

# S. S. STEWART'S BANJO AND GUITAR JOURNAL

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**S. S. STEWART'S**  
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## THE GRAND CONCERT

A FULL ACCOUNT OF THE GRAND BANJO AND  
MANDOLIN CLUB CONTEST AT THE  
ACADEMY OF MUSIC, SATURDAY EVENING,  
JANUARY 13th, 1894

## THE PRIZES and PRIZE WINNERS

The Third Annual Banjo Club Contest for Prizes, in Philadelphia, came off at the Academy of Music, Broad and Locust Sts., on Saturday evening, January 13, with one of the largest audiences ever assembled in the Academy.

The following program was rendered:

1. GRAND BANJO ORCHESTRA { Thos. J. Armstrong,  
Conductor
  - a. Amphion March, *Stewart*
  - b. Martaneaux Overture, *Vernet*
2. Master Lem. Stewart in Vocal Selections  
(Miss Florence Schmidt, Accompanist)
3. BANJO SOLO
 

<i>Sonata op. 30</i>	{	a. Allegro Assai	} <i>Beethoven</i>
		b. Moderato	
		c. Allegro Vivace	
Alfred A. Farland, Miss Annie Farland, Accompanist			
4. THE GREGORY TRIO.
  - a. Grand March from Tannhaeuser, *Wagner*
  - b. Violette Waltzes, *Waldteufel*
 Geo. W. Gregory, W. B. Farmer, *Banjoists*  
Chas. Van Baar, *Pianist*

The following Clubs played in competition for the Prizes.

### BANJO CLUB CLASS

1. PORTLAND OVERTURE ..... *Folwell*  
Camden Banjo Club, John C. Folwell, Leader
2. LA CZARINA, MAZOURKA RUSSE ..... *Ganne*  
Hamilton Banjo Club, Paul Eno, Leader

3. "DANDY FIFTH" QUICK STEP ..... *Farland*  
Carleton Banjo Club, M. Rudy Heller, Leader
4. VENDOME GALOP ..... *Armstrong*  
Alma Banjo Club, (of Williamsport),  
Jas. S. Purdy, Leader
5. COCOANUT DANCE ..... *Hermann*  
Lehigh University Banjo Club,  
C. E. Pettinos, Leader
6. SOUTHERN JOLLIFICATION, MEDLEY ..... *arr. Eno*  
University of Penna. Banjo Club,  
Paul Eno, Leader
7. LA FELICE WALTZ ..... *Eno*  
Century Wheelmen Banjo Club,  
F. H. Garrigues, Leader
8. BELLA BOCCA POLKA ..... *Waldteufe*  
Drexel Institute Banjo Club,  
Mahlon Rattay, Leader

### MANDOLIN CLUB CLASS

1. MARCH CYCLORAMA ..... *Belano*  
The American Students, J. H. Minges, Leader
2. ALVIN MARCH ..... *Sanford*  
The Philomela Mandolin, Guitar and Banjo  
Orchestra, Edward Freuh, Leader
3. "SIMPLE CONFESSIONS" .. ..... *Thome*  
Hamilton Mandolin Club, Paul Eno, Leader
4. SELECTIONS FROM IL TROVATORE ... *arr. Belano*  
Fleischhauer's Philadelphia Mandolin Club,  
H. Fleischhauer, Leader

For those not familiar with the list of prizes and manner of awarding same to competing Clubs, we give the following: The competition was divided into two distinct classes: First, the Banjo Club Class, composed of Clubs using banjos as leading instruments, and generally known as Banjo Clubs. Second: Mandolin Club Class, composed of Mandolin Clubs; such organizations as used mandolins for leading parts.

The Banjo Clubs and Mandolin Clubs were not in competition with each other.

The Judges, three in number, were Sep. Winner, the well-known composer; S. H. Kendle, leader of First Regiment Band, and Frank M. Stevens, of the New York *Music-al Courier*.

There were eight Banjo Prizes for the Banjo Clubs, and four prizes for the Mandolin Clubs, as follows:

### BANJO CLUBS

	Valued at
First—Stewart's World's Fair Prize Banjo and Case .....	\$250 00
Second—Handsomely Inlaid Stewart Banjo and Case from World's Fair.....	150 00
Third—Stewart Banjo and Case.....	75 00
Fourth—Stewart "Orchestra" Banjo and Case .....	60 00
Fifth—Stewart "Champion" Banjo and Case .....	56 00
Sixth—Stewart "Thoroughbred" Banjo and Case .....	46 00
Seventh—Stewart "Banjeaurine" and Case .....	36 00
Eighth—Stewart "Piccolo" Banjo and Case .....	25 00

### MANDOLIN CLUBS

	Valued at
First—Geo. Bauer Mandolin and Case.....	\$100.00
Second—Concert Guitar and Case.....	50.00
Third—Weymann & Son Mandolin and Case	35 00
Fourth—Weymann & Son Guitar and Case	25 00

The First Prize in the latter named class was contributed by George Bauer, manufacturer of high class mandolins, whose office is: No. 1224 Chestnut Street, where those interested can write for catalogues.

The Second Prize in the Mandolin Class, was a beautiful concert guitar, presented by Robert C. Kretschmar, No. 136 North Ninth Street.

The Third and Fourth Prizes in this class were kindly contributed by Weymann & Son, manufacturers, No. 45 North Ninth Street, and are known as the "Keystone State Mandolins and Guitars."

The First and Second Banjo Prizes were the two handsomest Stewart Banjos exhibited at the Chicago World's Fair.

The three Judges made their points on *Harmony, Expression and General Excellence*, and the combined averages formed the basis upon which the prizes were awarded. The managers of the concert had nothing whatever to do with the awards, and, in fact, held no conversation with the Judges upon the subject—the matter being left entirely to their unbiased musical opinions.

Their decision placed the awards as follows:—

#### BANJO CLUBS

- First Prize*—Carleton Banjo Club .....(12 members)  
*Second Prize*—Century Wheelmen Banjo Club .....(15 members)  
*Third Prize*—Drexel Institute Banjo Club .....( 8 members)  
*Fourth Prize*—Camden Banjo Club...( 6 members)  
*Fifth Prize*—Hamilton Banjo Club...(18 members)  
*Sixth Prize*—Lehigh University Banjo Club .....(14 members)  
*Seventh Prize*—University of Pennsylvania Banjo Club.....(17 members)  
*Eighth Prize*—Alma Banjo Club.....( 8 members)

#### MANDOLIN CLASS

- First Prize*—American Students Mandolin Club .....( 5 members)  
*Second Prize*—Hamilton Mandolin Club .....(15 members)  
*Third Prize*—Fleischhauer's Philadelphia Mandolin Club .....(19 members)  
*Fourth Prize*—Philomela Mandolin Club .....(11 members)

Everything pertaining to the concert was a grand success, with the exception of the *finale*—that is, the awards of prizes by the Judges. This, of course, can never be wholly satisfactory, but on this occasion about every Club in the Banjo Class met with a surprise.

The members of the Carleton Club were as much surprised at being awarded the *First* as the Almas were on being awarded the *Eighth*. The Hamiltons were struck with the novelty of being declared winners of only the *Fifth* Prize, while the Century Wheelmen were surprised at coming to the post fully three lengths in advance of the Lehigh University, which Club, however, distanced the University of Pennsylvania. The Drexel Institute boys wore a smile of serene happiness and felicity for fully ninety-six hours after the contest closed, having been declared the winners of prize number *Three*, and thus carrying off all honors below the standard of the two World's Fair Prize Banjos.

The scene resembled something like the day after election, where a clean sweep has taken place and those who have put up everything on the wrong candidates, wished they had only bet on the other side. If there were any bets on this contest, there must have been many who bet on the wrong horse, so to speak.

Not only is this true as applied to the Banjo Club Class, but of the Mandolin Clubs as well. Here there were, at least, four surprises. The American Students were, however, all right—but the others were surprised and perhaps doubly so. Conductor Fleisch-

hauer was astonished at his party taking *Third* prize, and surprised that the small number of American Students should have come in ahead. The Philomelas doubtless expected something better than the *Fourth* Prize, having decorated their instruments beautifully with bands of ribbon for the occasion.

Well! It was certainly a surprise to us all to see how our calculations were upset. All those who had held guessing contests upon the result had their guessing apparatus turned topsy-turvy. Some of the Clubs even talked of burning their prizes—but the *First* and *Second* prize takers were not in that scheme, so it is hoped that none of the prizes will meet that sad fate.

\* \* \*

Let us now consider the matter calmly, though briefly:

The Judges were men of experience in musical matters, thoroughly competent to criticize and decide upon the merits of a musical performance. They are also thoroughly honest and fearless. Not one of them was at all biased or prejudiced, and the only thing that could be said against them, in their judicial capacity, is that they were not banjo, guitar or mandolin players.

In judging the contest they were expected to take points on *Harmony, Expression and General Excellence*; and in doing this, to use their own judgment. They possessed no right whatever to consider the matter of *numbers*. If a Club of five or six members rendered better harmony and expression than a Club of twice as many performers, it was their duty under the circumstances, to mark higher points for the smaller Club. Supposing in a large Club there was one member out of tune, or a little out of time, or one who forgot his part and made mistakes! As the entire body of an individual must suffer with an afflicted member, so the entire body of a musical organization must suffer in such decisions, if there is anything wrong with a part of it. Now, the Judges as individuals, or as friends, perhaps, would take circumstances into consideration, but in their judicial capacity they must obey the stern mandates of the law, and stick to the *points* from which the result is to be obtained.

Personally, we do not understand how it is, or was, that the Hamilton Banjo Club should have been awarded the *Fifth* Prize, or the Lehigh University Club the *Sixth*—and these awards were truly *our surprise*; but we were not in the Judges' position, either officially or as regards position in the Academy of Music. How the various Clubs appeared in the eyes and ears of the Judges, seated so near to the stage, we do not know.

Perhaps, had the Judges been given seats in the first row in the dress-circle, opposite the stage, the musical effects may have taken another shape—but this is merely conjecture.

We do not criticize the three Judges who went to so much trouble and were so kind in acceding to our request to act in a capacity which many would not care to fill, and it would be the height of absurdity to suppose that the decisions were "cut and dried," as it were—that is, fixed in advance. No one possessing an ounce of common sense would think of making such a charge.

Paul Eno's Club, the Century Wheelmen, is a somewhat young organization, and not only does Mr. Eno have occasion to feel honored at the proficiency of his pupils, in this instance, but also in the fact that the *Second* Banjo Prize was awarded on the rendition of a waltz of his own composition and arrangement. And let it be borne in mind that the Judges' decisions were given on the rendition of the musical selection announced on the program, for each Club. The finding of the Judges in no manner declares that the Club taking *First* Prize is a better organization than the one to which the *Sixth*, *Seventh* or *Eighth* Prize was awarded. The Judges had to decide simply on the points of excellence as displayed upon this one occasion. Perhaps a repetition of the same performance would place all the men in different positions upon the chess board. If the Judges were wrong in their musical judgment, we are sorry. If they were right, then it may have been that the method of judging by points was at fault. But it does not appear possible to discover any manner of deciding such contests, and, musically speaking, it must ever prove *a farce*. Personally, we never approved of musical contests for prizes. Such contests can not be decided like horse races, boat races, or foot ball games, and do not belong to the sporting class.

"Then, why do you undertake such contests?" it may be asked.

We reply: these contests were *experiments*. They were first gotten up for the purpose of bringing Clubs together so that the people could be easily induced to attend in large bodies and listen to the music, as each Club played to the very best of its ability.

This was expected to create an interest in the instruments represented, and to serve as a stimulus to players to perfect their organizations.

The prizes made it an object to each Club to *do its best*, thus causing individual members to *practise*, and leaders and arrangers to study more closely the laws of harmony.

The uncertainty as to the prizes made it exciting, thus drawing a great many people to the concert who never heard a banjo, and who would not have thought it worth while to attend an ordinary banjo concert.

These results have all been attained, and hundreds of musical people have found the banjo so much more agreeable than they supposed, that they have been led to seek a closer acquaintance with it.

