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WHEN ANNIE PLAYS.

Written for Banjo and Guitar Journal by C. S. Patty.

When Annie plays the banjo,
It's enough to make a man go
Into visual trance ecstatic;
For her music seems to tell
A tale of love and longing;
And a myriad Cupids thronging,
Tread a measure most erratic,
While with joy their bosoms swell;
And the fairies and the fays
Join the dance when Annie plays.

All the power of music lingers
In her nimble, flying fingers;
Magic numbers deftly weaving,
Till enmeshed you captive lie;
Then poor wight how vain your pleading,
Tho' your heart be sore and bleeding;
In despair from useless grieving,
At her feet you sit and sigh
While your hopeless face betrays,
Only pain when Annie plays.

Hark! her strain my soul beguiling
From its sadness into smiling;
Comes upon me with the glory
Of an iridescent dream.
With gems her hands are gleaming,
And her features have the seeming
Of a Pythoness of story;
And my fancy can but deem
Their expression love betrays;
This I think when Annie plays.

Annie! Let us on the morrow,
Hand in hand without a sorrow,
Go Elysium Fields exploring;
In pure wedlock truly blest.
Avaunt! Thou curst suggestion,
That reiterates the question:
"Would she with reverberant snoring
Prove a Jonah to your rest,
Or henpeck you all your days?"
Ponder this when Annie plays.

Should she after we were mated,
"Scorch" in garments bifurcated;
Or be long on conversation,
And the opposite in clothes;
Should she mount a tandem chainless,
With some callow youth and brainless;
There will be no arbitration,
But a scrap, I'll tell you those;
And I'll teach degenerate jays,
To move on when Annie plays.

MUSIC IN THIS NUMBER.

The selections in this issue are very choice; "*Cupid's Arrow*," Banjo Solo, by Paul Eno, *Serenade*, Mandolin and Guitar, and *The Veriscope Dance*, both by E. H. Frey.

THE EVOLUTION OF MUSICAL INSTRUMENTS.

C. S. PATTY.

In tracing the ascent of man, from savagery to civilization, we can best measure his advancement by a study of the musical instruments used, and gradually improved by him during the slow process of his mental evolution. Implements of war and of the chase were a necessity in his struggle for existence, but it is in his crude musical instruments that we find the first evidence of a softer culture, making its way into his home like the rainbow after the storm, bringing smiles and tears and joy into his life that was thenceforth to be the better for their coming.

But nature is never abrupt in her changes; like Topsy, musical instruments "just grewed." The wind blowing in a broken reed may have suggested its use to produce a musical tone. Two reeds, of different tone, produced melody or, when blown together, harmony; by fastening a number of reeds of unequal length together, the pipes of Pan were evolved and in time the pipe organ as we know it to-day.

Smile not, reader, it was a far cry from the rude drawing, made by the cave man upon the shoulder-blade of a deer, to the sculptured frieze of the Parthenon; but nature is patient and can wait. And the harp, the inspiration of the poet, the priest, and the warrior—how came it into existence? Evolved, no doubt from the hunter's bow. How easy for him to add more strings to his bow. In the sculptured ruins of Egypt and Babylon we see bands of musicians represented as playing upon wind, string and percussion instruments, a proof of the development of concerted music, however crude, even in that early age. The gradual and general slow growth of our noblest stringed instruments is well illustrated by the length of time required to perfect the harp, an instrument older than the Bible, but only brought to perfection during the present century. That the piano-forte is simply a harp of a more complicated mechanism is easily established by its early name of couched harp, or spinet; this instrument by improvement became the harpsichord which gave place

in turn to the clavichord the favorite instrument of Bach, Mozart and Beethoven. The pleasure of playing upon the piano-forte in its present perfect form was denied to these kings of the musical world, but far from caviling at the well known-weakness of tone that unfitted the clavichord for concert purposes, the prolific genius of the golden age of musical composition poured through its enraptured strings an ocean of harmony that will ever remain to the composers of the future their inspiration and despair. This wealth of music bequeathed to the clavichord and its successor, the piano-forte, raised these instruments at once to the dominant, almost tyrannical, position the latter has ever continued to hold in the musical world.

When we revert to the primitive forms of the piano-forte and harp, tracing their common descent from the bow with three or more strings as we see it pictured on ancient monuments, we readily see that, in their more simple forms, musical instruments were discovered rather than invented, and that many cunning brains and skillful hands have thought and labored through the ages to produce the perfection of tone and construction that makes the Amati and the Stradivarius violins the wonder and delight of musical virtuosi. All of our most popular musical instruments have had their years of neglect and contempt. The great masters of the clavichord looked askance at the piano-forte which, thanks to the mechanical genius of its makers, soon developed a superiority of tone and action that drove the clavichord out of existence.

The primitive violin, devoid of a sound-post and hampered by raised frets, was not deemed worthy of serious consideration as a legitimate musical instrument, till the great Italian makers raised it, after centuries of neglect, to the commanding position it has since occupied in the orchestra and on the concert stage. Why then should we wonder at the banjo, the latest, brightest and most popular of stringed instruments among the masses of the people, being greeted upon its first advent in to good society, with a storm of senseless criticism and abuse? The success of a book, musical instrument or work of art of any description has never yet depended upon the approbation of a few self-appointed critics, but upon their innate power to please

the plain people who, after all is said, are the final judges, and from their decision there is no appeal.

The people of the English speaking world, and it is a large one, have set the seal of their approval upon the banjo and, despite the cavil of critics and the sneers of a federation of fossils who cheat the grave to preserve the traditions of the past, it must be reckoned with as a new star of the first magnitude in the firmament of music. Unlike the older instruments the banjo has advanced by leaps and bounds, keeping pace with the giant strides of the Great Republic.

Passing in two generations through the hands of Farnham, Wilson and Clarke, it received from these great makers its final form, but it remained for the genius of S. S. Stewart to perfect the banjo, create its literature, publish its best music and, by perfecting the three octave banjo, to smooth the way for the appearance of Farland, Gregory and other great artists who have raised the instrument to the lofty plane of the violin and piano in the estimation of the musical public. But it is not alone in perfecting the banjo as a solo instrument that the genius of Stewart has been displayed. By inventing the banjeaurine and bass banjo, he made the banjo orchestra a possibility; not content with this, he evolved the solo banjeaurine and a six string banjo which, taken together, give a complete chromatic scale of four octaves extending from the second D, below the staff, to the second D, above. When we reflect that every note of this immense range is clear, perfect and easily heard in the largest opera-house, what triumph may we not expect from a pair of such instruments in the hands of two able performers.

The six string banjo, as perfected by Stewart, received the unqualified indorsement of John H. Lee, one of the great lights of the Banjo World, and withal a most cultured and genial gentleman, whose early demise was a source of deep regret to every student of the banjo. Had Mr. Lee been spared to complete his work I have no doubt that the six string banjo would be in general use to-day as an instrument of accompaniment. As a solo instrument the banjo and the solo banjeaurine, each carrying twenty-two frets, are practically perfect, therefore it is as an instrument of accompaniment that I am urging a recognition of the six string banjo. Many excellent vocalists use the banjo as an accompaniment, while not a few of our most eminent banjoists have organized duets or trios and stand as prime favorites on the concert stage. It is to these gentlemen I appeal for a thorough investigation of the instrument in question.

The addition of a sixth or D bass string brings to the banjo the harmonic perfection of the guitar with great strength of tone, and gives us an easy command of such difficult keys (for the guitar) as B, A, and E flat. In fact with this splendid instrument, a perfect accompaniment in every key becomes an easy possibility to any performer of ordinary ability.

As the length of this article precludes farther remarks on the six string banjo, let us hope that Mr. Stewart will enlighten his readers upon the merits of this instrument

at no distant date, as I regard it as one of the most important links in the chain of banjo evolution.

The banjo is young but vigorous; typical of the American people both in the rapidity of its growth and its wonderful power of adapting itself to conditions. With the unconquerable assurance of the parvenue it strides quickly from the cabin and the cotton field to the palace and the parlor, from the deck of the raft boat to the concert stage, and it is everywhere equally at home. As a mimic it is unapproachable, taking from all instruments their most brilliant effects, yet inimitable in its own. Tears lurk in its tremolo, and mirth laughs in its sparkling melodies. While the piano mopes at home, the banjo hies to the forest with the gun and the lunch basket. The harp of the American bard, the portable piano of the poor. Let the German have his accordion, the Italian his harp, and the Scotchman his bag pipes; but as an American, give me the banjo that has grown upon our soil to cheer our homes and voice the music of our native land.

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The American Banjo in its Representative Character.

(Written for S. S. Stewart's Banjo and Guitar Journal).

In its fascinating interpretation of popular melodies that will always be cherished for the many fond memories which have served to endear them to the American people; in its successful appeal to every throb of the popular heart in sustaining its unique character as the only string instrument that claims an American origin, and is distinctively of American manufacture; in its especially meritorious renditions of original compositions by American genius upon American subjects, and played by American artistic skill to the appreciative applause of American audiences; in its triumphant vindication from all criticism that is based upon a want of knowledge of its typical merits as demonstrated in its captivating harmonies; in its harmonical illustration of the fact that its strings can interpret the typical style, the guitar style, the classical style and the ideal style, all distinctive, and each diversified in its essentials; in its increasing list of distinguished Americans whose genius as composers, players, editors and teachers is inseparable from its deserved fame; in the charm of its simplicities, the attractions of its unique surprises, and the wide range of its captivating versatilities; in its comparative degrees of force as shown in its stroke methods as contrasted with the softer effects of its classical arrangements; in the results achieved by American inventive talent as representing the test of its merits in comparison with the instrument of minstrel times; in the popularity which constitutes its claim to recognition as the favorite string instrument of Americans; in its possibilities—through evolution—of advancement to a higher musical plane in the near future; in its highly successful interpretation—by the hands of American masters—of popular American melodies before the possessor of the greatest individual wealth in our own country, and before royalty in England; in its increasing popularity as demonstrated in the desire of Americans of musical taste to learn its unique technical essentials in all their difficulties and simplicities as the keys to its comprehensive range of distinctive melodies; in its long list of noted American manufacturers whose banjos have won fame for their distinctive musical qualities as inseparable from their artistic workmanship—fame which has crossed the Atlantic; in its progressive musical *status* as synonymous with its increasing reputation in this country and abroad—the banjo of to-day is the most unique type of a string instrument ever constructed by human skill since the primeval days when Pan strolled over flowery fields playing in an ecstatic mood upon his reed flute.

JESSIE DELANE.

FRED S. STEWART.

On another page we present an excellent portrait of Fred. S. Stewart, now connected with the firm of Stewart & Bauer, of 1016 Chestnut street. Fred. Stewart is a son of S. S. Stewart of this firm, and will remain for some time to come, in the firm's office.



FRED S. STEWART.

THE BANJO.

Wonderful Development of the Only Purely American Musical Instrument.

(From Comfort, by Emmet Page Bunyea.)

The banjo is the only "native born" musical instrument, and the average American citizen should be truly proud of it. Born not long prior to the late war, in the *ante bellum* days of the moonlight coonin', the "barn-door jig", and flat boating on the Mississippi, it has fought its way through the war, doing duty to the camp for its "juba time", enlivening many a poor tired and hungry soldier by its "plunkety plunk", and making the jolly cook dance around the boiling kettle.

Crude as it was in those days, it brought good cheer to the camp-fire and accompanied the singers to such old war songs as "When this Cruel War is Over" "The Vacant Chair," "Tenting To-Night," "Tramp, Tramp," "Red, White and Blue," and many others.

The instrument originally had but three strings, and was used only to strike off the time for darkies' ditties and jigs; but it was soon found that by the addition of two more strings it would be given much greater scope in tone and field of usefulness.

Nearly forty years ago the writer possessed a banjo of the kind then on sale at the music stores. The rim was an ash hoop about ten inches in diameter, lap-jointed and glued, and having a sheep-skin parchment strained over it and secured by small brass-headed tacks. A walnut neck or handle was secured to the rim, and the five strings passed over the neck from a crude tail-piece to the stained pine pegs. This was the kind of instrument the youthful minstrel did his barnstorming with—the kind to be seen and heard at the "shows" given by boys in the woodshed or the old garret. When the head or parchment of this banjo became loose, owing to the constant strain to which it was subjected, it was rubbed with an astringent mixture of sweet oil and vinegar and slightly warmed, when it would become drum-tight for a few days.

At that time the banjo was played almost entirely as a "stroke" instrument, that is to say, a thimble, similar in shape to a projecting finger nail, was placed upon the index finger and was used to strike downward upon the strings. This style of playing is now called the "banjo-style", and is not much used at present except by a few old-time banjoists, or when it is desired to bring out the full volume of the instrument owing to the difficulty in mastering the art without long practice. Good "thimble players" are scarce.

The banjo has been much improved in construction since that time; but the instruments most prized by the knowing ones today are those having the old time banjo tone. A "Jimmy Clark" banjo is now regarded by good banjoists as a perfect Cremona.

The banjo of to-day is a thing of beauty and a joy forever. It has bright, nickel-plated hooks and brackets for tightening the head or parchment when it becomes loose.

Its beautiful smooth finger-board is fretted and inlaid with pearl, and as a whole is a handsome piece of parlor bric-a-brac. In the hands of a performer of fair musical taste it becomes an instrument of not a little scope and a perfect joy in the house. The waltz, the polka, the schottische, the march, the jig, and many of the airs from the opera can be produced with pleasing effect. It is no longer a "darky instrument" nor wholly an instrument of accompaniment, (as it is defined by some of the modern dictionaries and encyclopedias) but a popular American musical instrument of distinctive character. It is not difficult, nor does it take much time to learn to play a few pieces; but after struggling with it for nearly forty years I am satisfied that there is much that I cannot play well, when it comes to the latest music published for the instrument. It has been my experience that not more than one in twenty of the pieces published are well adapted for the banjo. Music which is merely difficult of execution is not generally pleasing nor desirable. A matter of finger gymnastics is one thing, and music quite another.

