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# S. S. STEWART'S

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### TO OBLIGE THE RECTOR.

I do not wish to appear at all irreverent, nor in any way egotistical, but in a great many ways I resemble charity, for like that sterling virtue I have suffered long and am kind. In fact I had no idea I possessed anything like the forbearance that has developed itself since the moment my Rector, Dr. Halsey, called upon me a month ago—though it seemed like a year—and asked me to assist him in getting up an entertainment, that would in every respect be a credit to the parish, and place a neat little sum on the Cr. side of the church ledger.

By ambition the angels fell; so was it strange, I ask you, if I felt flattered when the Doctor touched lightly, but judiciously, on the marked improvement he had noticed in my tenor solos of late? How he felt assured I would make a success of the whole affair. Exacted a promise from me that I would secure all the available talent at my command, and departed leaving me in a delicious state of ecstasy, fully convinced that in my person was concentrated the tact and talent of the entire parish. I doubt if the face of the illustrious, Mr. Pecksniff, in his most placid moments, ever assumed a more benign expression than did mine as I started out to call on our organist, and if possible, secure his services for the projected concert. So charged was I with importance and complacency, that as if sent as a check to my ambitious thoughts, these words from Pope seemed ringing in my ears.

“Do good by stealth, and blush to find it fame.”

But in defiance of all inward monitors, I rang the bell at Prof. Harding's door,—

“Calm and unruffled as the summer sea.”

Little did I think that the ringing of that bell, was in reality a knell, rung prematurely at the funeral of peace and good-will, that had heretofore lived and reigned supreme in our beloved congregation; nor did I imagine

in the innocence of soul, that I was about to apply the match to a train that would rouse in the explosion all evil and mischief, from which we had oft prayed to be delivered, and develop to an alarming degree, our easy proclivity to “all false doctrine, heresy and schism.”

Prof. Harding received me most affably, requested me to step into his sanctum at the end of the hall, through which we strode in excellent marching order, the Professor humming an anthem by which we gauged our step more accurately.

As clearly as possible I stated my errand, dwelling at length on the incalculable advantage his assistance would be towards the success of the entertainment. To all of which he made no reply, but gazed intently at a statuette of Saint Cecilia, as if he were lost in the rapture at the angelic strains this Saint was producing from the plaster of Paris organ. I gave an apologetic cough that seemed to arouse the Professor from his reverie, for he turned with some irritation, I fancied, and said in rather a *crescendo* tone.

“Then I am the first person you have asked?”

I assured him he was the very first to be consulted.

“Well,” he remarked after a pause, and this time his voice was more *legato*. “I will help you out, and take pleasure in doing so; anything to oblige Dr. Halsey, and assist the church. Let me see—I have two very promising pupils, the two Miss Dorceys. We will have them play a duet. Mr. Harris we will put down for a solo. I doubt not I could prevail upon Mr. Beecher to favor us with a tenor solo. I have taken great pains with him, and he has made wonderful progress under my tuition. All they lack is a little confidence; yes, I think we can count upon them as a starter.”

“And what selections may I put down for you?” I asked with some hesitation.

“Me? Ah yes,” replied the Professor with ill-feigned surprise. “Let me see.”

He leaned his head on his hand, and began to run imaginary scales on his forehead. “Let me see,” and to vary the monotony he commenced to drum on the table with short spasmodic taps, as if he were touching electric buttons, which by some preconcerted plan would disclose his entire musical repertoire, from which he could make a selection.

After numerous consultations with old programs, hunting through piles of music, reading cuttings from Sunday newspapers, and other preliminaries calculated to inspire one with awe at the marvelous musical genius of Prof. Harding, he handed me a list of the pieces he would perform, with a parting admonition to be sure and have the names of the composers spelled correctly, a needless injunction I thought, for the composer's name that figured most largely in the list was Prof. E. D. Harding.

It was with some trepidation that I called to secure the services of the next artist (?) Miss Gallorway, a teacher of elocution; and when I had pulled the bell and failed to get a response, was it only chance that I should hear the words hissed from within, “Curfew shall not ring to-night.”

I must admit I was rather startled when the door was at last opened by Miss Gallorway, arrayed in the habiliments of Lady Macbeth, who greeted me with the same urbanity the wife of the ill-fated Thane of Cawdor might have extended to Duncan, the king, and bade me with assorted inflections, “Be seated in the parlor and she would be with me anon.”

In an astonishingly short time she reentered the room dressed like a lady of the nineteenth century, and I at once solicited her professional aid.

“Ah yes,” began Miss Gallorway in charmingly naive accents, “How like dear good Dr. Halsey to think of such a plan.

Of course I will recite, anything to please the Doctor."

I felt I was progressing famously.

"I have it," cried Miss Gallorway with a sudden gasp, "and who shall say me nay. Miss Beaufort and her brother shall give a scene from King John, they do it charmingly. They have taken ten lessons from me on one scene alone, and I must confess do me proud. I have longed for an opportunity for the public to hear them. Yes, they shall recite; anything to oblige the Doctor."

My next call was on Mr. Taylor, a violinist of some repute. He was a timid, nervous little man, and spoke in a *tremolo* voice; his face was thin and pale as if his steady diet was quavers, with a few dotted notes by way of entrees.

He echoed the sentiments of the others; "anything to oblige the Doctor," and I took my departure with the list *his* pupils would play. Why did they *all* imagine that the concert was gotten up under the auspices of Dr. Blimber, and its express purpose to crowd their pupils to the front? Why was it, I wondered as I glanced over the list of names, my mind should revert to the opera of the Mikado, and I should catch myself singing Ko-Ko's song, "They never would be missed."

I found not the slightest difficulty in securing lady vocalists. I only called on two, but each one had a friend or sister, niece or pupil who was simply "charming" in a duet, trio, solo or quartette. By the time I reached home, I had on my list the names of enough people, to give a concert that would last like a play at a Chinese theatre—for weeks, if necessary.

When I made my report the Rector was delighted, said I had done admirably; presented me with a bad cigar as a special mark of his approval, and sent me home happy. As I look back on the weeks that followed, the events seem like the hallucinations of some bewildering night-mare.

I am writing by the mid-night lamp. Pacing the room in vain hopes of dispelling doubts and fears, and pondering over the text of last Sunday's sermon, "Behold how good and how pleasant it is for brethren to dwell together in unity." Did the Psalmist, I wonder, ever make the attempt to bring together a collection of artists, who had consented to sing for the sake of sweet charity? How each particular person will insist on having a carriage sent for him, where, as were he to be paid for his services the street cars would answer perfectly well. What a difference the dollar makes on such occasions, and how as a matter of tyranny,

Nero could be given points. Of course a number of the promising pupils *had* to be weeded out; and the duplicity to which I had to resort to keep peace!

A latent epidemic of jealousy began to be potent, and of such a malignant nature, that at one time it threatened to carry off the whole "obliging" company. So obsequious did I become, that I felt like a walking apology, dressed in a suit of excuses, with a conciliating smile beaming from every button-hole.

To use a good old hackneyed phrase, the day of the concert dawned cloudless and beautiful. The elements were to favor us at least. O vain delusion, for early in the day ominous clouds began to appear, and by noon the rain came down in torrents. As I stood at my dripping casement well might I exclaim in the words of King Lear:

"Blow, wind, and crack your cheeks! rage! blow you cataracts and hurricanes, spout."

I was awakened from my somewhat gloomy meditation by the announcement that Dr. Halsey was at the door and wanted to see me. I hurried to meet him. It would be a relief to speak to one who, of course, must feel equally crushed and disappointed as myself.

"Rather unpleasant weather," he remarked in his mildest tone.

"Yes," I replied somewhat bitterly, "I noticed—that."

"Do you suppose we will have any audience?"

"Undoubtedly—No I thank you, I wont come in, I just called to see if your arrangements were all complete, if nothing had been overlooked."

I assured him that nothing had been forgotten. "But Doctor," I continued, "do you think we can get *anyone* out in such a fearful tempest?"

"The weather is a trifle inclement I admit," replied the doctor in the same gentle voice, "but there has been a goodly number of tickets disposed of and those who have *paid* for them *will certainly be present*, be assured of it my boy. I am older than you are. Good afternoon."

And as he took his departure there was a very quizzical expression on his face. Was there a hidden meaning in his words?

I suppose it will go down in the annals of our church history that the concert was a success financially and artistically. In spite of the weather the hall was nearly full, and my heart completely. I was wanted everywhere at once, I was never of so much consequence—or so little—before in my life. I was referred to, that evening, in terms of

abuse, varying in magnitude from "numskull" to "knave," and if the veracity of the "obliging company" was in the least degree to be relied upon, a more iniquitous person that myself never existed.

Was it my fault that the bouquet Miss Gallorway had bought for herself with card attached, on which was written "from an unknown admirer," arrived too late to be presented on her first appearance, and by mistake handed to Miss Morgan? Was it fair, I ask, that I should be seized by the arm and the word "scorpion" hissed in my ear by the enraged elocutionist?

Could I control the audience to that extent as to prevent Mr. Taylor from receiving two recalls? And after Prof. Harding had frightened me nearly to death by apparently tearing the piano (that I had borrowed for the occasion) all to pieces in the description of the battle of something or other, that the applause should be weak, and that a man in front should yawn?

Why should the Professor point his finger at me and say with flashing eyes "young man I will see you later." It was the last straw to break the camel's back. I determined to endure this tirade of abuse no longer. "The worm had turned at last."

The line which divides the sublime from the ridiculous is very slender, and I think it to be equally true in reference to submission and defiance, if tyranny be carried too far. At any rate Prof. Hasting's last remark had aroused within me a revulsion of feeling. So when Miss Darcy retired from the stage after singing the old reliable, "Waiting," and her voice had cracked on a high note, like her predecessors, she at once sought me out and began a petty storm of abuse in regard to the accompanist; but I interrupted her by saying with some dignity, I fancy, that the accompanist was of her own selection, and had nothing to do with her "failure." But the climax was reached when Prof. Harding, Mr. Beebe and the Misses Darcy began to sing the closing number on the program, a quartette entitled "Far from Mortal Cares Retreating." Each one held their respective sheets of music as if they were trusty blades. They strode upon the stage as if entering an arena, wherein they were to do or die. It was supposed to be a sacred piece, but upon my word I think it was the funniest performance I ever witnessed.

I have always understood that harmony is one of the first laws of music, but in this instance it neither existed in the music nor in the hearts of the performers. There were all the elements of a spirited contest about it, and I was prompted more than once to shout out "time!" my sporting

proclivities getting the best of me. I am sure the call would have been unheeded, for *time* was a thing they all totally ignored. But strange to say it won from the audience the most enthusiastic applause of the evening. It was certainly rendered with vigor.

On retiring from the stage, Prof. Harding accused Mr. Beebe of singing flat, while Mr. Beebe with equal promptness accused Prof. Harding of singing sharp, and Miss Darcy insisted that they had all been out of tune except herself, at which assertion the younger Miss Darcy began to cry, and the two sisters left the hall by separate ways.

But there was *one* person at least who enjoyed that concert, Dr. Halsey. His face was wreathed in smiles the entire evening. He applauded everything promiscuously, and congratulated everybody; and how pleased he looked when I turned over to him the receipts. How tightly he grasped my hand as he said: "Thank you my boy, thank you, just see what a little effort may accomplish, you have obliged me greatly, we—we will get up another."

ERASTUS OSGOOD.

### THE BANJO CRITIC AGAIN.

Mr. O. R. Dahl, of Seattle, Wash., writes:

"I clipped the enclosed from the Chicago *Indicator*, edited by O. L. Fox. I first thought I would write an answer, but as I do not think he would publish it, I send it to you and you can answer it if you like, in your *Journal*."

It is a very disgusting article to any one who has any knowledge of the instruments in question. Beethoven, I believe, died before he ever saw a Banjo; and besides there are scores of composers in America who have written better music for banjo than the Sonata for mandolin by Beethoven."

The clipping referred to reads as follows:

It is stated by good authority, says the *Daily Graphic*, that the mandolin is steadily ousting the banjo from its position as the favorite instrument of the English aristocracy. Assuming the information to be correct, the new departure may be hailed as a decided advance in the direction of artistic righteousness. The mandolin is not only a much more beautiful instrument to look at than the banjo—which has no more pretensions to good looks than a warming pan—but it is more refined in timber and quality. And then it is a genuine instrument, with a well defined pedigree, while the poor banjo is of doubtful parentage, and is supposed by some authorities to be the degraded imitation of a guitar bestowed on the natives of West Africa by the Arabs. Lastly, the great Beethoven himself wrote a sonata for the mandolin, while no self-respecting composer, that we are aware of, ever ventured to connect his name with any compositions for the banjo.

We do not think the foregoing remarks are the sentiments of Editor Fox, although

the item may have appeared in his paper, the *Indicator*. There are always sundry blank spaces to be filled out at short notice in musical journals as well as in papers devoted to other branches, and quite likely a junior editor was entrusted with the task of plugging a square hole with a round stick in this instance. An experienced musical editor like Mr. Fox knows very well that it will not do to assume such reports as reliable, and that a report—the "mandolin is steadily ousting the banjo"—has no foundation, the two instruments being so entirely different that one cannot possibly interfere with the other.

So long as human nature clings to bigotry and jealousy, such reports will find their way into circulation. The enlightened simply smile in pity.

In the meanwhile, it would be well if all musical editors make themselves acquainted with some of the press notices, reprinted in Number 82 of the *Journal*, relating to the astonishing performances of Alfred A. Farland on the banjo, for the time is not far distant when to confess ignorance of such things will relegate a musical critic to a lower plane of intelligence than he can well afford to occupy.

### E. H. FREY.

It gives us pleasure to present in this issue, an excellent photo-engraving of E. H. Frey, musician, composer and arranger, of Lima, Ohio.

Mr. Frey has endeared himself to many of our readers and subscribers, who are acquainted with his excellent musical compositions,—particularly those for the guitar,—and it is but natural that many among the admirers of his musical productions should have a desire to see "what manner of man" he is who composes and writes so beautifully.

Therefore it becomes our most pleasant duty to present the picture, as stated, and without further apology, we will state that we deem Mr. Frey one of the most gifted guitarists and composers for that instrument in America. As a violinist, too, he takes high rank, and while much of his time is taken up in giving instruction to pupils on the guitar and mandolin, he still finds time to lead an orchestra in the Opera House, at Lima, and to compose the beautiful music for banjo, mandolin and guitar that is constantly being published. His is, indeed, an active mind in an active body. A talented and gentlemanly exponent of music, long may he live in good health and spirits.

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## Reminiscences of a Banjo Player.

TWENTY-SECOND LETTER.

BY A. BAUR



I have many inquiries as to my opinion with reference to the best kind of a head to put on a banjo, and how to put it on. This same question asked of ten different players of prominence, would bring forth as many different answers. Some prefer the all white head, others the clear head, others still prefer the clouded head. In my experience, I have found that a head can, by chemical process, be made perfectly white, or by the use of acids, can be made clear. Either method, I should say, would practically ruin a good head.

A clouded head cannot be made so by either process. An attempt to do so might be made, but the white and transparent parts would be so unevenly blended that the casual observer would at once detect it. It would require one more expert in the examination of a head to detect the use of chemicals in the finishing, or rather clearing, to make it transparent; or bleaching it to such an extent as to make it all white.