The result of these contests will be that the banjo will take its place among other high-class musical instruments—will be more actively studied and better understood.

The solo playing of the talented Farland, and the fine work of Gregory and Farmer, which preceded the late Club contest, surely convinced the three thousand in the audience that there was no longer a doubt as to the banjo being as high class an instrument as any other. And it is now understood that we are *not* dealing with a "negro instrument" that is "only fit for simple accompaniments."

\* \* \*

The Knabe Grand Piano, furnished by F. A. North & Co., although a good instrument, proved to be a full half-tone below concert pitch. When this fact was discovered it was too late to make a change. Miss Schmidt easily transposed Master Lem's accompaniments, so that our little vocalist did not suffer. But the complicated banjo work of Farland, and Gregory and Farmer would have sounded even more brilliant, had the piano been in decent condition.

### NOTES.

The only Club among the contestants that included women among its members, was the Carleton Banjo Club. All the other Clubs were composed of male members only.

\* \* \*

The "Grand Banjo Orchestra" that opened the concert was composed of about one hundred and forty ladies and gentlemen. There were one hundred and fifty odd people on the list, but about twenty failed to turn up—*La Grippe* being the principal cause.

\* \* \*

200 stage entrance tickets were printed, and 199 of these were given to the different performers. This did not include attendants of the ladies, and there were nearly 250 people behind the scenes, counting all.

Just think of it! A "Banjo Concert" calling for 200 performers! An audience of more than 3,000 people in the house! It is truly astonishing.

### MARVELLOUS SHORT-SIGHT-EDNESS.

Some persons are specially noted for gifts of foresight; they are sometimes called "long-headed," because they seem to possess a certain power of discrimination, and a judgment of human affairs beyond the average. On the other hand, there are persons—and largely in the majority—who are noted for their lack of foresight and a superabundance of what the Dutchman called "hindsight." They live from "hand to mouth," and if a penny happens to fall within range of their contracted vision, a dollar cannot be seen a little further away. Even the largest silver dollar ever dreamed of, would be "out of sight," if a copper cent fell within closer range. Some of our native music-store keepers remind us very strongly of the man whose hindsight was better than his foresight.

\* \* \*

A gentleman writing from New York, recently, said:—

"I have been to about all the musical dealers of any note, both in New York and Brooklyn, and nearly all of them tell me that the Stewart Banjo is *NOT* the best, but advised me to get either a — or a —; (here a couple of cheaply made instruments are named); but it seemed to me that a party who made banjos only, ought to know pretty nearly how the instruments should be constructed in order to get the best results. However, I prefer to take my chances and order a banjo made by a firm of some renown, therefore you have my order, and I hope that I shall have no cause to regret my decision."

\* \* \*

How many instances similar to the foregoing have come under our notice it is difficult to say. The result is generally about the same. The dealer loses a customer. Stewart gains a customer and a friend—for when a man finds he has been lied to by a dealer, for the purpose of making a sale of an instrument in which he is more deeply interested, he naturally does not wish to patronize such dealer again.

Of course, there are many sales made by Mr. Shortsighted Hindsight, the dapper music clerk, just in this way—but Mr. Greengrocer, or Mrs. Cheaperpenny are generally the customers, and Mr. Greenleaf occasionally comes along and gets caught, but he proves a terror with hickory club when the reaction sets in—and the result is that our music dealer, with his shortsighted hindsight, loses both caste and customer.

\* \* \*

It is such a very simple and easy thing to take a good banjo and loosen the head—

tune away down below pitch—with bad strings, too, and make it appear very poor by the side of a cheaper or dearer rival. The best Banjo ever made, or the best violin ever made, can be so crippled in a few minutes that the uninitiated are easily deceived into believing it an inferior instrument.

The fastest thoroughbred horse that ever won a race can be crippled, and caused to come out far behind an inferior horse. Such things are done constantly. Only such as have eyes before and behind—whose foresight is equal to their hindsight—can hope to get through this life without getting skinned once in a while.

### THE "BASS BANJO."

For a Banjo Orchestra or Banjo Club, there is nothing like a Stewart Bass Banjo for getting the full, rich and deep foundation tones, so necessary to harmony.

With the Bass Banjo, Piccolo Banjo, Banjeurine and six string "accompaniment" Banjos, added to the usual first and second "ordinary" Banjos, it is possible to produce much beautiful harmony in a Banjo Orchestra.

The following are a few of the letters received from representatives of different Banjo Clubs, speaking of the Bass Banjo, as manufactured by S. S. Stewart.

\* \* \*

Chas. E. Pettinos, leader of the Lehigh University Banjo Club, writing under date of November 27, last, says:—

"I want to tell you again how pleased I am with the Bass Banjo. We used it in a concert last night against six strong guitars, and you could hear the Banjo bass tones coming out beautifully through it all. I positively do not see how a club could do without one."

\* \* \*

Wm. C. Stevens, of the Pittsburgh Banjo Club, writing under date of November 24, last, says:—

"The Bass Banjo we received from you last Friday is a splendid addition to our Club, and I don't see how we could do without it?"

\* \* \*

Frank S. Morrow, leader of the Harrisburg Banjo Club, writes:—

"We have been using one of your Bass Banjos for nearly two years, and find it a grand help to our Club. We would not be without one, as it fills a long-felt want."

\* \* \*

Daniel Acker, leader of the Wilkes-Barre Banjo Club, writes:—

"The members of the Wilkes-Barre Banjo Orchestra (twelve in number) feel so happy over their recent purchase of a Bass Banjo

that they do not see how they ever could think the Orchestra complete without the Bass.

"Oh! thou Bass Banjo; come up and say to other Banjo Orchestras that they are no more complete without thee, than is a violin orchestra without its bass viol."

\* \* \*

R. Thorp, Jr., of the Black Hills College Club, Hot Springs, South Dakota, writes:—

"I received the Bass Banjo and am more than delighted with it, and consider it a great benefactor to our Club."

\* \* \*

Lyman Pray, manager of the Alma Banjo Club, Williamsport, Penna., writes:—

"The Bass Banjo you sent us is giving very good satisfaction, also the banjeaurines."

\* \* \*

H. J. Isbell, of St. Louis, Mo., writes:—

"In regard to the bass banjo I ordered for the Washington University Banjo Club, I will say that it is giving perfect satisfaction, and I must admit that it adds much to the harmony in a large club."

\* \* \*

W. J. Stent, of the American Banjo Club, Sydney, N. S. W., Australia, writes:—

"What an ass the individual must be who likens the 'cello banjo to an elephant. Why! the Club would be fairly lost without its deep voice to mark the time. It is indispensable."

\* \* \*

W. J. Sommers, of the Wabash Banjo Club, Wabash, Indiana, writes:—

"The Bass Banjo received, and after giving it a full and impartial trial, I pronounce it a first class instrument, being more than pleased with it. It is just what is needed in a Banjo Club. The longer I use your instruments the more I am satisfied that too much can not be said in praise of them. The members of our Club fully endorse the Stewart instruments."

\* \* \*

Phila., Dec. 27, 1893.

Mr. S. S. Stewart:

Dear Sir:—In a recent issue of your BANJO AND GUITAR JOURNAL I noticed an article emanating from a Boston periodical, concerning the bass banjo, in which the writer likened the tone to that of a clothes line stretched across a barn door. Such an assertion, in my mind, is odious, and no one who has heard the S. S. Stewart Bass Banjo played in a Banjo or Mandolin Club, would make such an assertion.

Perhaps, if the *imitation* Bass Banjo referred to by the gentleman from Boston was a production from his own city, and not the genuine S. S. Stewart Bass Banjo, manu-

factured in Philadelphia, he may be correct in his assertion.

We have used your bass banjo in the CARLETON BANJO, GUITAR AND MANDOLIN CLUBS nearly two years, and cannot afford to be without it.

I repeat what I wrote you last summer, that no club is fully equipped without the Bass Banjo.

Yours truly,

M. RUDY HELLER.

\* \* \*

F. H. Garrigues, leader of Century Wheelmen Banjo Club, writes:—

"We are more than pleased with the Bass Banjo purchased from you last season. Before procuring it, while we had two or three guitars in the Club, there seemed to be something lacking—some quality of tone that we still needed—to get the full effect of a piece of music. Additional players did not remedy the defect, and we finally concluded to try a Bass Banjo. The result was magical; the performance of both old and new music being rounded out and completed in a most satisfying and harmonious manner.

The instrument is now an invaluable and indispensable adjunct of our Banjo Club, and needs only to be tried by other organizations to be promptly adopted."

### A SOLILOQUY.

Our little advertising sheet, THE BANJO AND GUITAR JOURNAL, somehow or other, has never been able to get back to its "standard size" of 16 pages. Every time we get out this little advertising sheet, something will sneak in in spite of everything, that causes the pages to exceed the "limit" of 16.

Of course, Newton's Guitar Work now occupies 4 pages of each number, and doubtless will continue to do so for some time to come; Armstrong's "Divided Accompaniment" will do likewise. Thus eight of our pages are engaged ahead for some time to come. When these works have been completed, we shall be able to give our readers more musical selections, in place of those studious works.

So there appears to be small prospect of getting the JOURNAL down to the old limit of 16 pages very soon. Our postage account is for this reason high and solid; it costs more money to mail our little advertising sheet than it costs to both print and mail any other sheet that has ever had the cheek to call itself a Banjo or Guitar paper.

We don't kick.

Then "Let her go at that."

### A CURIOUS FRAUD.

We lately had a Banjo brought to us for inspection, which proved to be a bogus imitation of the Stewart Banjo, bearing a fraudulent brand of the name "S. S. Stewart."

The size of the instrument was 11 inch rim, 19 inch neck, and the pattern a close copy, in appearance, of the Stewart \$20.00 "Universal Favorite" Banjo.

Of course, there was no number or trademark upon the instrument; but the name, S. S. Stewart, had been stamped upon the inside of the rim and likewise upon the wooden bar, running through the rim. An engraved plate upon the finger-board, adjoining the hoop, contained the words, "Sweetheart, Sept. 12, 1891"; another plate appeared bearing the words, "Ling's Troubadour." A careful inspection of this instrument led us to believe that it was of foreign manufacture, probably English.

The plate "Ling's Troubadour," however, led us to write to J. Henry Ling, the music dealer in Detroit, Mich., and the following is a copy of the answer received:

"Replying to your letter of the 10th, would say that we buy a banjo of Lyon & Healy, which we have had stamped *Ling's Troubadour*, but from what you say in your letter, we should judge that some one took this stamp and placed it upon another banjo, as we do not think it likely that any of our banjos travel as far as Philadelphia. However, if they did, the person placed the S. S. S. on it themselves."

We should judge from this that the banjo in question was one of those "axe-handle" neck banjos, so largely manufactured by the Chicago house mentioned by Mr. Ling. Now we have got to find out who forged our name upon the imitation. Of course, the banjo lacked a musical quality of tone, but the owner, not being an experienced banjoist, was led to purchase it because he saw the forged name stamped upon it. Were the purchasers of banjos, generally, practical and experienced performers, there would not be any danger of the imitation finding much sale. But many beginners will purchase such a banjo, because it resembles a Stewart Banjo they have seen, and because the forged name of STEWART is found upon it.

Those having banjos offered them, should be careful to see that Stewart's registered trade-mark is stamped upon the bar which extends from the neck, through the rim; and also that the instrument has its number stamped upon it.



**LUIS T. ROMERO.**

The news of the death of Luis T. Romero, the celebrated guitarist, which occurred in Boston, Mass., on Monday, November 20th, came to us just too late for notice in number 79 of the *Journal*, which was then on press.

In number 67, (December, 1892) we published an account of the career of this well-known artist, who stood at the very head and front of his art, and whose passing from this life will be felt keenly by many of our readers, and doubtless leave an unfilled space for some time to come. He was devoted to his art, and we know of none other capable of filling his place in the musical world; surely, as a guitarist he stood first and alone.

The late Senor Romero was of Spanish birth, and for some time was located in San Francisco, Cal., where he had many friends. In that city he organized the first Mandolin Club known in the United States.