The banjo has fallen from the hands of such old-day players as "Picayune Butler", Tom Briggs, Joe Sweeney, Unsworth, Lew Brimmer, and others, to educated and refined ladies and gentlemen of to-day. The Prince of Wales is fond of the banjo, and plays it well. President Arthur was regarded by his friends as a good performer. Even Thalberg, the great pianist and composer, at a time when the instrument was a very plunky affair, became infatuated with the nasal twang and took a course of instruction from one Rice, who in an instruction book published in 1854, gives a recommendation from the great composer. At this time the banjo was of limited scope, the notes above the fifth fret being of rare occurrence and of a very dull and unsatisfactory character.

COMPARED WITH THE GUITAR.

The banjo of to-day compares more than favorably with the guitar. The six strings of the guitar require a very wide finger-board and the chords are correspondingly difficult of execution, while it lacks volume and carrying power as a solo instrument. Of course it will always be regarded as one of the sweetest and softest instruments to sing to.

On the other hand the banjo has but four strings to be fingered, the short or thumb string being always played "open" or without being stopped by the fingers of the left hand. The finger board is therefore narrow comparatively and the chords within its range easy of execution. As an instrument of accompaniment it is more brilliant and less soft and sweet, but by the use of a sordme or modulator—such as a pair of penies placed under the feet of the bridge or a pocket comb pushed down over the strings back of the bridge—the tone of the guitar is very closely imitated. Moreover, it far surpasses the guitar as a solo instrument and may be played in various styles—the banjo style (with the thimble), the guitar style and the mandolin style, by mak-

ing a rapid trilling movement with the index finger over the strings. The sweet effects on the modern banjo are sweet indeed, while the piquant effects are very brilliant when executed by a performer. The banjo has had to fight the popular prejudice and it has been victorious. It is a mistaken idea that the negro performers surpass the white. Of course there are great negro performers. Horace Weston was doubtless the best all-around banjoist of his color. But he was always before the public, while Frank B. Converse, Rubie Brooks, G. Clifton Dobson, Farland, Gregory, Maury and some few others, are not nightly on the boards, but far surpass him in the very best class of modern banjo execution. Mr. Converse has followed the banjo from its "crude and imperfect state by nature" to its present perfected condition, and is deemed its paternal ancestor, having started with a good musical education and taken up the instrument nearly half a century ago.

PATENTS FOR BANJOS.

It would amuse those interested in the banjo to look through the drawings in the class of "banjos and guitars" in the Patent Office. Many of the patents relate to devices or attachments designed to "permit the sound to escape." There have been many strange and startling schemes presented to me for the improvement of the banjo.

One has an idea that the secret of making a good banjo exists wholly in the kind of wood used for the neck of the bridge, while others regard the matter of having the neck secured to the rim in a certain way as all essential; that the entire instrument should respond or tremble to the first touch of the strings. Some advantage has been taken by unprincipled manufacturers of this class of enthusiasts, and their advertisements are calculated to lead the unwary to believe that the great secret of tone and power is possessed only by them.

An instrument made of well-seasoned hard wood, correctly fretted finger-board and a good hard finished calf-skin head, tightly drawn down, makes the best banjo that can be constructed. The matter of adding a great number of brackets and straining hooks, together with pearl inlay work in the finger board, is but to catch the eye of the unknowing, and not for the ear of those who know. "Everything in the head" is a well-known phrase to the banjoist, and there is good sense and music at the bottom of it.

It is a peculiar and significant fact that at concerts where good piano and violin solos are on the program, a fair banjoist will be received with more hearty enthusiasm than either, provided, always, that the audience is not composed in great part of the classic musical element. At parlor musicales this fact is very noticeable.

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CHARLES McFARLANE

**Teacher of Banjo, Mandolin and Guitar
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"PLINK-PLUNK!" AGAIN.

The Banjo is Once More "the Proper Thing"—Society Has Again Taken Up the Ethiopian Lyre as a Fad of Diversion.

The New York Herald, February 6, 1898, says:—"The banjo is all the rage again. The plink-plunk of the experts has been the feature of an unusual number of fashionable entertainments lately, and the revival of the interest in the instrument seems to be at hand. For several years this distinctly Southern instrument has been out of favor in upper tendom, but society in looking for a new fad, has turned once again to the Ethiopian lyre and pronounced it for the time being, at least, "the proper thing." No less personage than Mr. William K. Vanderbilt engaged two banjo players recently for the entertainment of his guests, with much success.

With the decadence of the negro minstrel show the banjo went almost out of existence, and has been heard but little of late years except in the different variety performances where some expert player would do "stunts" with it for the amusement of the small boys in the gallery and the edification of our country visitors. Aside from this the banjo has been heard but seldom, and the various studios which were once bustling with an overflow of business have been practically deserted, while the "professors" of the despised instrument have sighed in vain for patrons. All this is changed, however, and to-day the erstwhile idle "professors" have more applications for lessons than they can meet.

Less than ten years ago every musically inclined young woman in this city strummed a banjo, and its popularity was great. In the shady nook on the veranda where the hammock swung, could be heard the plink-plunk on a moonlit summer evening. Wafled across the still waters of the lake or river came those same plink-plunk notes, as her summer man rowed up and down the stream. Amid the merry laughter and jokes of the country straw ride, those same plink-plunk notes could be heard. Indeed, the banjo was in evidence everywhere. Conjure a picture of the summer girl of those times and you saw her carrying her inevitable green baize, concealing something that suggested a saucer in shape. It was her perpetual vade mecum.

An impetus was originally given to the fad when a professional banjo player went abroad and played before royalty. Fashionable England immediately awoke to the fact that this lowly instrument could furnish good music of its kind. There was a rush to learn the banjo, and its popularity was as soon as great in the mother country as it was in our own. Nobility took it up with a zeal that was astonishing.

"Teams" of young women, who were advertised as members of old Southern families, were in great demand in New York for one winter, and were so emboldened by their success here that they went to England and

made a mint of money. One of these "teams" made so much money that the young women hired a studio and gave recitals, which the following winter became quite the rage among society people.

Not to know how to play the banjo at that time was to proclame yourself as "hors du combat" as far as any social precedence went. But other fads sprung up, as other fads have a very bad habit of doing, and the banjo was relegated to things of the past, until suddenly several well-known entertainers, wearying of the variety show actors who had furnished them with entertainment for their guests for some winters back, hunted among the garrets of their past fads and fished out the Southern banjo.

Wishing to assure myself that the instrument had really come to stay, I visited one of the best known and most popular of the two or three banjo studios which are to be found on upper Broadway. The proprietor of one of them, or rather the "Professor," gladly gave me all the information I desired from him, and what he had to say more than confirmed the reports in circulation as to the reviving popularity of the banjo.

Entering his studio, I was struck with the air of prosperity which seemed to prevail. In two or three inner rooms could be heard the hesitating picking out note process which denotes the beginner, and there were people in the main room transacting the business of contracting for lessons and performers for private entertainments.

"Yes" said the "Professor" in reply to my inquiries, "it is true that there is quite a revival in favor of the banjo. The fad started early in the season, when I was called upon to furnish two banjo artists for the entertainment of the guests at a large dinner. Since then there is hardly any entertainment given at which the banjo is not heard. The Seeley affair last winter threw rather a damper on the variety show business, and the banjo has benefited thereby."

"Have you more pupils than usual, and are the women taking up the fad?"

"We have more than twice our usual number of customers this winter," he said, "and I am glad to say that the fad is a favorite among the women. You know when it was at its height nearly ten years ago the women were its strongest adherents. Somehow or other, the banjo appeals to the girls, and the majority of our pupils are young society girls. I have three private classes of twenty to twenty-five pupils each, who meet at the different houses once a week, and I have besides a number of private pupils to whom I give lessons at their own homes. In fact, I am so busy that I could easily fill up forty-eight hours instead of twenty-four.

"No, its not a hard instrument to learn, and it makes a very pretty accompaniment to a voice, especially in the open air. I think that was the reason of its popularity among the slaves on the plantations down South. When they gathered together after sunset outside their quarters there were always three or four banjoists to furnish an accompaniment to their characteristic songs."

* * * * *

So the rumor is confirmed that the banjo is really all the rage once more, and we may expect to see the summer girl an expert on this instrument during her coming campaign.

The above is given for the purpose of showing our subscribers that the fashionable set are still at it. Of course, there are banjo players, and *banjo players*. One does not meet such artists as A. A. Farland every day, and the work Farland has been doing with the banjo, in all parts of the country, this last winter and spring, is simply marvelous; one could not have heard such music twenty years ago at any price.

Stewart's book "*The Banjo*" (in cloth cover 50 cents, in paper 25 cents) is the book needed to give one an insight into the banjo, which is a vastly different instrument from what the N. Y. *Herald* reporter would have one believe. For the last twenty years the instrument has been making a complete change; it has also a great future before it. The public are invited to read C. S. Patty's article on *The Evolution of Musical Instruments*, in this issue.

S. S. Stewart.

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A. A. FARLAND,
The Banjo Virtuoso,

RETURNED to New York from his long trip through the western country, and is preparing for even more extended tours with his STEWART BANJO in the early future. Farland's banjo playing draws attention to the banjo as a classical instrument, with which few persons have become familiar, and which has a grand future before it. Farland has for some years been using the STEWART BANJO exclusively, and, indeed, he is the Paganini who has illuminated the pathway for the after comers. We publish a few additional musical criticisms in this issue, to follow what was given in our last, and advise all who can do so to go and hear Farland. The time has passed when the banjo was to be looked upon as a grotesque negro instrument; for the banjo, the mandolin, and the guitar are all first-class musical instruments, and all that is required are first-class players who are qualified to represent them. Farland's work has ever been of the higher quality, and he has a record to be proud of.

From a paper published in Tonawanda, N. Y., early in February, last:

The Banjo Wizard.

The musical entertainment given at the Y. M. C. A. Hall Tuesday evening under the management of Messrs. Andrus, Smith and Skene was a decided success. The unusual coldness of the night proved but little hindrance to filling the hall, as all were anxious to hear Mr. A. A. Farland, the eminent banjoist. As a scientific manipulator of that popular instrument Mr. Farland is without a compeer, and his reputation is world-wide. Consequently, those who had never heard him play, awaited his appearance with great expectation. The rendering of his own composition, "Variations on My Old Kentucky Home," and Paderewski's "Minuet a l'Antique," were very gratifying performances. The marvelous delicacy of touch and variety of expression, combined with the exquisite tone that was brought forth from the instrument in his rendering of Hauser's "Cradle Song," was truly a remarkable production. His rendition of the "William Tell" overture was thrilling, and "Variations on Auld Lang Syne" were given in a most captivating manner.

Mr. John A. Skene's selections on the piano were very creditably rendered, and the audience gave tangible evidence of its approval.

Mr. Curt C. Andrus' mandolin solo was finely executed, proving an agreeable surprise to many.

Those responsible for the musical treat of Tuesday evening are to be congratulated on the success of their undertaking.

CURT C. ANDRUS, of North Tonawanda, N. Y., writing under date of February 18, last, says, in reference to A. A. Farland:

"His playing was unprecedented here, and the most skeptical convinced that the banjo is truly a musical instrument equal, and in some instances, where the melody is played tremolo while the thumb plays an accompaniment, superior to the violin.

"The recital was a financial success, as well as otherwise, and we hope to have the pleasure of hearing Mr. Farland again in the near future.

"The mandolin was introduced as a solo instrument for the first time here on this occasion by your humble servant, and Mr. Abt's 'Impromptu' rendered. This is the grandest and most complete composition for the mandolin I have ever found, and, as you will see by the enclosed clipping, many expressed their surprise at the possibilities of the mandolin as a solo instrument. The left hand pizzicato movement played, while the melody is sustained in tremolo, is unique. I played Mr. Abt's 'Valse Brilliant,' with piano accompaniment, for an encore to the above, and this was, apparently, well received."

From *The Patriot*, Harrisburg, Pa., February 9, 1898.

Large Audience Greet the Great Banjoist at Y. M. C. A. Hall.

Those in the audience at the Young Men's Christian Association hall last night, who went there with the idea in their heads of the banjo being an instrument for plantation melodies and simple accompaniments only, were treated to a revelation of the possibilities of that difficult instrument in the hands of Alfred A. Farland.

He executed such selections as the allegro vivace from the overture to "William Tell," Rossini; "Tarantelle," Popper; "Minuet a l'Antique," Paderewski; Nocturne, Op. 9, No. 2, Chopin, and the Allegro Molto Vivace from Concerto, Op. 64, of Mendelssohn, with more ease and grace than do many skilled soloists upon the instruments which they were written for. Mr. Farland has many friends in this city who have heard him upon former occasions but they agree in saying that he excelled all former efforts in his work last evening.

Professor Frank S. Morrow's Imperial Banjo Club and Imperial Mandolin Club assisted the banjoist with several pieces of music which were highly commended by Farland himself. "If the Waters Could Speak as They Flow," as rendered by the mandolin club, received perhaps the most applause of these selections.

The entertainment was the second of the course, being rendered under the auspices of the Christian Endeavor Society of the Fourth Street Church of God.

From the *Sedalia Daily Capital* (Sedalia, Mo.) January 19 1898:

WAS A MUSICAL TREAT.

The Banjo Recital Given by Mr. Farland Last Night.

It is not saying too much when it is said that never before in the history of the city has there been a concert given that was appreciated to as great an extent as the one given last evening at Gregg's Hall by Alfred A. Farland, assisted by the Sedalia Ideal Mandolin Club. Owing to the threatening condition of the weather there was not as large a crowd as would otherwise have been there, but it is safe to say that it would take a veritable cyclone to keep those who were there last evening from going again to hear such a musical treat.

The banjo is usually, in the minds of musical lovers and critics, associated with the bang and twang of negro minstrels and street corner fakirs. The renditions of Mr. Farland Tuesday night were a revelation of the harmonies that the much abused instrument contains. The performance of most banjo players is nothing more than an exhibition of musical gymnastics, but under the magical touch of Mr. Farland, the instrument fairly breathes the genius of the performer.

From the *Oakland (California) Enquirer*, December 11, 1897.

