

THE GUITAR IN AMERICAN BANJO,
MANDOLIN, AND GUITAR PERIODICALS,
1882-1933

Jeffrey Noonan

Co-published by

mla Music Library Association

and

 A-R Editions, Inc.
Middleton, Wisconsin

TABLE OF CONTENTS

Acknowledgments	vi
Introduction	
The Banjo, Mandolin, and Guitar (BMG) Movement	1
Organization	3
The Sources	5
Abbreviations	7
Prose Writing, Advertisements, and Images	9
Guitar Music Scores	144
Indices	
Index A: Names and Terms	219
Index B: Selected Advertising Materials	301
Index C: Compositions by Title	308
Index D: Instrumentation of Guitar Music Scores	
Solos	329
Duos	330
Trios	331
Quartets	331
Mandolin Orchestra	331
Ensembles with Voice	332

INTRODUCTION

THE BANJO, MANDOLIN, AND GUITAR (BMG) MOVEMENT

In 1882 Samuel Swaim Stewart, a Philadelphia banjo manufacturer and music publisher, introduced *S. S. Stewart's Banjo and Guitar Journal*, a periodical dedicated to promoting Stewart's instruments and music. Part advertising material, part educational brochure, part bombastic puffery, *Stewart's Journal* became the first of several dozen American magazines to focus on the "plectral" instruments—the banjo, mandolin, and guitar. Although advertising dominated the pages of most of these periodicals, nearly all offered product and publication reviews, historical surveys, biographical sketches, and technical advice. In addition, the BMG magazines not only documented performances with reviews and program lists, but also contained musical scores for solo instruments and plucked-string ensembles.

By the final years of the nineteenth century, the magazines' editors, contributors, and readers saw themselves as the BMG movement, a national community dedicated to bringing their instruments into America's elite musical culture. They hoped to achieve this goal in a variety of ways: composing highbrow music for the banjo, mandolin, and guitar; performing standard classical works on them; teaching the youth of America to play them; and educating the American public to the beauties and sophistication of the plectral instruments. As the voice of the movement, these magazines spoke for and to the BMG community of manufacturers, publishers, teachers, performers, and students as they negotiated America's musical culture.

Prior to the late nineteenth-century BMG movement, the banjo and mandolin were most commonly regarded in the United States as rustic ethnic instruments, generally associated with America's rural blacks (the banjo) or with Italian immigrants (the mandolin). The guitar, on the other hand, had a cultured past based in its use in European courts and salons and its association with some of Europe's greatest musical masters, including Hector Berlioz, Carl Maria von Weber, and Nicolò Paganini, among others. Although players of one instrument might sometimes play one of the others, until the late nineteenth century these three instruments shared little in regard to repertoire, technique, notation, musical function, performance locale, or social setting. Stewart and his cohorts self-consciously created a "plectral family" of the three instruments, drawing on the guitar's cultivated history, sophisticated techniques, and refined repertoire to help lift the other two instruments from the "uncultured" world of folk and popular music into the genteel environs of the parlor and the elevated platforms of the concert hall.

PROSE WRITING, ADVERTISEMENTS, AND IMAGES

1882

1. "The Guitar Finger-Board Illustrated." *Stewart's* 1/5 (September 1882): 4.
2. "Guitar Strings." [Advertisement.] *Stewart's* 1/8 (December 1882): 4.
3. "Guitarists' Column." *Stewart's* 1/8 (December 1882): 1.
4. "Stewart's Lightning Guide to the Guitar." [Advertisement.] *Stewart's* 1/8 (December 1882): 4.

1883

5. "George W. Bemis." [Advertisement.] *Stewart's* 1/9 (January 1883): 4.
6. "W. L. Hayden, Teacher of Guitar." [Advertisement.] *Stewart's* 1/9 (January 1883): 2.
7. "The Guitar." [Stewart, S. S.] *Stewart's* 1/9 (January 1883): 2.
8. "Guitars—Imported & American." [Advertisement.] *Stewart's* 1/10 (February 1883): 2.
9. "Schuman's Self-Instructor for the Guitar." [Advertisement.] *Stewart's* 1/10 (February 1883): 1.
10. "The Guitar. Mexican Guitar." Herbruger, Emil. *Stewart's* 1/10 (February 1883): 1.
11. "The Guitar." [Stewart, S. S.] *Stewart's* 1/10 (February 1883): 1.
12. "Hayden's Modern School for the Guitar." [Advertisement.] *Stewart's* 2/1 (May 1883): 4.
13. "To An Old Guitar." [Poem.] Patty, C. S. *Stewart's* 2/5 (September 1883): 1.

1884

14. "Edmund Clark's Latest Guitar Music." [Advertisement.] *Stewart's* 2/9 (April–May 1884): 7.
15. "Guitar Capo d'Astros." [Advertisement.] *Stewart's* 2/9 (April–May 1884): 7.
16. "H. C. Blackmar." *Stewart's* 2/11 (August–September 1884): 11.
17. "H. C. Blackmar's Banjo and Guitar Music." [Advertisement.] *Stewart's* 2/11 (August–September 1884): 12.
18. "H. C. Blackmar, Teacher of Banjo and Guitar." *Stewart's* 2/11 (August–September 1884): 10.