and all any musician could ask for in its line."

MRS. A. C. MANN, Berkshire, Mich.

"I always read your paper with interest."
FRED HAWES, London, Eng.

"In writing receipt for one dozen *Journals* safe at hand, I would like to express my surprise at receiving such value."

W. W. MCKINNEY, Christ Church,
New Zealand.

"Your *Journal* improves every issue. It is very interesting and instructive."
L. C. CHRISMAN, Sigourney, Iowa.

OBITUARY.

The man who first demonstrated what a world of beautiful melody there was in the zither died recently in the very prime of his life. He was Henry Meyers, and hundreds of people who in past years were charmed with the perfect harmonies which he evoked from his instrument will grieve to learn that its master—for such the critics pronounced him—has passed away.

Meyers bore the undisputed honor of having created for the instrument an actual vogue in all parts of the country. Previous to his becoming a talented player, the zither was a rarely heard instrument, and seldom used for concert solos.

Some years ago he urged its artistic qualities upon the leaders of several symphony societies, and being put to tests, demonstrated in several individual concerts that the zither deserved to be ranked with the violin as well as the many string instruments which had long supplanted it.

Notes in the Trade

Important Music and Musical Merchandise Announcement

Jos. W. Stern & Co. have an interesting announcement this month of the Mark Stern Mandolin and Guitar Folio No. 4, several new members, such as Rosey's "Hail to the Bride" March for Mandolin Orchestra, new mandolin and piano and guitar compositions, new arrangements for guitar solo, banjo and piano, voice and guitar, mandolin duo of popular successes. They have special new issue prices to offer teachers who are interested in getting the latest music. Send in your name to be entered on their monthly bulletin list.

M. Witmark & Sons make a special feature this month of Lansing's "Witmark" Banjo Method, and Trinkaus' "Witmark" Mandolin Method. You are cordially invited by this popular house to send for their new mandolin, banjo and guitar music catalogue, "The Traveler," sent free, together with their monthly bulletin to any address.

Some of the specialties which Lyon and Healy are handling in the Shaeffer catalogue are the Washburn and Elite Methods for the Mandolin, Banjo and Guitar, the New Home Mandolin Collection, the Star Mandolin Picks, Samuel Siegel Concert Mandolin Solos, Aubrey Stauffer's Grand Mandolin Solos, and some special Mandolin Club selections. A new catalogue of the Shaeffer publications has just been issued. Send for it.

Mr. Valentine Abt's latest specialty is the Abt leather plectrum. It gives a pure, mellow tone and has none of the defects of ordinary plectrums. Mr. Abt has also written a new mandolin instructor, while his Artist's Collection for Mandolin and Piano, his arrangements of the Kayser Violin Studies, and his solo compositions for mandolin are in great demand.

The S. S. Stewart's Sons Improved "45" Banjo and the Mark Stern Mandolin and Guitar are now in general demand by the best professional players and teachers in the country. The handsomely illustrated art catalogue of these instruments will be sent by Jos. W. Stern & Co., free to any address.

Weidt's Elementary Studies for Mandolin, Banjo and Guitar are the latest publications from Mr. Walter Jacobs'. Read carefully the particulars regarding these books, especially the special offer, until December 1st, to readers of the STEWART'S JOURNAL.

The Waldo Manufacturing Co.'s business has increased to such a great extent that they are now contemplating the erection of a new large factory, probably in Saginaw, Michigan. The quality of their goods is well known to JOURNAL readers, all of whom should send for the illustrated catalogue, which will be sent to any address free, on request.

Mr. Thomas J. Armstrong's page announcement in this issue should specially interest the teachers who read the JOURNAL. It is reference to Mr. Armstrong's celebrated "Progressive" Studies for class teaching of mandolin, banjo and guitar; also the new "Advanced Studies" for the same instruments. Class teaching was originated and developed as a fine art by Mr. Armstrong. The sole selling agents of his publications are Jos. W. Stern & Co.

Wm. C. Stahl has an interesting list of new publications to offer progressive teachers of mandolin, banjo and guitar. All his new issues are of a high standard and the best class of players and teachers can find use for them.