The banjo playing of Alfred A. Farland at his recital at the Y. M. C. A. Auditorium last evening was indeed a revelation to the musicians present, many of whom have been accustomed to look down upon this instrument as a means of artistic musical expression. Mr. Farland brings from the instrument

really more than it seems capable of expressing, there being a notable absence of that hard, metallic tone so universally associated with the instrument, and mandolin, guitar and even violin effects are all imitated with startling effect. Mr. Farland seems to finger the instrument almost as the violin is fingered, and even in the most difficult rapid passages with which such compositions as Haydn's Gypsy Rondo and the Popper Tarantelle abound, there is a distinctness of execution positively wonderful. A glance at the programme performed by Mr. Farland will show that an evening with the banjo, as he plays it, is not to be despised by musicians as of no esthetic value, the compositions performed nearly all being of some real musical value.

From the *Arkansas Democrat*, Little Rock, January 12, 1898:

BANJO ENTERTAINMENT.

Given Last Night at Concordia by A. A. Farland.

At Concordia Hall last night Mr. A. A. Farland, the banjoist, convinced the most skeptical, delighted the most classical music-lovers, delighted those devoted to plain melodies, and satisfied all as to the miraculous possibilities of the banjo when under his magic sway. He is without the slightest doubt the greatest musical virtuoso America has ever produced. Enough cannot be said, but a slightly detailed description of the programme he renders will give some idea of his wonderful performances.

His first number proved to his hearers at once that a great treat was in store for them, and the three movements from the famous work of Beethoven's were rapturously applauded. He immediately proceeded with his second selection, and as he gradually modulated into the beautiful Hauser "Cradle Song" he changed the tone completely with a harp attachment of his own invention, and as he came to the exceedingly soft passages of this lullaby the audience apparently ceased breathing, for not the slightest sound escaped them, and which effect he held until the last note died away, and even for several seconds after, the audience seeming loth to disturb him with applause. This effect was repeated in the "Schubert Serenade," which "The Democrat" reporter thought the gem of the entire programme. In the "Gypsy Rondo" of Hadyn's he showed his marvelous technique, for every run was perfectly executed.

The first part of the program he brought to an end with the allegro vivace movement from the overture to William Tell. After the intermission he opened the second part with Popper's "Tarantelle," and as an encore played a composition of his own, "Tripping Thro' the Meadows," a most delightful little number it was, too.

The popular "La Paloma" came next, and was followed by the well-known "Paderewski Minuet," in which his playing far surpassed the auburn-haired pianist's when one considers the possibilities of both instruments.

His rendition of the "Miserere" from Il Trovatore, was simply exquisite, and as an encore he gave Delibes' "Pizzicati" in faster tempo, and as perfect as well, as the writer ever heard before. His variations of "Auld Lang Syne" and "My Old Kentucky Home," were his own arrangement and extremely original.

Chopin's Nocturne Op. 9, No. 2, deserves special praise also, but beyond doubt his last number, which was the Concerto Op. 64 by Mendelssohn, was the most difficult, most brilliantly executed of his entire repertoire. The climax was more than marvelous, and the audience wondered whether or not it was really the prosaic banjo upon which the young wizard, the musical magician of the world, was playing. Scarcely could they believe their eyes and ears.

Expressions of regret were heard on all sides when the program was concluded, and though the program consisted of about eighteen selections following in rapid succession, the young artist seemed little fatigued; in fact he played all with no effort apparently. All who heard him last night will go Thursday night to the Y. M. C. A., where he will give another concert. All who heard him also agree with the editorial in *Henry Watterson's Courier Journal*: "People are willing to believe in miracles when they hear Farland."

From the *Daily Independent*, Helena, Montana, November 30, 1897:

A large audience at St. Paul's Methodist Church last evening heard a recital of classical selections on the banjo, and it is likely that to-day there will be a drop in the market in guitars, mandolins, and various other stringed instruments that are not banjos, for A. A. Farland, the concertist, revealed so many new possibilities of the formerly despised and misrepresented instrument that had not been dreamed of before, that the instrument at once advanced in popularity to a position far in advance of any of the other solo instruments. It is doubtful whether there is a violinist now touring the country who could have alone and unaided held the attention of an audience as did Farland with his banjo. There were no other numbers. Farland was the entire entertainment.

Beginning with a sonata from Beethoven's opus 30, written originally for the piano and violin, Farland went through an astonishing gamut of selections from the masters. Hauser's "Weigenlied," Haydn's "Gypsy Rondo," Brahms' "Hungarian Dance," and the wonderfully sweet Schubert's Serenade were given in succession, the climax of the first part being an allegro vivace from Rossini's overture to "William Tell." Interspersed with the masters in the first part he gave some original variations on "My Old Kentucky Home." Then came, after a brief intermission, Popper's "Tarantelle," Yradier's "La Paloma," Paderewski's "Minuet a l'Antique," the "Miserere from Verdi's Il Trovatore," variations of "Auld Lang Syne," a Chopin Nocturne, and concluding with a brilliant and difficult allegro from Mendelssohn's Concerto, Op. 64. The audience was charmed, and responded warmly to every number with applause that was meant, every bit of it.

Farland is known all over the world where the banjo is played. He is a musician and has studied other instruments, but eight years ago he decided that the banjo was the most effective solo instrument in the world and gave his entire attention to it. He believes that when the banjo is better understood it will be more popular than any other solo instrument.

From the *Kansas City Star*, January 18, 1898:

MR. FARLAND'S BANJO RECITAL.

A Large Audience Heard Some Remarkable Playing on a Neglected Instrument.

A man with a banjo held 700 people almost breathless at the Academy of Music last night. He played a cradle song. The low, sweet voice of the mother rose and fell and died away as the cradle ceased rocking. He played three movements from Beethoven's third sonata. Could it be that it was only a banjo he was playing? A "Gypsy Rondo" by Haydn, then the plaintive strains of "My Old Kentucky Home" and Schubert's "Serenade."

To hear Alfred Farland play the banjo is to realize the power of genius in art—and an art which has long been little more than an accompaniment to the rudely melodious voice of the negro. He was enthusiastically received.

The recital was opened with a potpourri of airs from "Rigoletto," played by the Kansas City Mandolin Orchestra, and so well played that the orchestra was required to answer with an encore. And after opening the second half of the programme with "Zampa" Overture, the orchestra had to give two encores. The work of the orchestra, under the leadership of R. S. Chase, was extremely creditable. Mr. Farland closed the recital with a mixture of classic and popular music, including Paderewski's familiar minuet, the Miserere from "Il Trovatore," variations on "Auld Lang Syne," a Chopin Nocturne and the allegro movement from Mendelssohn's concerto Opus 64.

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SERENADE.

(IN DOUBLE STOPS.)

MANDOLIN AND GUITAR.

By E.H. FREY.

Moderato.

Mandolin. *mf*

Guitar. *mf*

segue.

p

cresc.

p

p

Copyright, 1898, by S.S. Stewart.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *f* (forte). The first measure contains a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The second measure contains a triplet of eighth notes (D5, E5, F#5) and a quarter note (G5). The third measure contains a triplet of eighth notes (A5, B5, C6) and a quarter note (D6). The fourth measure contains a triplet of eighth notes (E6, F#6, G6) and a quarter note (A6). The fifth measure contains a triplet of eighth notes (B6, C7, D7) and a quarter note (E7). The sixth measure contains a triplet of eighth notes (F#7, G7, A7) and a quarter note (B7). The seventh measure contains a triplet of eighth notes (C8, D8, E8) and a quarter note (F#8). The eighth measure contains a triplet of eighth notes (G8, A8, B8) and a quarter note (C9). The ninth measure contains a triplet of eighth notes (D9, E9, F#9) and a quarter note (G9). The tenth measure contains a triplet of eighth notes (A9, B9, C10) and a quarter note (D10). The eleventh measure contains a triplet of eighth notes (E10, F#10, G10) and a quarter note (A10). The twelfth measure contains a triplet of eighth notes (B10, C11, D11) and a quarter note (E11). The thirteenth measure contains a triplet of eighth notes (F#11, G11, A11) and a quarter note (B11). The fourteenth measure contains a triplet of eighth notes (C12, D12, E12) and a quarter note (F#12). The fifteenth measure contains a triplet of eighth notes (G12, A12, B12) and a quarter note (C13). The sixteenth measure contains a triplet of eighth notes (D13, E13, F#13) and a quarter note (G13). The dynamic marking *dim.* (diminuendo) is placed above the final measure. The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *f* (forte). The first measure contains a half note (G4). The second measure contains a half note (A4). The third measure contains a half note (B4). The fourth measure contains a half note (C5). The fifth measure contains a half note (D5). The sixth measure contains a half note (E5). The seventh measure contains a half note (F#5). The eighth measure contains a half note (G5). The ninth measure contains a half note (A5). The tenth measure contains a half note (B5). The eleventh measure contains a half note (C6). The twelfth measure contains a half note (D6). The thirteenth measure contains a half note (E6). The fourteenth measure contains a half note (F#6). The fifteenth measure contains a half note (G6). The sixteenth measure contains a half note (A6). The dynamic marking *Fine.* is placed above the final measure. The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *f* (forte). The first measure contains a half note (G4). The second measure contains a half note (A4). The third measure contains a half note (B4). The fourth measure contains a half note (C5). The fifth measure contains a half note (D5). The sixth measure contains a half note (E5). The seventh measure contains a half note (F#5). The eighth measure contains a half note (G5). The ninth measure contains a half note (A5). The tenth measure contains a half note (B5). The eleventh measure contains a half note (C6). The twelfth measure contains a half note (D6). The thirteenth measure contains a half note (E6). The fourteenth measure contains a half note (F#6). The fifteenth measure contains a half note (G6). The sixteenth measure contains a half note (A6). The dynamic marking *p* (piano) is placed above the final measure. The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *f* (forte). The first measure contains a half note (G4). The second measure contains a half note (A4). The third measure contains a half note (B4). The fourth measure contains a half note (C5). The fifth measure contains a half note (D5). The sixth measure contains a half note (E5). The seventh measure contains a half note (F#5). The eighth measure contains a half note (G5). The ninth measure contains a half note (A5). The tenth measure contains a half note (B5). The eleventh measure contains a half note (C6). The twelfth measure contains a half note (D6). The thirteenth measure contains a half note (E6). The fourteenth measure contains a half note (F#6). The fifteenth measure contains a half note (G6). The sixteenth measure contains a half note (A6). The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *f* (forte). The first measure contains a half note (G4). The second measure contains a half note (A4). The third measure contains a half note (B4). The fourth measure contains a half note (C5). The fifth measure contains a half note (D5). The sixth measure contains a half note (E5). The seventh measure contains a half note (F#5). The eighth measure contains a half note (G5). The ninth measure contains a half note (A5). The tenth measure contains a half note (B5). The eleventh measure contains a half note (C6). The twelfth measure contains a half note (D6). The thirteenth measure contains a half note (E6). The fourteenth measure contains a half note (F#6). The fifteenth measure contains a half note (G6). The sixteenth measure contains a half note (A6). The dynamic marking *f* (forte) is placed above the final measure. The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern.

Serenade.

First system of musical notation (measures 1-3). The piece is in G major (one sharp) and 3/4 time. The right hand features a melody with a fermata over the first measure. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation (measures 4-6). The right hand continues the melody with triplets and slurs. The left hand maintains the eighth-note accompaniment. Dynamics include *p* (piano) and *mf*.

Third system of musical notation (measures 7-9). The right hand has a *cresc.* (crescendo) marking and a *rit.* (ritardando) marking. The left hand has a *p* marking. The tempo marking *al Lento* is present. The system ends with a *p* dynamic.

Fourth system of musical notation (measures 10-12). The right hand features a *f* (forte) dynamic. The left hand continues the accompaniment. The system concludes with a fermata over the final chord.

Fifth system of musical notation (measures 13-16). The right hand has a *p* (piano) dynamic and a *rit.* marking. The left hand includes detailed fingering numbers (1, 2, 3, 4) and a *p* marking. The system ends with the instruction *D.C. al Fine.*

Serenade

Written for and respectively dedicated to
Master Frank Atkinson, Nashville. Tenn.

CUPID'S ARROW.

CONCERT POLKA.

Banjo Solo.

For Banjo and Piano.

PAUL ENO

Intro. *f* *dim.* *ritard.* Har. 17 Fr. 12 Fret. O

Polka. *p* 3 Bar. 5 Bar. 3 Bar. 3 Bar. 5 Bar.

6 Pos. 9 Bar. 10 Bar. 7 Pos.

3 Pos. 2 Pos. 3 Bar. *Fine.* *ff*

7 Bar. *Polka D.S. al Fine, then play Trio.*

Trio. *mf* 5 Pos. 10 Bar. 10 Pos. 10 Bar.

6 Pos. 5 Bar. 5 Pos. 10 Bar. 6 Pos.

Copyright M D C C C X C V I I by Paul Eno.

Notice carefully the snaps and slurs in the first strain.
 Cupid's Arrow. (Banjo Solo) 2.

THE VERISCOPE DANCE.

MANDOLIN AND GUITAR.

By E. H. FREY.

Allegretto.

Mandolin. *f*

Guitar.

rit.

U Lento

ff

Fine.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff features more triplet figures and some rests. The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system includes a dynamic marking of *p* (piano) in the middle of the system. The upper staff has a triplet and a repeat sign. The lower staff shows a change in the accompaniment pattern.

The fourth system continues with two staves. The upper staff has a triplet and a repeat sign. The lower staff maintains the accompaniment with some chromatic movement.

The fifth system features a dynamic marking of *cresc.* (crescendo) at the beginning. The upper staff has multiple triplet markings. The lower staff concludes the piece with a final chord and a repeat sign.

The Veriscope Dance .

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning of the first measure.

The second system continues the piece with two staves. It features more triplet markings in the upper staff. The lower staff continues the accompaniment. The system concludes with the instruction *D.C. al Coda.* (Da Capo al Coda), indicating that the piece should be repeated from the beginning and then proceed to the Coda section.

CODA.

The Coda section is marked with *CODA.* and begins with a dynamic marking of *f* (forte). It consists of two staves. The upper staff features a melodic line with a fermata over the first measure. The lower staff provides a simple harmonic accompaniment.

The third system of the score consists of two staves. The upper staff has a melodic line with a fermata over the first measure. The lower staff continues the accompaniment. A dynamic marking of *f* is present at the start of the first measure.

The fourth system consists of two staves. The upper staff features a melodic line with a fermata over the first measure. The lower staff provides the accompaniment. A dynamic marking of *p* (piano) is present at the start of the first measure.