While it would be an easy matter for one of experience to discover any defects, it would not be so easy for any amateur to select one suitable for his purposes. And as it is of the utmost importance that a good head should be selected, I would advise those not capable of doing so to visit a responsible dealer and leave it to his judgment. I know from experience that the conscientious dealer will lay in a stock of heads, when he gets an order, and select the best head out of his stock; and will continue doing so with each succeeding order until, after having culled over his stock a number of times, he will find himself with a number of unsalable heads on hand, which he must lose. So it is with all materials.

Stewart orders his heads in large quantities, and buys the best the market affords, or money will buy; yet, at the end of the year he finds himself with some on hand which he would not put on a banjo, or sell; therefore, he must lose whatever they have cost him.

Many heads will be found thin at one side. It is usual to put the thin part next the tail-

piece. I always select one of moderate thickness and even as possible throughout. A thick head is not good; neither is one that is too thin. All prominent performers do not employ the same method in putting on a head. Some think it best to soak it thoroughly, while others prefer to put it on nearly dry. I have known some to dampen the edges, leaving the centre perfectly dry; I have seen others soak the head in water for several hours, and have heard some say that they put on a head dry, using a damp cloth where the head was turned under the flesh hoop, letting it get just damp enough to enable them to turn the edges round the wire ring and under the flesh hoop. The most satisfactory method I have yet found, is to dampen a towel, then lay the head upon it and roll them up together; allowing it to remain in the towel until it becomes moderately damp. By doing this I find that it can be more evenly stretched, and gives better satisfaction. I then tighten it by degrees, using a wrench with moderation until I get it to its proper place; this takes several days. When I get the head where I want it, I use my wrench until I think another half turn will surely break the head.

Years ago we did not have the advantages enjoyed by the banjo player of to-day. We could not go to the dealer and make a selection. Very few dealers kept a stock on hand.

I had a favorite tanner who made heads for me. They were crude at best. There was no improved machinery to dress the hides down with; they were scraped by hand, and it was easy to distinguish the wrong from the right side. Nowadays it is almost impossible to tell which side ought to be turned out. Then, the heads were very thick and required considerable "soaking" to make them pliable enough to handle; and the putting of it on the banjo was the largest part of a day's work.

The reader will laugh when I tell him my experience in putting on my first banjo head.

I had gone to the tanner's and given him elaborate instructions as to the requirements of a first-class head—not forgetting to tell him what age the calf should be to insure its hide making a suitable head. It was then thought the younger the calf the better the head. If one had the good fortune to secure one from a prematurely born calf, then the head was supposed to be the acme of perfection. Well, after much trouble and consultation with the tanner, I received what was supposed to be the best calfskin ever turned out of that tannery. I took it home and anxiously awaited the coming of night,

when alone and unhampered I could prepare the head.

I started a roaring fire and put on a kettle of water. After it came to a boil, I took it off the stove and put the head into the hot water. I then sat down and took the brackets off the banjo. As I had no wrench, I used a pair of plyers; this took me, as near as I can recollect, about an hour. I then fished the head out of the still hot water. Of course it had been thoroughly cooked and fell all to pieces. My disgust at the outcome is indescribable, and I attributed the cause to everything but where it belonged. I blamed the tanner for being a rogue; I blamed the calf for having had some sort of a disease that had ruined its hide; I blamed the water, because it was well water that might have become impregnated with lime; and I blamed myself for not having used spring water. However, I went to the tanner the next morning and related my experience; his only consolation was, "why any fool might have know that," but he didn't "allee samee." When he gave me the head I told him just what I intended doing—hot water and all. He thought it an excellent idea.

He made me another head; I took it home and put it in a pail of cold water, where I left it to soak *for a week*. When I took it out it was in nearly the same condition the other one had been, with the exception that this one pulled apart when I got it about half on the rim. I got another head, which I let soak *two days and nights*, and got it on all right.

I have put on hundreds of heads since then. After getting started it did not take me long to learn that it did not take many more *minutes* to put on a head properly than it had *days*, when I had not yet learned how.

The banjo player of to-day has the benefit of the pioneers in the business, whose dearly bought experiences have materially lessened the labor of the newcomer.

I have before me Nos. 2 and 3, Vol. I, of *The "Jo,"* a journal published in London, in the interests of the banjo, mandolin and guitar. In No. 2 the editor advises a correspondent to try pure spirits of turpentine in cleaning a banjo head. I wonder if the editor ever tried it himself. Quite likely. A man who would advise the use of a "zither banjo" (so called), is liable to do anything. I would about as soon put the banjo head in the fire as to use turpentine on it.

These fellows in England have an original way of doing business. To begin with, they call a banjo a "jo," and a banjo player a "joist;" and to distinguish between the legitimate American banjo and the foreign mon-

strosity, they call the one the "ordinary, or gut 'jo," and the other the "zither banjo." The latter I spoke about in a former letter, and do not deem it worth while to give it any farther than a passing notice.

One writer in *The 'Jo* says: "The only practical difference between the Dobson and the zither, is that the vellum head of the latter is ingeniously placed so as to be flush with the rim of the outside case."

This proves, beyond the shadow of a doubt, that the writer knows nothing about the subject of which he is writing. In a previous paragraph he speaks of the "sounding board at the back in the Dobson banjo." This identifies it with the Dobson closed back affair, which, as the greenest amateur is aware, was years ago relegated to the pawnshop and rubbish pile, and acknowledged a miserable failure by its inventor. The writer also says: "Of course there are a few clever performers who still use the gut 'jo, as they find it more suitable for the unusually rapid execution of their musical fireworks, etc."

I doubt very much if this champion of the "zither banjo" ever saw a banjo as made by a capable American workman, or heard one played by an American player.

I have had many years experience handling banjos, and have seen all the different styles; and have carefully examined the so-called "patent improved, independent fly-back, split-second with automatic recording attachment banjos," and can assure this would be Solomon of the 'Jo that the banjo is an American instrument, pure and simple.

Aside from its origin, there can be no possibility of a doubt that it was improved and brought to its present state of perfection in America, and by Americans; neither can there be any doubt that the American player is away and out of sight of his English competitor.

It makes one tired to read such silly twaddle as is set forth in No. 2 of *The 'Jo*. In speaking of a piece of banjo music advertised in its columns, it says: "The fact that H. R. H. the Prince of Wales has favored the composer with his acceptance of a copy, should in itself be sufficient proof of its excellence."

Bosh! This is all toadyism. What does H. R. H. know about banjo music? The fact of his having accepted a piece of banjo music from the composer would make it no better or worse. My boy, only a little over eight years old, knows more about banjos and banjo music in one day than the Prince of Wales will know in the next quarter of a century. Yet, I would not consider my boy at all, if I were selecting a piece of music.

I had a little experience once with a banjo

player "from over the water." I called at a certain music store for orders, and was handed a note requesting me to call without delay at a hotel, patronized principally by professional people. With the note was enclosed the card of a noted London specialist. When I called at the hotel, and had met the party who wished to see me, we went to his room. He told me that he had an engagement and intended introducing the banjo in his act, but, before doing so, he wanted my opinion with reference to his playing. His banjo had been made in London, and was what *The 'Jo* calls an ordinary "gut 'jo." It was very ordinary, indeed. In fact, about as poor an imitation of a banjo as I had ever seen. Well, after a long time spent in changing strings, tightening head, tuning, etc., he played several pieces for me. It was about like the banjo, only a little more so—so much so, in fact, that I felt backward about saying anything for fear that I might hurt his feelings. He told me: "In London I am considered a fine player, and receive frequent encores."

As I had been asked to be candid, I told him if he could get along with his act without introducing the banjo I thought it would be just as well. He seemed hurt, and dwelt upon the fact that "on the other side he was considered a fine player." I then told him that I had a lot of pupils who could play "all around him;" that the banjo had made wonderful strides in America, and that the day of the "nigger banjo player" had passed, never to return. He did not play the banjo, and I supposed, at the time, that he took my advice and "dropped" the banjo part of his act.

So it is with about all the foreign banjo players I have ever seen or heard. They have no idea of the requirements of a banjo player. A man's capabilities as a banjo player are estimated according to his muscular development. A banjo is there played by main strength, and the interest in the instrument is kept up by teachers exhausting their energies in inducing pupils to continue the practice of the instrument.

I notice in No. 3 of *The 'Jo*, in the column "Editorial Greetings," the writer says: "*Fortunate is the teacher who can say that the present month shows as many pupils on his books as were there when the last issue of The 'Jo was the topic of conversation in the studio. This is a fact none the less deplorable than it is true, and we should be glad for the sake of a large army of teachers that it were not so.*"

This does not speak well for *The Jo*. I imagine, if its publication is continued, that, according to its own statement, banjo players will be very scarce in England by the

time a dozen numbers of *The 'Jo* have been issued. I think the best plan the promoters of this sheet could adopt would be to discontinue its publication. Before doing so, however, I would advise them to acknowledge to the banjo playing public that the "*Banjo and Guitar Journal*" is the best and only paper published in the interest of the guitar and banjo player. In its columns the seeker after knowledge cannot fail to find that which will benefit him or her in the study of either banjo, guitar or mandolin. How it would make us smile to read in the *Journal* that there would be a "Grand 'Jo, 'Tar and 'Lin Concert," at which some of the most celebrated 'joists, 'tarists and 'linists of the day would appear.

I cannot imagine how those people ever got it into their heads to call a banjo a 'jo, and a banjo player a 'joist. As for the "zither banjo" (so called), I do not object to its being called a 'jo; it certainly is *not* a banjo. It does not resemble it in any manner, excepting shape. This certainly would not entitle it to rank with the legitimate banjo, to which it is inferior in every detail; but it is a little like the factory banjo—it must have its champions. In my opinion the players in England are not so much to blame for advocating the use of the zither banjo. Most of them never saw a first-class banjo, and of course could not be expected to know that the American banjo is so much superior to that of foreign make that they will not stand comparison in the same day.

## THE MUSIC IN THIS NUMBER.

In this, our Mid-Summer number, we give fourteen pages of choice music, including Mr. Armstrong's able article on "Divided Accompaniment," and Mr. Newton's "Practical School of Harmony for the Guitar." It is quite likely that both of these works will be brought to conclusion in our next issue, No. 84; after which they will be issued in book form, complete.

It is not likely that guitarists have ever had such a work as Newton's presented to them before this serial publication appeared in the *Journal*, and it is earnestly hoped that its appearance in book form may assist many—both teachers and amateurs—in acquiring a better knowledge of this beautiful instrument, the guitar.

Mr. Armstrong's work, too, is a novelty, and has been undertaken with a view towards perfecting banjo and guitar musical organizations. It will be better appreciated as banjo clubs become more and more advanced.

The musical selections, comprising Lillian

Schottische, by Laura O. Marks; Silver Shoe Clog, by J. E. Fish, and Patrol of the Nymphs, guitar solo, by E. H. Frey, are all excellent, and commended to our subscribers, who appreciate light but good music.

Every banjo and guitar student and player should be made aware of the fact that more music and information pertaining to their instruments can be had by subscribing to the *Journal*, at **50 CENTS A YEAR**, than can be obtained for many times the price anywhere else.

In "these hard times" the *Journal* proves a great boon to the banjo and guitar player, giving him so much more than the worth of his money. Those who wish to see the publication continued and kept up to its present size and standard, should assist in having their friends send in their subscriptions. The price is very small, and at least four thousand subscribers are required to remain constantly on our subscription list in order to meet the actual expenses of publication.

### TEACHERS, ATTENTION!

In a few weeks you will, of course, commence to advertise your business for the coming season. There are many ways of doing this, but without doubt, a concert given in your city under your management will do it *quicker* and *better* than it can be done in any other way; and furthermore the *thorough* advertising you can get in this manner will cost you nothing but a little work which the direct proceeds of a concert will amply repay you for, to say nothing of the increased business which is bound to follow.

A good way to give a concert without risk, is, to secure the services of the local banjo or mandolin club, or male quartette; a couple of lady vocalists, a reader, and for a drawing card, a strong star attraction. As local talent can be secured at a low figure, and indeed, very often *free* of charge, you can, by engaging a star who furnishes plenty of good advertising matter, thus enabling you to advertise thoroughly and cheaply, keep expenses down to a point which will make financial loss practically impossible; indeed, your pupils, friends, and the local talent engaged can easily sell tickets enough in *advance* to more than defray expenses. Having decided to give a concert, the first thing in order is to engage a special attraction.

You will, of course, naturally want someone whose performance will be most likely to help your business; such as, for instance, one who can display the capabilities of the BANJO to the best advantage, one who gives

a novel and extraordinary performance; one who can surprise and please those who are cultured and musically educated, as well as those who are not; one who gives a performance which will arouse discussion in musical circles, and tend to overcome the prejudice existing against the banjo, thereby increasing its popularity; one who has strong press notices (for reproduction in local papers previous to the concert) and fine advertising matter, and finally, one who has been tried and not found wanting.

It is believed that Alfred A. Farland, the Phenominal Banjoist, exactly "fills the bill." He is prepared to demonstrate that the BANJO IS A SOLO INSTRUMENT which compares favorably with the best, and that the very best class of music can be rendered upon it with novel and surprisingly beautiful effect.

As he is the only person in the world who plays the works of Bach, Beethoven, Mendelssohn, &c., on this instrument his performance of these works, is, of course, both novel and extraordinary, and never fails to surprise and delight the most cultured and critical; while the popular selections which he uses for encores invariably please all.

The mere announcement that he will play a BEETHOVEN SONATA or other work of like character on the banjo, is generally sufficient to "start the ball rolling;" some claiming that it can't be done, others claiming to the contrary, &c., &c. The discussion thus started tends to excite the *curiosity* of the the public, and, if this is thoroughly accomplished, a good attendance is assured.

Concerning press notices and advertising matter: no artists in any line has ever received stronger notices than those given Mr. Farland; and his advertising matter consisting of lithographs, posters, four page folders, photographs, large and small cards, large stands, &c., is superior to that of any other concert attraction in this country.

During the season of '93-4, as the readers of this journal are aware, Mr. Farland filled highly successful engagements in nearly all the principal eastern and western cities. In most places he had to face an audience of skeptics, prejudiced musicians, &c., many of whom brought with them the music to the selections he was advertised to play. In the largest cities in which he was "starred," the support engaged included the best banjo players obtainable, and, in several instances, his baggage having failed to get through on time, he was obliged to play without accompaniment and in street clothing.

To one possessed of a sensitive nervous organization (and what *artist* is not?) play-

ing under such conditions is apt to prove extremely trying; that Mr. Farland withstood the trial and was not found wanting, is amply demonstrated by the glowing tributes paid him by many of the leading newspapers of the country.

He is now arranging dates for the season of '94-5. If you have any notion of giving a concert during the season, it will pay you to communicate with him at once.

Do not delay, but send him your address immediately and you will receive by return mail, samples of advertising matter, interesting programs, well written reading notices for advance newspaper work, instructions in advertising, and many valuable "pointers" which will prove *useful* to you whether you engage Mr. Farland or not.

No matter where you are located it will be to your advantage to communicate with him at once. He expects to visit all parts of the country during the coming season.

Address:

**A. A. FARLAND,**  
Mobile Street, Pittsburg, Pa.

After Sept. 1st, Care of S. S. STEWART,  
223 Church Street, Philadelphia, Pa.

### WHO WILL WIN HIM?

A Romance of Newport.

#### CHAPTER I.

Down at Newport,  
Belles and beaux,  
Rich young Harrold,  
May and Rose.  
Who will win him?  
We will see,  
In the chapter  
Number III.