For some time before his decease the Senor had been in very delicate health, and the climate of the East not agreeing with him, had decided to remove again to the West; and such was the nature of his disease that even up to within a few hours of his death he was possessed of full hope of recovery, and talked of the near future when he would be well enough to start upon his journey home—to the West.

Only a few months ago, he mentioned in a letter to the publisher of the *Journal*, that it was his intention to devote the remainder of his life less to music and more to the building up of his constitution. He was at the time very unwell, but as it was his special request that no word to that effect should be mentioned in print without his permission, he has not been spoken of in the *Journal* for some time. During our last personal interview, the Senor made known to the writer his intention of writing some articles for the *Journal*, as soon as he could find time to devote to that purpose; but shortly afterwards was taken ill, and his condition was the cause of the hoped for articles not appearing.

**"A HOWLING SUCCESS."**

The Club Contest at the Academy of Music, on Saturday evening, January 13th, appears to have been a "howling" success, as all but the winners of *first prizes* seem to have set up a howl. However, such things must be expected. If a club wins *first prize* all the members are pleased, because nothing higher than *first* can be got. Some times the winners of prize two, three or four, may be pleased at first—but if at the next contest they do not come out as well off, or better off, they seem to feel injured and slighted.

The following article appeared in *The Pennsylvanian*, (published by the students of the University of Pennsylvania), dated January 16th:

**BANJO CLUB CONTEST.**

A great deal of dissatisfaction has been expressed with the way in which the prizes were given at the Banjo and Mandolin Club Contest, on Saturday night. What reason the judges had for so awarding the prizes cannot be guessed. Not only were the contestants themselves in general very much disgusted, but the audience showed by the way in which they received the announcement, that there was some certain and evident unfairness. The students of the University look at it in this light, not because their club was awarded such a low place, but because of the manifest partiality shown by the judges. They do not claim first place for their club, for they realize that it was perhaps no better than the Hamilton or the Lehigh Club. It is very certain that one of these three clubs should have had first place, and that second and third should have been given to the other two.

The contest on Saturday night will probably be the last of the kind for these reasons, for none of the best clubs could be persuaded to enter the contest where there was a chance of unfairness such as was shown in the last. Indeed the whole body of the students at the University would sanction the refusal of our club to play again should an attempt be made to arrange a contest next year.

The first place in the banjo clubs was awarded to the Carleton Club, of Pittsburg. The Hamilton Club took fifth prize, the Lehigh Club sixth and the University Club seventh. The awarding of the mandolin prizes was equally unfair, and caused equal dissatisfaction.

The writer of above has evidently been misinformed, as the winning club was not a Pittsburgh organization, all being residents of Philadelphia. Mr. Babcock, a medical student, we believe the only member from out of town.

The publisher of the *Journal*, after the January, 1893, club contest, had no intention of conducting another one, nor would the late contest have taken place had it not been urgently requested. The following letter appeared in the *Journal* (No. 75) of April '93. It was addressed to the pub-

lisher of the *Journal*, by Mr. W. K. Barclay, a member of the Hamilton Banjo, Mandolin and Guitar Club, and explains itself.

"Many thanks for the No. 74 *Journal*. I wish to congratulate you on your prize concert, which I think has at last proven Philadelphia to be as enthusiastic over the banjo as either New York or Boston. I hope you will reconsider your decision in regard to discontinuing your annual competition, as there will then be no incentive to banjo clubs for hard practice and perseverance.

This would, I think, lower the standard of banjo clubs in general, and in the end greatly reduce the number of players in this city. Of course, I am aware of the difficulties and annoyances attending such a large undertaking, but think you might possibly decrease the dissatisfaction expressed by the grumblers, by making two separate classes, viz: Banjo clubs, consisting of banjos, guitars and mandolins (providing they used as a secondary instrument); and mandolin clubs, consisting of mandolins, guitars and bass banjos. Personally I do not think it fair to introduce violins, 'cellos, flutes, etc., into mandolin clubs; for although it undoubtedly increases the effect produced, still it transforms a mandolin club into an orchestra—for, of course, it is self evident to any one that as mandolins decrease, and violins, etc., increase in proportion to the number of performers, so does the mandolin club by degrees become a regular orchestra.

If, however, the definition of mandolin and guitar clubs, as well as banjo clubs, were limited to instruments that are *picked*, I think this trouble would be eliminated.

As Mr. Armstrong and yourself are the only two who could possibly take charge of such a large undertaking as a banjo competition, I sincerely hope you will reconsider your decision in regard to the discontinuance of the, to me, at least, delightful entertainment."

Charges of unfairness in the awards, are always sure to take place, even if unfounded. It has become necessary, under the circumstances, to publish the following private letter from one of the judges. One thing is positive: never had previous contests such thoroughly reliable, unbiased and competent judges—and *judges who endeavored to render a decision independent of everything but the points at issue*. The judges had nothing to do with the opinions of the audience. Other judges, perhaps, would have awarded differently on the same merits—because no two are alike in opinion. But the judges can not be charged with unfairness or *favoritism*, for not seeing and hearing the same as some one in another part of the house. The following explains itself. It was not written for publication, but we believe, under the circumstances, the writer will offer no objections to his letter being given publicity.

Office of the *Musical Courier*,  
New York, Jan. 16, '94.

Mr. S. S. Stewart, Phila., Pa.:

I regret that the very limited interval between the finish of the concert on Saturday evening and the time of the starting of our train, prevented calling at your house as we would like to have done. We went from the Academy to the hotel for our grips, and just nicely caught the 12 M. train, getting home about 4.30 in the morning, all right.

My wife, daughter and myself, enjoyed the concert immensely, and offer you many thanks for placing the opportunity of being present, in our way.

It was my first experience with high grade banjo playing, *i. e.* combination playing, and I must say that I was more than pleased. The harmony, execution, expression, tone, coloring and general effect, was much beyond my idea of the possibilities of the banjo, and I have entertained for some years optimistic ideas regarding the banjo and its future.

The orchestra, under Mr. Armstrong, I thought grand. The players were kept well together, their instruments were in tune, and the rendering of the two selections was harmonious, refined and clever.

I have an idea from the somewhat universal yell of disapproval which went up from that vast multitude assembled in the Academy of Music, that the judgment of the judges when the prizes were awarded, was not in accordance with the general idea of the fitness of things, and you are probably receiving protests from the clubs and their friends. I guess it is always so. I am well satisfied that the prizes went where they belonged.

The playing of the Carleton Club was superb. The Century Wheelmen Club, Drexel Institute and the Camden Clubs did elegant work. Our score cards showed but little difference between them. The Hamilton Club scored poorly in harmony, otherwise stood high. The Lehigh University, University of Penna., and Alma were way off; instruments were out of tune, false notes frequently, and general work very rugged.

The instrumental gem of the evening among the clubs, was the first selection of the American Students.

The mandolin clubs, with the exception of the Philomela, which was poorly disciplined, played beautifully, and I rated them all high.

I am glad there was a prize for all, for all worked hard and to the best of their ability. I trust that financially the concert

was a success, artistically it was certainly. I congratulate you on the progress you are making with your favorite instrument.

Many thanks, and with kindest wishes to Mr. Armstrong, Mr. Gorton and yourself, I am,  
Very truly yours,

FRANK M. STEVENS.

### A GOOD BOOK.

The American Banjo School, part 1st,—without doubt the most thorough and complete work on the Banjo, and useful alike to the beginner and advanced student—has had an extensive circulation and sale.

The price of Part 1st has been \$2.00, up to the present time, but we have determined to reduce the price, from this date, to **One Dollar** per volume, in order that the work may be within the reach of every Banjo student that reads the English language.

Part 1st, of the Complete American Banjo School, complete up to date, is a work of some one hundred full music size plate pages, containing many illustrations, reproduced from photographic negatives, and a vast amount of literary matter as well as musical illustrations.

The price of the work has been the only drawback to its reaching a circulation of at least one hundred thousand copies, for there is no other Banjo book that contains the explanatory matter, and comprehensive instruction that this work embraces. In fact no Banjo instructor has ever been published that can in any way compare with the American Banjo School, Part 1st, as now issued. It should be understood that the work as originally printed, some years ago, contained only about one-half of the matter now contained; but being then printed from engraved plates, by hand process, no illustrations or wood cuts could be used.

The enlarged work, as now issued, is well worth ten times its price to any student of the Banjo. We will mail, from this date, the American Banjo School, Part 1st, to any address, on receipt of One Dollar and Thirteen Cents.

Remember the reduced price, which is net.

Part First .....	\$1.00
(Postage, 13 cents extra.)	
Part Second .....	\$1.00
(Postage, 8 cents extra.)	
Both Parts, in boards.....	\$2.50
(Postage, 26 cents extra.)	

Teachers who wish to use this work should write for special prices to teachers.

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

### TO MUSICAL CONTRIBUTORS.

Scarcely a day passes that we do not receive musical compositions and arrangements from correspondents in different parts of the country, with requests that they be criticised, and, if possible, appear in the JOURNAL.

In order to save unnecessary waste of time, we would state here that it is impossible to give attention to such matters. We cannot undertake to look at even one-half the manuscripts sent us, and there is little use in sending contributions of that kind to the JOURNAL.

We shall always be pleased to receive accurate reports of banjo concerts, and will give space to such items as far as it lies in our power.

The difficulty with the musical contributions, however, lies in the fact that each contribution covers from one to three pages, and there is no possibility of finding space for even a small percentage of what are offered; nor can we find time to carefully examine the manuscripts.

In writing up copy and editing matter for the JOURNAL, a great deal of time is consumed, and during the busy season of the year, much of the work must be done in haste, it being impossible to neglect other branches of the business.

From the Wilkes-Barre *Times*, January 17, 1894.

### FARLAND AND HIS BANJO.

Alfred Farland appeared before a surprisingly large audience at the Grand Opera House last night, and it was as cultured and intelligent a gathering as it was large in point of numbers. Mr. Farland has created an entirely new idea with regard to the manipulation of the banjo strings; he has done more than that—he has corrected the erroneous impression that the instrument is limited to the use of the Negro minstrel and singers of plantation melodies. Apparently there is nothing in the line of music, no matter how difficult or complicated, which he cannot play on the banjo, and his performance last night was admitted little short of marvellous. He was assisted in the entertainment by several local artists, among them the Wilkes-Barre Banjo Club, Miss Sadie Keiser, J. P. Burns, Miss Annie O'Neil, the Raff String Quartet, Prof. Karl Schmitt and the Anita Quartet, all of whom fully satisfied every demand, and all winning encores. Mr. Farland was assisted in his selections by Miss Annie Farland, who accompanied him on the piano. The event was an especially enjoyable one throughout.

## Reminiscences of a Banjo Player.

NINETEENTH LETTER.

BY A. BAUR



"There is nothing that people are so universally fond of as music; yet, there is nothing they are so universally ignorant of." Most people claim to have an "ear" for music. When put to the test there are very few who know, or can distinguish, one piece from another. I had a forcible illustration of this fact to-night. I attended the performance of a minstrel troupe in our Opera House. Among the numbers on the programme was a banjo solo. After the "show," I met a friend who accosted me with,

"Hello! how did you like your — Polka as it was played this evening?"

The performer had played a march in 6-8 time, yet my friend could not tell the difference between it and a little polka that he had heard me play dozens of times. This is not quite as bad, though, as the mistake of a certain newspaper man, now employed upon one of the most prominent New York daily newspapers. He had a hobby. It was to become a musical critic, and with that end in view had studied the analysis of a number of extremely classical compositions, together with all the musical dictionaries he could get hold of. In this manner he became familiar with many musical phrases and technical terms. He edited one of the two daily and weekly papers in the town where I lived, and was a frequent visitor at my home where I gave him every opportunity to air his musical knowledge.

In the course of events, as they occur in a suburban town, a concert was given in the town hall, or opera house, by local performers, most of whom were much better than the average village musician. I was billed for a banjo solo with piano accompaniment. Among the other performers were three gentlemen whom I shall call Smith, Brown and Jones. Smith had a wonderfully sweet voice, and used it with good effect. Brown and Jones played the violin and cornet. Though with no pretensions as to musical ability, except as amateurs, they were both good in their lines. Unfortunately for them they had in some manner gained the enmity

of our would-be critic. For some reason, to me unknown, he had taken a dislike to these gentlemen, and, as it turned out, he took advantage of the concert to vent his spleen.