ROBERT R. PAGE, of New York City, writes under date of January 31st last:—"Please renew my subscription to the Journal, as I would not be without it, if it costs five times as much. I take great pleasure in looking over some of my old numbers, as they seem to be new to me again."

The following extract is taken from a letter, received under date of January 23rd last, from A. W. JAMES, of Greeley, Colo.:—"Find enclosed \$1.17. Fifty cents for the renewal of my subscription to the Journal, and 67 cents for one copy of Farland's National School. I have been visiting in the East for the past three months, and while in Pittsburg, met Mr. Henderson, and through him, ordered one of your Banjo Banjeaurines, 2½ inch rim; and all I can say is, that it has the STEWART TONE, pure and full, such as it seems impossible for any other make to have."

We clip the following from an exchange:

The plink-plunk of banjos played by experts has been the feature of an unusual number of fashionable entertainments recently, and the revival of interest in this instrument is at hand. Mr. W. K. Vanderbilt engaged two banjo players to amuse his guests on Wednesday night. Several other well-known entertainers have provided banjo music and plantation songs for their guests. Less than ten years ago nearly every musically inclined young woman in this city strummed a banjo and its popularity was great. One of the professional banjo players went abroad and played before royalty, and England awoke to the fact that this much despised instrument could furnish good music of its kind. "Teams" of young women who were advertised as members of old Southern families were in great demand in New York for one winter, and one such "team" made so much money that the young women hired a studio and gave recitals. Other fads came up and the banjo was almost forgotten again. The "professors" of it have stuck to their instrument, though bad times have forced some of them to give up their studios, and now they think that they see their reward.

A. L. TISDEL, of Scranton, Pa., writes under date of February, 1st, last:—"The Universal Favorite Banjo, No. 3, received January 17th, is all right. I have replaced the broken head, for the one you sent me, but as the head has only been on a week, I cannot yet tell just what it will be; but as it is, it gives the tone only found in the STEWART BANJOS, and as regards the finish of the instrument, it cannot be beaten. Thanking you for your kindness, and wishing you success in the new firm."

The following is an extract, taken from a letter received from WILLIE DEWITT BOWEN, the remarkable boy banjost, of Newark, N. J., under date of February 1st, last:—"I suppose you would like to know if I am satisfied with the SPECIAL THOROUGH-BRED BANJO; I purchased of you in January. Well! I am very sorry to say, that the banjo will never get into your store again, unless it needs repairing. It is certainly a 'peach.' Having given it the most thorough trial, I can safely say it has proved to be all you claimed for it. It has so many points of superiority over all other banjos, that it would be difficult for me to enumerate them, and as to tone, it cannot be equalled. I will send for a case in a short time, and wish you all the success in the world, as you are the only man living who can make such an instrument."

GEORGE CARR, the popular teacher of Scranton, Penna., in a recent letter, says:—"I have at present twelve students, that own and use the STEWART THOROUGH-BRED BANJO, and they all speak in the highest terms of them. They are Misses Amy Decker, Gertrude Saxe, Emma Gean Owens and Maggie Clark. Mr. Fred Wiggans, Hiram DeVol, Adam Stegner, M. D., David Warman, Herman Ludwig, Harry Sisk and Frank Bowen. My wife and I are also in line."

J. H. RIVERS, of Hudson, N. Y., writes under date of February 11th, last, as follows:—"Please forgive me for selling the last Banjo-Banjeaurine, which you were so kind to select for me. It has a very sweet voice, and I do not blame my pupil, for insisting upon having that particular instrument and no other. Believing, that you would select another instrument for my own use, I let my pupil have it, and enclose cash with order for another one, and trusting you fully, regarding selection of instrument. Please select an instrument adapted for solo work in large halls. This is my third order for the 'Amateur' Banjo-Banjeaurine this season. I see by the Journal, that Mr. George Kelly, of Key West, has lately purchased a 'Special Thoroughbred.' I was a musician in the U. S. A., and while there, had the good fortune to meet Mr. Kelly. He is a thorough musician, and a real gentleman."

"Your superior instruments have really made all my success, and I am sorry I did not use them twelve years ago. You are the only honest man I have the honor of knowing in the music business. You did not run your list price up 40 per cent, and give a similar discount. I never sent for an instrument on trial, and when I remit in full, I know that Stewart will do his part."

R. J. HAMILTON, the well-known banjo player and teacher, of Chicago, Ill., writes under date of February 8th, last:—"Enclosed, please find notice of some banjo playing, by myself, in the Chicago *Inter-Ocean*. I thought that you might like to throw this up to some of these musicians, who do not recognize the banjo. I further believe that I am the first man who has been able to convince a Theatre Orchestra leader, that I could play an overture for him. This article states the truth. If you care to make a note of it in your *Journal*, I should be pleased to have you do so." The article in question is as follows:—

"Novelty is not confined to the vaudeville stage in these days of push and enterprise, and an innovation was offered at the Bijou on Sunday night that would make the blood of the old school orchestra leaders run cold. At the time of the opening overture, Director Truby gave his seat to R. J. Hamilton, the veteran banjo player and composer of this city, and the latter led the orchestra with his sweet-toned banjo in a manner that elicited two enthusiastic encores."

The following extract is taken from a letter received under date of February 10, from CHRIS. WETZEL, of New York City. "I suppose it would be useless for me to add my small voice to the numberless admirers of the STEWART BANJO. Suffice it to say, that I have yet to see their equal in any respect."

EDWIN LATTELL, the musical artist, filled an engagement at the Bijou Theatre, in Philadelphia, recently, and, as usual, made a great hit. Mr. LatteLL expects to visit Europe very soon, and may remain away for some time. He is a great exponent of the STEWART BANJO, and we wish him much success in his travels.

BOULDEN & GRIFFIN, musical artists, recently had two small mandolins (7 inch rim) banjos made for their act, and the following is an extract from a letter bearing upon the subject, written from Dayton, Ohio:—"The Mandolin-Banjost received O. K. in Salem, Ohio. They are great; just the thing for good quick marches, etc., as you can hear them over the footlights. Made a hit with them in Columbus last week."

FRANK J. SHEA, writing from Springfield, Mass., under date of Feb. 22nd last, says:—"I was figuring to get two THOROUGH-BRED BANJOST in a few weeks, but it is all off now. As I was playing last week at the Bijou Theatre, Worcester, Mass., the theatre was burned to the ground, Friday morning, Feb. 11th. I lost my trunk, clothing, manuscripts, dress suit, a large supply of strings, etc., to the value of about \$75.00; no insurance."

ALBERT LYLES, of Dewsbury, England, in sending in an order for banjos, under date of February 16th last, writes:—"Hope your health is keeping better. My Band is playing at a Concert next Tuesday, and we are giving 'Cedar Lake,' 'Martaneaux Overture,' and 'Washington Post March.'" Mr. Lyles merits his success. We wish him greater and more of it, with more for his Club, or Band."

GOOD BANJO HEADS are at present very scarce, and consequently very high in price. This article should not be wasted as we may soon be out of them.

W. H. WHITCOMB, of Poynette, Wis., in renewing his subscription to the JOURNAL, under date of Feb. 21st, last, writes:—"My old THOROUGH-BRED BANJO is still on top; wouldn't trade it for any I have seen yet."

THE following was received, under date of Feb. 21st, last, from METCHOR T. MATHISON, of San Antonio, Texas:—"I feel it my duty to write and express myself, in regard to the S. S. STEWART BANJOST. Having recently purchased one, through C. S. Mattison, 'UNIVERSAL FAVORITE' No. 19145, I can say, without flattery, that it is the talk of the town. It's a *Jim Dandy*. Everyone here who has seen it, is enthusiastic over its magnificent tone, and also the beautiful pearl work and finish. I cannot speak too highly of the S. S. STEWART BANJOST; in fact, a person need not, for the Banjos speak for themselves."

VESS OSSMAN, the wonderful banjost, of New York City, writing under date of February 21st, last, said:—"I gave the new 'SPECIAL THOROUGH-BRED' a genuine test, Friday evening, Feb. 18th, when I played at the Fourth Regiment Armory, at Yonkers, N. Y., in the drill room, which is a tremendously large room, and I was heard in every part of the building. I am getting used to the banjo now, and like it better the more I play it."

E. J. KERR, of New York City, in acknowledging the receipt of his banjo, writes under date of Feb. 23rd, last, as follows:—"My 'SPECIAL THOROUGH-BRED' came to hand all right. Am delighted with it. It is, in my opinion, as perfect a banjo, in every respect, as it is possible to make."

CHARLES ST. ENCKEN, formerly of San Francisco, Cal., but now of Ridgefield Park, N. J., writes:—"The first copy I have seen of your *Journal*, since I closed my studio in San Francisco, in 1895, was received last night, and I must say I was glad it had been forwarded to me by some person. My first experience, from an artistic point of view on the banjo, was gained in San Diego, Cal., where I was associated intimately with J. H. Lee and Harry Shirley. With them STEWART was 'KING,' indeed. Therefore, you can readily understand with what pleasure I read your opening article, in February and March number of the *Journal*, upon the progress of banjo music. I went to San Francisco shortly after Mr. Lee's death, and my success there as a teacher and musician is sufficient evidence of the character of work produced by following Mr. Lee's advice, 'to study the banjo scientifically.' I gave up teaching, temporarily, to study the higher branches of music in New York. My first love was the banjo, and I have gone into mandolin and guitar work only because they appeared to be the natural sequence. As you say, the work done by Mr. Farland cannot be over-estimated. The people of the Pacific coast have heard Mr. Farland again, it seems lately, and I hope the concerts were a success, in both a financial and artistic way. I enclose a program of the second Farland concert, September 20th, 1894, at which the Olympic Banjo, Guitar and Mandolin Club officiated. You will see that we used two of your publications—'L'Infanta' and 'Love and Beauty.' I think the composers would have enjoyed hearing our rendition, especially 'L'Infanta,' for all the gentlemen were beyond the 'amateur' point. I am going to take up the good work of teaching again shortly, and will send you some subscriptions for your *Journal*, when I get around among the faithful. I can always be addressed, care of Broder & Schlam, 39 W. 28th St., New York, for whom I have arranged a good deal. Will send you 'La Fiesta March,' for banjo, that being their biggest 'hit.' I will say in conclusion that I have never heard anything but the kindest of words for S. S. STEWART BANJOST, and if I did not use them, it was not from lack of appreciation of their merit, but rather from a beneficial arrangement made with another house who have always tried to please me, and throw a good deal of business in my way."

THE SECOND ANNUAL CONCERT of the Zingari Banjo and Glee Club, took place at Windsor Hall, on February 17, (Montreal, Canada). The following extract is from *The Metropolitan*:

"The second annual concert of the Zingari Banjo and Glee Club took place in the Windsor Hall on Thursday evening before a large audience. It is no exaggeration to say that the concert was one of the best and most enjoyable ever held in Montreal. The work of the Banjo Club was as near perfection as it was possible to be, and was a revelation to many who had no idea Montreal was possessed of so fine a musical organization. There is good material in the Glee Club, too, and the selections rendered by it were exceedingly well done. Mr. A. Frank Ramsay possesses a very fine bass voice, but was not happy in the choice of his song. Miss Hollinshead was in good voice and was heartily encoored in both her selections. Messrs. Joseph Saucier, E. Lebel and J. Marshall Williams all contributed to the musical part of the programme, and were all equally enjoyable. The monologue by Mr. E. Mackay Edgar and the dialect solo by Mr. Fred. Hickey were both exceptionally good, while Mr. Meredith Heward's banjo solos were in themselves worth traveling some miles to hear. Indeed, it is seldom Montrealers have had an opportunity of listening to anything approaching Mr. Heward's work on the banjo. As usual, Mr. Jas. H. Campbell played the accompaniments with ability."

FRED. STUBER, the wonderful banjoist, played in Hellertown, Pa., recently. A local paper said: "Fred, Stuber in his banjo recital carried the house by storm." The following program was rendered at the Adelphi Concert Company's Banjo, Mandolin, Guitar and Piano Recital, in Odd Fellow's Hall, Hellertown, Pa., on Saturday, February 5th, 1898, at 8 P. M.:

Part I.—Overture, "The Grenadier," J. Armstrong, Banjo, Mandolin and Piano Club; song, "Organ Grinder's Sere, nade," Harris, Miss Lizzie Stuber; schottische, "Caprice," R. W. Stultz, Banjo, Mandolin and Piano Club; mandolin solo, "Un Valzer con Maria," Bitting, O. F. Bitting; banjo and mandolin duet, "Cupid's Arrow," Eno, Stuber and Bitting; banjo solo, "America Rundo," Stuber, F. Stuber; march, "Drexel Institute," Armstrong, Banjo, Mandolin and Piano Club. Part II.—Waltz, "Sweet Memories," R. Weaver; piano solo, selected, E. B. Kocher; mandolin duet, "Cosmopolitaine," Norman, O. F. Bitting and Chas. Lattig; song, "I've Been Hoodooed," Gray, Fred. Stuber; "Patrol of the Scissors Grinder," Brooks, Banjo, Mandolin and Piano Club; "L'Infanta," G. W. Gregory, by Bitting, Stuber and Kocher; waltz, "Queen of the Sea," Armstrong, Banjo, Mandolin and Piano Club.

The banjos used at this concert were S. S. STEWART BANJOS. The piano used was from warerooms of A. C. Huff, Bethlehem.

The following was received from WM. LANDE WALKER, of Sauk Centre, Minn., under date of Feb. 3rd, last:—"I received the banjeaurine in good order, and can say it is the finest thing, in the shape of a Banjeaurine, I have ever seen, and it works very well as a solo banjo. Thanking you for your prompt attention to my order."

BERT S. HOUSE, teacher and musical conductor at Watertown, N. Y., gave a satisfactory concert on February 11, last, of which we give the following, from the *Daily Standard*, of that place. We are always pleased to speak an encouraging word for the banjo, mandolin and guitar teachers.