#### CHAPTER II.

May tries dancing,  
Poetry, art,  
Fails to touch  
Young Harrold's heart.  
Fetes and picnics  
Most select,  
No impression  
Can't connect.

#### CHAPTER III.

Rose tries music,  
Shady seat,  
Plays her "Stewart"  
Soft and sweet—  
Harrold vanquished,  
Makes a break,  
Pops the question;  
Wedding cake.

NOTE.—This novel will not appear in book form. Cannot be dramatized without the consent of the publisher being obtained.



It is surely an ill wind that blows no one some good, either of one kind or another. This maxim is brought forcibly to mind by perusing the following correspondence. A young man of original ideas and an inventive turn of mind, makes known a new invention. It is a bridge; he means to bridge over a wide chasm, win fame and a small fortune, all at one and the same time; killing, as it were, two birds with one stone.

Here we have it, with full particulars, in one act:

Del Ramo, N. J., May 29, 1894

Dear Sir:

Knowing of your wide spread reputation on that good old instrument, the banjo, I thought I would pen you a few words regarding my new ideas in the banjo world, and the possible expansion thereof in relation to the new revelation which appears to be coming on to it and its tributaries.

It is not many years back that I first began to take some interest in the *plunk*—as our favorite instrument is familiarly called by the boys,—and since the time of my happy introduction to the charms of that instrument, my interest therein has never lagged or began to wane; in fact, every year I live, as hair after hair of my head takes upon it a more grayish tint (and the gray matter of my brain manifests itself in that manner, I believe) seems to increase my interest in the banjo.

Now, for some time past, I have been thinking of a simple, and at the same time, wonderful improvement in the banjo, which we all know is capable of being improved, along with its many players and votaries, and it seems to me that Darwin's theory in evolution will never be complete and become a generally accepted scientific fact, unless the evolution of the banjo is in some manner interwoven with it.

Now, I may digress more or less from the original subject I first sat down to write upon, but still, if you will have a little patience will get at the kernel, and you will then be forced to admit that even if I am not Socrates incarnate, I may yet have some of wisdom's seeds sprouting in the gray matter aforesaid.

There are, as the *Journal* truly says, many patents on tail-pieces for banjos going in and out of the patent office all the time, and I have given up and laid aside my former ideas regarding patents on the different ideas I have developed on that article, and for some time past I have devoted myself to concentrating my ideas into a great improvement on banjo bridges.

Now, don't throw this aside in disdain, for I am now about to unfold to you the result of my new experiments. After trying maple bridges, rosewood, boxwood, ebony, pine, cedar, cigar box, ivory, bone, walnut, brass, iron, steel, glass, aluminum and celluloid,—saying nothing of compressed paper, cow-hide and pig-skin,—I have come to the conclusion that a good tough maple is the best, and I have confined my more recent experiments to the manipulation of this wood.

Of course, I know that maple has been already worked for all it was worth; but I have tested the maple bridge with cork feet, emory paper soles, counter sunk clutches, etc., but found there were still plenty of room left for improvement.

It thus becomes a matter of record that something is lacking in all these different kinds of bridges, and the styles and patterns thereof, and I think I have at last succeeded in supplying the missing link, as it were, the link that can and does successfully bridge the chasm which has all along stood with open jaws, and gnashing teeth; those jaws need open no more, those gnashing teeth may now be changed to harmless gums. My patent will do the work.

Now, those who have carefully followed the subject of my remarks thus far,—and those of experience in the banjo world, more particularly,—know that if the maple wood bridge is made too thick and

heavy, while it possesses the requisite degree of strength and resistance, the very thickness and heft thereof has a tendency to deprive the instrument of a certain amount of its natural brilliancy of tone. In other words, a thick bridge thickens the tone; "thick bridge, thick tone," as some poet or other has aptly remarked. And the opposite is likewise the case, or *vice versa*, as another poet used to remark.

A very thin maple bridge gives a more or less thin, sharp, tone with a marked absence of body. Thus we have a simile—thin bridge, skinny tone.

Now, all that is necessary in order to find the right thing in a banjo bridge is to get the right kind of maple, and make your bridge neither too heavy or too light. But here is just where the great difficulty is met with. We do not know what is too heavy and what is too light. We are like poor, short-sighted worms in some things, and don't seem to have the same inborn sense of the fitness of things that any ordinary animal possesses from the time said animal has left its parent and began to toddle along mother earth on its own hook. One inventor scrapes down his bridge until he gets too much of the outer crust scraped off and the next thing we learn is that his bridge has broken right off, just as he was warming up in the middle of his best concert piece. Or, perhaps the bridge scraper does not play—well then he sells the bridge to some innocent performer, who gets in'to the aforesaid scrape. It happens just the same, whether the performer is the perpetrator of the act or not. Only in one instance the performer suffers for his own ignorance, and in the other case the innocent suffers for the guilty.

Now, it is by my patent ideas only that all this trouble can be steered clear of, and the best possible tone produced from a banjo. My idea has culminated in what I call the *patent all around never failing steel pin tone producing electrical banjo bridge*. This name may be rather long for a circular, but as that is the only objection it can easily be avoided by putting the first letter of each word in large capitals and making the type in the balance of the words small. Or, it can, I presume, be abbreviated; but it requires the full force of all the words I use to convey to the public anything like the ideas concentrated in my improvement. Now, then, of course you must feel very anxious by this time to know what this article is, of which I have written so much and said so little. I will now explain. I simply get some first-class, well-seasoned maple wood, and of this material I make a well proportioned and nicely shaped banjo bridge, something like your model, only different. Now, I drill through the feet, well up into the body of the bridge, very carefully, with a small sharp twist drill, on a lathe. Now, I select with great care, from a large package, the choicest Japanese toothpicks I can find, using a good lense in the inspection, so that nothing but the best bamboo may be used. After touching the bamboo toothpicks nicely with the best quality of glue, which has been prepared with great care, I insert the toothpicks into the holes I have drilled into the bridge. After drying, of course the edges must be nicely finished off. Now, you will see that I have a very thin map'e bridge, so strengthened that there is not much danger of its breaking at the feet, as is so often the case with the very thin maple bridges I have used in my many years practice. Now follows my greater improvement, which I consider the crowning point of scientific invention in musical improvements.

Here is where my claim to *electrical* achievement comes in, and this is what makes my bridge stand as a pillar of strength, alone and without a *pier*, and unapproachable for originality and simplicity of application.

After testing the aforesaid bridge in every way for several days, and finding that it improved the vibration of a banjo stineteen per cent., and finding that it would not fall down, bend or break, I laid awake all night thinking of it, and all of a sudden, I got what some people would term an inspiration from the counsel chamber within the inner recesses of my mind.

I got up early in the morning, just at daylight, and set to work, and I think I have now perfected my inspiration bridge, which, as I have said, I call the *Patent all around never failing steel pin tone producing electrical bridge*. There's nothing like it, and I am the sole inventor and originator of it.

I took some very thin steel wire, and exposed it to

a solution of which I alone hold the secret. After it had been thoroughly dried, I cut the said wire into pins of the desired length. Then I made a small drill out of a piece of the self same wire, and with this drill, I bored holes right through the bamboo toothpick pieces that were already inserted in the legs of the bridge. Of course these insertions were made longitudinally, that is, lengthwise, otherwise they would be of no use. I then put the steel wire electrified pins into these holes. Now I finish off my bridge, even thinner than before, and it is as strong as the thickest bridge ever made, and as light as a feather. It is *non-slipping* under any pressure, for to insure this I leave a very small piece of the wire stick out from the bridge's feet—just enough to pick the head a little, without going half way through the hide. This holds the bridge in position, and prevents its slipping even a hair's width out of its place.

The tone of these bridges is beyond peradventure beautiful.—It must be seen in order to meet with the full measure of appreciation its wonderful merits deserve.

But I came near forgetting one thing. I must tell you about what happened to me about two weeks ago, during the great storm and deluge which occurred at that time. It was a sad blow, I thought, at the time; but it gave me the means for producing some of the finest bridges I have yet had the good fortune to test. During the gale that blew on the night of the 21st inst., the old bridge near my uncle's dam was shattered to smithereens. I will be brief, as I have already written most too much. The bridge went all to pieces. It was built of some of the finest maple from my uncle's stock farm, about twenty-seven years ago. Well, I secured a great piece of the old bridge stock, and after thoroughly drying it out, had it sawed up to manufacture my new bridges out of. It beats your old bed-post wood a'1 hollow. I have got enough wood to make many thousand bridges—all out of one bridge, too. My raw material don't cost me a cent, as my uncle paid for the bridge (the one near the dam.) Now I'll get 40 cents each for my patent bridges, and all it will cost me is for my time,—no tax on raw material this time. I haven't yet decided whether I'll build a factory to manufacture them, or sell the patent rights. What do you think about it?

There's money in it, as soon as the tariff business once gets settled and business starts up with a rush. Perhaps I'll organize a stock company, if I don't sell the patent or state rights. Let me know what you consider the best course to pursue.

"Modern Banjoist" wants a banjo with a very thin neck; at the same time, it must have quite a thick ebony fingerboard, with several strips of veneer under it. The ebony must be about  $\frac{1}{4}$  of an inch thick and the neck as thin as possible.

This is apt to remind one of the man who thought he could lift himself up by pulling away at his boot straps, but succeeded finally in breaking the straps.

A neck made very thin and light—no matter what kind of wood forms its base—is almost sure to warp, if a thick ebony strip is glued upon it: the veneers under the ebony have but little influence in preventing the warping. Again, if a strip of ebony,  $\frac{1}{4}$  inch thick, is used as the top piece, or fingerboard, there is little left of the main piece of wood comprising the neck proper, as it tapers down to the part where the scroll or peg head begins,—the thinnest and weakest portion of a banjo neck. Any one who will spend five minutes' time in examining a banjo neck, will see that a thick ebony top piece can be of no use so far as strengthening a neck is concerned, unless the principal piece of wood is also left quite thick; for the ebony top strip furnishes little if any additional strength to the neck at its weakest point, *i. e.*, at the *nut*. Again, almost every experienced wood-worker knows that when two pieces of wood are glued together—the one having a greater shrinkage capacity than the other—that the combined woods are almost sure to warp; it matters not how well *seasoned* the woods may be. Long experience and experiment has demonstrated the fact that it is unwise to make the top piece (the fingerboard) *too thick* in any banjo neck, and if the neck is to be made *thin* and light, as nowadays required in banjos for solo playing and rapid execution, it is

far better to leave as much of the thickness as possible in the principal piece of wood composing the neck, leaving the top veneer thin. Necks made in this way will be much stronger, and are found to resist atmospheric changes far better than necks having a thick strip of ebony glued upon them.

G. B. B. writes :

"I have composed a piece of music for the guitar, which is very fine, in fact, all my friends who have heard me play the piece say it is far superior to the average run of guitar music. Now, I want to have it published, and I write to you to find out how to go about it. A friend gave me your address, and showed me a copy of the *Journal*, which is very nice, but as I don't play by note it is of no use to me."

Our correspondent admits that he "don't play by note," and therefore does not understand anything of musical science. Yet he has the supreme cheek to "compose a piece of music." How did he compose the music? Either by ear, or "simple method." It matters not a great deal which system he used, the fact remains that a person who cannot read music cannot amount to much as a composer of music. True, he may jingle a few chords or some sort of melody out of his guitar, and enlist the services of some one to write the "music" down on paper for him, but this is a sort of second hand music composing that cannot be very satisfactory.

If all guitar players were of this order there would not be much use in publishing music for the guitar, and a composer who cannot read his own musical compositions had better wait a while before casting his musical thoughts upon the seas of time, taking chances of shipwreck. Besides, if one man "composes" a piece of music, and another writes it down and fixes it up, who is the composer?

It is something like the fable of the hen and the egg. Which is the mother of the chicken hatched out of the egg, when two hens have been interested in the same operation? One hen lays the egg, the other hatches it. Is the hen that did the hatching the parent, or the hen that laid the egg?

One claims the one, and another claims the other. It is a question for judicial decision, which is which and which the other. Some one thinks that should the setting hen make a mistake and sit on a door knob instead of an egg, finally hatching out a door instead of a chicken, this hen could not be the door's mother. So it is with the composer of music; if he cannot read music he doesn't know whether he is the father of his published sheet of music, or whether some one has introduced variations on *Yankee Doodle*, under the pretense that it was the "Last Rose of Summer" he was aiming at.

It is better, first to understand the business before going into it.

"Student."—The rapid system of fingering, and the facility of executing chromatic runs with ease, such as is manifested in the performances of the celebrated A. A. Farland, may be acquired from a study of his book, "Farland's National School for the Banjo," price \$1.00. This work explains Farland's system of right-hand fingering, which may be acquired by any banjoist who can read music. The perfection attained depends much upon the player's natural capability and the amount of practice given to it. The system is open to all, but, of course, success differs in the *degree* of perfection attained.

A young "composer" of popular songs, and a would be rival to the composer of Sweet Marie (in his imagination) makes known his views. The following is an extract :

"I have just written and composed a couple of songs which I consider *Dandies*, and what I want now is to get hold of some good publisher who will publish, push, advertise and otherwise introduce and protect my songs, and who will be sure not to cheat me out of my just royalties on the sales of my compositions.

One of these songs is arranged for piano already (I arranged it myself), the other one I have only just dotted down with a lead pencil, waiting until I can get where there is a piano again, so as to fix it up in good shape. But the words to each of the songs

are all done, and the best one is a topical song and it is sure to go like wild fire after the singers once get hold of it and begin to sing it in our leading theatres throughout the country.

Here is the way part of it goes :

Oh, the Country's in a terrible, awful bad state,  
But the Democratic party aint to blame;  
The mills have shut down and the banks shut up,  
But for that the tariff aint to blame.

Business has been flat, and its getting flatter;  
Politicians speculate and keep getting fatter;  
Everything seems dead and money's out of season,  
But for all this, damfino the reason.

REFRAIN—(for one or two voices).

The reason! The reason!  
Damfino the reason."

Nor does anyone else know the reason. What is the excuse of the writer for living! "Damfino."

The following interesting communication comes evidently from a very changeable young man. He seems to believe in the good old maxim that "Variety is the Spice of Life," and being fond of a change of diet, it naturally follows that his musical ear, "bumps of time of tune," together with his harmonious soul, should feel the necessity of a change of musical diet oftener than once in a life-time. We cannot undertake to publish the entire letter, the following extract must suffice :

"About seven, eight, or nine years ago I bought a banjeaurine from you, the said instrument being one of your make. (The rim is 12½ inches in diameter. Some time ago I got tired of it and thought I would change to a banjo. So I got one of your necks and I took the old neck out of the head and tried to fix the new neck on to the drum, but I had a lot of trouble to accomplish it. I soon discovered that the two necks were as different in their fittings as the heads and general appearance of the two instruments were, and that this difference was as great as the difference in the heads and necks of two animals, like the elephant and the giraffe—and you see the point—see!

Well, to make a long story short, I had to take the skin off the drum before I could saw the necessary places into the drum to set in the neck; and when I got it all together, I could not get the head back again on the drum, or rim, like it was before, and the instrument did not sound as well as I expected. I then bought a new Roger head and put it on; but I think I soaked the skin too long, don't you think so? (I soaked it in hot water over night, and I had to go away in the morning, and as I forgot to take the head out of the bucket, it was in soak for about fourteen hours.) The banjo always sounded bad after I put this head on, so I thought I'd grease the head, which I did, using harness oil. But it didn't sound much better, so I concluded to get a new head and I did so, and was careful not to soak this one, but simply to wet it with a damp sponge. The effect of this operation soon manifested itself, and the instrument sounded very well, and I was pleased with it and used it with more or less satisfaction for some time.