The concert came off and was unusually good for an amateur entertainment, and would have gone into history as one of the most successful entertainments of the kind that had ever been given in the town, had it not been for the egotism and desire of our newspaper friend to air his musical knowledge and at the same time annihilate a trio of worthy young men, against whom he had a trifling personal spite. How he succeeded will appear in his "Notes on the Concert," as they appeared in his paper the next day, which was, as near as I can recollect as follows. After giving a synopsis of the programme and the object for which the concert was given, he went on to say—

"Mr. Smith, who unfortunately possesses no voice at all, tired the audience with his efforts to show that he could not sing. It is only through the goodness and kind-heartedness of an indulgent audience that performances of this kind are tolerated. Mr. Brown then scratched the fiddle a little, after which Mr. Jones tooted on the horn a while. Having undergone this torture, the audience was better prepared for the event of the evening — Mr. Baur's Banjo Solo. His appearance upon the stage was the signal for vociferous and long-continued applause. His rendition of that sweetest of all melodies *Home, Sweet Home*, was a masterly piece of work and is indescribable. For twenty minutes he held the large audience breathless and spellbound. His trills, tremolos and remarkable execution, was a revelation unlooked for by even the most fastidious critic present," etc., etc.

I knew nothing of this article in the paper until the evening of the day after the concert. I was getting off the train when I was met by my friend and would-be critic, who immediately hailed me with: "Say, Bauer, what piece did you play at the concert last night?"

I replied, "Why, 'The Last Rose of Summer,' with variations." All I heard was, "Great God," and he disappeared in the crowd of commuters. Upon my arrival at home I found the evening papers, and after dinner read the article quoted above. The opposition paper, which went to press an hour or two after my friend's paper had been issued, contained a notice like the following. After noticing the performance, the article went on to say: "The criticism of a man who cannot tell the difference between such old and well-known melodies

as 'The Last Rose of Summer,' and 'Home, Sweet Home,' is of so little consequence that it should not be noticed by the gentlemen who rendered their vocal and instrumental solos in such a masterly manner at the concert last evening." I never afterward heard of my friend attempting to criticise a musical performance. I think he was entirely cured of his ambition to become a musical critic. I have the clippings somewhere in my scrap books and prize them as being particularly funny in the "Press Notice," line.

I imagine it is the same all the world over. You meet persons daily, who (in their minds) know all about music. When I meet such a person, I "size him up," and it does not take very long with the exercise of a little judicious "fencing" to find out that the knowledge claimed is only in his mind. It is a trite saying, "Where ignorance is bliss, 'tis folly to be wise," and applies to an assertion made in a new banjo book that recently came under my notice. I said "a banjo book"; I should have said several books; and, as I believe it to be my duty as well as the duty of every one having the welfare of the banjo at heart to warn the unwary, I will call the attention of the reader to them.

Two of the books are published by Richard A. Saalfeld, of New York. One is called "Edward C. Dobson's Orchestra, Banjo and New School Selections for Banjo and Piano." It was copyrighted in 1892, and contains the assertion referred to above, as follows: "'Nigger Joe,' a Louisiana field slave, was the pioneer of banjo music; but it remained for the Dobson family, nearly half a century afterward, to teach the world the wealth of harmony that the seemingly simple instrument yields to the cunning hand of the master." In the language of the critic referred to above I can only say, "Great God!" Where would the banjo be to-day if we had depended upon the Dobson family for its advancement?

There is but one answer, the banjo never would have advanced; and by no possible chance could it ever have reached its present state of perfection in such hands. It is out of the question and never could have been done. There is but one of the Dobson family who ever attempted to apply musical notation to banjo playing. He has made a success of it. The remaining Dobsons have always persisted, and still persist, in advocating as veritable a humbug as was ever invented, the "Simplified Method," and they know it. They could not help but know that their method is a humbug, by which no one was ever known to become a

banjo player. They know this to be a fact, but continue to have book after book published representing that they can teach a person to play the banjo in a few lessons. Why they persist in these assertions is to me incomprehensible. They are all good banjo players, as far as playing the instrument "by ear" goes; but when they come into competition with the *modern* banjo player, they are "not in it."

It might have been different if they had applied themselves to the study of music a few years ago. They might now, with pride, be able to say, "We, too, helped advance the banjo." I deny that they can claim that right now, their work has been the worst kind of a detriment to the advancement of the banjo; and to convince the reader that I feel that my opinion is right on this subject, I am ready at any time to deposit one hundred dollars, and at the same time name a piece of music for any one, or all of the Dobsons together, to write in their simple method for the banjo. If they can do so in a manner that the piece can be played by any one without their first teaching the person the time, they can take the money. I am so confident of what I am doing, that I am willing to make this offer good for from one to five tunes—they to deposit a like amount. Here is a chance for some one to make five hundred dollars very easily if the assertions of the "Simple Method" teachers are to be depended upon. Only the simplest tunes can be represented in the "Simple Method," and then to be able to play them the learner must be familiar with the tune or melody.

In the concluding pages of the book, Mr. Dobson gives some pieces for the banjo in the "Simple Method," while a piano part is given in regular notation. To play the banjo part, the performer ought to be familiar with regular musical notation; even then he could not get the proper time in the banjo part.

The second book published by Mr. Saalfeld, is styled "Dobson and Litta's Simplified Method for the Banjo." It has no date of copyright and is (if it can possibly be so) worse than the first book mentioned. Upon looking through it I find it a rehash of tunes published in other books of "Simplified Method" for the banjo—and is simply gotten up to sell. I have known Mr. Ed. Dobson many years, and have often listened to his masterly performances on the banjo. I believe if Mr. Dobson had devoted as much time to the study of music as it is applied to the modern banjo, as he has to the "Simplified Method," he might now take some credit with having helped to

advance the banjo to its present position. If I am not mistaken, I gave Miss Litta a few lessons, and found her an apt pupil, who, with proper application, would undoubtedly have made a capable teacher and performer. It is a wonder to me that a man of Mr. Saalfeld's reputation as a publisher of music, would publish such trash as a "Simple Method" for any instrument.

The third book is called "Lohman's Surprise Banjo Method," a perfect self-instructor, without notes. Copyrighted 1893. This method is indeed a surprise. It is a series of diagrams of a portion of the finger board with the left hand fingering marked on each string. The idea is not at all original; I have seen it applied to different positions on the finger board in books for various instruments by regular musical notation. That Mr. Lohman does not know anything about the banjo is evidenced by the fact that his work is full of mistakes from beginning to end. In his introductory notice, he states—"Where one lady banjo player was found a few years ago, several exist to-day." If he had multiplied the number by hundreds, he would have been nearer the mark. "The fundamental principle of learning to play upon a musical instrument is to begin exactly right." How a man can make an assertion like the above, and then offer such a conglomeration of inaccuracies and contradictions as are given in the "Surprise Method," is a mystery to me. Passages like the following will cause a smile to broaden the countenance of even an amateur who has begun the conscientious study of the banjo by proper methods: "A few days is all that is sometimes required to develop the necessary facility and celerity in the manual manipulation of this most popular and pleasing instrument." "The student who possesses a fair ear for music will be able to play easy pieces and to 'pick' out a good accompaniment without any other teaching whatever." "It will be noted that the musical staff is absent from our 'Surprise Methods' for any instrument, for the very simple reason that it is not needed. Notes are also omitted for the same reason."

For the same "very simple reason," I would say that neither a musical staff nor notes are needed in the "Surprise Method"; because, if ever any one is humbugged into attempting to learn by that method, he or she will not be long in discovering their mistake and secure the services of a competent teacher, who will put them on the right course to success by the legitimate method.

"It is not desirable to require that an

elaborate course of musical notation and thorough bass be taken at considerable expense, and occupying a good deal of time, when our 'Surprise Methods' will teach one to play good music accurately in a short time," is merely a bait thrown out to entrap the unwary. To become a good banjo player it is not necessary that one should study "Thorough Bass." If, after becoming tolerably proficient in the art of banjo playing, a person should desire to become more thorough in the science of music, it can be done by devoting what spare time one has to the study of Harmony and Thorough Bass, for which, by the study of the banjo, by musical notation, the foundation at least, has been laid, which is not the case in studying the "Surprise Method."

No musical knowledge whatever has been gained, while much valuable time has been lost. I do not care to take up too much space with this method, but some of the ideas expressed so plainly, show the ignorance of the writer on the subject of banjo playing, that I think it will amuse my readers fully as well to continue on this subject as if I took up another. In his instructions for the different styles of playing, Mr. Lohman says:

#### "BANJO STYLE."

"This style requires the use of the thumb and first and second fingers. The strings are played near the bridge for the purpose of producing a more penetrating tone in rendering tunes where it is desired that the banjo assume the leading part; also for stage purposes, when the *air, with which but few choruses are demanded, is played. In this connection it should be stated, that to cause a more forcible vibration of the strings in vigorous movements in stroke playing, a thimble is used on the first finger to permit the proper effect. This is the old style of playing many of the original plantation melodies.*"

The above, we must all admit, is about as "clear as mud." Now, mark his explanation of the Guitar style: "*This is exemplified by bringing the thumb and the first three fingers into play.*" Under general instructions, he says, "The ear may be ever so accurate, Lohman's Surprise Method in hand and a good instrument provided, but without practice the banjo cannot be well played. A certain amount of dexterity and celerity and touch must be acquired, all depending upon muscular discipline." I would advise that with each copy of the "Surprise Method" sold, he ought to give as a premium to each purchaser, a pair of dumb-bells, Indian clubs and a punching bag. I judge he never saw anything but a factory-made banjo.

Again quoting, "The banjo is calculated



to be very serviceable if *fairly well* made. An ordinary instrument will last for years, and furnish good music," etc., etc. I wonder what he would say if he saw a Stewart? I'll warrant he would never again mention a "fairly well made" or an "ordinary instrument."

After these preliminary instructions, the "Surprise Method" contains the diagrams before mentioned. In the D chord, the left hand fingering is given as follows: first finger on second string at first fret, second finger on third string at second fret, third finger on first string at third fret, and fourth or little finger, on bass string at fifth fret. How many banjo players can stop this chord on an eleven or twelve inch banjo? Another awkward chord is the E minor change—first finger on third string at fifth fret, second finger on fourth string at sixth fret, third finger on second string at seventh fret, and fourth finger on first string at seventh fret. This chord would have been very easy had the fourth finger stopped the first and second string at seventh fret, leaving first and second fingers as they are given.

D Minor change: second finger on second and third strings at fifth fret, third finger on first string at eighth fret. A major change: first finger on second string at sixth fret, second finger on fourth string at seventh fret, third finger on third string at seventh fret and fourth finger on first string at ninth fret. This chord would have been easy with second finger stopping third and fourth strings at seventh fret. Still a more difficult chord is his F sharp minor, with first finger on third string at seventh fret, second finger on second string at ninth fret, third finger on first string at ninth fret, and fourth finger on fourth string at eleventh fret. B minor: first finger on third string at tenth fret, second finger on second string at tenth fret, third finger on first string at twelfth fret, and fourth finger on fourth string at fourteenth fret.

The most impossible chord of all, however, is that of D minor, in which he gives the left hand fingering as follows: "First finger on second and third strings at first fret, third finger on first string at third fret, and second finger on fourth string at fifth fret."

These are only a few chords I have picked out at random. There are many others that I might give, but think I have gone far enough to show how well a man *cannot* write a book when he knows nothing about his subject.

I have now written quite a lengthy letter on these two greatest humbugs of the present age. I have no hesitancy in saying that Congress should pass a law, with a severe penalty attached, for the protection of persons who desire to become banjo players and who are hoodwinked into buying "Simple Methods" for the banjo; and any dealer or publisher having in his possession or offering any such method for sale, should be classed with "green goods" merchants, and punished accordingly. We have one great consolation, though. It is the fact that the number of banjo players is increasing so rapidly that it is only a very few of them who get caught. I shall always consider it my duty and the duty of every banjo player, to use his best endeavors to caution those about to begin the study of the banjo, to have nothing to do with any person who deals in, or advocates the use of, these so-called "Simple Methods."