An excellent concert was given by the Imperial Banjo, Mandolin and Guitar Orchestra, under the direction of Bert S. House, at the Stone Street Presbyterian Church last evening. The orchestra was assisted by Mrs. G. V. S. Camp, Mrs. A. H. Horton, Mrs. J. H. Bensinger, Miss Ada Napier, Elliott G. Johnson and Miss Myra Gamble, accompanist. A large audience was in attendance and the greater part were surprised by the excellent work done by the orchestra. Mr. House proved himself to be an able conductor, as well as a good teacher of these stringed instruments. The music rendered by the singers who assisted the orchestra was much appreciated by those present. Among the features of the concert was the mandolin playing by F. Grafton Bragger, who rendered as solo "Blue Bells of Scotland," with original variations. Mr. Bragger's appearance last evening was his second in this city as a mandolin soloist. His execution and expression are quite marvelous and he succeeded in delighting the audience to a high degree.

Another charming number on the program which deserves special mention was the zither solo, "Dreams of Scotland," by Otto Gaebel, of Sacket's Harbor, and who is a member of the club. Here again was shown excellent musical ability. The orchestra consists of the following members: Mrs. I. C. Ullman, Mrs. Blodgett, Sayers, Hayt, Howard, Lewis and Messrs. Ullman, Bragger, Greene, Collins, Waddingham, Gaebel. The program rendered was as follows:

Part I.—Suit de Valse, "On the Beautiful Rhine," Kela Bela, Imperial Orchestra; solo, "Dear Heart," Mattel, Miss Ada Napier; mandolin solo, selected, F. Grafton Bragger; trio, "The Knight and the Lady," Schweizer, Mrs. Horton, Mrs. Camp, Mrs. Bensinger; divertissement, Navarro, Imperial Orchestra. Part II.—Bolero, "Danse Espagnole," Darr, Imperial Orchestra; solo, "Could I," Tosti, Elliot G. Johnson; zither solo, "Dreams of Scotland," Otto Gaebel; solo, a. "Madrigal," Chaminade, b. "O Had I Jubal's Lyre, Handel, Mrs. G. V. S. Camp; march, "Independencia," Hall, Imperial Orchestra.

THE SECOND ANNUAL CONCERT of the P. R. R. Dept. Y. M. C. A. Banjo, Mandolin and Guitar Club was given on Tuesday evening, Feb. 8th. The success, both musically and financially, was deserved, as the work of this organization was of a very high order. The numbers were given promptly and with spirit, encores were responded to willingly and altogether this was the most enjoyable affair of the season at the Auditorium. There were twenty players in the club and the precision and smoothness with which they played was very gratifying to Mr. Paul Eno, their Director. The officers are Mr. H. T. Darnell, President; Mr. G. Bartlett, Sec'y and Treasurer; Mr. T. B. Mann, Manager; Mr. J. H. Chambers, Leader; Mr. Paul Eno, Musical Director. We hope the good work will continue and to hear more from the boys. It may not be out of place to append the programme rendered:

Overture, "Raymonde," Eno
B. M. and G. Club.
"The Reveille," Bamby
Temple Male Quartette.
Selection on Native Instruments, Chinese Orchestra
La Donna E. Mobile Rigoletta," Verdi
Miss Helten B. Reed.
a. "My Song with Wings Provided" Mrs. M. Nassau
b. "Spring Time," Miss Bromell
Selected, Sousa
March, "Stars and Stripes Forever,"
B. M. and G. Club;
"Chalk Talk," (The Humours of the Chinese Language.)
Rev. Fred'k. Poole.

PART II.
Waltzes, "Reign of Love," Eno
B. M. and G. Club.
"Revened Loir," Oberthur
Miss Helen B. Reed.
Selected, Miss Bromell
"Kentucky Babe," Geible
Temple Male Quartette.
Short stories, Dr. W. H. Neall
a. "Spanish Dance," Moszkowski
b. "Ra-tus Honeymoon," Meacham
B. M. and G. Club.

The celebrated STEWART & BAUER BANJOS, MANDOLINS AND GUITARS are endorsed by this club.—Salesrooms, 1016 Chestnut St.

RICHARD M. NORTHROP, of New Canaan, Conn., in sending in his subscription, under date of Feb. 14, last, writes:—"The SPECIAL THOROUGHbred BANJO has given great satisfaction so far. I think for quality of tone the SPECIAL THOROUGHbred is unqualified."

GEORGE CARR, the well-known teacher of Scranton, Pa., in ordering another SPECIAL THOROUGHbred BANJO, under date of Feb. 16th, last, writes:—"The banjo I have has a finer quality, and a more refined musical tone, than I thought it possible to produce in a banjo. I thank you very much for having the privilege of owning such a fine instrument."

MRS. HOWARD E. BUTZ, of Huntingdon, Pa., in renewing her subscription to the Banjo and Guitar Journal, writes as follows, under date of Feb. 15th last:—"I want to tell you how delighted I am with my new banjo. To me, it is the sweetest toned banjo I have ever heard, and I am very proud of it."

WALLACE HARVEY, of the National Military Home Band, of Marion, Ind., writes under date of Feb. 4th, last, as follows:—"The 10½ inch S. S. STEWART SPECIAL THOROUGHbred, received all right. It was beyond my expectations; a fine musical instrument indeed, and well made. I am well satisfied, and wish you success."

FRANK H. WHETSEL, of St. John, N. B. is a very fine banjo player; he renders such pieces as *L'Infanta March*, by G. W. Gregory, published by Stewart. An exchange contains the following:

Prof. Whetsel, the famous banjo artist, who had previously been heard to advantage in this city, was given a rousing reception when he made his appearance on the stage. He was down for two numbers on the program, and it is needless to say acquitted himself in a manner which fairly took the audience by storm. He was rapturously encoored on both occasions, the last time being required to respond no less than five times before the audience was satisfied. As a skillful manipulator of the banjo, Prof. Whetsel stands at the head of the class. The professor, by his masterly performance of last evening firmly established himself in the good graces of local music lovers, and would be a welcome visitor to the city on any future occasion."

W. E. ADAMS, the favorite teacher in Melbourne, Australia, writing under date of January 15th, last, states that he has the "Melbourne Banjo Club" at hard practice and preparing for another concert. He thinks there is nothing to compare with a STEWART BANJO. He also writes a line as follows:—"I have received the case of banjos, music, etc., that you shipped me in November. I found everything in good order, and must thank you for the way the goods were packed. I hope to send you another order soon, and will enclose the small balance due with remittance. I received the *Journal*, No. 103, and must take the opportunity of thanking you for devoting a whole page for the portrait of my little son. The banjoists in Melbourne are pleased that you have given a space for him, as he is a favorite with them all."

INTERESTING LETTER. From a banjoist of long experience; worthy of careful perusal:

ALBANY, N. Y., Feb. 7, 1898.

S. S. STEWART,

Dear Sir:—I have used my "Orchestra" Banjo for ten years, and it has proved so true a friend that I am going to make it a birthday present of a new head, frets, etc., and a trip to Philadelphia to see its papa. It has had many heads in its career, but I want it to have now the best the market affords.

At the time I ordered this banjo, I was in Hudson, studying with Ossman, who was a friend of my youth, and I have used it constantly since. For nine years the banjo has had hard usage in club work, and I would not part with it for twice the original price. I am sending it to you to-day, express prepaid. When it reaches you, please look it over, write me what it needs to be in first-class order again, and how much the expense will be. I think it needs readjustment of neck, smaller frets, new piece of fingerboard between nut and first fret (plain without inlaying would do), a fifth string peg, of course a new head, brackets re-nickeled, and the few odd ones replaced.

Now, please do not credit this to the *flattery account*, but I must say that though dealers and friends have tried to wean me from the Stewart, by placing other makes in my hands, I have only to take up my old reliable friend the "Orchestra," and all argument fled. It has, of course, had its "blue days" when the weather was enough to *dye* anything to that shade, but how that banjo has illuminated itself and others at other times.

I am glad to note that you are mending in health, and trust that you will be spared to the *banjo-world* for many years to come. I would like to write you a few of my many experiences with the "Orchestra," but fear you are too tired already. I wish you would quote me your lowest price on a "Special Thoroughbred," as one of the boys of our club is talking of making a change. We are now using piccolo, two large and one bass banjo of your make, and always recommend them. Hoping my "Orchestra" will have a safe journey and come back to me very much rejuvenated, I remain,

Yours very truly,

H. J. McClure.

Solution to the Banjo Puzzle, by M. Rudy Heller, in last issue of the *Journal*.

1 to 3	STEWART.
1 " 5	STUBER.
3 " 4	THE KING.
4 " 8	GREEN.
5 " 7	RICKETT.
2 " 4	ARMSTRONG.
3 " 7	THE BEST.
6 " 8	REMINGTON.
7 " 8	THE UPPER TEN.
1 " 2	SECONDA.
5 " 6	RUDY HELLER.
2 " 6	ASTIN.

MISS NETTIE L. BURR, of Fredonia, N. Y., in sending in her subscription to the banjo and guitar *Journal*, under date of March 7th, last, writes:—"I am very much pleased with the banjo I purchased from you about a year ago, and every one, who hears it, likes the tone so much. I am taking lessons of Prof. A. Schmidt, Jr., of Buffalo, and he also tells me I have a very good instrument."

THE BOSTON IDEAL CLUB.

Stewart gets interesting letter from George L. Lansing. It is here given. The Banjo is on the move.

ATLANTA, Ga., March 7, 1898.

FRIEND STEWART:—Our experiences so far, through the South, have been very pleasant. We find the people very cordial and hospitable. I have always wanted to investigate the facts concerning the statement that the banjo is a negro instrument. So far the evidence is very much against that statement. I will be more competent to judge after our tour is over. We have been through the Carolinas, Georgia, and a portion of Florida.

All the dealers sell a very cheap line of banjos, and all have wire strings on them. So far, with the exception of Savannah, I have yet to see, in any of the stores, a good banjo. In Savannah, Mr. Fred T. McGrah, formerly of Boston, is located, and doing fairly well—another gentleman, named Teesdale, is also doing nicely. I was pleased to see a very friendly feeling between the two teachers. At Jacksonville I met Mr. Chas. F. Verelst, a very pleasant gentleman and a true banjo enthusiast. He spoke highly of your banjos. I have not had a chance as yet to look around this city, but expect to do so today. Our route from now on takes us through Alabama, Mississippi, Louisiana, Texas, Arkansas, Tennessee, Missouri and Kentucky.

I shall write you again at the end of our tour, and will certainly by that time have had a chance to judge the status of the banjo in the South. As far as we have been it has never been worked up. We were the first club to go on extended concert tours in the North and West, and I find we are the first who ever played through this section.

Our audiences are made up of the very best class of people, and never have we played to more enthusiasm. Frequently they break in before we have finished a selection. I don't mean to say that they are not attentive, far from it. They are the best audiences we ever faced—and the fact of these outbursts simply shows how they enjoy the music. I hope some energetic manager will bring Farland through here sometime to demonstrate the "classical possibilities of the banjo." We do so in a measure, but have to give them more of the popular kind than we would like to.

The press has spoken in the highest terms of our work, everywhere, and in every place that we have appeared; the committee have signified a strong desire to have us return next season.

The banjos receive five times the recognition that the mandolins do. (And I claim that no club in the country plays a better class of music on mandolins than the Ideals).

Taking it all in all, the people of the South have demonstrated that they admire the banjo, and all that remains is to work it up.

Cordially,
G. L. LANSING.

Director Boston Ideals.

JAS. D. SHIPMAN, writing from New Albany, Ind., under date of March 7th last, says:—"I received the *Special Thoroughbred Banjo* all O. K., several days ago. I would have written you sooner, but I have had time for nothing ever since. I have used the STEWART BANJOS for a number of years, but I must say your SPECIAL IMPROVED THOROUGHbred is away beyond my expectations. It is simply perfect and has all the requisites of a perfect instrument, a clear sweet ringing tone, depth and sonority of bass string, a perfect scale and fingerboard, combined with a superiority of workmanship, which makes it the finest instrument it has ever been my privilege to use. I will always recommend them to both artists and pupils."

H. V. MORSE, of Athol, Mass., writing under date of March 6th last, says:—"I purchased of Ned E. Cleveland, of Fitchburg, Mass., a STEWART THOROUGHbred BANJO, about January 1st. It gives me pleasure to say that I am, more than delighted with the instrument. I have played many different makes in the past eight years, but like yours the best of any I ever saw. I play a great deal in public, and want you to know that I am one that can tell a good banjo."

THE MT. VERNON INSTITUTE BANJO CLUB.

In this issue we present a cut of the well-known Mt. Vernon Institute Banjo Club, the present personnel of which is as follows: banjeaurines, Messrs. Paul Eno, Harry Warner, Stanley Hetzell, John Barry, Charles Rhoades; 1st banjo, Frank Atkinson, mandolin, Frank Ogden; bass banjo, William Overton; guitars, Messrs. William Young, J. Harry Boyer, William Guth.

Under the able direction of Mr. Paul Eno, the Mt. Vernon Institute Banjo Club has achieved wonderful success, and has been the recipient of flattering notices from the press and well-known musical critics. Harry B. Warner, the leader of this organization, is considered one of the best amateur banjoists in the city. A pleasing feature of the club is a xylophone solo as played by Mr. Frank Ogden, accompanied by the banjo club. In connection with the banjo club, there is also a first-class mandolin club, consisting of the following members: mandolins, Messrs. Frank Ogden, Stanley Hetzell, Frank Atkinson; guitars, William Young, J. Harvey Boyer, William Guth.

Following are some of the engagements which they have filled with great credit: the Annual Commencement of the Mt. Vernon Institute at the Broad Street Theatre and Chestnut Street Opera House, respectively; Philadelphia College of Pharmacy, Cedar Park Driving Club, Mercantile Literary Association, Travellers' Club, a number of well-known churches and the following suburban engagements: Llanerch, Narbeth, Lansdowne, Germantown, Ridley Park, Bryn Mawr, Rosemont, etc. The Club's financial success this season is largely due to the personal efforts and able management of its present manager, William G. Young, 228 So. 3rd Street, to whom all communications should be addressed.

The annual concert takes place Tuesday evening April 12th at Odd Fellows Temple, assisted by some of the finest artists in the city.

HILL AND WHITAKER.

F. WILBUR HILL, the master banjoist, has been recently joined in marriage, to Miss Willette Whitaker, of Springfield, Mass. The musical team of Hill and Whitaker is rendering a refined musical act, to large audiences in different cities, and we are very glad to say, are meeting with much success. Mrs. Hill is a finished pianist and vocalist, as well as a harpist of no mean ability.