Now, here is the trouble. I heard a banjo club play not long ago, and I was charmed with the banjeaurine again, and concluded to get up a club of my own. So I thought I would change my banjo back into a banjeaurine again. I found the old neck up in the garret; it was in pretty fair shape, except a couple of pieces being chipped out of it (I think my grand-father used it once or twice to move his clock from one side of the room to the other when we were cleaning house last spring). Now when I come to fit the old neck back into the drum it wouldn't work, because the two necks are so entirely different. So after fooling a long time over it I finally gave it up as a bad job, and now I want to know what you will charge to cut down this banjo and make me a piccolo banjo out of it, and also how much you will allow me for the remainder of the material after the piccolo has been made. If you can't conveniently do me this favor, let me know if you can make a banjo-banjeaurine out of it. Remember, I have two necks!

Not exactly.—A correspondent writes :

"Will you be kind enough to write me if there is any truth in the statement that ten inch banjos with seventeen inch necks are coming into favor over the eleven inch instruments."

If there has been any such statement made we surely have never heard of it. The seventeen inch neck, ten inch rim banjo, is coming into favor with young women and girls. This is probably what started the rumor referred to. Dame Rumor will have to be a little more careful of her children or she may get into trouble.

W. A. B.—"I play an eighteen inch neck banjo with eleven inch rim. The strings that are so'd in the stores are a good deal like fine thread. No volume or sound to them. I have stout fingers and can pick a good heavy string. I would like to know if an eighteen inch neck banjo could be fretted so as to have twenty-two frets on it. In that way I would be able to command three octaves. It has seventeen frets upon it now."

The banjo strings sold by most dealers are much too thin, as those sold fifteen years ago were too thick,—the result of running from one extreme to another. You can put twenty-two frets on your seventeen inch neck if you like, but if the rim is eleven inches we would say—don't.

If you want to find out where your bridge will sit on the head, it will not take long. All you have to do is to keep moving the bridge forward towards the neck, until you have located the twenty-second position, or place for that fret, which should be about ¼ inch from the extreme end of the neck. You can then judge of what sort of tone you will have after you have gotten the three octaves of frets on a banjo of that size.

If you want a three octave banjo, better buy one that is properly constructed and adapted to the three octaves."

#### "TAKE THE ELEVATOR."

It is well that we do not all think alike, or hold the same opinion on all subjects. We all have heads, faces, eyes, noses, mouths, etc., and yet there are no two of us alike. How fortunate.

Now, here is a correspondent who knows a thing or two—and don't know plenty of other things.—He writes :

"I don't think you will ever succeed in elevating the banjo. In fact I don't think at all, I know it.

Haven't I got ears, eyes and common sense in my head? Don't I see and observe?

Well, how are you going to elevate a banjo when everybody likes the negro songs and comic character best? I have noticed that people always laugh when I come out with my banjo on the stage, and they like my comic songs better than anything else. Why! One night, a violinist was on the same program with me and he played a scientific solo, and the people didn't pay any attention to it at all—in fact, he didn't get a hand. You ought to have seen the difference when I came out. The people all began to laugh. First I thought something was wrong with my clothes. But after I tuned up I heard some one say; 'now we're going to have something funny.'

Then I caught on, and began to sing that funny song I wrote, that you said was no good, I think you called it *rubbish*. Well, it took better than anything on the program. Now if my song is no good, how does it happen that the people liked it better than the scientific violin playing? No sir; I tell you the banjo can't be elevated, because the people are after fun, and they want the banjo to have fun—and lots of it."

It is like "casting pearls before swine" to attempt classical music with an audience of this character. It is necessary that the *comprehension* first be elevated and an appreciation of music developed, before anyone can listen with pleasure to music, which is an intellectual enjoyment. Any clown can laugh at coarse buffoonery, and may create jokes and rhymes, without possessing the power to comprehend a higher grade of wit, and entirely lacking in the comprehension of a poem.

Mr. Farland is bringing the banjo before a class of musical people who would only be disgusted with the "negro banjo act," but who perceive the beauties and musical powers of the instrument as used by him.

This is the difference: You must take the "elevator" and ascend to the upper chambers of musical intelligence, before the true beauties of music can be appreciated. Let the ox stick to its crib.



## ON SELECTION.

A lady guitar teacher writes:—

"I want to get some guitar music on selection. Would you be willing to send me the following *one week's selection*?" (Here follows a list of eight pieces of sheet music, amounting to about \$1.06, at the teacher's price.) "I will send you a check for what I keep."

We do not send music by mail on what some persons are pleased to call "on selection." Of course music teachers who send such orders are not business men or women, and doubtless think it no trouble for a publisher to keep such petty accounts on the books. Just think of it! An order for a dollar's worth of music on "one week's selection," with a fair prospect of one or two of the pieces being "selected" after the week's time spent in "selecting." Then the prospect of a check for what has been "selected," with the balance of the copies returned by mail. It is not difficult to imagine in what condition the returned "unselected," repudiated music would be received after an excursion through the country in the mail bags.

The long and short of the matter is simply that we cannot undertake to give such orders any attention whatever, for the reason that it costs more to fill them than they are worth. The next thing we should be apt to hear of, in the event of filling such orders, would be a request from some "close financier" to exchange the music in the six numbers of our JOURNAL, for the same music published in sheet form. This is not too much for some one to ask, for only a short time ago a person requested a copy of "The Queen of the Sea" waltzes as a premium with a JOURNAL subscription. The next thing will be Chambers' Encyclopædia, or a trip to Europe.

## TOO CLASSICAL FOR HIM.

"You have quite a pretty and tuneful piece of music in your catalogue, by Bolsover Gibbs, called *The Funeral March of an Old Jaw Bone*. I think the disgusting title kills the otherwise good effect of the music. Whatever induced Mr. Gibbs to give such an outlandish name to this lively air is beyond my comprehension, I must confess."

It is apparent that our correspondent is not up in classical literature, as our old friend, Pat Shortis would be apt to remark in such a case. Of course, ignorance is no crime, in one sense, though like poverty, it may prove very inconvenient.

If our friend will undertake to read up and inform himself in classical history, he will discover a record of Sampson knocking out a herd of Philistines with the jaw bone spoken of. Again, there are numerous cases recorded where the jaw without the bone has caused the death of some one or other. Who has not heard of the man who was talked to death? And being "talked to death" is only another name for being "jawed to death"—it is simply a distinction without a difference. But all this has nothing to do with the jaw bone as related to the March in question. It appears that only about two per cent. of the present generation are aware of the fact that the "jaw bone" associated with the *March* and associated with Negro minstrelsy, was a musical instrument, or properly speaking, an implement of music. Before the days of "Brudder Bones," the "Old Jaw Bone" was used in the Negro minstrels. This implement consisted of an *old jaw bone* sure enough. This is, then, no purely figurative expression, for the Jaw Bone of ancient minstrelsy was nothing else than the jaw bone of a horse, cow, bull or mule,—the lower jaw dried and bleached in the sun, and from which the teeth had not been extracted. The performer would shake this old jaw bone, and rattle the loose teeth with a stick, in time to the music.

Those over sensitive persons to-day who sneer at the title of Mr. Gibbs' pretty little *March*, should think well before they ridicule the "classical," for it may come to pass that the minstrel *bones*, the rattle of which affords so much amusement to-day, is not a whit more refined or classical than their forerunner, the old jaw bone.

And the ancient poet of minstrelsy sung his lay—

"Oh, lightly touch the banjo string,  
And rattle the old jaw bone."

This is poetical language, with its accustomed

license. If the jaw didn't rattle, the teeth performed that useful operation. *The Funeral March of an Old Jaw Bone* is a humorous musical descriptive farewell to the old dead jaw. Now that our correspondent understands the matter, we trust that he will no longer blame Brother Gibbs.

## WE DON'T PAD.

"If you have anything in the shape of a receipt pad, all printed up, for banjo teachers, please send me one and I will remit upon receipt of the same.

N. B.—"I don't mean printed with name."

We regret to state that we have not yet been able to reach the pad business, and cannot hope to undertake it until we shall have accomplished a blotting pad scheme, long contemplated, but not yet put in execution.

## BANJO BASS STRINGS.

By "Bass Banjo Strings" we understand strings to be used on the *bass banjo*, an instrument now in almost universal use by Banjo Clubs. If you wished to order a violin G string,—sometimes called violin bass string,—you surely would not order a *bass violin* string, for should such a joke be attempted, the dealer might be tempted to retaliate and fill the order with a double bass string, or string for a bass fiddle. However this may be, we have found that the No. 2 "Standard" bass string for Banjo, will generally withstand a strain of 22 POUNDS before reaching the breaking point. The No. 1 "Standard" is a thinner string, and is therefore not so strong. The No. 3 "Standard," however, contains an extra strand of silk within its wire wrapping, and is consequently the strongest of the three numbers, and, in our estimation, the very best string for concert work. We keep the three numbers of Standard Bass Strings in stock, and when orders do not mention the number of string desired we fill orders with the NUMBER TWO.

## "A FUNNY TEACHER."

"Please send me the list of music you advertise in the JOURNAL, called book, THE BANJO; I hope it contains a nice lot of tunes, that I can use in my class."

We do not publish, and have never advertised, any collection of banjo music by that name. The book we publish under the title of "THE BANJO," contains no "tunes" or music of any kind, and any one who has read the *Journal* must know better than to make such a mistake. We think such "teachers" need a teacher for themselves very badly, and we should surely be inclined to caution pupils to keep away from them. Teachers who are not read up and abreast of the times, will be forced to stand aside and make room for the more intelligent teacher of the day. "Simple Method" died long ago.

## NOT JUST NOW.

A worthy correspondent writes:—

"I join with many others in wishing the *Journal* were published oftener. If you will issue it monthly there are many who will gladly pay two or three times the present subscription price."

This is not the first letter we have received bearing the same purport. We are, however, compelled to "withhold our approval" for the present. Some time ago we increased the number of pages from 16 to 24, and finally to 32 pages, and since that time have maintained the enlarged size. It is rather a pleasant task to "write up copy" for the *Journal* and to prepare the publication each two months for the press. We like to come in contact thus with so many of our customers, friends and brother artists, and the labor thus devoted to the publication, if meeting little or no pecuniary reward, finds ample compensation in the pleasure derived therefrom. But should we attempt the issuing of such publication as often as twelve times a year, we should then be forced to employ others to take charge of the work, for we could not then devote our personal time and attention to it. Even then we should be compelled to bring into the field others—we should be forced to *discover* other writers than are now known to us in order to procure sufficient matter to fill the pages

of the monthly. And without hesitation we frankly admit that we do not know where such writers are to be found; or if found, where the receipts from the publication of a monthly would be sufficient to pay for their work. Just take a few of those so-called musical journals, examine them and note how the literary work contained in them compares with papers published in the interest of other arts and sciences.

We think the *Journal*, which has never claimed to be other than an *advertising publication* issued in the interests of our business, and which has never been offered at the Post-office for transportation through the mails as "second-class matter," will be found to compare favorably with any of the so-called *musical periodicals* of the present time.

We feel safe in saying this because we have hundreds of subscribers on our list who pay their little fifty cents in advance, and say they would not be without the little *Journal*, even if the price were raised with the thermometer on the hottest day in July following a cool snap.

The *Journal*, then, does not claim to be what it is not. It pays postage at the regular third-class matter rates, does not exist by falsehood or subterfuge, and admits that the receipts from its sales and subscriptions does not more than cover half the cost of its publication. Its editor and publisher gives his time to it as a pleasant recreation, and because he considers it part of his business of banjo manufacturing and music publishing. It is widely circulated and read, and if it were not well liked would not be so often called for TO COME OUT OFTENER. We may possibly make some changes in the *Journal* before long so as to take in outside advertising, etc., but we have no intention at present to begin the publication of a monthly; thus transforming a pleasant occupation into an arduous task. Let others publish all the monthly banjo magazines they like; we haven't the least objection, but WE HAVEN'T GOT TIME JUST NOW.

"Some day we may think of it kindly;  
Some day we may go in for it blindly;  
Some day when we're older and taller;  
Some day when our heads have grown balder"—  
But "not just now."

A young lady writes.—

"I purchased a banjo about a year ago, of your manufacture, and did not discover it was *false in tone* until about a week ago. I then loaned it to a gentleman who was stopping at the hotel, who was an *expert player*, and he pronounced it imperfect, as the second string would not strike the octave at the twelfth fret, and there is a difference of almost a half tone, which makes a discord from the fifth fret up, but it is not noticed below that.

"He refused to play on it, and borrowed another. He would not believe it was a Stewart until he had examined it carefully, as he had a large one of the same make. I confess I was very much disappointed; *what do you suppose is the matter with it*, and could it be repaired in any way?

"I write to you direct, because I thought you could understand better about it than the one I purchased of. I bought it new of a dealer, in June of last year, and I thought I knew what I was buying as I was warned by a professor of the banjo to get no other make than the Stewart; so, of course, I thought it would be true in tone at any rate."

It may be thought strange, by some of our readers, that any one possessing a banjo for a year's time should be so entirely ignorant of the principles of a stringed musical instrument. And yet there are many of the same kind hovering close to the outskirts of the "banjo world." Of course, all banjoists know that it would be an impossible freak of nature for a second string on the instrument to manifest falseness, through improper fretting, and the remaining strings not affected in the same way.

The beginner may not know a false string, even if she is nothing more than a beginner after the first year's experience. This may be excusable; inasmuch as many who takes a sudden notion to become banjo players lose all their ardor and ambition as soon as they begin to realize that to become a banjo player requires plenty of study and hard practice. Again, there are others who give up banjo playing when they find that it costs more than ten cents a week for banjo strings.

But what shall we say of the young gentleman who was an "expert banjo player," and did not know that it was impossible for an instrument to be false at the twelfth fret, unless caused by the strings? *Expert banjoist!* indeed. Chewing gum plunker he may have been, but no *banjoist* of even average ability would display his ignorance in such a way. There are too many of those young fellows running about, posing as banjo players, when the fact is they have not got sufficient knowledge of a banjo to keep them alive over night.

What would be thought of a man, as an "expert horseman," who allowed his horse to go without shoeing until one shoe dropped off, and then blamed the animal for going lame in that one foot? A great horseman he would be! But there are some "experts" on the banjo just like that.

Here's something else. What do you think of this one?

"I have read a great deal in your books and *Journal*, and have endeavored to profit thereby. Now, I have worked hard—that is, I have played hard,—practising three hours daily on the banjo for some months past. Indeed I have made great progress in execution. Up to a few weeks ago I could get a splendid tone out of my instrument, but since the hot weather set in I have not felt so much like work—I mean playing—and I have not done so much practising.

Now my fingers have began to get soft, and I find are actually shedding the hard skin from their ends. My thumb is the most contrary of all, and now I cannot hit the bass string so as to bring out that *strong tone* that I got out of it before the summer weather set in. What can I do with my fingers? How shall I keep them hard? I know you have lots of experience and I hope you will be able to suggest a remedy."

Our correspondent should not get "the blues" over such a trifle. We nearly all like soft-shell crabs as an edible during the summer. Now, nature in order to provide her children with this palatable luxury, gives us first the hard crab, which after shedding its hard shell becomes a soft shell, because the under shell is soft, and cannot become hard until the old shell has been gotten rid of.