### THE CENTURY WHEELMEN.

The managers of the Prize Contest, given on January 13, wish to tender thanks to the Century Wheelmen Club, for the use of its gymnasium in which the rehearsals of the Banjo Orchestra were held.

The Wheelmen certainly deserve congratulations on the splendidly equipped and complete club headquarters, they have established at No. 1606 North Broad Street. Surely with the asphalt pavement on the outside, and such unsurpassed facilities for taking care of the wheels on the inside, and the large, well ventilated and complete gymnasium, nothing is left undone or to be desired. A bicycle club, foot ball team, banjo club, mandolin and guitar Club, and minstrel company—all under one roof—and yet, they call Philadelphia "slow."

Well! We may be slow in some minor details; but as to bicycle clubs and banjo clubs, we are in advance of the rest of the earth.

When it comes to banjo concerts, Philadelphia stands right up at the head of the column.

Just think of it:

Banjo Orchestra—one hundred and fifty people.

Academy of Music—the home of the muses.

Big rehearsals in the gymnasium of the Century Wheelmen's Club House.

Big success of the Banjo Concert followed.

Most surely Philadelphia leads the world.

### MANDOLIN FAD AND BANJO MUSIC.

A correspondent in Omaha, Nebraska, favors us with the following newspaper clipping. Such reports often get a little mixed. We believe the mandolin spoken of in this instance is the instrument *presented* by Messrs. Lyon & Healy, to the actress.

"Actresses and singers, as a rule, lavish their affection on pets, but my only pet is a musical instrument," said Miss Corinne, at the Paxton to-day. "The mandolin is my hobby. I have the honor of possessing the famous Washburn prize winner instrument exhibited at the World's Fair, which required a large amount of labor in its construction and is of American manufacture. There are four distinct qualities of pearl used, the different effects being produced by the various natural colors or shading of the different pearls. The marquetry on the back of the head piece contains over 200 pieces and the finger board is jeweled. It cost me \$1,500, but I had my heart set on it and didn't care for the expense. It contains over 2,000 separate pieces of various material and I treasure it very highly. It requires constant practice to be a successful mandolin player, a fact which the young ladies and gentlemen of Omaha who are interested in the subject should bear in mind. I spent a delightful afternoon yesterday with a young lady friend of mine at the Convent of the Sacred Heart of this city, and as she is a great admirer of music I took my mandolin along. I think that the banjo is a back number among social fads."

It will be a grand good thing if proved to be true that the "*Banjo is a back number among social fads*," because it is now being recognized as a high class musical instrument.

Read the following from the Wilkes-Barre Record, of Jan. 17:

### EXCELLENT MUSIC.

Surprisingly beautiful music on the banjo by Mr. Farland—Local assistants—The banjo concert given by A. A. Farland, under the direction of Daniel Acker of this city at the Grand last night, attracted a large audience. Mr. Farland is perhaps the greatest manipulator on the banjo in America, his execution being simply wonderful. It is only a few years ago since this instrument found its way into refined musical circles. Prior to that time its popularity was confined to the minstrel stage, where it interpreted the sweet and simple melodies of the plantation. But lately it has sprung into great favor, until at present it is one of the most popular instruments of the day. The rise of the banjo is due to the genius of such men as Farland, who have discovered in it music heretofore unthought of.

\* \* \*

At this point Farland made his first bow to a Wilkes-Barre audience and received a hearty greeting. Accompanied on the piano by Miss Annie Farland, he gave the overture to William Tell. His brilliant execution brought out the possibilities of the instrument, and at the conclusion he was compelled to respond to an encore, giving Houser's "Cradle Song."

\* \* \*

The event to which banjo players looked for was Beethoven's Sonata, Op. 30, by Farland. It was a revelation in banjo music and the performer won a tempest of applause by the brilliant manner in which it was executed. He was accompanied by Miss Farland. The only criticism in order is that the piano was subordinated too much to the banjo, which rather diminished the effect of an otherwise fine performance.

**REMARKS ON THE CONTEST CONCERT**

There have been many private opinions, publicly expressed on the late concert. Here are some of them, as near as can be remembered.

\* \* \*

"Of course the Carleton Club was bound to get the first prize; it was the ladies that did it. No other club had any ladies. Had the judges been women instead of men, they wouldn't have given the prize to the Carleton."

\* \* \*

"I understand how it was that the Carleton Club got that World's Fair Stewart Banjo. Babcock did it. Dr. Babcock and Leader Heller are the greatest players I ever heard. Farland taught Babcock, and the club played that march of Farland's."

You can depend upon it, that Dr. Babcock's banjeaurine *execution* did it."

\* \* \*

I know how it was that Heller's club took first place—I saw Babcock smile at the judges; you know Babcock's smile—that's what did it."

\* \* \*

"Stewart ought to have had banjo players as judges in the Banjo Club Contest, and mandolin and guitar players to judge the mandolin clubs. Musicians who play slide trombones and violins can't be expected to comprehend the difficulty a Banjo Club may have in getting into tune. I heard some one say that the Camden Club had a slide-trombone behind the scenes—he thought the Bass Banjo was a trombone.

Anyhow, they ought not to have used that Double Bass in the Banjo Orchestra, when the big club played. A bass fiddle don't belong to a Banjo Club."

\* \* \*

"That was a great concert; the best I ever heard. Wasn't that big Banjo Orchestra great? Bob Devereux looked like the statue of William Penn, until they got on to that quick part; then, but didn't Devereux have to work hard to keep up?

I wonder how S. S. S. would look juggling a big double bass!

\* \* \*

"The only way to run a concert like that is to have all *first* and *second* prizes. Or else have all one kind of prizes, and give each club a certificate, showing why it was they didn't get the first prize. The way they do at World's Fairs is to give everybody the first prize, and a diploma explaining that there are no first or last prizes. That's the way to run a Banjo Contest. But I'll bet that if the judges had not been asleep, they would have seen to it that the Lehigh University boys got a better prize. I remember last year, that Sep. Winner was getting shaved in a barber-shop, and the proprietor asked him how it was that he had given his brother such a poor place in the prize list?

Winner says—'Who's your brother?'

The barber told him who he was. He was a man that played with one of the clubs, I forget which one.

Then I heard Mr. Winner say—'O, of course, if I'd known your brother played in that Club, I'd have given them the *first prize*.'

That's the way these things are done. You know the old hymn says:

'Kissing goes by favor,  
But often with poor flavor.'

\* \* \*

"I think the Philomela Club played beautifully and looked sweet. Those ribbons on the instruments gave them an extra circusy appearance. That

fat man ought to have had a bass banjo, then he would have looked great. Last year the Hamilton Mandolin Club won the first prize, on account of the two bass banjos. The judges didn't know they were bass banjos, never having seen one; so they thought it was all owing to the extra fine guitar playing. I heard a man say, while that club was playing—'just hear that: ain't that fine?'

Then the other fellow said 'Yes, but they hadn't ought to allow that!' 'Allow what?' said the first speaker?

'Why, those trombones behind the scenes,' replied the second speaker. Then the man laughed and said there were no trombones—they were those big bass banjos he saw in the last row."

\* \* \*

"Stewart said last year that he would never give another Club Contest, but I see that the boys were bound to have it. I can easily see how it was that the Carleton Club got first Banjo prize and the American Students the first Mandolin prize. Stewart was afraid he would not have enough clubs to fill up the bill, so he told Heller and Babcock that if they would hold up the Carlton and not let her go to pieces, he'd see that they beat the Hamilton out of sight. I guess that's the way it was done."

\* \* \*

"You can just depend upon it, that it was a *roast*. The judges always know who'll get the prizes, and of course the managers of the show want the fine banjos to go where they will do the most good, to advertise the Stewart Banjo. Now the Carleton boys will carry that prize Banjo around and finally succeed.

What would University students do with a fine banjo like that? Why, I heard a student say that he never bothered with putting his banjo in a case even, as it wasn't worth the trouble. No wonder Stewart fixed it up so he could tell where his fine banjo was going to land.

I tell you, there are tricks in all trades but ours."

\* \* \*

"Didn't the Drexel Institute surprise them, though! I tell you, those young fellows are *in it*. They know how to treat that Bella Bocca Polka. That guitar player in the club—the one with the pleasant smile—he's a dandy; so is Rattay. There's no use trying to do up those boys. Those other clubs thought Rattay was only in it for the 8th prize, but they met their Waterloo when they run up against Rattay and his brother. Hurrah! for West Philadelphia and the Drexel Institute."

\* \* \*

"I don't believe Stewart wants to give any more Banjo Club Contests. He's got enough of it. When he heard the Alma Club called out for the *eighth* prize, he was knocked flat. He looked as though a blizzard had blown through his whiskers."

\* \* \*

"Something must have got wrong with the works. Those fellows that bet on the first prize going to the Lehigh or Hamilton got left. Stewart knows how to fix it. I heard him giving out tips. After he had a lot of money put up on the Lehigh, he turned around and *roasted them*. He must have made a pile of money out of it, together with the receipts. Let me see! There must have been, at the lowest calculation, \$2,500 or \$3,000 in the house. You can bet Stewart knows what he's about."

\* \* \*

"Talk about your Banjo Contests: It was the greatest of all. Phew! Maybe the Carletons were

not surprised when the first prize was announced. Babcock stood in the wings with his fire extinguisher, as stage manager Armstrong announced the prizes, beginning with the last. Then says Babcock, 'Well, we ain't last, anyhow.' When Loftus Armstrong read off prize number seven, Babcock put his hand to his ear, holding his breath. The next thing he said was, 'We ain't seventh, either; that's good!' Then the sixth prize was announced, and Babcock with one hand on the Patent Fire Extinguisher, said, 'Why! we ain't sixth, either—that's bully!' But when prizes number five, four and three had been announced, and still nothing heard of the Carleton Club, Babcock's face was a study; I guess he began to wonder if his club had been forgotten altogether. Then the second prize was called off, and when the first prize was announced as being won by the Carleton Banjo Club, Babcock gave a cheer, and began to march up and down, in order to hold back his exclamations of pleasure. He was a happy man, I could see it in his countenance."

Crowning success of the incomparable

Banjo and Piano Trio,

## "THE GREGORY TRIO"

GEO. W. GREGORY, Banjoist

W. B. FARMER, Banjoist

CHAS VAN BAAR, Pianist

AT THE

### GRAND BANJO CONCERT

## AMERICAN ACADEMY OF MUSIC

Philadelphia, Penna.

On Saturday evening, January 13, last

### "The S. S. Stewart Banjos Talked"

For dates, address

George W. Gregory

543 5th Avenue

New York



That was a great concert, given at the Academy of Music, Philadelphia, on Saturday evening, January 13th. So large a number of banjo, guitar and mandolin players may not be heard again in this city for a long time to come.

Mr. Paul Eno, the well-known teacher and organizer of Banjo Clubs, writing under date of December 7th, says:

"After having my new 12x20 *Orchestra* Banjo you made for me, a week, and trying it hard and thoroughly, I want to thank you, and say that you have made me the finest toned banjo I have ever used; it is perfect in every point, and I am more than proud of it."

Taking the newspaper notices as a basis from which to judge, there can be no doubt of the success and popularity of W. J. Stent's American Banjo Club in Sydney, Australia.

I. R. Beebe, Banjo and Guitar Teacher, Rochester, N. Y., writes:

"Please send me another Five Dollars' worth of music for Fifty Cents, viz.: The *Journal* for One Year, beginning with No. 79. As a premium, please add Rudimental Lessons for the Banjo. Find enclosed stamps to the above amount.

Just here let me add a word or two of praise in behalf of the little *advertising medium*. I have been a reader of your *Journal*, off and on, for the last eight years, and, through the casual mention in its columns, have become acquainted with banjo players innumerable, both professional and amateur.

Reminiscences of a Banjo Player by Mr. A. Baur, I read with deep interest—being acquainted personally with some of the old timers. But this is not exactly what I intended to say when I began. I want to tell you, if I can, that I appreciate the efforts you are making to elevate the banjo. I have seen old musicians hold up their hands seemingly in disgust at the mention of a banjo, and I am afraid they have made me a crank on the subject.