BROOKS AND DENTON'S New York Concert, March 1st, last.

Organ Selections, William P. Corey
Neapolitan Songs, Sciarretta's Neapolitan Quartette
Banjo Solo, "Gypsy Rondo," Haydn
Miss Fannie Heintze.

Miss Marion Short, The California Entertainer
Banjo Quartette—George L. Myers, Emerson Foote, Jr.; Louis
Arostini, Banjoists; Harry Foote, Pianist.

Mr. Harry M. Peckham, Mimic
Intermezzo, "Naila," Delibes
Messrs. Brooks, Denton and Ossman; Mr. Chas.
L. Van Baar, Pianist.

Miss Mary Norman, In Society Caricatures
(By kind permission of Weber & Fields.)

The Automatic Banjo, "The Encore"
(By kind permission of the American Automatic Banjo
Co. First appearance in concert in New York.)

Banjo Octette, "King Carnival," Rosey
Ruby Brooks, Harry M. Denton, Vess L. Ossman, Samuel
Diamond, Howard Curry, John L. Doré, S. F.
Herbert, and A. A. Weidmer.

Mr. George Nilson, Accompanist for Miss Norman and
Mr. Peckham.

Mr. A. A. Duchemin, Stage Manager.

For Banjo Teachers

When a young teacher enters the field, he should get out a neat card, and make his instrument prominent thereon. We will furnish either of the following cuts (Banjo or Banjeaurine) by mail, on receipt of Fifty cents.



STEWART & BAUER

1016 Chestnut Street, Philadelphia.

MUSICAL AND SOCIAL.

Home of Mr. and Mrs. W. A. Holden was the scene of a Brilliant Function last evening.

From the Syracuse Courier, March 4, 1898.

The beautiful home of Mr. and Mrs. Willis A. Holden in West Onondaga street was the scene of a fashionable gathering last evening. Mr. and Mrs. Holden prepared an unusually elaborate musicale for their guests, the character of which was infinitely pleasing. More than 150 people were present to enjoy it.

The parlors were handsomely ornamented with flowers and palms in profusion. Alfred A. Farland, of New York, no doubt the most clever banjoist in America, whose interpretation of the most difficult compositions was marvelous, proved himself a royal entertainer. The following programme was rendered:

"Valse de Concert" Bellenghi
Syracuse Mandolin and Guitar Club.
"Marching Song" Geibel
Psi Upsilon Quartette.
Sonata, Op. 30, No. 3 Beethoven
(a) Allegro assai. (b) Allegro vivace.
"Wiegenlied" Hauser
"Gypsy Rondo" Haydn
"My Old Kentucky Home," variations Farland
Alfred A. Farland.
"Concert Waltz" Buck
Morning Musicals' Quartet.
"Serenade" Schubert
Allegro vivace, from the overture to "William Tell" Rossini
Alfred A. Farland
"Sleep Little Baby of Mine" Denee-Smith
Morning Musicals' Quartette.
"Tarantelle" Popper
"La Paloma" Yradier
"Minuet a l'Antique" Paderewski
Nocturne, Op. 9, No. 2 Chopin
Allegro, molto vivace, from Concerto, Op. 64 Mendelssohn
Alfred A. Farland.
"Will They Answer if I Write" George St. John
Psi Upsilon Quartette.
"Cocoanut Dance" Andrew Harman
Syracuse Mandolin and Guitar Club.

New York, March 10th, 1898.

Mr. S. S. Stewart,

Dear Sir:—Will you kindly inform me, through the correspondence column of the JOURNAL, if it is necessary to tighten the head of a banjo every time it is played upon? I have been doing so, and the rim of my banjo is down so far, it is impossible to get it down any further, and I don't know what to do about it.
A Subscriber.

If the head of the banjo is drawn down every time the instrument is used, it will not last very long, and you will be obliged to put on a new head very frequently. When you state that the rim is drawn down as far as it will go, you doubtless refer to the hoop; you will soon become tired of changing heads frequently, and find that it is possible to overdo a thing, and another thing it is almost impossible to get a supply of good heads at certain seasons, and it is well to exercise care in the use of them. "Waste not; want not."

J. A. PORT, of Boston, Mass., leader of the Boston Y. M. C. A. Banjo and Mandolin Club, has lately added the STEWART BASS BANJO to his Club. We wish the Y. M. C. A. all success in their work.

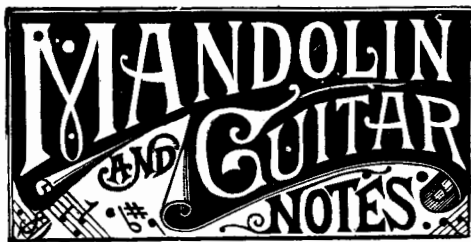
BANJOS!

If you want a good and cheap banjo, get one of Stewart's new style \$12.00 banjos, size 10½ inch rim, with 19 inch neck, and 22 frets' an imitation of the "20th Century Banjo" and the "Special Thoroughbred," as used by Farland. This banjo is a most excellent one, considering the price; but, of course, is not such a fine instrument as the "Special Thoroughbred," or the "20th Century," but the banjos are made in Stewart's factory, and under Stewart's supervision, and every one is warranted.

The \$12.00 banjo is nickel-plated rim, 10½ inch, and has the three octaves of frets.

Address STEWART & BAUER,

1016 Chestnut St., Phila., Pa.



C. L. KNAPP, of Farmington, Me., has sent in a list of twenty subscribers to *Stewart's Banjo and Guitar Journal* and secured the \$10.00 GEORGE BAUER MANDOLIN, as advertised in our last issue, to be given as a premium to the one sending us twenty annual subscriptions.

Our readers should remember that this offer still holds good, not only for mandolins, but also for guitar and banjo premiums.

THE EUTERPE BANJO, MANDOLIN AND GUITAR CLUB participated in the 40th anniversary exercises of Bethany Sunday School, on Thursday and Friday evenings, February 17th and 18th. This organization is composed of young ladies and gentlemen, and always presents a very pretty appearance as well as a feature of all the concerts. They play under the leadership of Mr. Frank Atkinson. They made a hit at "Bethany." Mr. John Wanamaker, the Superintendent, was very much pleased. The Stewart & Bauer instruments are used—this accounts for the magnificent musical effects produced. Mr. Paul Eno, Musical Director of this club, informs us that the final arrangements for their spring concert will soon be completed.

THE HAMILTON MANDOLIN CLUB, in connection with the H. B. Guitar and Mandolin Club, is preparing the numbers to be given at their annual concert on April 20th. The Bauer Mandolins are very much in evidence in this club. The instruments must be good if used by such an organization.

THE MANDOLIN CLUB recently organized within the Mt. Vernon Banjo Club, promises to be very successful, as the members enjoy every moment of practice and the full membership is in attendance at each rehearsal. This is one of the secrets of the Banjo Club's success.

VALENTINE ABT AND WIFE.

Valentine Abt, accompanied by Mrs. Abt, visited us in March. He was married last November to Miss Thresta L. Limegroover, of Pittsburgh, Pa., the lady having been a student of music at St. Xavier's Academy, Latrobe, Penna. Mr. and Mrs. Abt had been making a hurried visit to Niagara Falls, New York City, Boston, Providence and Philadelphia, and were on the way home to Pittsburgh, when they called upon us. We wish the happy couple the best of success in their journey through life.

FRANK L. ATKINSON, of Philadelphia, has a number of new pupils on mandolin and guitar. He says business is very good and prospects brighter than ever. His Stewart & Bauer instruments are greatly admired and improve every day.

MISS MARGUERITE C. CONWAY, a very promising pupil of Mr. B. F. Knell, gave a musicale to the Sisters and the Orphans of St. Joseph's Home. Miss Conway played several solos as well as duets with Mr. Knell. Great credit is due this young lady for her untiring efforts in arranging for and playing concerts, which are an assured success if she is connected with them. Her playing is very pleasing, and her renditions are artistic, which shows good schooling. We are glad to receive notice of this event, and hope the good work may continue.

THE EUTERPE CLUB has recently added two new Bauer Mandolins and Guitars. This club uses the Stewart & Bauer instruments to produce the wonderful tone effects.

From the *Minneapolis Journal*, Dec. 6, 1897.

The 1897-98 series of Danz concerts are as successful as their best wishers could hope, which is not a little. The appearance of the Metropolitan Opera House yesterday afternoon with its great audience, when Frank Danz, Jr., lifted his hat for the opening number of the second concert, caused a thrill of delight for those interested in music and musical ventures, and gave everybody a happy feeling, such as sympathetic crowds so readily and surely generate. The programme was rather on the popular order, although the lighter numbers were offset by some very substantial and important works. The opening number was a typical Sousa March, "Stars and Stripes," and was played with a vigor and swing that quite recalled the composer's famous band. Auber's Massanello overture was rendered in a most musically way, and the "Fantasia La Flagons De Cilliers," by Dupont, a brilliant composition, full of variety and color, with interesting solos, made the hits of the afternoon, and the latter part was repeated for an encore. The string orchestra played three numbers with great delicacy and finish, and they were enthusiastically received. All were exquisitely melodious and tuneful, the numbers being the "Weaner Madin Waltz," by Ziehren; the "Haydn Serenade" and "Sunday Morning," by Ole Bull. The third act of "Lohengrin" was interesting and well received. The programme closed with the celebrated Tschafsky overture, "Solenne, 1812," a descriptive piece full of fire. The orchestra was augmented by brass instruments, drums and chimes to aid in bringing out some of the startling climaxes. The principal themes are a Russian folk song and the Marseillaise, woven together and treated with great ingenuity and skill. The soloist of the day was C. F. Elzean Fiset, a young guitarist, who has recently come to the city. His management of his instrument, which was used without accompaniment, aroused the wonder of the audience and his performance of the third cello suite, by Bach, and the Rigoletto quartette, by Verdi, was a revelation of the possibilities of the instrument.

ON SATURDAY EVENING, March 26th, 1898, Mr. Benjamin F. Knell will give a mandolin recital, Miss E. Bachman, organist, at the Temple, Broad and Berks streets, Philadelphia. Mr. Knell deserves the great success he has achieved, as he is a hard worker and is always glad to take part in any musical event. The following is the programme he will present:

1. March Tannhauser Wagner.
2. a Econtez Moi (Adante) J. Purdy.
- b Bouree (Allegro) J. S. Bach.
3. Cavatina Raff.
4. Kuliawak (2d Mazourka) Wieniawski.
5. Couers Et Fleurs (new Flower Song) T. banjop 245.
6. Al Fresco Zaverthal.
7. a Berceuse (Serenade) Gounod.
- b Song of the Evening Star (Tannhauser) Wagner.

W. E. STRATTON, the banjo, guitar and mandolin teacher, of Lowell, Mass., gave a highly successful concert on the evening of February 16th, last, at the Odd Fellow's Temple, that place. Valentine Abt appeared in mandolin solos.

MR. R. R. HOGUE, of Knoxville, Tenn., is very much pleased with his Bauer instruments. He says: "Everyone who has tried my mandolins say they are great." Mr. Hogue is a noted player and is also composer of the Nonpariel Waltzes and Fin de Seicle Dance, for mandolin and piano. He has recently written several choice selections for the mandolin and guitar. We wish him great success, as he is a "pusher and no mistake."

A BRILLIANT FUNCTION.

Mr. and Mrs. Willis Holden Entertained Last Evening.

(From the *House and Home*.)

Mr. and Mrs. Willis A. Holden gave a delightful function at their home in West Onondaga street last evening in the way of a parlor musicale. There were upwards of 175 guests, and the affair was a notable one in many respects.

The handsome rooms were decorated with a profusion of Spring flowers, and this, together with the superb evening gowns worn by the fashionable women present, helped to make the scene one of splendor. The musical program was one of rare excellence. A. A. Farland, the celebrated banjoist of New York city, delighted the guests with a number of brilliant selections. His renditions clearly indicated that he is a master of the banjo, and a thorough musical student. The Morning Musicals quartet and the Psi Upsilon quartet rendered several numbers in artistic style, and their efforts were appreciated by the representative gathering.

Selections by a skilled mandolin club gave animation to the program, which in its entirety was one of unusual enjoyment.

THEY ARE POPULAR.

The Musical Instruments That Appeal to the Masses.

(From the *Musical Trades*, New York)

Banjos, mandolins, and guitars continue to be in great demand throughout the United States and on the other side of the water.

At the factory of Messrs. Stewart & Bauer, Sixth Street, above Master, Philadelphia, Pa., business is progressing nicely. They are making some fine Bauer guitars, also mandolins, and the Stewart banjo is being manufactured with greater success than ever. They are shipping the Stewart banjos to London, England, to different points of Australia and Canada, and to all portions of the United States. No matter what line of business a man may be in he will at one time or other have trouble in getting material for an article that he is manufacturing. Such has been the case with Messrs. Stewart & Bauer. One of their greatest troubles at the present time is to get the right quality of banjo heads for the Stewart banjo.

Mr. John Rogers, one of the greatest banjo head makers in the country, if not in the world, has been compelled to give up the business on account of ill health and his brother, Fred Rogers, is erecting a factory in New York State, where he will continue to make banjo and drum heads. The large stock of banjo heads that Messrs. Stewart & Bauer had on hand has been rapidly diminished, and they are at the present time obtaining heads from Joseph Rogers, Jr., who is a thoroughly competent maker of heads, and if the scarcity of skins does not create too much of a difficulty they will doubtless be able to obtain a full supply of heads.

The banjo in all parts of the country, as well as in England, is taking on what some people call a new lease of life. This, however, is all nonsense, because, laying aside the class of incompetent players practice the banjo as a "fad," it has really been becoming more popular than ever among genuine musicians.

Mr. Paul Eno, the well-known teacher of the banjo, Philadelphia, Pa., has had the largest class in his experience during the last year or two, and he says that there are more people making a study of this instrument than ever before.

The following letter was received by Mr. Stewart, coming from Mr. F. Wilbur Hill, the well-known banjo virtuoso.

"I was surprised to learn that Mr. Ossman had given up the Morrison banjo. I am glad to see that the best players in the country, and I won't hesitate to say in the world, have used such good judgment in the selection of a banjo, and I am satisfied that if Mr. Ossman gives the STEWART BANJO a good trial he will never cast it aside for any other make. My wife, like myself, thinks the S. S. Stewart is the only real banjo. We are working up an extra number in our sketch, introducing two banjos."