G. Almcrautz & Co. write in that the volume of business coming their way is more than they have ever had in any previous season. This high water mark is the result of the splendid quality of their goods.

The remarkable series of foreign publications for the mandolin and guitar advertised by Mr. Samuel Adelstein, are well worth the special notice of JOURNAL readers. Mr. Adelstein has perhaps a monopoly in this particular field, and he offers some splendid novelties in his ad.

H. F. Odell & Co.'s Perspiration Powder is becoming very popular among the profession. It completely does away with the sticky moisture on the hands, which is so disagreeable and often prevents one from doing his best. Read their ad for further particulars.

The classic arrangements issued by Rogers and Eastman are having a very extensive sale. Their arrangements of Moskowski's Spanish Dances are particularly admirable.

Read Mr. Shattuck's announcement of two new marches. They are both from the pens of popular writers.

The Singer Complete Mandolin Instructor issued by the Sherman Publishing Co., is of the best methods of its kind published. Teachers will find it a standard work of instruction.

The Agnew Music Publishing Co. are offering a number of new banjo solos in the Universal Notation at a special price. Banjo soloists should take advantage of their offer.

The Daynor Banjo, Mr. Fred Gretsch's specialty, has taken a new life on this fall and the demand is very great for it. Write him for particulars.

W. J. Dyer and Brother are steadily pushing the sale of their remarkably useful instrument, the Dyer Harp and Guitar. Full particulars and price list can be had of them free on application.

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Sweet Marjorie, March and Two-Step Two Mandolins and Guitar, 50c.; Two Mandolins and Piano, 60c.; Flute and 'Cello Parts, each 15c.

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WM. C. STAHL, Publisher

211 Grand Avenue,

Milwaukee, Wis.

THE BANJO - A DISSERTATION

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By S. S. STEWART

PART V.

Do not be content to follow those who say, "Let us eat, drink and be merry, for to-morrow we die." Nothing is accomplished without effort—nothing, absolutely nothing. No goal is reached—no journey ended, without a move; sitting still will not take you there. Had I sat down and waited for the banjo to become a popular and recognized instrument, I should have had to wait so long that the time would never have come. I'm waiting yet, perhaps, but I'm also *working* to bring about and to accomplish what I desire. Any rock can be moved if you have only a fulcrum and a sufficiently long lever. The rock I am moving is the people—musical people; my lever and fulcrum are *work* and *perseverance*. You, too, must take hold and help, and before long the musical tones of the banjo will ring in the homes of the people—in the happy homes and light hearts of many—all over the land.

ON BANJO PLAYING.

In order to fully comprehend, the mind must be superior in development to the thing comprehended. I have met frequently, in my experience, with persons who possessed no knowledge of music, were what is called "ear-players" on the banjo, and who really believed that they could correctly accompany any piece of music or song after once hearing it. To call attention to the mistakes made by such players is often purely a waste of time; for they cannot see that they are not finished performers, or that their chords are often incorrect. There is an old saying—"Never argue with an ignorant man." It is simply a waste of time and nerve force to do so in most instances. Whilst I heartily recommend the reader to lend his aid and assistance to anyone who is endeavoring to learn, I cannot advise anyone to attempt to *force* knowledge or his individual opinions upon anyone whatever, for—

"He who's convinced against his will
Is of the same opinion still."

Now, having advised the banjoist in all cases to acquire a knowledge of his instrument philosophically, I am called upon to throw out hints that will be of service to him in this direction. Some suggestions which are the result of my own practical experience and extended observation may therefore not be out of place; although this present work is by no means to be considered a banjo instructor. My former books, comprising such well-known instructors as the "Complete American Banjo School," "Thorough School for the Banjo," etc., being all that is considered necessary, so far as learning to play the instrument properly, by note, is concerned. Yet there are other matters than notes and chords to be considered in acquiring a proper knowledge of banjo-playing, and a portion of my lecture, "The Banjo Philosophically," bearing upon this branch of the subject, having met with so much favor, I feel that a little further said upon the same subject may not be amiss. Of course, practical experience is

the best, and sometimes the only teacher in many things; but no one can learn music properly from experience alone. Such an undertaking would require the time of many human existences. It is therefore necessary that there should be a groundwork, or foundation, to start from, and a certain set of rules, so to speak, from which to work.