I have gained something in the way of instruction from each number; and the bright, catchy, little pieces will ever make it a welcome visitor to my studio."

A. D. Grover, of the Boston Ideal Company, Boston, Mass., whose office, when at home, is No. 58 Winter Street, has been meeting with good success in the sale of his banjo book, as advertised in our Teachers' Column.

L. D. Burford, Banjo Teacher, of Portland, Oregon, writes:

"I received the *Thoroughbred* Banjo on the 9th instant, and after a thorough trial of five days, can safely pronounce it the finest toned banjo I ever performed on.

It is the most brilliant instrument, to possess such a pure tone, that I ever had. I use strings some larger than most banjoists use, and when I tune this banjo to the C pitch, it is louder and clearer than any Banjo I have ever heard tuned to the D pitch.

I can cheerfully recommend your 11½-inch rim *Thoroughbred* Banjos for concert playing, for these instruments do not sound flat when tuned to the C pitch. By using smaller strings, I find I can use the D pitch equally as well (even with the elevated bass), but I have no desire to do so, for nothing is gained thereby."

Miss Ida Lee Magez, teacher of the Banjo and other instruments, a painstaking and enterprising young lady of much musical ability, is located at 212 North Charles Street, Baltimore, Md.

Charles F. Hickok, Saginaw, Mich., writes:

"My dear old banjo grows better every day of its existence. I was very much pleased with your fine display of banjos at the World's Fair. I spent several hours in and about your exhibit. Many thanks to Mr. Ross for his kind and courteous treatment to myself and friends during our many calls at his department. Your imitators, close at hand, had a grand pyramid built of flattering imitations, which was the best ad. you ever had."

I. F. Chase, Jr., of Arctic, R. I., writes:

"The *Thoroughbred* Banjo and other articles ordered of you Saturday last, arrived Wednesday, all O. K. I am very much obliged to you for your promptness.

I cannot say enough in praise of the instrument. Its tone is far beyond anything I have ever heard; the finish is immense, and the leather case a dandy. Please accept my thanks."

L. L. Cole, Fayette, Iowa, writes:

"I have just recently had time to learn the *L'Infanta* March. It is worth the price of the *Journal* for a year, in itself. It's simply out of sight.

You bet, when I was at the World's Fair, I went around and looked up the Stewart exhibit. It is no use telling you it was fine.

I am now engaged in the lucrative occupation of teaching."

Edward J. Henderson, of New Orleans, La., has plenty of pupils, and the Invincible B., M. and G. Club, under his direction, is doing some good work.

Our lists show a steady increase in the number of Banjo players included in the population of Philadelphia.

W. R. Eyster, Barnes, Kansas, writes:

"The *Lady Stewart* Banjo arrived safely during my absence, and is all that I looked for—and more. When I tuned it up and ran over a few chords, even my wife—who has no great respect for the banjo—was struck with the resonant sweetness of its tone. There is a treasure in the back numbers of the *Journal*, which came along with it, and though I had seen a good many of them before, there is a wealth of new reading, and the old, by this time, is new again.

When I look at the *Lady*, and think of the old-fashioned banjos of thirty or forty years ago, with rims large enough to set a turkey in, and handles so long that a string was sure to break if the bass were tuned above G, I am constrained to admit that '*the world do move.*'"

Parke Hunter, teaches the banjo in the Danville School of Music, Danville, Ill., this season.

E. H. Johnson, Peoria, Ill., has a good class of pupils and a well-organized banjo and mandolin orchestra. Writing recently, he says:

"Hard work and close application are the best antidotes for dull times I know of. This has been a good season, even if the times are rather close.

Consider me with you, in spirit, if not in body, at the big Banjo Concert. I shall try and get telephone connections and hear it—or imagine I can. I shall be anxious to learn the result of the club competition."

Lots of banjo concerts this season! In Philadelphia, the Yale Banjo Club at Academy of Music, on December 21st,—just one night after the University of Pennsylvania Banjo Club's Concert, at Association Hall, on December 20th. A. C. Fairbanks gave a concert in Boston, January 11th, followed on January 12th by G. L. Lansing with the Boston "Ideal Banjo Club Concert," and a concert in Jersey City on the same evening. Banjo Concerts are multiplying very rapidly.

A. A. Farland, the banjo virtuoso, is giving high-class concerts with success, in all principal cities.

E. J. Compton rendered banjo solos, and assisted by Harry Maier, banjeurine and banjo duets, at the second Grand Concert of Bethany Orchestra, given in New Century Building, Wilmington, Del., December 12th. The Le Premier Mandolin Club was also a feature of the entertainment.

A correspondent in Cedar City, Utah, sends the following verse, for the benefit of "Simple Method" players:

Oh, ye would-be banjo players,  
Who do not take the *Journal*,  
Your brains are very small  
And your playing most infernal.

The Asetceam Mandolin and Guitar Club, with Parke Hunter, banjoist, gave a concert in Danville, Ill., on Thanksgiving night, to a good house.

Mr. and Mrs. C. H. Partee have given some very attractive banjo, mandolin and guitar entertainments in Louisville, Ky.

Dr. A. M. Purdy, Mystic, Conn., writes:

"Your description of difficulties encountered in your younger days is plain proof of the great advance in the Banjo world, and lovers of this fine instrument owe you a great debt of gratitude for pushing it to the proper place, and raising it from the bar-rooms and dives, to the concert stage and parlor. Still, it has a great deal of prejudice to overcome, and in these small country towns, the banjo player is poo' hoo'd at.

I think that a person who says he can see no music in a \$40.00 *Universal Favorite*, nicely played, and will, at the same time, expatiate upon the marvellous sweetness of the guitar or piano, is what some people would call a damphool.

I have no patience with such people. It seems to me that they are afraid to acknowledge that they like the banjo, for it is a fact that the banjo number in a concert or entertainment invariably excites the greatest interest and is always encored. I played in the hall to seven hundred people recently, and it was conceded to be the best feature of the evening."

Erastus Osgood, in Concord, N. H., is meeting with good success in his banjo teaching and performing in entertainments. His monologues are a feature of many of the public and private entertainments given in that vicinity.

The University of Pennsylvania Banjo, Mandolin and Guitar Clubs, during the holidays, gave concerts in York, Pa., Wilkes Barre, Pottsville, Reading and Newark, N. J. Their Concert at Association Hall, Philadelphia, on Wednesday evening, December 20th, was very successful.

George F. Gellenbeck, Omaha, Neb., writes:

"The *Pony Concert* Banjos are just what I have been wanting for some time. I got them for my wife and little son, who are rapidly developing into fine performers. I am negotiating with Farland, to boom the banjo here, and I think we will arrange to give a concert."

S. C. Baldwin, Oakland, Cal., writes:

"I got my banjeurine from Kohler and Chase, and words cannot express how delighted I am with it. One year ago I started to look for a Banjo to beat mine, and I am still looking. I consider your banjo the leading one of the world. They will be obliged to stay out all night and meet themselves getting up in the morning to beat it."

There is said to be an "old-time 61er" going about, from Bloomsburg, Pa., teaching half a dozen instruments, and selling a peculiar affair he calls a "Mandolin-Banjo." His plan is to teach one tune the first four lessons, and a tune afterwards at every lesson. This beats "Simple Method." But the pupil who studies the rudiments can learn all the "tunes" he wants, without a teacher. There is no use running after a street car after you have caught it.

Among the many funny things we see in "Vol. 1, No. 1" of the English "Banjo World," the following are, perhaps, the most amusing:

"It may not be generally known that three Journals devoted to the Banjo have large circulations in New York and Boston."

No, it is not generally known, because it is not true. Such statements cannot work any good for their authors. People, as a rule, do not care for such flimsy fabrications. The only *Journal* that has any circulation to speak of is published in Philadelphia—was the *first* in the field,—and, from present indications, the only one to prove a success.

Then, the following rather late item of news is, too, really edifying:

"Our first act, in this very number, is to bring to the notice of our readers the banjeaurine, an instrument widely popular in America, but utterly unknown in this country outside of the Amateur Banjo and Guitar Orchestra, of which is the first violin and leading instrument."

No doubt the author of the above would have been glad to have placed his name after the word, "banjeaurine," as a fitting suffix for an arrangement in the "English style of quotation"—but evidently, as is customary in such cases, lack of space prevented—or, the word would not have looked so well with a tail—we are not sure which. How poor old Philadelphia must suffer to be thus left out in the cold, in such a heartless manner. It will strike the uninitiated, however, that the banjeaurine and its originator have been pretty well placed on record during the the last ten years. Rather slow! our friends on the other side. How is it they have not yet awakened to the "Bass Banjo?" Why not mention that, and thus make a clean sweep of all honors to be attained in Banjo World? Surely, when a complete book on banjo clubs can be had for less than the price of a single subscription to the "Banjo World," there is little excuse for not ringing in a portion of Mr. Armstrong's work. Of course, some allowance is due for such defects in "Vol. 1, No. 1," but we hope to see the improvement made in subsequent issues. America, particularly that portion of it known as Philadelphia, Pa., can supply a vast store-house of *pointers* for such publications as the English "Banjo World."

Even the banjoists away off in Australia know more about "Banjo Clubs and the instruments used than our English contemporaries appear to recognize. Mr. Stent's Club in Sydney, N. S. W., has been fully reviewed in a recent number of the *Journal*, and Mr. Adams' organization in Melbourne, now well equipped with Stewart's instruments, are better able to "give pointers" to our English organizers of "banjo bands," so called, than our slow thinkers appear willing to believe or admit.

Now, comes the "damning by faint praise"—the most amusing cut of all. Speaking of Mr. Farland, the sheet says:

"He makes use of an ordinary eleven-inch fretted gut banjo, and his playing seems to create both wonder and admiration whenever he plays."

Oh! ye gods! uses a "gut banjo." Knight of the pigskin, where art thou? What sublime utterances! What faintly echoed praise? Well, enough of this. Those of our readers who would search out those unknown New York and Boston Journals devoted to the banjo, will require a strong search light to locate them.

Farland's ordinary eleven-inch fretted gut banjo will also require a strong stretch of imagination to see.

The mountains of this English Banjo World may be high and difficult of ascent, and its rivers very deep, but the originality of its projectors may, *in time*—and with plenty of it—succeed, as did "the Paddy Whisky of the Banjo," in accomplishing it.

John Moore, Banjoist, now in his fourth season as business manager of Lew Johnson's Colored Minstrels, writes:—"I still have the Orchestra Banjo you made for me in 1884, and it is in good order; in fact, I have not seen its equal anywhere in the Western Country. I am pleased to see the ginger you use in the way of advertising."

Lew Dale, musical comedian, writes:

"The banjo received all O. K., and I am very much pleased with it. I used it last night on the stage, and it gave very good satisfaction, and sounded finely for a new instrument."

"Vol. 1, No. 1" has turned up again: This time it is the "Banjo World," a small sheet with title hooked from our well-known heading to this department. However, as "Lightning never strikes twice in the same spot," the meteor has made its appearance this time, not in and among the "Simple Method Clan"—but over the Pond, where "Banjo Bands," "Wire Strings," "Tutors," don't you know, by Jove! echo faintly in the fogs a reflection of the music produced from the banjo in America, its home. The promoters of the new "Banjo World" appear to be very cautious about letting their readers know where their material is gleaned from. "Vol. 1, No. 1," contains the *Darkies Patrol*, by Lansing, of Boston. A party by the name of Essex has his name as arranger, but a powerful lense fails to discover the composer's name. It is nothing unusual to find our compositions and publications reproduced in England, containing some butcher's name as arranger and omitting altogether to credit the composer. We had hoped, however, that the banjo was falling into the hands of men of better stamp and with some sense of honor—but it seems to still be held down in the same old rut—*over there*.

Perhaps in forty years from now—or fifty—or sixty years—the "Tooters" over there will begin to tout something more original and lively.

At present they appear to be in a deep and heavy sleep.