Mr. Hill lately married Miss Whitaker, who is a fine vocalist, harpist and pianist, and they are now traveling throughout the country filling engagements. They will be seen at Keith's Union Square Theatre, New York, in a short time. Their sketch is highly spoken of, and they will be well received when they make their appearance in New York City.

FOR MANDOLIN CLUB

The Humming Bird

Characteristic Dance

AND

Echopone March

BY E. H. FREY

For 1st and 2d Mandolins, Mandola

and Guitar, with Piano Forte, ad. lib.

Price complete (all five parts)	\$1 00
1st Mandolin, or Solo Part	25
2d Mandolin Part	20
Mandola Part	20
Piano Part	20
Guitar Part	20

TESTIMONIALS

Philadelphia, Pa.
Messrs. Stewart & Bauer,
Gentlemen:—
All of the George Bauer
Mandolins and Guitars, and S. S.
Stewart Banjos in use in my clubs
are thoroughly satisfactory.
Signed,
PAUL ENO.

Mr. Geo. Bauer, 1016 Chestnut St.,
My Dear Sir:—I find the Grand Concert
Guitar, bought of you recently beautiful in
tone, exactly true and perfectly satisfactory in
every way. Its power and brilliancy cannot
be excelled.

Yours very truly,
ROBT. L. PARKINSON.
The Manheim Banjo, Guitar and Mandolin
Club, Philadelphia, Pa.

Dear Sir:—Last spring I decided to buy a
mandolin and after carefully examining a
number of different makes, I selected yours, as
it eclipsed all others both for looks and tone.
Since I bought it its tone has improved
wonderfully, I have used it both for club and
solo playing and it has given me very great
satisfaction.

Very sincerely,
A. E. PFAHLER, Philadelphia, Pa.
Mandolinist in the Swarthmore College
Mandolin, Banjo and Guitar Club.

Geo. Bauer, Esq., Philadelphia, Pa.
Dear Sir:—I received the Guitar about a
week ago and I am very much pleased with it.
The tone is excellent. I am delighted with it.
ROSALIE R. COWAN.
Kingman, Ariz.

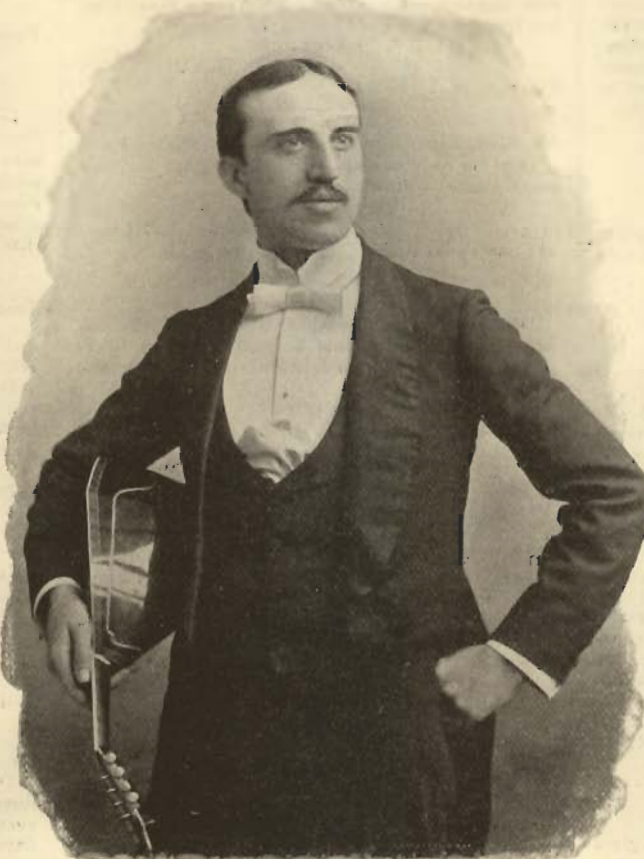
Mr. Geo. Bauer.
Dear Sir:—Your Mandolins and Guitars
have given perfect satisfaction wherever they
have been introduced here. They are espe-
cially worthy of recommendation for their
quality of tone and easy fingering.
Yours truly,
LEWIS J. PALMER,
Teacher at the Hill School, Pottstown, Pa.

Geo. Bauer, Philadelphia, Pa.
Dear Sir:—The Mandolin is very satis-
factory, and I thank you for selecting it.
Yours truly,
JESSIE ROBBINS,
Bradford, Pa.

Mr. Bauer:—The guitar has proven satisfactory.
Yours truly,
MISS ROSE E. LESSIG,
351 High St., Pottstown, Pa.

Geo. Bauer, Esq., 1016 Chestnut St., Phila., Pa.
Dear Sir:—I have during the past few months
been playing one of your mandolins listed at \$30. It
has given me greater satisfaction than any instrument
I have heretofore used. The tone of the mandolin
I consider especially sweet and full.
Very truly,
J. CHAS. ANDREWS,
The University of Pennsylvania, Phila., Pa.

Mr. Geo. Bauer.
Dear Sir:—About three weeks ago I was in the
city and purchased a mandolin of your salesman for
\$25. At the time I purchased it I did not think
much of it, but since then I have changed my
opinion, and think it the best one I have ever played
upon. I have tried both — and —, but
like yours the best.
Very respectfully,
J. B. RUMBF,
Teacher of Mandolin and Guitar,
Millville Academy of Music, Millville, Pa.



Mr. George Bauer:
The George Bauer Mandolin is a gem
of an instrument; I doubt if it can be ex-
celled in quality of tone and general
workmanship.

Yours truly,
VALENTINE ABT,
41 Vernon Building,
Pittsburg, Pa.

Geo. Bauer, Esq.
Dear Sir:—The mandolin gives entire satisfaction.
The gentleman for whom I ordered it is much
pleased with it. Hoping to be able to send in some
more orders soon, I remain,
E. G. MINER,
Topeka, Kan.

Geo. Bauer, Esq., Philadelphia, Pa.
Dear Sir:—The guitar came to hand. I am
much pleased with it. Have customer for one just
like it.
Very truly,
C. H. RANCK,
West Milton, Pa.

Friend Bauer:—Your letter of the 17th received,
and in reply would say that I was not at home
when your letter came and consequently my reply
was delayed. As regards my mandolin, it has the
most beautiful tone of any mandolin that has come
in the store. I used this mandolin at the shore this
summer, and it has won many friends for you among
the class of people that use such goods as these.
Wishing you all possible success,
I remain yours sincerely,
A. S. HEMINGWAY, Lancaster, Pa.

Mr. Geo. Bauer, 1016 Chestnut St.,
Dear Sir:—I have been playing one of
your Mandolins for nearly two years; it has
given satisfaction in every respect, and I like
it as well to-day as when I bought it, and then
I thought it the finest mandolin I had ever
played. I cheerfully recommend it to any
one desiring a thoroughly good instrument.
Sincerely yours,
J. RUGER WOOD,
Atlantic City, N. J.

My Dear Mr. Bauer:—Mr. Roach has
decided to get the \$100 Mandolin I brought.
The instrument certainly has a fine tone, and
everybody that I have shown it to seems much
pleased with it. If I could possibly afford it
I would not hesitate a minute in getting one
like it.
Very truly yours,
CLARENCE B. HOADLEY,
Mandolinist, Swarthmore College Mandolin,
Guitar and Banjo Club, Swarthmore, Pa.

Mr. Geo. Bauer, 1016 Chestnut St., Phila.,
The Large Grand Concert Guitar you made
to my order has exceeded my expectations.
The tone is clear and loud, the scale perfect,
and the shape of the neck makes fingering
the easiest of any instrument I ever used.
I thank you for your efforts to make me the
best instrument you could, and certainly think
you have succeeded splendidly.
Yours very truly,
JOHN L. BRASTOW,
Guitarist, Boston, Mass.

Geo. Bauer,
Dear Sir:—I have a very fine Mandolin,
but am always looking for a better one. Mr.
Abt wrote me, speaking highly of your make.
What would it cost to deliver one in Los
Angeles? What pattern do you call best for
concert work.
Very truly,
C. S. DELANO,
Los Angeles, Cal.

Geo. Bauer, Philadelphia, Pa.,
Dear Sir:—As business is picking up, and as I was
so well pleased with the Mandolin you sent me last
summer, I want now a No. 30 Mandolin. Ship
care of Kendrick & Davis, Lebanon, N. H. They
will enclose same to me in an order of goods they
are making for me. Yours truly,
C. S. DELANO,
Teacher and Soloist, Los Angeles, Cal.

Gentlemen:—Guitars received and can say I am
well pleased with them. Will buy more goods of
you. Meanwhile I remain,
Very respectfully,
E. L. HAND,
Madison, Wis.

TESTIMONIALS—CONTINUED.

Mr. Geo. Bauer,

Dear Sir:—Please send me two more No. 18 Mandolins at once by U. S. Express, if possible. I sold the one I had to the Sisters of Charity, and expect to sell another on Thursday, and have the promise of selling more by Christmas. Our best players are very much pleased with the tone and appearance of your mandolins.

Yours truly,

WM. H. LEWIS,

Musical Instrument Dealer.

P. O. Building, Shamokin, Pa.

Mr. Geo. Bauer,

Dear Sir:—The large number of your instruments that I sold this season give universal satisfaction. Every one is pleased, the action is easy, the finger-board true, with correct adjustment. The workmanship I don't think can be improved upon, and in whole, the instruments are all that can be desired.

Very truly yours,

GEO. STANNARD,

Trenton, N. J.

Mr. Geo. Bauer,

The Geo. Bauer Mandolin is a gem of an instrument; I doubt if it can be excelled in quality of tone and general workmanship.

Yours truly,

VALENTINE ABT,

41 Vernon Building, Pittsburg, Pa.

Friend George:—Mandolins received this A. M. They are dandies. I have already sold the finest. Please send us at once, per return mail, a bag for the same.

Yours, etc.,

HOHMANN BROS,

Music House, Johnstown, Pa.

Mr. Geo. Bauer,

Dear Sir:—It gives me great pleasure to write concerning your instruments. "The Bauer" Guitar has given me great satisfaction and has fulfilled my best expectations. It has been much admired for its fullness and richness of tone.

Yours truly,

LOUIS J. PALMER,

Teacher, Hill School, Pottstown, Pa.

Mr. Geo. Bauer,

Dear Sir:—Mandolin has been received and gives satisfaction. Please send book of instructions.

Yours truly,

H. GORDON SAVAGE,

Eastville, Va.

Geo. Bauer, 1016 Chestnut Street, Phila., Pa.,

Dear Sir:—Yours of the 18th at hand. I enclose you a check for \$30 in payment of Mandolin. I certainly shall do all I can in recommending and advertising your instruments, as this is as fine a toned Mandolin as I ever heard.

Yours respectfully,

W. R. MOYER,

Norristown, Pa.

Mr. Geo. Bauer,

Dear Sir:—The mandolin procured by Mr. Williams for my son George is perfectly satisfactory. We shall boom "The Bauer" wherever we go. Many thanks.

Yours very truly,

JNO. SAYLOR,

Soloist at Easton.

Mr. Geo. Bauer,

Dear Sir:—The Mandolins are much admired by all who examine them. With best wishes.

Yours truly,

E. C. RICKSECKER,

Musical Instrument Dealer, Bethlehem, Pa.

G. Bauer, Philadelphia, Pa.

Dear Sir:—While in Pittsburgh, Pa., I called on Valentine Abt, who has one of your mandolins. This is the first Bauer mandolin I had the pleasure of seeing. I like your instrument very much; it beats any mandolin I have ever heard, etc., etc.

I am, very truly yours,

FRED. C. MEYER,

Wheeling, W. Va.

Mr. Geo. Bauer,

Dear Sir:—I received the mandolin and am very much pleased with it, as I think it A number one. I will recommend this instrument as the best I have ever handled. I have had a good many mandolins, but found none as good as this one of yours.

Very truly,

F. GURTENHOVEN,

Paterson, N. J.

Mr. Geo. Bauer, 1016 Chestnut Street, Phila., Pa.

Dear Sir:—Mandolin arrived all right; am very much pleased with it.

Very respectfully,

MRS. LULA EZELL,

233 San Pedro Avenue, Palestine, Texas.

Dear Sir:—I purchased a Bauer Mandolin last fall, and too much cannot be said in praise of it. Below please find a small order; hope to give you others.

Yours truly,

E. E. CREVELING,

Valley, N. J.

Mr. Geo. Bauer,

Dear Sir:—Mandolin received, and must say it is A, number one in every respect and the tone is elegant, and I was perfectly satisfied with it. I should have written to you sooner, but this is the first chance I had. Send me one of your No. 30 Mandolins. I expect to be able to send you an order for another Mandolin before long. If your catalogues are not printed yet and you are putting any testimonials in them you may write one and put my name to it. I remain

Yours,

CHAS. B. CARLSON,

Teacher of Banjo and Mandolin, Erie, Pa.

Geo. Bauer,

Dear Sir:—The Guitar just received from you is a dandy; all who have tried it have said the same. I should like to make an arrangement with you whereby I may handle your instruments. I have an office and salesroom and keep on hand a fine line of the leading makes of small instruments.

Respectfully,

A. C. DOUGLAS,

Ilion, N. Y.

Friend Bauer:—The Mandolin you sent me on selection has been greatly admired, but is a little too fine for this place just now. You may be sure that I will do all I can for you and for your instruments, for they are deserving of a great deal of praise.

Sincerely yours,

A. S. HEMINGWAY,

Lancaster, Pa.

Mr. Geo. Bauer, Philadelphia, Pa.,

Dear Sir:—The Guitar received in good condition, and I consider it a splendid instrument for the money; in fact, equally as good as our local dealers sell for more than double your price on it. The party I bought it for was well pleased, and says must have another soon.

Yours truly,

L. C. RINKER,

Frankford, Mo.

Geo. Bauer, Esq., Philadelphia, Pa.,

Dear Sir:—I think I failed to acknowledge receipt of Guitar, which arrived in good condition, and certainly seems to be a very fine instrument.

Very truly,

G. G. STRICKLAND,

Stillwater, Minn.