Nature is kind. If the soft-shell crab is not captured, but allowed to continue in its salt water bed, it soon becomes a hard-shell crab again, and oh! how it can nip your fingers or toes, if it only gets the chance.

So it is with the banjoist. His finger tips may shed their callous skin when the hot and humid weather once sets in; but the summer will pass away, fall will come, and with daily practice the new skin will become as hard as a brick, and oh! how those strings will suffer when those newly hardened finger tips get at them.

### ...BANJO STRINGS...

Try our hot weather Banjo first strings. We have a fine lot of Twisted Silk first strings for Banjo. *Excellent for summer playing*: always true in tone. Try them, **10 cents each**.

We have a new stock of the celebrated Müller first, second and third strings for the Banjo, also—prices, 15 cents for single string, 8 strings for \$1.00.

Our Best Banjo Bass strings, 40 inches long, always reliable, 10 cents each, \$1.00 per dozen. The best gut Banjo strings, we always carry a full stock of,—10 cents each, 15 first strings for \$1 00, or per dozen, assorted sizes, \$1.00.

Strings can be sent you by mail to any part of the United States.

No strings sent C. O. D. Write a letter, stating clearly what you want and enclosing the amount in money order, check or draft, and your order will be filled.

If you enclose money in your letter kindly register the letter, then if you don't get your strings you can prove who got your letter.

Address, S. S. STEWART  
223 Church Street, Philadelphia, Penna.

## THE BANJO IN AUSTRALIA.

BY MELBOURNE.

(LETTER NO. 2.)

My attention has recently been drawn to a barefaced banjo fraud in the shape of an instrument made somewhat on the principle of the patent Bell banjos; the rim is turned over at the top with a long curve and made entirely of metal, the tone very poor, and on the sound bar is stamped—

STEWART 2432 STEWART  
PHILA.

This instrument was sold at a small music store here, as a genuine S. S. Stewart. From its general appearance I should infer that it was of English manufacture.

The Melbourne Amateur Banjo Club has not again appeared before the public here since the first concert of December last, but has favored the Tasmanians by giving a concert at Launceston last February. Unfortunately for the Club, according to the local press, "The audience was not extensive." The programme consisted of much the same numbers as were played at the Melbourne concert. I hear that the Launceston folk are already moving in the matter of starting a banjo club; if this comes to a successful issue, the above mentioned trip will have borne good fruit.

I lately came across an article in a well-known magazine published in London; it was headed "How to play the Banjo, by F. M. Harrison, B. Mas." I think the following extracts will amuse your numerous readers: "It is not difficult to understand the reason why 'the banjo has become so popular. It supplies 'a demand. Its ingenious mode of being tuned 'and its simple manipulation enables anyone 'possessed of average ability and a good ear 'to become a proficient player with a few weeks 'of perseverance, or to be able to accompany 'a song after a few hours of practice." Poor banjo, or should I rather say, poor would-be accompanists; the disappointment must be great after the few hours of practice. Then, friend Harrison, after telling us that one may become a proficient player with a few weeks of perseverance, goes on to say (flatly contradicting his own statement) that "The tremolo is very effective, but requires an immense amount of practice." I could give other wonderful information from this article, but possibly many of your readers would consider it more suitable for the comic papers.

The "Bell" banjos have broken out in Adelaide, and are being boomed by a leading music store in that city. I am informed that these instruments are portion of the Melbourne stock that hung fire considerably, and not to be wondered at, as the other day I noticed an ordinary Dobson bell instrument marked \$70. A teacher in Adelaide is making banjos and selling at a very high figure. These instruments are made with a rim entirely of metal, consequently, as you may imagine, greatly lacking in musical tone.

I hear that another Banjo Club is in course of formation here, with a promise of a good roll of playing members to start with. Also I am informed that a complete set of instruments and a selection of club music has been ordered from the celebrated "S. S. S." house. The new Club evidently intends to make a good start; may it be a success, there being plenty of room for two.

## NEW MUSIC FOR BANJO CLUB.

Published by S. S. Stewart.

# IMPERIAL MAZOURKA

By THOMAS J. ARMSTRONG.

Complete for Eight Instruments,  
arranged in the "Divided Accompaniment" System.

The instrumentation in this arrangement is as follows:

Banjourine (solo part), first banjo, two second banjos, guitar, piccolo banjo, bass banjo and mandolin. This is the first arrangement to be published in the "Divided Accompaniment" form, and where a bass banjo and two second banjos can be had there is no doubt that this method is vastly superior in harmony and general musical effect to the other method of arranging music for Clubs. Where the bass banjo is lacking, the guitar and one "second banjo" should be used.

This arrangement may also be used with good effect for four instruments only, viz.: banjourine, which plays leading part, first banjo, having counter melody, mandolin or piccolo banjo and guitar. In order to bring out all the beauties of the musical arrangement however, the entire eight parts should be rendered on their respective instruments, or seven parts, omitting the extra "second banjo." There are two "second banjo" parts, which, when both are played renders the harmony full and complete. These parts, in order to designate them, are marked as follows: *First second banjo* and *second second banjo*, or third banjo. These terms may sound a little singular, but where only one "second banjo" is used in the Club, it is necessary that the part for the "first second banjo" should be used, and this explanation is made in order that the arrangement of instruments shall be understood before practicing.



Frank S. Morrow, the well-known teacher of Banjo and Guitar, of Harrisburg, Pa., has his Imperial Banjo and Guitar Club well organized, and with a good record for the past season, will aim for fresh laurels in the near future. Mr. Morrow has received the following letter from Rev. J. Berg Esenwein, of Harrisburg:

"It gives me much pleasure to be able to say that, from both hearing his personal performance and examining his methods of instruction, I believe Prof. Frank Morrow to be an artist in execution and skillful in teaching.

"His work, in my judgment, is very superior both from an artistic and technical standpoint. His technique is equalled only by his commonsense methods of instruction."

We have received a large and handsome photograph from Goehring Brothers, representing the brothers with banjos and other instruments, in their musical act.

H. T. Whalen, banjo and guitar instructor, of Sioux Falls So. Dak., makes use of a very quaint and novel business card in the form of a blue print. Originality is a great thing in this, the age of Steam and Electricity.

F. I. Newell, the well-known teacher of guitar, mandolin and banjo, in Des Moines, Iowa, writes:

"The banjo came to hand all O. K. It is an exceptionally fine-toned instrument, as well as handsome in appearance. Accept my thanks for your successful efforts to place in my hands a fine *thoroughbred* banjo.

With this instrument I cannot help giving the banjo more attention in future."

W. T. Nobles, New Orleans, La., writes:

"The banjo-banjourine received, and I am much pleased with it. It is a *noisy little*—and I have named it *Hot Stuff*."

J. F. Wiggins, Tunkhannock, Pa., writes:

"*The American Banjo School* is certainly the best instruction book I ever used. It is just what I've been looking for for a long time. No scholar or teacher should be without it. I have all my pupils use it. Enclosed find remittance for another copy of part first."

Albert Lyles, Dewsbury, England, is practising and playing, upon his small model Stewart *Thoroughbred* Banjo, classical music of the Farland school. He has many pupils and can not help doing a good work for the elevation of the banjo and an introduction of its higher powers in his part of the world. He thinks it would be a good idea to publish in the *Journal* some of the classical music played by Farland, and this we will do as soon as circumstances permit.

Homer McGill, Cheviot, N. Y., writes:

"The banjo, style *Universal Favorite, No. 2*, and case, received in good shape to-day, and am more than pleased with it. I consider it a very fine instrument, both in tone and workmanship, and I find that your catalogue description of the instrument does not do it half justice. The leather case is also very fine."

Charles E. Scharf, of Baltimore, Md., is a most successful teacher of banjo and guitar.

The Olympic Banjo, Guitar and Mandolin Club, of San Francisco, Cal., under Chas. St Encken, has made good progress since its organization, and bids fair to become the star club of the Pacific coast. The performers in this organization are all experienced, and the instrumentation embraces banjos, banjeaurines, mandolin, guitar, etc.

The Aseteam Mandolin and Guitar Club, of Danville, Ill., is said to be in a flourishing condition, and bidding fair to work to the front. It is an excellent musical organization and is highly spoken of by the press of that city. E. Clare Segner is director, and Hayes Greenwalt, business manager.

Charles E. Heinline, of So. Easton, Pa., gave us a pleasant call recently.

Mr. Heinline has a large class of pupils on the banjo and guitar, and has organized a club of banjo, mandolin and guitar players.

G. G. Moore, teacher, Guelph, Ontario, Canada, writes:

"I like Frey's music very much for pupils. Would not be without your *Journal*: I find it full of valuable information and really worth a great deal more money."

C. F. Hickok, Alpena, Mich., writes:

"Please find enclosed M. O. for 50 cents, for which kindly leave my name on the subscription list of the *enlightener* for another year. While you live may you continue with the *Journal*, and when you are preparing to depart for the other world, leave strict orders in your will that the *Stewart Journal* shall be published to the end of time. It is the great and only educator dedicated to banjoists in the world."

Walter J. Stent, of Sydney, N. S. W., Australia, is a pains-taking teacher and able exponent of banjo art. His "American Banjo Club" is constantly appearing in public and improving always, so that it would now be a difficult matter to find its superior, even in America, the home of the banjo and banjo clubs.

During the spring months the Banjo Club combined with the Royal Italian Mandolin Society and gave a concert with forty eight performers. A bass banjo and harp were included among the instruments used, and the musical effect is said to have been very fine,—the individuality of the two latter named instruments being noticeable.

It can truly be said that the banjo is making new friends everywhere.

#### THE AUSTRALIAN BULL-FROG

must be superior, as a musical instrument, to the American animal of that species. We are forced to this conclusion through reading in the *Sun*, a sheet published in Melbourne, Australia, a criticism of a banjo concert, in which it is stated that "The liberal use of thrumming can never do away with its (the banjo) twangy and staccato nature, and its deep notes are extremely suggestive of a throaty bull-frog in dry weather."

Perhaps the critic is about right. *Thrumming*, or the liberal use of bumming, can never do it; and the bull-frogs of that part of the world may be as musical as the notes of Bob Devereux's slide trombone or double bass. (We will not say anything about our Superannuated Soprano.)

G. A. Rapp, banjo teacher, Hudson, N. Y., likes the *Journal*, and says: "Let us hear more of Osgood, as he is good."

J. T. Whitaker, banjo teacher, of Philada., writes:

"During my experience as a performer and teacher, I have used all makes of banjos. My last banjo was a \_\_\_\_\_, which I thought could not be beaten, but I find it aint in it, and it is now for sale. It sounds like a dish-pan ever since I purchased your *Thoroughbred* Banjo, on May 12th, last. It is a dandy. I wish you every success, which you surely deserve."

O. R. Babbitt, now of Danvers, Mass., writes:

"I am still using your instruments. Without doubt you make the best *toned* banjos, and for finish and originality of style, are superior to all others."

A. W. James, Greeley, Colo., writes:

"Please find, enclosed, 20 cents to pay for copies of the *Journal* containing L'Infanta March and La Czarina Mazourka, if you have any left. I hope you won't put me down as a *snide*, trying to get good music for little money; but I loaned my copies to a supposed friend and I never saw him since. He never came back. I would like to ask you a favor—that is, if you know of any banjo player in Denver, if you would drop him a line and persuade him to come to Greeley and give us lessons one day every week.

There was a fine player stopped here a day or two last winter and he was offered twelve pupils to start with, if he would open a studio; but other engagements prevented his doing so.

We had a teacher from Denver to visit us three years ago, but he was too rich for our blood, in his prices."

J. R. Wentworth, Chicago, Ill., writes:

"Your catalogue and letter received, for which please accept thanks. Last week I bought one of your \$20.00 Banjos from your agent here, Mr. Lewis, and write to say that it has more than fulfilled my expectations: the tone is perfect in both upper and lower register, and is admired by all my friends who hear it. It surpasses anything I have ever seen for the price."

J. Barber, Babylon, L. I., writes:

"I ordered a copy of your *Journal* and was highly pleased with it. It contains a surprisingly large amount of information and music for the small sum you charge for subscription."

C. C. Rowden, banjo teacher, Chicago, pens the following brief but pungent note:

"The three-octave Banjo-Banjourine arrived O. K. and I am more than pleased with it. It is just what I have been looking for for some time."  
*Showing that those who seek shall find.*

W. E. Lintner, Vilita Ridge, Ill., writes:

"While I was in Duquoin, Ill., I received your Banjo book, seven years ago, and now I can take E flat cornet music and arrange it for banjo."

Good! All on account of one book, well studied.

Henry Howison, of the Hamilton Banjo Club, sailed for Europe on June 23d, for a summer vacation of ten weeks.

Apreros of the banjo playing of A. A. Farland, in Lima, Ohio, on the evening of June 20th, last, E. H. Frey, writes: "Mr. Farland gave his concert here last evening to a large and appreciative audience. His playing was simply superb. The beautiful selections by eminent composers, and the grand tone of his banjo, charmed all lovers of the instrument who were present. The talk of the town is *Farland and his wonderful technique on the banjo*. Many went to hear him out of curiosity, to learn whether he would really play the numbers on the programme. Mr. Farland more than surprised them when he played *Overture to William Tell*, etc., in the original tempo. It is almost needless for me to say any more in praise of his playing, for those who have been fortunate in hearing him already know of his ability. Mr. Farland is very reasonable in his terms for concerts, etc., and I think it would be to the interest of all banjo, mandolin and guitar organizations to engage him. The banjo being so little known in this vicinity, it has always been my wish to have some artist play and introduce it here,—bringing its higher capabilities before the public,—thus making the instrument more popular. I must say that my wish has been fully gratified.

Mr. Farland made many friends while here. He is a thorough gentleman in every respect. That *Thoroughbred* Stewart Banjo sounds like a harp when Farland plays in the high positions."

Erastus Osgood's clever satire, *To oblige the Rector*, in this issue, will, no doubt, be read with much interest. Those who have "been there" can enjoy the story best.

A. B. Lambert, St. Louis, writes:

"The \$50.00 Banjeaurine I got from you last December has turned out perfect in every respect, and I am very well satisfied with it."

S. H. Harding, Jamestown, N. Y., writes:

"Received the banjo a few days ago. Have thoroughly tested it and found it perfect in every respect. I will, hereafter, make the S. S. S. Banjo a specialty."

Philadelphia takes the lead for Banjo Clubs. There is not another city in the entire country that can compare with the Quaker City for perfection in banjo organizations.

Philadelphia is the home of the leading banjo manufacturer of the world. It is the home of the pioneer of banjo music publishers. New York, with its banjo clubs, and "Simple Method" music (?) must take a back seat.

It is a fact, incapable of dispute, that New York is far behind the times when it comes to banjo clubs. The organizations of that city seem to know only two instruments—viz.: the "ordinary" banjos and guitars. They have not yet progressed to the Banjeaurine, Tenor Banjo, Piccolo and Bass Banjo, and their music is still of the old style, lacking fullness in harmony, and defective in musical variety.

London, with her "By jove! Banjo Bands" almost rivals New York. It is doubtful whether any city on the globe can produce three such banjo club organizers, as Paul Eno, of the Hamilton; T. J. Armstrong, the celebrated writer, and M. Rudy Heller, of the Carleton.