It is true that "practice makes perfect." It is likewise true that "knowledge is the guide of practice," and without this knowledge one is often compelled to grope along in the dark, often wasting all his energies in misdirected effort.

"Lost motion" in machinery is avoided. So should lost energy be avoided in study and practice when possible. He who is

think for yourselves; "*Prove all things; hold fast to that which is good.*" I do not set myself up as an infallible teacher of music or the art of banjo-playing, and as I have said in "The Banjo Philosophically," I do not expect to hold the same opinion one day that I hold another. "A wise man changes his opinion; a fool, never." I have ever sought to learn everything that pertains to my business. To accomplish this I must necessarily progress; and in progressing, when observation and experience teach me that I have been wrong in any preconceived opinion, I hope that I shall at least be manly enough to acknowledge it and relinquish it for a better.

Such being my views, I cannot ask anyone to blindly relinquish their own opinions and customs for those which I may offer or suggest in their place. I aim simply to suggest what seems to me to be proper—nothing further. I desire no one to say at any time, "I did so and so because Stewart recommended it"; or "I have changed my banjo because Stewart said in his book that it was not the kind for me to use."

The same liberty of action I demand for myself I am ever willing that others should enjoy. More than this, I am ever ready and willing to receive any suggestions which my readers may see fit to make that are of interest to the rising school of banjo-players. With these brief remarks, I will now proceed with the subject in hand.

There are two separate and distinct styles of banjo-playing taught in the various books and schools of instruction. One is the old style—original style—called "stroke playing"; the other is the more finished and established style of the day, originally copied from the guitar, and therefore called guitar style, or "picking." There are few good players of the stroke style. There are many good players of the other style.

In the stroke style the first finger and thumb of the right hand only are used to manipulate the strings, which are struck downwards with the finger and plucked with the thumb. The finger is covered with a "thimble," made of light and elastic metal. This thimble serves to strike the string a clear, sharp blow, and the tone produced, so far as music is concerned, depends upon the skill of the performer.

Anyone can draw a violin bow over the strings of a violin and produce a harsh rasping sound; but it lies with the *artist* to use the bow in such a manner as to produce clear, musical tones. The banjo thimble acts in almost the same way. Almost anyone can put on a thimble and pound on the strings of the banjo; but to produce a musical tone and execute rapid and brilliant passages, is a matter not so easy, and one which is accomplished only with the aid of proper instruction in the beginning, and continued, persevering practice afterwards. A few points on thimble playing, together with exercises for practice, are to be found in the "Complete American Banjo School," part first, which may be had of the author or through responsible music dealers.



MR. S. S. STEWART.

rightly guided and directed, all things being equal, must reach his goal sooner than he who, through misdirected effort, is compelled to "begin over again" many times. The man who goes to sea with a compass and understands navigation, is almost sure to reach port before the man who goes to sea without a compass and who does not understand navigation,—if he is ever fortunate enough to reach it at all. There are, of course, those who will not accept any suggestions from another. These are to be met with almost daily and in every known business and profession. These I will leave to themselves.

There are others who never care to rely upon themselves at all, but are ready always to follow the advice of others, however unreliable and unworthy such advice may be. To these I say, learn to think; weigh what is given as advice; learn to

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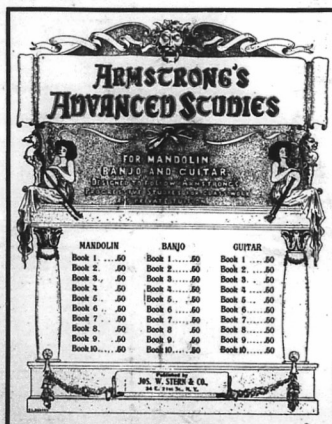
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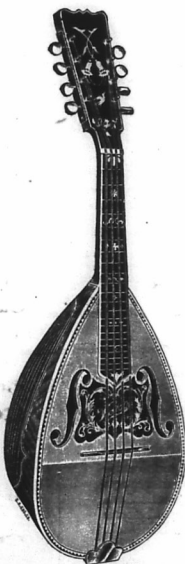


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