The following is one of the news items clipped from "Vol. 1, No. 1," mentioned above. The absurd "bluff" our "Tooter," by Jove!" friends attempt, is more amusing than original. No use—no use—boys. Wire strings and "banjo bands" are out of season. You should have tarried a little longer in Jericho.

"BROOKS & DENTON write us that the banjo is going strong in New York. They appear to have abandoned the idiotic manner of writing music for the banjo a third lower than it is actually played. We have wondered why the Americans, so go-ahead in most things, have clung to this absurdity, for which they can offer no valid excuse."

H. K. Sargent, Portland, Oregon, will play his Banjo Club in San Francisco, Cal., during the Mid-Winter Fair.

J. T. Mulvey, Englewood, Ill., writes:

"I have taken your *Journal* for two years, and will say it is the best journal in print, to my liking, and I don't think a banjo and guitar player's music-rack is complete without it. There is more music and information to the square inch than in any other. I look for it as I do for a letter from my girl."

C. S. Mattison, the well-known teacher, in San Antonio, Texas, is very busy with his banjo, mandolin and guitar classes. Writing lately, he says: "Have been experimenting on other makes, but have to come back to S. S. S."

Frank A. Cave, Brooklyn, N. Y., writes:

"I feel that it would be quite a hardship for me to get along without your paper, and consider it a valuable acquisition to my Banjo Library."

We read in an interesting eulogy of the banjo, recently, the following remarks: "I do emphatically assert the instrument has not fulfilled its destiny, has failed to reach the acme of its fame—in that it has not to-day a master of masters whose title would be generally recognized, and whose sway would be generally undisputed."

Now, every banjoist of average ability knows that the banjo has not yet "fulfilled its destiny," and there is little use of meaningless expressions of *gush* over its failure (?) to reach the end of the race before the race has half begun. No instrument ever had an undisputed "master of masters." Such an idea is absurd.

Paganini, as a violin virtuoso, became in a manner deified after his departure from this life—his memory was apotheosized. But no master of an instrument becomes a recognized "master of masters" during his life; were such a thing possible, we might as well consider that the end of progression had been reached. And what then? It is well to have an ideal, and

even to *gush* over the masters once in a while. But as long as individuality exists, no two will have the same ideas as to what the end or "acme of fame" consists of: The far distant object often looks very small and worthless after we have reached it. Truly, indeed, does "distance lend enchantment to the view."

A. A. Farland is to-day, so far as we can judge, the leading master banjoist. But banjo pickers generally are not going to admit such a thing, nor will Mr. Farland ever expect to be recognized as the "master of masters."

Even if we had the "master of masters" among us—as was remarked some time ago—many banjo players would not recognize the Angel Gabriel or distinguish him from an ordinary bill collector. Hence, the master banjoists of New York swell down—or elsewhere—stand a poor chance.

Lew W. Kolar, Allentown, Pa., writes:

"I have received your lecture on the banjo, also the *Journal*; many thanks for the same. They are both a very good piece of work, and the lecture is a book which every one who is interested in banjo playing ought to have.

To speak of the *Journal*, it is worth fifty cents a copy alone; if it were that price I would gladly pay it, and I wish to know if I can send you a post office money order for a year's subscription. I am very sorry you do not publish it every month at least, as it is very interesting.

I have carefully looked over your catalogue and found just what I would need, but the present hard times do not allow me to get it, so I think it best to wait a while and get a good article. I have two banjos in my use at the present time, one of which is your make, a Concert Banjo. I bought it in the Summer of '92, at Kankakee, Ill., from a well-known banjoist whose name I do not wish to mention, but I am sure you know him well, because I have seen his name in your catalogue.

I have paid all attention to the banjo for the last fifteen years, and almost at the first tone of the strings, can tell what a banjo is. I have worked at many a concert in the City of Chicago, which is my home; also won a very fine medal—six penny weight. Every now and then I work with medical companies professionally, then again I take a rest every year for the sake of teaching in Chicago.

I never advertise, and still always have plenty of pupils. I often hear the word, 'he is good,' but I don't admit that, because a man never knows enough—there is always more to learn.

This is my first visit to the East as far as I am at present, and shall go West again in the Spring. The way I came to know the value of your banjos was by paying a friendly visit to Prof. J. Roach; no doubt you have heard a little of him. I saw one of his banjos lying on top of a piano, and almost at the first glance at the instrument, I found out that its appearance was somewhat different from the rest. I picked it up, played a few chords, and cannot express the feeling that seized me when I heard its silvery sound. I said, 'Where did you get this?' He said, 'Why! Boy, that's the Stewart's. Best make in the world.'

Some time after that I went to Kankakee to join the Columbian Minstrels at the Arcade, and there is where I bought the darling I longed for. The Stewart banjo, ever since then, I always recommend, and always will, not only to do justice to you, Mr. Stewart, but to the players of the banjo. One more word I wish to say in regard to your banjo, and that is, that ever since and every time I have carried your instrument on the stage, I always knew I was safe, and that is the main point.

I am longing to know who this Mr. Farland is, you speak so much of in your *Journal*. I am sorry to say I have never heard of that gentleman, and as I am always anxious to hear players whom I have never heard nor seen, I will, if matters permit me, be at Philadelphia on the 13th to hear him play."

"The National School for the Banjo," by A. A. Farland, price One Dollar per copy, may be ordered from S. S. Stewart, publisher of the *Journal*. This work teaches the author's system of fingering, and contains in addition to the instruction, twenty fine concert solos.



It had been our intention to publish in this issue, programmes of all the principal banjo concerts given during the last month or six weeks, but having so much other matter in type, made it impossible to find room for them.

N. Floyd Featherston, leader of the Roanoke Banjo Club, Roanoke, Va., writes:—

"The Piccolo Banjo which I ordered from you, arrived in nice order, and after giving it a thorough trial, I think it but justice to you to say it is an exceedingly good instrument, and has far surpassed my most sanguine expectations, both in tone and accuracy.

"In regard to my Stewart Orchestra Banjo, I will say, I do not hesitate to test it with any banjo in the state, so far as quality of tone and brilliancy is concerned."

Chas. L. Dodge, East Boston, Mass., writes:—"I received the banjo, style *Universal Favorite*, No. 2, O. K. I am very much pleased with it. The tone is very clear and brilliant, being in the high register as clear as it is in the low.

"It is a beauty and no mistake."

George Carr, the well-known teacher, of Scranton, Pa., was in town for the Grand Banjo Concert, on January 13th, as was also Frank S. Morrow, of Harrisburg.

The evening *Herald* of Syracuse, N. Y., it seems, took a clearer view of the banjo after Farland's appearance, on January 8th. On the 9th, the *Herald* printed the following:

"A very pleasing entertainment was given last evening in Music Hall. Alfred A. Farland, the well-known banjoist, was present, and delighted the audience with his pleasing solos. Mr. Farland played a number of choice selections, *clearly demonstrating that the banjo was a first-class musical instrument.*"

Farland has been meeting with success everywhere. Daniel Acker's concert, in Wilkes-Barre, Pa., on January 16, was another triumph for Farland and the banjo, as well as for the Wilkes-Barre Banjo Club.

The Hamilton Banjo, Mandolin and Guitar Club, gave its fifth annual concert at Musical Fund Hall, Philadelphia, Pa., on Thursday evening, January 18.

Erastus Osgood writes from Concord, N. H., under date of January 17:

"The banjo here in Concord is on the 'boom.' A decided impetus was given this last week, in the delightful concert by the Glee Banjo and Guitar Club of Dartmouth College, which took place in White's Opera House, on January 16.

"The Glee Club is composed of splendid material, and the voices are well trained. Of course, as a result, the rendering of their various selections attained a high degree of excellence. The vocal solos by Mr. Prescott and Mr. Woodworth received well-merited applause.

"Particular mention should be made of the mandolin solo by Mr. B. W. Couch, class of '96. His rendering of 'The Mill in the Forest' won for him a most rapturous encore, nor could the audience be silenced till Mr. Couch appeared for the third time.

The banjo solo by Mr. L. G. Palmer plainly demonstrated two facts: That beautiful and high-class music can be played on the banjo, (in spite of the averse criticism of a few musical cranks) and that Stewart's banjo is the one to use. Mr. Palmer played most artistically 'Old Black Joe,' with difficult variations; and the notes from his 'Thoroughbred' fairly charmed his listeners, as they rose and fell guided by true musical instinct.

"The Banjo Club also did most creditable work. 'Normandie March' scored its usual success, and nearly every number was encored. This was the first occasion that I have had the pleasure of hearing 'But One Vienna March,' played by a club, and it is a wonder to me that it does not more frequently appear on concert programmes. Leaders should write to you for a copy.

"Taking the concert as a whole, 'the Dartmouth boys' made a big 'hit,' and deserved the packed house that greeted them."

My 'Cecilia Banjo and Guitar Club' will soon be able to appear at concerts. It contains some good material, and I am drilling them at present on 'Love and Beauty Waltzes.'

The 'Concord Mandolin and Guitar Club,' Mr. Frank A. Leavit, leader, are filling numerous engagements. The Club gave really a fine performance."

F. H. Griffith & Co., Nos. 1229 and 1231 Chestnut Street, Philadelphia, have issued a new and handsome catalogue of musical instruments, including banjos, guitars and mandolins. Copies mailed free. Address as above.

Jerome May's Banjo Club is now in its full tide of success, at Bridgeport, Conn.

J. F. Williams, Oxford, Mo., writes:

"I have been a subscriber to your paper for some time, and I will say that I think it worth more than you charge; the only fault I can find in it is, as the Irishman says—'*It sames a long time between drinks.*' I would be willing to pay more and get the paper oftener, and I think the most of your subscribers would be of the same mind."

Chas. Wheelock, Geneseeville, Mich., writes:

"I have got a Stewart banjeurine, which I bought in Utica, N. Y. I intended ordering one from you, but found this one in a music store; it had been used some, so I got it for \$25. I am sure I got the best of the bargain, as it is a great instrument, and I would not take \$50 for it, to-day, if I could not get another."

Prof. John Church, Manistee, Mich., writes:

"The last *Thoroughbred* Banjo you made for me arrived in splendid condition, and after six months steady use I find it a most wonderful instrument. The one I ordered for Miss Bessie M. Swan is also just as good. Our banjos give us no more trouble on the stage than our violins, and are always ready for use and give satisfaction."

W. E. Stevenson, Frackville, Pa., writes:

"I have been a telegraph operator for the past ten years. A few years ago I thought I was getting OPERATORS' PARALYSIS (leaders in the hand and wrist contract), and by constant practice on my banjo, I have overcome this affliction. I recommend all operators who are troubled thus to try my plan; there will be no harm done, and good results are very likely to follow."

Chas. H. Partee, Louisville, Ky., has a very high opinion of the Stewart Banjo.

Under date of January 3, he writes:

"Mrs. Partee received the small banjo, *American Princess*, and was delighted with it. The tone was grand and the workmanship very fine."

Oscar M. Gupill, Fargo, North Dakota, writes:

"The banjo is gaining in popularity here every day. Last June I received an invitation to play the banjo at a musical to be given by a prominent pianiste and teacher here. I replied that I should be glad to do so if she would play the accompaniments on the piano. She had never heard the banjo and piano played together, and had some doubts as to the ability of the banjo to be heard when played with the piano, but finally consented to try the experiment. It is needless to say that the experiment proved a complete success. Since then we have practiced regularly and now have quite a large repertoire, with the incomparable 'Love and Beauty' waltzes as the leading selection.

Since about the first of November requests to play have been numerous, and I never miss an opportunity of taking the banjo into good society if I can help it. Mr. J. Lester Adams, guitarist, and myself played at the Y. M. C. A. last evening, the occasion being a reception and athletic exhibition given by

the association. The building was crowded with a large and appreciative audience, and the banjo and guitar duos came in for a good share of the applause."

W. H. Morris, of Indianapolis, Ind., writes under date of January 22.

"The Frank C. Maffey banjo, mandolin and guitar concert given in this city on the 13th of last month, was a grand success.

The work of the grand orchestra was highly complimentary to Mr. Maffey, and the banjo solo, Funeral March of a Marionette, given by him, was wonderfully presented. It was loudly encored, and he responded with that delightful selection, the Flower Song, by Lange.