Friend Bauer:—Your favor of the 26th inst. is received. Your make of mandolin is still in my possession. I played on your instrument at a concert last evening. When I play for Stewart, in Philadelphia, I shall not fail to see you. I remain as ever,

Very truly,

VALENTINE ABT,

Vernon Building, Fifth Ave., Pittsburg, Pa.

Gentlemen:—The Bauer Mandolin arrived in due time, and after trial I can pronounce it the best I have ever seen. The construction, model and finish are first-class, and the tone is as pure as can be produced from any instrument. I would have preferred a larger instrument for my own use, but am more than pleased the way it is.

Respectfully,

L. D. BURFORD,

Teacher, Salina, Kan.

Mr. Geo. Bauer,

Dear Sir:—I find the \$50 mandolin I bought of you some time ago beautiful in tone, perfectly true in the fretting, and entirely satisfactory in every way. I am delighted with it.

WM. MERKEL, Mandolinist,

Falls of Schuylkill Mandolin Club, Philadelphia, Pa.

Mr. Geo. Bauer,

Dear Sir:—I am more than pleased with the mandolin I purchased from you some time ago, and I assure you that whenever an opportunity presents itself, I will say a good word for the Bauer mandolin.

Yours truly,

A. MOSEBACH,

Philadelphia, Pa.,

Mr. Geo. Bauer,

Dear Sir:—The guitar I purchased from you some three months ago has proven a perfect instrument in every respect. The tone is something grand. Several days ago I played in a quartette of guitars and several of the people present remarked that the tone of my guitar was the best they ever heard. I would not sell it for twice what I paid for it.

Yours very truly,

OTTO HARTUNG,

Philadelphia, Pa.

Mr. Geo. Bauer,

Dear Sir:—I wish one of your fine mandolins, as I think there is no better on the market. Send as good a mandolin as you can for \$30.00.

Yours truly,

W. J. COLE,

Utica School of Music, Utica, N. Y.

Geo. Bauer, Esq.,

The guitar I bought of you some four years ago has given perfect satisfaction in every way; it has had a very thorough trial, for I have had occasion to use it almost daily since its purchase and as an instrument capable of standing such a test, I feel perfectly free to recommend the Bauer instrument to all who contemplating purchasers.

Yours very truly,

HUGH BAKER,

Guitarist and Leader of the University of Pennsylvania Mandolin, Guitar and Banjo Club, Philadelphia, Pa.

..Strings for all Instruments..

MANDOLIN STRINGS.

No.	Each	Per Doz.
1. E, Steel Wire, silver-plated, . . .	\$0.02	\$0.12
2. A, Steel Wire, silver-plated, . . .	.02	.12
4. D, Steel Wire, wound with silver wire, . . . . .	.05	.24
4. G, Steel Wire, wound with silver wire, . . . . .	.05	.30
5. Complete set of 8 strings, silver wire in fine pocket-book, 25c.		
No.	Each	Per Doz.
6. E, Steel Wire, monogram, for professionals, . . . . .	.05	.33
7. A, Steel Wire, monogram, for professionals, . . . . .	.05	.33
8. A, Steel Wire, wound, monogram, for professionals, . . . . .	.10	.52
9. D, Steel Wire, wound, monogram, for professionals, . . . . .	.10	.52
10. G, Steel Wire, monogram, for professionals, . . . . .	.10	.60
11. Complete set of 8 strings, monogram, for professionals, 37c.		
No.	Each	Per Doz.
12. E, Steel, drawn, monogram, . . .	.05	.30
13. A, Steel, wound, copper burnished, monogram, . . . . .	.07	.50
14. D, Steel, wound, copper burnished, monogram, . . . . .	.08	.55
15. G, Steel, wound, copper burnished, monogram, . . . . .	.09	.60
16. Complete set of 8 of strings, in pocket-book, 50c.		

GUITAR STRINGS.

No.	Each	Per doz.	Per Bdl. of 30 strings.
1. E, or 1st, fine quality Gut, \$0.08	\$0.08	\$0.60	\$1.44
2. B, or 2d, fine quality Gut, . . . . .	.08	.60	1.44
3. G, or 3d, fine quality Gut, . . . . .	.10	.75	1.68
4. D, or 4th, American, best quality, . . . . .	.07	.42	
5. A, or 5th, American, best quality, . . . . .	.08	.51	
6. E, or 6th, American, best quality, . . . . .	.09	.57	
Complete set of 6 strings, in pocket-book, 40c.			
No.	Each	Per Doz.	Per Bdl.
7. E, or 1st, best Gut, . . . . .	.10	1.00	1.80
8. B, or 2d, best Gut, . . . . .	.10	1.00	1.80
9. G, or 3d, best Gut, . . . . .	.15	1.20	2.40
10. D, or 4th, American, fancy ends, . . . . .	.10	.51	
11. A, or 5th, American, fancy ends, . . . . .	.10	.60	
12. E, or 6th, American, fancy ends, . . . . .	.10	.69	
Complete set of 6 strings in pocket-book, 50c.			
No.	Each	Per Doz.	Per Bdl.
13. E, or 1st, highest grade Gut, monogram, . . . . .	.20	1.50	3.30
14. B, or 2d, highest grade Gut, monogram, . . . . .	.20	1.50	3.30
15. G, or 3d, highest grade Gut, monogram, . . . . .	.25	2.00	3.60
16. D, or 4th, monogram, for professionals, . . . . .	.15	.90	
17. A, or 5th, monogram, for professionals, . . . . .	.15	1.05	
18. E, or 6th, monogram, for professionals, . . . . .	.20	1.20	
Complete set of 6 strings, in pocket-book, 90c.			

STEEL STRINGS.

No.	Each	Per Doz.
19. E, or 1st, steel wire, silver-plated, \$0.03	\$0.03	\$0.12
20. B, or 2d, steel wire, silver-plated, .03	.03	.12

GUITAR STRINGS—Continued.

No.	Each	Per Doz.
21. G, or 3d, steel wire core, covered with silk, wound	\$0.05	\$0.30
22. D, or 4th, steel wire core, covered with silk, wound . . . . .	.05	.42
23. A, or 5th, steel wire core, covered with silk, wound . . . . .	.06	.45
24. E, or 6th, steel wire core, covered with silk, wound . . . . .	.07	.57
25. G, or 3d, steel wire, wound, no silk	.05	.27
26. D, or 4th, steel wire, wound, no silk	.05	.30
27. A, or 5th, steel wire, wound, no silk	.05	.36
28. E, or 6th, steel wire, wound, no silk	.05	.42
Complete set of 6 strings, in handsome leather case, 20c.		

BANJO STRINGS.

No.	Each	Per Doz.	Per Bdl. of 30 Strings.
1. 1st, smooth or rough, good Gut	\$0.07	\$0.50	\$1.00
2. 2d, smooth or rough, good Gut . . . . .	.08	.60	1.15
3. 3d, smooth or rough, good Gut . . . . .	.09	.70	1.30
4. 4th, 40 inches, wound on silk	.07	.50	
5. 5th, smooth or rough, fine Gut . . . . .	.07	.50	1.00
Complete set, 1 each, of above strings in handsome leather case, 35c.			
No.	Each	Per Doz.	Per Bdl.
6. 1st, smooth or rough, best Gut . . . . .	.10	.60	1.20
7. 2d, smooth or rough, best Gut . . . . .	.10	.70	1.35
8. 3d, smooth or rough, best Gut . . . . .	.10	.80	1.56
9. 4th, 40 inches long, monogram, for professionals . . . . .	.15	.90	
10. 5th, smooth or rough, best Gut . . . . .	.10	.60	1.20
Complete set, 1 each, of above strings in handsome leather case, 50c.			
No.	Each	Per Doz.	Per Bdl.
11. 1st, smooth or rough, highest quality Gut, monogram . . . . .	.15	.90	1.88
12. 2d, smooth or rough, highest quality Gut, monogram . . . . .	.15	.90	1.88
13. 3d, smooth or rough, highest quality Gut, monogram . . . . .	.15	1.10	2.25
14. 4th, 40 inches long, monogram, pure silver . . . . .	.25	2.40	
15. 5th, smooth or rough, highest quality Gut . . . . .	.15	.90	1.88
Complete set, 1 each, of above strings in handsome leather case, 75c.			

BANJO SILK STRINGS.

No.	Each	Per Doz.	Per Bdl.
1. 1st and 5th string, each string wrapped in paper \$0.15	\$0.15	\$1.30	\$2.62
2. 2d string, each string wrapped in paper . . . . .	.15	1.40	3.00
3. 3d string, each string wrapped in paper . . . . .	.15	1.50	3.31

BANJO STEEL STRINGS.

No.	Each	Per Doz.
1. 1st String, steel wire, silver-plated, \$0.03	\$0.03	\$0.12
2. 2d, String, steel wire, silver-plated, .03	.03	.12
3. 3d, String, steel wire, silver-plated, .03	.03	.12
4th, String, wound on silk, steel centre, .05	.05	.27

STEEL WIRE ON SPOOLS.

No.	Each	Per Doz.
1. Single row, for Banjo 1st and 5th string,	\$0.05	\$0.42
2. Single row, for Mandolin or Banjo 1st string, . . . . .	.05	.42

STEEL WIRE ON SPOOLS—Continued.

No.	Each	Per Doz.
3. Single row, for Mandolin 2d string,	\$0.05	\$0.35
4. Single row, for Violin E or Guitar 1st string, . . . . .	.05	.30
5. Single row, for Banjo 2d, Violin A or Guitar B string, . . . . .	.05	.30
6. Single row, for Violin A, or Guitar B string, . . . . .	.05	.30
7. Single row, for Banjo 3d or Guitar G string, . . . . .	.05	.27
8. Single row, for Guitar G string, . . . . .	.05	.27
9. Single row, for Violin D string, . . . . .	.05	.27
10. Single row, for Violin D string, . . . . .	.05	.27
11. Single row, Brass for Zither, . . . . .	.05	.27

MANDOLA STRINGS.

No.	Each	Per doz.
1. E Steel Wire, wound with silvered wire,	\$0.10	\$0.90
2. A Steel Wire, wound with silvered wire, . . . . .	.10	.90
3. D Steel Wire, wound with silvered wire, . . . . .	.12	.97
4. G Steel Wire, wound with silvered wire, . . . . .	.12	.97
5. Complete set of 8 strings in pocket-book, per set, 67c.		

VIOLIN STRINGS.

No.	Each	Per Doz.	Per Bdl. of 30 strings.
1. E, 2½ lengths, polished, clear, fine quality Gut . \$0.08	\$0.08	\$0.60	\$1.44
2. A, 2½ lengths, white, clear, extra quality Gut . . . . .	.08	0.60	1.44
3. D, 2½ lengths, white, clear, good quality Gut . . . . .	.10	.75	1.68
4. G, wound on good Gut . . . . .	.08	.60	
Complete set of the above strings in handsome leather pocket-book, 30c.			

No.	Each	Per Doz.	Per Bdl.
5. E, 3 lengths, smooth or rough, white, fine quality . . . . .	.10	1.00	1.80
6. A, 2½ lengths, clear . . . . .	.10	1.00	1.80
7. D, 2½ lengths, good quality . . . . .	.15	1.20	2.40
8. G, wound on better Gut, red silk ends . . . . .	.10	1.00	
Complete set of the above strings in handsome leather pocket-book, 40c.			

No.	Each	Per Doz.	Per Bdl.
9. E, 4 lengths, smooth or rough, beautiful, finest quality . . . . .	.15	1.20	2.40
10. A, 2½ lengths, clear, best quality . . . . .	.15	1.20	2.40
11. D, 2½ lengths, clear, best quality . . . . .	.20	1.50	3.30
12. G, wound on best Gut, each string in separate paper, green silk ends . . . . .	.20	1.20	
Complete set of the above strings in handsome leather pocket-book 60c.			

MONOGRAM.

No.	Each	Per Doz.	Per Bdl.
13. E, 4 lengths, monogram, polished, made especially for us . . . . .	.20	1.50	3.30
14. A, 2½ lengths, monogram, polished, made exclusively for us . . . . .	.20	1.50	3.30
15. D, 2½ lengths, monogram, polished, made exclusively for us . . . . .	.25	2.00	3.60
16. G, wound on best Gut, not coiled . . . . .	.20	1.50	
Complete set of the above strings in handsome leather pocket-book, 75c.			

Violin Strings—Continued.

STEEL STRINGS.

	Each.	Per Doz.	
25. E, 1 length with knot, silver-plated . . . . .	.02	.10	---
26. A, 1 length with knot, silver-plated . . . . .	.02	.10	
27. D, 1 length covered with silver-plated wire . . . . .	.03	.18	
28. G, 1 length covered with silver-plated wire . . . . .	.05	.24	

Complete set of the above strings in handsome leather pocket-book, 15c.

SILK STRINGS.

	Each.	Per Doz.	Per Bdl.
37. E, French, 4 lengths, superior quality . . . . .	.10	1.00	1.87
38. E, French, 4 lengths, superior quality . . . . .	.15	1.20	2.40
39. E, French, 4 lengths, monogram . . . . .	.20	1.40	2.77
40. E, French, 4 lengths, monogram, selected . . . . .	.25	1.60	3.31

STRINGS.

The prices of all new importations of Banjo Strings have risen, by reason of the new tariff duties of 45 per cent.

Stewart will furnish you his best banjo first and second strings at \$1.00 for fifteen strings, \$1.75 per bundle of thirty strings. Best 40-inch bass strings at \$1.00 per dozen. We have a few of the TWISTED SILK STRINGS for warm weather practice, at the same prices as for the gut strings.

Single strings are 10 cents each.

The Steel Wire Strings spoken of in our article: "EXPERIMENTS WITH STRINGS," can be had by mail at the following prices:

Sample set of five strings, 25 cents. If bought in lots, they will cost but 25 cents per dozen for the 1st, 2d, or 3d strings, and 50 cents per dozen for the "bass" or wound strings.

NOTE—We will supply you with a set of five strings, of steel wire for the banjo, for 25 CENTS. This will consist of five steel wire strings, made purposely for the banjo, the same as mentioned in this article. Or, we will sell them at 25 cents per dozen for the 1st, 2d, and 3d steel wire strings, and 50 cents per dozen for the bass or spun strings.

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