Paul Eno is summering at Beach Haven, N. J., and enjoying rest after his Fall, Winter and Spring periods of hard work. No teacher in Philadelphia works harder than Eno, and the amount of teaching done by him during the past season is something marvelous. He expects to return to the city in September fully prepared for work, and, no doubt, will be in good health and spirits.

The hottest June weather in fourteen years. This is the record for June, 1894. And yet we were very busy at the factory during the entire month.

Walter Jacobs, of Boston, Mass., the guitar, mandolin and banjo teacher, is said to be the best guitar performer in the East. Besides attending to pupils he devotes four to six hours to study and practice daily. He has composed and arranged many fine selections for guitar, among which may be mentioned "Take Back the Heart," transcription, recently published by himself. With his favorite guitar and mandolin, and a couple of Stewart Banjos in his studio he is right in his native element, and is situated at 169 Tremont Street, Boston.

George W. Gregory, at his school for the banjo, 543 Fifth Avenue, New York, teaches mainly on two days of each week during the summer season. Both Mr. Gregory and Mr. Farmer are doing some hard practice for the fall, and are playing really *fine*.

The Misses Secor,—Viola and Edith,—in their banjo, xylophone, piano, mandolin and Swiss bell performances, may be engaged for concerts, in New York and vicinity, by addressing Alonzo Foster, Manager, Star Lyceum Bureau, Tribune Building, New York City.

Vess L. Ossman, the well-known banjoist, may be found at his studio, in New York, as per address in our teacher's cards.

The time has gone by forever, when a person able to pick a few tunes on the banjo, "by ear," and competent to compose (?) a march, also by ear, and

render the same in a passable manner on the banjo, can be classed as a banjoist. No one would think of classing a fiddler, who fiddles dance music, with the violinist of our concert rooms. A fiddle-scraper is not a Violin Virtuoso. Neither is the banjo-plunker a *Banjoist*, as the instrument is known and used to-day.

There is a big *distinction* as well as a *great big wide difference* between them. Don't forget this.

A recent curiosity has made its appearance in England, called the *The 'Yo*, possibly named in honor of the memory of Old Joe, who is said to have "Stood at the Garden Gate."

The next thing we shall probably hear of will be *The Bandoline*, with full directions on each bottle. Read the following literary gem, from *The 'Yo*:

"Mr. G. W. Sucksmith, of Shaw, is forming a banjo band and looking forward to jolly times. He hopes *The 'Yo* will be carried on in the same *spirit* with which it has begun. (Thanks, Mr. S., we are hoping to decant plenty more of the same brand.—Ed.)

What a jolly old time Mr. Sucksmith must be having with his decanter by this time.

The Amherst College Banjo, Mandolin and Glee Clubs sailed for Europe July 3d. They will make a concert tour of England and Scotland, returning in the fall.

J. P. Hogan, teacher of banjo, is located at 209 Sheldon Street, Hartford, Conn., and has a good class of pupils.

Charles H. Loag, the banjo, mandolin and guitar teacher, of 237 S. Queen Street, Lancaster, Pa., made us a pleasant call recently, and was not a little surprised to note the growth of the banjo factory since his last visit, some time ago.

Albert D. Foster, Detroit, Mich., writes:

"I am now using one of your new banjo-banjeaurines in our club here, instead of the old style banjeaurine, and think it a great improvement."

The Invincible Banjo, Mandolin and Guitar Club, of New Orleans, La., under the direction of E. J. Henderson, the well-known teacher of that city, has been making a good record during the season. The following are its members: Miss Daisy L. Grau, guitar, Max Hermann, Jr., piccolo-banjo, Gus J. Grau, Jr., mandolin, Fred Grau, first banjo, Harry Grau, second banjo, Louis Meader, guitar. Prof. Henderson, Conductor, plays the banjeaurine. This gentleman is a hard worker for the banjo interests in New Orleans, and is a fine performer on the banjo.

Fred C. Meyer, the well-known banjo teacher, and leader of the Premier Banjo Club, of Wheeling, W. Va., reports having had a very prosperous season, the busiest, by far, he has ever experienced. The Club takes a vacation and summer jaunt, camping down the Ohio River.

The Aurea Quartette, and the Ariel Club, also of Wheeling, and the Crescent Club, of Mannington, are said to be practicing hard for the coming season.

The banjo club is going to be a prominent musical feature in the near future.

George Carr, the noted banjoist, of Scranton, Pa., is progressing finely with his pupils, and interest in banjo playing in that vicinity is on the increase. Mr. Carr is a fine performer and a gentleman, and his address is No. 427 Spruce Street, Scranton, Pa.

Ned E. Cleveland, Fitchburg, Mass., writes:

"I had a very pleasant visit with Mr. E. M. Hall, who was here not long with Al. Field's Minstrels.

He showed me the \$250.00 Banjo he had of yours, also a large one of your make. The workmanship was simply immense, I never saw anything to equal it, and the *tone* was great.

I also met two young men here who played in the club that won the \$250.00 World's Fair Banjo; your banjo in my window attracted their attention and they gave me a call."

If you want nicely finished Banjo bridges, you can get them of Stewart, at 10 cents each. These hand-finished banjo bridges are mailed anywhere to any address, at 10 cents each. Bridges that are finished up by hand can not be sold as cheaply as those finished by machinery. We charge 10 cents for the one, and 5 cents for the other. Take your choice.

R. W. Marshall, of the Ariel B., M. and G. Club, Wheeling, W. Va., is a fine performer on the banjo; and the Ariel Club, as an organization, has been doing some excellent work during the past season, and its members are now hard at work preparing for the new season. The membership of the Club comprises: Messrs. R. W. Marshall, W. L. Miller, Geo. H. Otto, W. M. Schenck and W. W. Vardy, all clever young gentlemen and thorough musicians.

We had the pleasure, recently, of dropping in on Geo. W. Gregory, the noted banjoist, at his School for the Banjo, 543 Fifth Avenue, New York City. Mr. Gregory was resting from his labors at the time, the day being exceeding hot and mid-summer like, and just at this time little being done in the way of banjo instruction, for there are many persons who do not care to study music or practice on stringed instruments during July and August, claiming that this is no season for skating or sleighing.

Mr. Gregory, however, is doing some fine work, both in arranging new music for the coming season, and in practicing the same on his favorite Stewart Banjo, which he claims has not an equal.

J. O. Vance, Banjoist, with the New York Comedy and Concert Co., writing from Morristown, Tenn., under date of July 8, says:—

"I am banjo soloist with the New York Comedy and Comedy Co., and would like to get with some good Club this coming season, or locate in a large city as a teacher.

"I am a thorough musician, and can play any piece of music published, in one or two trials. My favorite position in a Club is Banjeaurine (lead), but am also partial to First Banjo, and Piccolo. I can also double on Mandolin and Guitar, the music of which instruments I thoroughly understand. In fact, I am an all around musician."

He can be addressed care of the *Journal*.

Frank S. Morrow, leader of the Imperial Banjo Club, of Harrisburg, Pa., expresses himself as delighted with the *Imperial Mazourka*, by Armstrong, recently published for banjo clubs. He thinks the arrangement in the "*Divided Accompaniment*" form, very musical and harmonious, and the effect, when rendered by the Club, very fine.

This arrangement, no doubt, will become very popular with banjo clubs, as soon as they become acquainted with it.

Daniel Acker, the enterprising teacher, of Wilkes-Barre, Pa., has recently published his latest hit in banjo music. He calls it the "*Spirit of Old Virginia*," and the price is only 25 cents. Daniel has concentrated this distilled extract until he has at length succeeded in casting aside all hulls and husks, and now has the *Spirit*, free from bondage. He says of it, or rather describes it, as "Easy and comical. Nothing like it ever written for banjo. Played by a first-class minstrel, and whistled on the streets wherever introduced. Not at all difficult. Makes an elegant teaching piece, and is funny all the way through."

Those interested in this *Spirit* should address, D. Acker, 50 Lanning Building, Wilkes-Barre, Pa.

Ernest M. Glidden, Boston, Mass., writes:—

"The *Thoroughbred* Banjo, which I purchased of you, through Mr. Lansing, of this city, two years ago, is a perfect instrument; for purity of tone, design and workmanship, I have yet to see its equal in other makes.

The *Thoroughbred* is an ideal instrument, and merits all that can be said in its praise."

H. S. Lawrence, Topeka, Kansas, writes:—

"It gives me great pleasure to inform you that after much effort and many discouragements, I have at last succeeded in forming a banjo club in Topeka. Good banjo players were very scarce, and first class banjos much more so; but I am happy to say we have both now. The Aeolian Mandolin and Banjo Club made its first bow before the general public June 26th, at our first annual concert.

"Our instrumentation is as follows: two Imperial Banjeaurines, two First Banjos, (Thoroughbreds), one Piccolo (your Little Wonder), two Second Banjos, one Piccolo Banjo, one Guitar Banjo, and two Guitars.

"We are playing the very best music we can find, including Armstrong's Queen of the Sea and Love and Beauty Waltzes, Normandie March, also Martineaux Overture, Amphion March, and other music of this class.

"The Mandolin Club is an old one, and has an extensive repertoire of first-class music, much of it arranged by Romero.

"We have twelve members in the whole Club, every one doubling in both Clubs with one exception.

"I hope to report rapid progress and increased interest in the banjo business here before many weeks."

Mr. Farland expects to locate in New York City about September 15th. He is hard at work and has already added to his repertoire, one of Bach's violin sonatas, a rollicking rondo by Dussek, a beautiful polonaise and lovely nocturne by Chapin, and, as a piece de resistance, Wieniawski's Grande Polonaise Brillante, undoubted the showiest composition ever performed on the banjo.

He has had a number of teachers on his list this summer, among them, Geo. W. Parrish, of Plymouth, Pa.

F. M. Planque, banjo teacher, has located in Dayton, Ohio, and finds that a great interest in the banjo and kindred instruments exists in that locality. Success to him; his address is 207 South Jefferson St.

R. W. Marshall, Wheeling, West Va., a prominent banjo club man, writes:

"I received the *Thoroughbred* banjo, and have just been trying it. I like it ever so much, and the boys say it cannot be beat."

R.W. Devereux, the noted Philad'a musician writes:

"I have thoroughly tested the new improved Six String Banjo, made for me by you, and received in perfect playing condition. It is beyond all praise, and as far as sound goes, supersedes all my other instruments—you know I tinker on a few,—but with this banjo I have them all combined. The low D has the depth of my double bass, the full chord the strength of my trombone, and the upper notes the sweetness of my mandolin, with the additional harmonies impossible on that sentimental gourd.

Indeed, I am more than satisfied with the instrument. I have been using and recommending your banjos for ten years, and supposed I knew what I was doing, but must confess I am surprised at this product of excellence, as it transcends even my highest thought of perfection in banjos."

A. A. Farland had about closed with a San Francisco manager for a tour of the Pacific Coast in August. The great strike put a stop to negotiations, however, and he will not go till later in the season.

Thomas J. Armstrong, the noted teacher, is enjoying his usual summer change of diet, and passing the time pleasantly at his sea side cottage, at Sea Isle City, N. J. We hope to greet our readers with one or two of Mr. Armstrong's recent musical efforts in our next number.

In this famous Nineteenth Century Christian civilization it is not unusual to find just a little bit of the "Old Adam" cropping up once in a while. It is amusing too, at times, to see how far that trio of demons, *Jealousy, Envy and Prejudice* may obscure

the vision and clog the reasoning powers. For instance, a would be critic, in a sheet called the *Daily All*, of Jamestown, N. Y., in commenting on the banjo playing of Mr. Farland, said:

"A. A. Farland, the banjo virtuoso, was, of course, the bright peculiar star of the occasion, and proved himself an artist. There was no trashy music among his numbers, the wonder being that such excellent selections as he gave could be arranged for a banjo. \* \* \*

"The William Tell overture, Schubert's serenade and Paderewski's minuet were given with wonderful effect, as was also the familiar Ah, I Have Sighed to Rest Me, from Il Trovatore.

\* \* \* There is only one regret, that Farland does not turn his attention to some better instrument. As one local critic said, 'A man who could bring such wonderful music from a banjo, could make music from a cornstalk.' As it is, he has done much to dignify an instrument which one cannot help feeling is unworthy his notice."

Here we have an obscured and clogged vision and judgment. The critic is forced to admit that "there was no trashy music among his numbers," and that the music was given with wonderful effect, but, "there is only one regret, that Farland does not turn his attention to some better instrument." He thinks that if such music can be brought from a banjo, a cornstalk might answer just as well.

One is apt to wonder, upon reading such remarks as the following, "As it is, he has done much to dignify an instrument which one cannot help feeling is unworthy his notice,"—whether the critic is a corpse or a living soul.

Where would the violin have stood to-day had its early professors followed the dignified plan of our would-be critic?

Finally, just fancy a small paper in a town of some 16,000 inhabitants, employing a critic who knows so much as this one does. It is indeed a terrible thing to know too much, or to talk about things that you don't know anything about. However, one mustn't expect too much from an early sprout. The critic, we suppose, must practice on something, and it might as well begin in a little town as elsewhere.

## FARLAND AND HIS BANJO

Some people think the Banjo has reached its limit, both as regards the manufacture of the instrument, and its musical use. What folly! Progression is a natural law. Years ago there were only "Tub Banjos" for sale in the stores, and there was hardly such a thing known as music for the banjo. The instrument not more than two decades ago was monopolized by a set of ignorant pretenders, who with their "simple methods," so-called, succeeded almost in killing out what little respect the musical public held for the instrument. How different is the situation to-day.

Here we have A. A. Farland, a banjo artist, playing the highest grade of music on a banjo—to the astonishment of musicians. If any man had done twenty years ago, what Farland is doing to-day, the banjo would to day occupy a position on a level with the harp and violin. But progress requires time, and such work can not be accomplished in a day. Farland is a great artist on the banjo, and he plays music that two decades ago would have been impossible, because the banjos then made would have been entirely useless for the rendition of such music. Just as the bicycle of the present day is the result of progression by steps from the velocipede of years ago, the banjo of the present day is the result of improvements made step by step in the old time banjo. No bicycle rider of to-day would think of attempting a race on one of the old time rattletrap velocipedes, neither would a banjo artist to-day attempt concert work on one of the "Old Tubs" that might have been called a banjo some twenty or thirty years ago.

Farland's masterly performances necessitate an instrument in keeping with the master's musical skill. This is why the musical Farland has always preferred the musical Stewart banjo. And yet, as good as these banjos have been, Stewart determines to make better.

Only recently, after some rather tedious experiments with metals of different temper, a new instrument on the "THOROUGHRED" model was finished and forwarded to Mr. Farland, in Pittsburg, for trial. What that artist thought of this instrument may be gleaned from the following extract from a letter received from him shortly after receipt of the new

banjo. This letter was not written for publication, but the artist will not object to this publicity, we feel sure.

Mr. Farland writes:

"I always thought the banjos I used last season was as near perfection as it was possible to get; but the new banjo, received last Saturday, certainly surpasses them in tone.

Whether this is due to the different metal used, or the increased depth of rim, you, of course, know best.

**I have never heard anything in the banjo line that can be compared with this instrument.**

The tone is full and round, and the volume is great; moreover it will stand any amount of forcing."

Does not this look as though much greater things were about to be accomplished?

As the banjo in the hands of Farland, Gregory, and others, becomes more and more associated with musical art and the classics in music, so must finer and still finer instruments be made, to keep pace with the music performed upon them. And yet, there are some people still existing who do not know a banjo from a tambourine. Others again, who think that while everything else kept going ahead, the banjo still rested upon the grave of Picayune Butler or Old Joe Sweeney. Let such dolts begin to awaken—*wake up!* The banjo had only begun to sprout in Old Joe Sweeney's time. It has kept on growing ever since, and had lots of pruning, grafting and fertilizing. In fact, it has grown so much, and been improved to such an extent, that there is scarcely a trace of the original sprout left.

This is the way it should be.

In time, the banjo will fade away from the minstrel stage, and be no longer associated with the blackened face and negro buffoonery. To-day it is but little used in the minstrel company, not as much as the violin. In time its use must fade out. Then the Concert stage will be its recognized place. A. A. Farland is doing work that brings the banjo before a class of musicians who never before heard the instrument. Musicians have learned something from Farland. Many of them have begun to recognize the fact that "a little knowledge is a dangerous thing," sometimes; and the man that has arrived at the end of knowledge does not exist. There is always room to learn. A so called knowledge, that contracts the mind, leading one to egotism, and to a belief that he knows everything, is not knowledge at all. It is the reverse; for knowledge should expand the mind add widen its capacity for better and higher knowledge.

On such grounds we base our prediction that the next decade will bring about a marvelous increase in the interest in the banjo among musical minds. It will then have cut loose from the dry old weeds of the past, and stand upon the same foundation that the violin and harp are built upon.

The graveyard of the "Old Three String Gourd" is a garden—good in its place,—but only as a fertilizing field for the new crop of banjos that has since grown up.

From the *Daily Advertiser*, Auburn, N. Y.

"An audience which left few vacant seats in the Burtis, listened to the banjo concert, last night. \* \* \* The great attraction of the evening was Alfred A. Farland who had been advertised as a banjo virtuoso. Great things were expected of him and the audience was not disappointed.

He is a wonder: a perfect master of the banjo and his playing last night revealed unknown possibilities in a hitherto slighted instrument. His selections from Rossini, Beethoven and Mendelssohn were something wonderful. Nothing else describes it."

From the Jamestown (N. Y.) *Evening Journal*.

"The star of the evening was A. A. Farland, whose nimble fingers had picked but few notes before he had banjoed himself into the favor of his hearers. His trunk containing his music had unfortunately gone astray and he had therefore to play entirely without accompaniment, but with this handicap he wrought the audience into a fervor of enthusiasm and every time he appeared on the program was recalled at least twice. He did not once lower the standard of his selections, which were from Beethoven, Schubert, Mendelssohn, Chopin, Verdi and Rossini."

From the Ann Arbor (Mich.) *Argus*.

"Mr. Alfred A. Farland, the banjo virtuoso, who gave a performance at the Grand Opera House last evening, is a marvel. He is the greatest banjo artist we have ever had the pleasure of listening to. \* \* \* His delicacy of touch is marvelous, and the brilliancy of expression is beyond comparison."

From the Vincennes (Ind.) *Commercial*.

"Mr. A. A. Farland is certainly an artist on the banjo, as his rendition of the overture to William Tell and the sonata by Beethoven clearly demonstrated, his tones being clear and distinct, and his technique wonderful."

From the *Democrat*, Ann Arbor, Mich.

"The audience went wild over the wonderful executions of Mr. A. A. Farland who was twice recalled at the end of each act, and who certainly could do marvelous things in the way of banjo playing."

From The Daily *Item*, Lynn, Mass.

"Mr. Farland was new to Lynn, but from this time forth he will be one of the favorites of music-lovers. His banjo playing Wednesday evening, was marvelous, and a revelation of the capabilities of a banjo, which to many is but a soulless instrument, a thing for picking and strumming, or, negro minstrelsy."

The playing of Farland completely upset all such ideas, for from the strings of the instrument sounding over the sheepskin (?), he drew the grandest of harmonies, tones as clear as a bell, exquisitely shaded and full of expression. A master of the art, nothing like his playing has ever before been heard in this city. The allegro vivace movement, from Rossini's popular overture to William Tell, made the audience enthusiastic, and the banjoist was obliged to respond, giving the famous "Miserere" from Verdi's *Il Trovatore*, and for a second encore number a charmingly dainty minuet by Paderewski. His second number was Beethoven's sonata, op. 30, a most difficult selection, with its three movements, and the rendition was something remarkable and to be long remembered.

The moderato movement was, perhaps, the best of the whole. The encore selection, Hauser's Cradle Song, was also loudly applauded. Mr. Farland's closing selection was from Mendelssohn, the concerto op. 64, and in this, as in his other numbers, he displayed the skill of a master musician."

From The *Sunday Press*, Albany, N. Y.

"Never has a greater artist upon his instrument reached Albany, than Alfred A. Farland. His testimonials and notices, have been quite elaborate, but even so "the half has never yet been told." Memories of Thomas' orchestra, Gilmore's band, and Paderewski's piano, were all condensed in those perfectly ravishing strains. We do not believe his duplicate can be found. One year ago, \$1000 was offered any one to equal him. No one answered the challenge." \* \* \*

From The *Argus*, Albany, N. Y.

"Those who attended the concert at Jermain Hall on Wednesday evening were agreeably surprised by the banjo playing of Mr. Farland. They expected a great deal but they got more than they expected in his rendition of the Mendelssohn concerto op. 64."

The general impression was that in the Allegro movement Mr. Farland would have the piano play the theme and he, occasionally, a run on chords; but he took every note in the movement, playing the difficult violin passages in strict tempo on his banjo and bringing out the runs clearly and distinctly. It was a truly remarkable performance when the difficulties of the instrument are considered."

A young lady living in Melbourne, Australia, writing under date of June 6th, says:—

Dear Mr. Stewart,

Your Banjo and Guitar *Journal* which comes to our house every two months, I take great interest in and eagerly read every number as we receive it. Only, it seems such a dreadful long time to wait between the months, that I should like to have it to read oftener. Could you not possibly let us have the pleasure of welcoming it once a month? If you could, I am sure all your subscribers would not object paying double the amount of the present subscription. When I saw the letters from your various correspondents, I thought perhaps you would not object to a few lines from me—an "amateur banjo player." I am a happy possessor of one of your beautiful little *American Princess* Banjos, and I can truly say that I have had nothing but pleasure and satisfaction from it. I have never found any other banjo that suits me, though I have tried three or four. Several of my friends use "S. S. S." Banjos and they all think them very superior to any other make.

It always gives us pleasure to hear from our subscribers that our effort to give them a good paper is appreciated, and we regret that the time is not yet ripe for the publication of our *Journal* as a monthly. Some time in the future it will doubtless come to that, but not now.

Five pages of "Divided Accompaniment," by Armstrong, were intended for this issue, instead of three pages, but owing to the crowded condition of

our columns we have been compelled to omit two of the music plates.

It will be noticed that our "Correspondent's Column" is somewhat lengthy, and has been set in close type, which was found necessary in order to give space to the many letters, and our remarks upon the various subjects.

Should we increase the number of our pages over 32, each copy would require three cents postage, and the prospect of going back to the old form of 16 pages, is at present "out of sight," so great has become the interest in our publication among banjo and guitar players.

### HE WHO RUNS MAY READ.

Occasionally—we are pleased to say, not very often—some one writes to know whether we are still publishing the Banjo and Guitar *Journal* as we did some years ago.

Why people should fall behind the age to such an extent it is difficult to understand. "Back numbers," who do not read the *Journal* to-day, lose much more than they are aware of. All teachers who are up to the times are glad to get the *Journal* at the low price charged for it. And all intelligent and enterprising teachers should be aware of the fact, by this time, that we are always pleased to notice their work and to aid them in their profession. It is safe to say that there are to-day hundreds of students of the banjo that would never have become such had there been no Banjo and Guitar *Journal*.

Without the aid of the printing press any great movement is bound to make very slow progress. "He who runs may read," but he who runs without reading may run into the ditch. Now, therefore, let every reader take number 83, this issue, and read from cover to cover, for by so doing you will be so much the better off.

### Quartette; by the Cockney "Banjo Band."

*First Duet*—"I play the Fretted Gut Ordinary 'Jo, by Joe!"

*Second Chappie*—"Well; what's the matter with the Zither 'Jo?"

*Mr. Serruscher*—"It's Vellum's too Pig Skin for my Blood, old chap, don't ye know!"

*Mr. Leakersmith*—"And my tutor cannot toot, tootle so well, I vow."

*In Concert*—"I believe it, for my mother told me so."

(They all walk off to tighten the vellum.)

### THE N. Y. MUSICAL COURIER.

The Musical Courier Co., of New York, will issue an international edition of the *Courier* about Sept. 1. This edition will be published in New York and London, simultaneously, and circulated among musicians and the music trade in every country of the world. Editor-in-chief, Blumenberg, has been in Europe for some weeks past, preparing for the publication and circulation of this edition. As nothing of this kind has ever been done before, the foreign edition of the *Courier* bids fair to be widely read and attract much attention to American enterprise.

### Hand Finished Banjo Bridges..

Stewart's Pattern and  
Stewart's Make.....

.....10 CENTS EACH.....

Sent by mail to any address in the United States, on receipt of 10 cents each, or three for 25 cents.

Address, S. S. STEWART,  
223 Church Street, Philadelphia, Penna.

## BRAZILIAN MARCH...

By THOMAS J. ARMSTRONG

JUST PUBLISHED FOR

BANJO + CLUB

: : :

Complete in seven parts, for seven instruments, as follows: Banjeaurine, first and second ordinary Banjos, Piccolo Banjo, Mandolin, Guitar and Bass Banjo.

PRICE \$1.40

Solo part 20 cents; any of the parts, separate, 20 cents each

This is a fine March, by a popular writer, and will, no doubt, rival in popularity the well-known "Normandie March," of the same composer.

S. S. STEWART, Publisher

## The "L'Infanta March..

For Two Banjos  
.....and Piano.....

BY GEO. W. GREGORY

as performed with immense success by the

Gregory Trio  
of New York

PRICE, SEVENTY CENTS

The *obligato* for second Banjo has only lately been published and can be had separately at 20 cents, by those who already have the parts for Banjo and Piano.

This is a very fine march, but is difficult, and requires considerable practice in order to render effectively. The "obligato for second banjo" is nearly as difficult as the principal part.

S. S. STEWART, Publisher.



ALFRED A. FARLAND AND HIS S. S. STEWART BANJO.

(FROM A RECENT PHOTOGRAPH.)



**E. H. FREY**

Musician, Composer and Arranger, Lima, Ohio



# LILLIAN SCHOTTISCHE.

## FOR TWO BANJOS.

INTRODUCTION.

*Allegro.*

LAURA O. MARKS.

1st Banjo.

2nd Banjo.

4

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of chords in the bass and a melodic line in the treble. A measure in the second measure of the treble staff contains a dotted line with a '2\*' above it, indicating a second ending.

The second system continues the piece. It includes a measure with a triplet of eighth notes in the treble staff, marked with a '3' above it and the dynamic marking 'mf'. A second ending with a '2\*' and a dotted line appears in the final measure of the system.

The third system features a triplet of eighth notes in the treble staff, marked with a '3' above it. The dynamic marking 'p' (piano) is present in the second measure of the system.

The fourth system continues with a melodic line in the treble staff and chords in the bass. The dynamic marking 'mf' is present in the second measure.

The fifth system concludes the piece. It features a first ending in the treble staff, marked with a '1' above it and a '3' below it, indicating a triplet. The dynamic marking 'f' (forte) is present in the first measure.

Lillian Schottische.

Musical notation for the first system, featuring treble and bass staves with chords and triplets. The key signature is three sharps (F#, C#, G#). The system includes a double bar line, a section with a '2' above a triplet, and another section with a '3' above a triplet. The instruction *D. S. then Trio.* is written at the end of the system.

Musical notation for the second system, labeled **TRIO.** and *Dolce.* The treble staff contains a melodic line with triplets. The bass staff provides harmonic support with chords. A forte dynamic *f* is indicated in the final measure of the system.

Musical notation for the third system, continuing the triplet patterns. A *dim.* (diminuendo) instruction is placed in the middle of the system.

Musical notation for the fourth system, including first and second endings. The first ending is marked with a '1' and the second with a '2'. A *mf* (mezzo-forte) dynamic is indicated. The instruction *D. S. to ⊕ then Coda.* is written at the end of the system.

Musical notation for the fifth system, labeled **CODA.** and *ff* (fortissimo). The system concludes with a double bar line and repeat signs.

Lillian Schottische.

# SILVER SHOE CLOG.

## FOR THE BANJO.

By J. E. FISH.

Banjo.

6\*

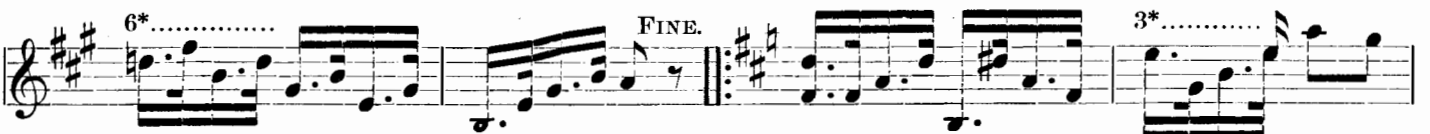
6\*

6\*

6\*

6\*

7 B.



Silver Shoe Clog.

# PATROL OF THE NYMPHS.

## GUITAR SOLO.

By E. H. FREY.

*Moderato.*

Guitar.

ppp

pp

p

mf

ff

p

The musical score is written for a single instrument, likely a banjo or guitar, in the key of D major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a forte (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff continues the piece. The third staff features a melodic line with eighth notes. The fourth staff has a melodic line with slurs. The fifth staff includes a piano (*p*) dynamic and a double bar line. The sixth staff continues the melodic line. The seventh staff concludes the piece with dynamics of piano (*p*), pianissimo (*pp*), and pianississimo (*ppp*).

Patrol of the Nymphs.

DIVIDED ACCOMPANIMENT, BY T. J. ARMSTRONG—Continued from Last Number.

Copyright 1894, by S. S. Stewart.

Musical score system 1, featuring four staves. The first staff contains a melodic line with a treble clef and a key signature of two sharps (F# and C#). The second, third, and fourth staves are grouped by a brace on the left and contain accompaniment with a bass clef. The second staff includes the instruction "FINE." and a dynamic marking "f". The system concludes with a double bar line.

Musical score system 2, featuring four staves. The first staff continues the melodic line. The second, third, and fourth staves continue the accompaniment. The system concludes with a double bar line.

Musical score system 3, featuring four staves. The first staff begins with the instruction "5 pos. ....". The second, third, and fourth staves continue the accompaniment. The system concludes with a double bar line and the instruction "D.S. al Fine." repeated three times on the second, third, and fourth staves.



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The previous example in waltz time, can be played without much rehearsing, by the average amateur banjo club. Let the young banjo clubs then, that have a 'cello or bass banjo, play this little waltz, as just shown, and they will be surprised how much better it sounds to them than a far more pretentious composition arranged in the old way.

A waltz movement is the best for "breaking in a

club" to play parts written in the divided form. Several more examples in triple time might be given, but lack of space prevents their appearance.

Polka time will be found more difficult to master by the bass and seconds. The reason for this is the frequent change in the accents of bass and harmony. Here we have a melody in polka time, arranged for the same instruments—Banjeaurine, two second banjos and bass banjo:—

Polka.

BANJEAURINE.  
Bass elevated.

2ND BANJOS.

BASS BANJO.

*f* INTRODUCTION.

POLKA.

*mf*

4 pos.

Musical score for the first system, measures 1-4. It consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace and are in a 4/4 time signature. The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with eighth and sixteenth notes. The second, third, and fourth staves contain accompaniment with chords and single notes. The word "FINE." is written at the end of each of the four staves.

Musical score for the second system, measures 5-8. It consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace and are in a 4/4 time signature. The key signature has three sharps. The first staff contains a melodic line with dynamic markings *f* and *p*. Above the first two measures are markings "6\*" and "4\*" with dotted lines. Above the third measure is "2\*". Above the fourth measure is "2 pos.". The second, third, and fourth staves contain accompaniment with dynamic markings *f* and *p*.

Musical score for the third system, measures 9-12. It consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace and are in a 4/4 time signature. The key signature has three sharps. The first staff contains a melodic line with dynamic markings *f* and *mf*. Above the first two measures is "2 pos.". Above the third measure is "mf". Above the fourth measure is "1". Above the fifth measure is "2". The second, third, and fourth staves contain accompaniment with dynamic markings *f* and *mf*. At the end of the system, there are three instances of "D. S. al Fine." followed by a dynamic marking *f*.

P. W. NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR.

Continued from last number.

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DIMINISHED SEVENTH CHORDS ON THE DOMINANT. Concluded.

Intervals used in constructing diminished seventh chords on dominant have double stems.

	PLAIN SEVENTH.	DIMINISHED SEVENTH.	PRACTICAL FORM FOR GUITAR.																			
			2*	4*	2*	4*	1*	5*	7*	8*	10*											
			1*	1*	1*	3*	4*	6*	7*	8*	10*											
			1*	3*	2*	2*	2*	3*	5*	6*	8*	9*										
			2*	1*	2*	4*	5*	7*	8*	10*	11*	11*										

CHORDS OF THE NINTH, ELEVENTH AND THIRTEENTH.

The chord of the dominant ninth is formed by adding a new interval, viz., a ninth from the root (the dominant). In the major scale the ninth will naturally be major and in the minor scale minor. The chord of the dominant ninth is rarely used without the seventh, and is often found on the unaccented portion of a bar.

Example in C Major:—

Example in A Minor:—

In the progression of this chord the fifth, when below the ninth, must ascend one degree or fall a fifth, if this progression is not used consecutive fifths would occur between the fifth and the ninth. The chords of the ninth, eleventh, and thirteenth, are rarely found in their complete form, and therefore some of the notes must be omitted. In the chord of the ninth the best note to omit in the inversions is the octave of the root, the ninth itself must never be omitted and of the other notes the seventh and the leading note cannot be very well left out, but this depends upon the particular inversion in question. For instance, in the first inversion the leading note cannot be omitted because

it is in the bass. The fifth of the root can nearly always be omitted. These remarks refer also to the chords of the eleventh and thirteenth. The full figuring of the chord of

the ninth is  $\begin{matrix} 9 \\ 7 \\ 5 \\ 3 \end{matrix}$  First inversion  $\begin{matrix} 7 \\ 6 \\ 5 \\ 3 \end{matrix}$  Second inversion  $\begin{matrix} 6 \\ 5 \\ 4 \\ 3 \end{matrix}$   
 Third inversion  $\begin{matrix} 6 \\ 4 \\ 3 \\ 2 \end{matrix}$  Fourth inversion  $\begin{matrix} 4 \\ 6 \\ 4 \\ 2 \end{matrix}$  These are contracted into 9—  $\begin{matrix} 7 \\ 6 \\ 5 \\ 4 \end{matrix}$  for the first position, and first and second inversions, but the remaining two are not abbreviated.

CHAPTER III.

MOTIONS OF THE DIFFERENT INTERVALS OR VOICES (OF A CHORD).

There are three different kinds of motion, viz.—Parallel, Contrary and Oblique, by which the intervals of one chord progress to those of the next chord. Parallel motion is the movement of two or more voices together in the same direction.

Example of Parallel Motion:—

In adding a treble part to a bass, too much parallel motion should be avoided, as the effect is not so strong as contrary. Three or four parts added to a bass note should but rarely move in similar motion, but three parts when the same chord is taken in different positions (of the chord) or inversions, although moving in similar motion do not produce a bad effect, as follows:—



Faulty progressions are most likely to occur in parallel motion, because consecutive fifths or octaves can only occur in parallel motion, that is, when any two parts are distant from each other a perfect fifth (or octave) and proceed to positions in the next chord so that they are still separated by a fifth or octave.

Contrary motion occurs when one part ascends and the other descends.

Examples of Contrary Motion:—



Oblique motion is when one part remains stationary while the other descends or ascends.

Examples of Oblique Motion:—



INVERSION OF CHORDS.

A common chord has its first position (or primary form) and first and second inversions. The first position of a common chord is when the root of the triad is in the bass or lowest part.



When this note (the root) is not in the bass or lowest part, the chord is said to be inverted. The *primary form* of a triad is called a  $\frac{5}{3}$  chord, because it consists of a third, of a bass note (either a minor third or a major) and a fifth of the same bass note:—



The first inversion of the same chord is figured  $\frac{6}{3}$  because E to G is a third and E to C is a sixth:—



The *second inversion* is figured  $\frac{6}{4}$  because from G to C is a fourth and G to E a sixth:—



Generally the common chord in its first position is not figured at all, except when another chord occurs on the same bass note, and for brevity the first inversion is merely figured 6, the 3 being understood, but the second inversion is always figured in full, i. e.  $\frac{6}{4}$ . When a figure is required to be altered, which of course means that the note represented by the figure is altered, a sharp, flat, or natural, is placed on the left of the figure; thus:—♯3, #6, ♭5. When an accidental is used without a figure, it always refers to the third of the chord, which is to be made flat, sharp, or natural, according to which is used. A line through any figure, thus:  $\bar{6}$  means that it is to be raised a semitone, but this line is not now in general use except in connection with the figure 6, in which case it represents both #6 and ♭6, viz.—if the 6 is natural in the signature it means a sharp, but if the 6 is flat in the signature it means a natural, but in either case it raises the 6.

Chords of the minor seventh of the dominant, or as it is more generally called, the dominant seventh, are subject to first position and three inversions. The pupil should understand that the dominant seventh on C (or any other note) and the dominant *in* C, are two very different chords.

Chord of the seventh constructed on the dominant of the key of C:—

Dominant seventh on C:—

Chord of the seventh constructed on the dominant of the key of D:—

Dominant seventh upon D:—

The primary form of the dominant seventh would be figured  $\begin{matrix} 7 \\ 5 \\ 3 \end{matrix}$


The first inversion  $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$


The second inversion  $\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$


The third inversion  $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$


These figures are contracted into the following:—  
First position 7, first inversion  $\frac{6}{5}$ , second inversion  $\frac{4}{3}$ , third inversion  $\frac{4}{2}$ .


One of the peculiarities of the dominant seventh is that it is the same in sound in both major and tonic minor keys, but the figuring of the chord of the dominant seventh of a minor key, will differ only from that of its tonic major in that the leading note has to be raised by an accidental.


Example in C major:— 

Example in C minor:— 

Example in A major:— 

Example in A minor:— 

Example in F major:— 

Example in F minor:— 

It will be seen from the above examples that the dominant seventh chords in major and tonic minor keys are the same in tonality,—the accidental standing alone beneath the chord (of course) refers to the third.

The term "key chord" means the common chord of the tonic of any scale. The "key chord" of C is C, E, G; of D, D, F#, A; of F# minor, F#, A, C#. The best position of a four-part chord is when the notes are nearly equidistant, that is, not to have two notes very high up and one or two very low, thereby leaving a large interval in the middle.

OPEN FIFTHS.

If two voices moving in parallel motion start at an interval of a fifth apart and appear at an interval of a fifth

in the next chord, they are called open, or consecutive fifths, and are a faulty progression.

Example of Consecutive Fifths:—



COVERED FIFTHS.

If two voices starting from any interval and moving in parallel motion, arrive at an interval of a fifth in the next chord, they are called covered fifths, and such progressions should be avoided when possible.

Example of Covered Fifths:—



OPEN OCTAVES.

If two voices moving in parallel motion start at an interval of an octave apart, and appear in the next chord at an interval of an octave apart, they are called open octaves, which is not a correct progression. The example here shows both open octaves and fifths.

Open octave.



Fifths.



COVERED OCTAVES.

If two voices start from any interval and move in parallel motion, and arrive at an interval of an octave in the next chord, they are called covered octaves, and such a progression should be avoided when possible.

Example of Covered Octaves:—



COVERED FIFTHS ARE PERMITTED.

1st.—When the first root descends a fourth while the third of the same root descends one degree and becomes the fifth of the second root.

Example:— 

2nd.—When the first root ascends a fifth while the octave of the first fundamental ascends one degree and becomes the fifth of the second root.

Example:—

3rd.—When the third of the first root ascends (“by skipping”) to the octave of the second fundamental, while the octave of the first fundamental ascends one degree and becomes the fifth of the second root.

Example:—

The following show the fingering of the first form and inversions of chords.

TONICS.

SUB-DOMINANT CHORDS, OR TRIADS OF FOURTH DEGREE.

DOMINANT CHORDS, OR CHORDS OF FIFTH DEGREE.

COVERED OCTAVES ARE PERMISSIBLE.

1st.—When the first root descends a fifth and the fifth of the same root descends one degree and becomes the octave of the second root; thus:—

2nd.—When the first root ascends a fourth, while the third of the same root ascends one degree and becomes the octave of the second root.

Example No. 1.

Example No. 2.

# The S. S. Stewart Three Octave "Banjo=Banjeaurine"

ADAPTED FOR LEADING PARTS IN BANJO CLUBS  
AND FOR SOLO WORK.

10 inch rim

14 inch neck

15½ inch fingerboard

22 frets—compass, 3 octaves

Pearl inlaid "positions"

.....Price, **\$30.00**

This is a handsomely finished instrument and possesses a brilliant tone. It is called the "**BANJO-BANJEAURINE**" to distinguish it from the eleven inch rim "Solo Banjeaurine," and to prevent its being confounded with our original "Imperial Banjeaurine." We have in the Banjo-Banjeaurine a small Banjo, with the advantage of a full three octave compass upon the fingerboard, which embraces 22 small German silver raised frets. The progress made by banjo organizations has created a demand for an instrument of this character, as the old style banjeaurine, (first introduced and named by

S. S. Stewart, in 1885,) lacks sufficient compass to admit of its being used with ease for the expression of the high order of music now being rendered by some of our leading Banjo Clubs—especially when **solo parts** are introduced in the concerted selection. Here we have an instrument suited for solo playing as well as concerted music, and the rim being smaller renders the head not so susceptible to climatic changes. The accompanying engravings will give a fair idea of the general appearance of the instrument—both front and back views.

The **metallic neck fastener and adjuster** (patent) used on these instruments is something new, and while it gives greater strength to the neck and prevents the extension part of the fingerboard from touching the head and interfering with the vibration,

it also serves as an adjuster to the neck and a regulator to the angle of the fingerboard. The adjuster is made of fine Bessemer steel; adds but three ounces to the weight of the instrument, and detracts nothing from its general appearance.

The finish and material used in these instruments is the same as in other Stewart Banjos of the same price, and it is therefore unnecessary to give further details. The Hamilton Banjo and Guitar Club and other leading organizations have adopted this style instrument. They can be ordered in fancy finish, and elaborately inlaid, at higher prices; \$40.00, \$50.00 and upwards.

N. B.—This instrument is fitted with the "old fashioned" style pegs, having a perfect fit, and sufficient inlaid work to give them a good appearance. The strain is somewhat greater upon the strings of this instrument than in the ordinary banjeaurine. The metallic non-slipping keys will, however, be substituted when so ordered.

**S. S. Stewart, Manufacturer, Philadelphia, Pa.**

**VERY CHOICE MUSIC**

FOR

**Banjo and Piano**

**Queen of the Sea Waltzes**, for Banjo and Piano, by Thomas J. Armstrong, price, .75

This Waltz no doubt will rival the well known "Love and Beauty" Waltzes by the same composer. It is something on the same order, the Banjo part being played with the "elevated bass"—or "Bass string to B." It requires but a general introduction to become at once popular.

**Corinthian Mazourka**, by T. J. Armstrong .40

The banjo part of above appeared in the *Journal* some time ago. Here we have it for the Banjo and Piano. Those who want the Piano part alone can obtain it, separately at..... .25

**Bryn Mawr Schottische**, by T. J. Armstrong ..... .40

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Performed with great success by the Gregory Trio and Boston Ideal Club.

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As the Banjo part appears in this number of the *Journal*, we will furnish the Piano part, separately to those who desire it ..... .30

**March**, by Franz Schubert, arranged and performed by the celebrated banjoist ALFRED A. FARLAND.

Banjo and Piano..... .40  
Piano part, alone ..... .25

**FOR BANJO CLUBS**

**The Amphion March**, by S. S. Stewart.

Arranged for Banjo Club, by T. J. Armstrong. Complete for six instruments, as follows: Banjeaurine, First and Second Banjos, Guitar, Piccolo Banjo and Mandolin; with part for "Bass Banjo," *ad. lib.*

Price, complete, 7 parts ..... .75  
Solo part, alone..... .20  
Each other part ..... .10

As the Bass Banjo is becoming a very important instrument in Banjo and Guitar Organizations, it is proposed to have that part with all new club arrangements; but for the convenience of clubs that have not got a Bass Banjo, we sell the arrangement without that part where desired. The Bass Banjo part alone costs 10c. This march, it is believed, will be a good "taker," having a nice "bass string solo" in the trio.

**Queen of the Sea Waltzes**, by T. J. Armstrong, for Banjo Club,

Complete, 7 parts .....\$1.50  
Solo Part, alone ..... .40  
Bass Banjo part, alone ..... .10  
Other parts, each..... .20

This is a very fine concert selection, and should be in the hands of every Banjo and Guitar Club.

Also published for Banjo and Piano, price, 75c.

**Cedar Lake Waltz**, by Jno. C. Folwell, for Banjo Clubs,

Complete .....\$1.40  
Solo Part, alone ..... .20

Those who wish to try the melody, can purchase the solo part, or any of the parts at 20 cents each. A very fine concert selection is here offered.

Mr. Folwell, leader of the Camden Banjo Club, is a talented composer and arranger of music for Clubs. Try his music and you will like it.

**Lake Side March**, by Jno. C. Folwell.

Complete for Clubs, seven parts .....\$1.40  
Any of the parts separately may be purchased at 20 cents each.

**Note this.**—The three foregoing arrangements are complete for seven instruments, as follows: Banjeaurine (leading part), first and second ordinary Banjos, Piccolo Banjo, Mandolin, Guitar and Bass or Cello Banjo. The arrangements cannot be used without the Banjeaurine part. The Mandolin, Guitar, Piccolo and Bass parts can be omitted, but not the other parts.

**BANJO MUSIC**

**Arcadian Polka**, Duet, by C. B. Stretch.... .10

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Mandolin Solo ..... .25  
Guitar accompaniment..... .20  
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Here we have a beautiful arrangement that can be used as a duo for mandolin with piano, guitar or banjo. It can also be used as a trio or quartette, and will work up nicely for mandolin club.

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For Mandolin and Guitar ..... .25  
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Piano Accompaniment..... .20

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and Piano ..... .50  
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**"Silence and Fun" Schottische**, for three Guitars, by Frey..... .35

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