The entire programme was successfully presented, and at its close, those having had the pleasure of hearing it, were fully satisfied with the banjo as a leading musical instrument.

Mr. A. A. Farland is arranging for a concert in our city. We hope he will be successful in securing dates."

Banjo concerts are multiplying like ———.

We have been blessed with so many pianists, cornetists, violinists, etcetera, &c., that the banjo concert is coming to give us some relief.

The banjo soloist is a boon to be thankful for. But save us from the "tub" with steel strings: Such a machine is like a harp with piano strings.

Old Dr. Dufunnae used to say that "an inch on the end of a man's nose was a good deal." So it is with the fake banjo. As soon as you put on wire strings you destroy the individuality of the instrument. It is no longer a banjo, and does only harm to the progress of legitimate banjo playing.

Let those who want wire strings and plectrum-stick to the mandolin, for they will never do any good in the banjo business. The "autoharp" may be a very good instrument in some respects, but it is neither harp nor zither, and is not likely to take the place of either. Put a neck on it if you like, but don't let us have an "autoharp banjo," if you please; the people might rise in revolt.

Thomas H. Nichols, the enterprising teacher, of Syracuse, N. Y., writing under date of January 9th, states that the concert given there on the 8th, with A. A. Farland, was a grand success in every way. He further says: "Mr. Farland is a born gentleman, and the only man in the world on the banjo."

Concerning the concert, the *Syracuse Standard*, has the following: "The concert given at Music Hall last evening, in which Alfred A. Farland, the banjo virtuoso, was the chief attraction, was a complete success, and was thoroughly enjoyed by a large audience composed mainly of musically inclined people. The superb playing of Mr. Farland fully met the expectations of those who have secretly wondered if his performances on the banjo were really as marvellous as have been stated. Those best capable of judging of his merit were free to admit that as an exponent of banjo music, Farland stands without a peer.

"The other instrumental selections and the vocal numbers of the programme were effectively rendered and reflected credit on the participants."

The *Courier* spoke as follows:

"The Beethoven numbers by Mr. Farland were actual demonstrations of the scope of the banjo. It is true that the selections were only those most suitably adapted to that instrument, but it must be remembered that Mr. Beethoven did not take the banjo into consideration when he effected his compositions. The 'Moderato' tested the ability of Mr. Farland and was given an artistic interpretation. The numbers were classical, to be sure, but it was more the novelty of the performance that called forth the admiration of the audience. The 'Allegro Molto Vivace' from Mendelssohn's concerto, op. 64, was nicely executed."

#### A CRITIC CRITICISED.

Before Mr. Farland's concert came off, the *Syracuse Herald* published the following:

"To-morrow evening we shall hear the very loudly heralded Alfred A. Farland, who will give a banjo recital at Y. M. C. A. Music Hall, under the auspices of Charles W. A. Ball and Thomas A. Nichols of

this city. The banjo at present does not occupy a very high position in the tastes of cultivated musicians. It is considered a proper accompaniment to a plantation song, but certainly has no place in the interpretation of the classical. Mr. Farland endeavors to show that the banjo is capable of better things than the musical public have heretofore had reason to suppose. He will attempt grand operatic overtures, sonatas and concertos."

Those who have always held the opinion that the earth is *flat*, find it hard to believe it is *round*, and that progress is attained through evolution. Yet do all things progress.

Although thousands may not believe a thing possible, because they have never witnessed it, such evidence in no way offsets the testimony of those who are acquainted with facts. No doubt, it is a "bitter pill" for many critics to swallow, but down it must go (the pill of fact).

The banjo may be a "proper accompaniment to a plantation song." Some banjos are: so is the piano, violin and guitar.

Much, of course, depends upon how the instrument is played, and by whom. A squeaky fiddle is a *terror* in the hands of one player, and becomes a beautiful music producer in the hands of another.

Beautiful poetical language sometimes proceeds from the vocal organs of one person, whilst the same organs in another give utterance to foul language, or the lowest order of rhyme. Verily, may it be said, "There are more things in heaven and earth than are dreamed of"—in the philosophy of the critic of the *Syracuse Herald*.

Charles E. Perkins, Hartford, Conn., writes:

"As I have not received any number of your *Journal* since No. 77, I presume my subscription has expired, and I enclose \$1.00 for two years, as it is more convenient to send than fifty cents.

"I do not see why you do not charge \$1.00 a year. The music alone is worth more than, that and I do not believe you would lose a subscriber."

"Banjo Concerts" were "not much" twenty years ago; but *now*—banjo concerts are sweeping away all other concerts.

"Aaron's rod swallowed all the other rods." The banjo may yet swallow all other small instruments.

Mortimer Giffin, of Brooklyn, N. Y., is said to have a good class of banjo pupils. He has the Y. M. C. A. banjo class under his charge on Tuesday evenings.

A. A. Farland, in his concert tour, made use of show cards containing a photo-engraving of his pianist and himself, with his favorite Stewart Banjo. At the bottom of the card the following words appear:

"MR. FARLAND PLAYS THE S. S. STEWART BANJO."

It is amusing to note that in some cases the bottom of the card has been cut off before displaying in show windows. Of course, if Mr. Farland did not use the Stewart Banjo there would have been no use in cutting the lines off the card, because it would be such an easy matter to prove the statement on the card *a lie*. Therefore, this very cutting by Mr. Shortsighted Hindsight and his clan, will prove conclusively that there is nothing to equal a Stewart Banjo, and that being sadly beaten in every other way they must resort to methods beneath the dignity and standing of *men*.

Arling Shaeffer, formerly of Denver, Col., has been spending some time in Philadelphia—his old home. Of course, he attended the grand banjo concert at the Academy of Music, on the 13th of January. Mr. Shaeffer is devoting some four hours daily to violin practice. He also plays the harp like an angel, and can handle the guitar and banjo beautifully. He is writing a harp instructor for Lyon & Healey, of Chicago.



C. H. Colton, Sunfield, Mich., writes:

"I would like to ask, through the columns of the *Journal*, the opinions of some of the guitar teachers on instructors in sheet-form. I am not a professional player or teacher, but have studied several works, and think that pupils would advance faster and more thoroughly if they had one lesson assigned to them for practice and study.

I find that pupils, in learning, want to play too quickly, and do not give the required time to study and practice. They practise too much that is not in their lessons, and, therefore, do not have anything perfect."

E. H. Frey, of Lima, Ohio, gives his opinion, as follows:

"I think Mr. Colton's idea a good one in regard to giving lessons to pupils in sheet-form, especially when appropriate music is selected. In teaching the guitar, I have my music so arranged that it is pleasing, as well as instructive.

I do not use the same method of teaching all pupils—for instance—the other day a gentleman said to me: 'Mr. Frey, I should like very much to take some guitar lessons from you, if you will teach me to play some few pieces in a short time, without going through the preliminary exercises, rudiments of music, etc. I am well aware, that to become a good player requires more time than my business will allow me to devote to it. However, I will be satisfied to be able to play some on the guitar anyway proper.'

Now, in the above case (as there are so few good works published for the guitar), an instruction book would be almost useless. I would at first teach the pupil to play the scale in the key of C major, and having learned that, give a nice melody in the same key.

As a matter, of course, to become a soloist, it is necessary to practice the scales and chords in all different keys and positions—too much time cannot be devoted to such study. There are, no doubt, less than two-thirds of those who study music with the intention of making it a profession, and that is one reason so many teachers are not successful in holding their pupils.

The teacher's mistake is this, viz.: He will give a very difficult exercise to the pupil—who may never be able to play it properly—time and again; finally the pupil becomes discouraged and gives up in disgust. I am in favor of giving heavy studies to those who are anxious to become good performers, but it will not work with those who haven't the time, and, perhaps, only want to play for their own amusement.

Having failed to find anything better, I use my own arrangements in teaching, exclusively. Wherever I have taught the guitar, it has become very popular, and I have always had as many pupils as I could attend to.

I am sorry that the banjo is not more popular in this vicinity. There are reasons, viz.: The stores have heretofore sold inferior instruments, having miserable tones, and there has been no teacher of the banjo here, who could play a few solos. There is no use of talking of being a good teacher and not a player—people want to hear what can be brought out of an instrument before they care to invest money trying to master it. The guitar has taken up so much of my time, that I was compelled to give up practicing on the banjo.

It is my intention to give a concert some time this season. I will have two or three noted banjists to assist me. I want the people to hear what beautiful music can be brought out of a Stewart Banjo, in the hands of an artist.

Frequently I receive letters asking my price for arranging music for mandolins, guitars, etc., and when I send in my price, they complain, and say

that they can buy a printed copy for much less. I would like to know if any of those parties would write the amount of news a penny paper contains, for one cent.

Another party wrote me, that he can't understand why his mandolin and banjo music doesn't become more popular. The fact is, his music is too difficult for the average player and is not pretty at that. A pretty piece of music that has merit, no matter how difficult, is well worth one's time to work at.

Last evening I attended a silver wedding. Having a guitar in the house they insisted upon my playing. The instrument was brought forth,—to my disgust it was strung with extra heavy wire strings, which had warped the neck so much, that it was almost impossible to play a decent chord on it—I tried again and again, but could accomplish nothing. Finally, I sent for my own instrument and entertained the party with satisfaction.

The above experience reminds me of the old saying, "A good instrument is half the battle."

R. D. C., Fort Stanton, N. M., writes:

"Please let me know what will keep my fingers from perspiring while playing the banjo?"

\* \* \*

The only "sure cure" for that trouble is to practice so constantly that the ends of the fingers become hard and callous, when the perspiration finds difficulty to ooze out. Those performers who find less difficulty with strings breaking have very hard finger ends—made so by constant practice. Those who practice but little, find much trouble from perspiring fingers and breaking of strings.

There are some, however, whose fingers perspire to a much greater extent than others, and the difficulty cannot in all cases be treated successfully by any specific remedy. It is well to try an application of cold water, before a performance, taking care to wipe the hands perfectly dry.

A correspondent in England, whose letter-heading classifies him among the banjo fraternity, as a "wholesale banjo manufacturer and manufacturer of vellums for drum-heads, banjos, etc.," asks—"Do you use wire strings on the raised fretted banjos? Which do you think best for the banjo-jeurine? Your illustrations appear for gut."

\* \* \*

We are obliged to reply that we do not use wire strings on any kind of a banjo, whatever. If such strings are wanted, let the mandolin or piano be used. A wire-string, closed-back banjo, has no right to the name, *banjo*—as Mr. Baur truly says, it is simply an imitation of a very inferior guitar.

Should some one ask—"Do you cut an air-hole in the head of your banjos, having raised frets?" we should consider a reply unnecessary.

Should the same correspondent add—"If not, why not?" we might be tempted to reply: Possibly because the *vellum* was far too tough to admit of such an operation.

But, the guitar has an "air hole"—the mandolin supports one, also; why should the banjo be deprived of one? Our English friends have answered the question by closing in the rim, leaving a breathing space around the circle; backing it up with wood, substituting a "*vellum*" for the ordinary head, and stringing up the machine with wire.

Such an instrument is pushed forward among the 'orsebeans as an American banjo, by jove! and then one learns from the papers that the banjo has gone out of fashion in England. No wonder! for such instruments can only flourish where the crinoline hoopskirt or divided-skirt finds a home and popularity.

We do not mean to begrudge our "Tooters" in England the pleasure of picking away at their favorite wire strings, but we must protest most emphatically against those monstrosities being called "American Banjos."

America, the home of the banjo, is quite well prepared to protect its own. The vellum-headed "half man, half beast," will have to open up and follow a school of its own; for it has a "style that is all its own."

"Thimble"—

It is much to be regretted that "thimble playing" (or stroke playing, as it is sometimes called) has been permitted to "go out of fashion" almost entirely. There are many banjoists to-day, who really do not know anything at all about that style of banjo playing.

The old-fashioned stroke-style is capable of a development giving the performer a command over his instrument that is impossible with the so-called guitar style.

It is to-day considered (by a few, at least) out of place to attempt a solo on the banjo with a thimble on the finger. And yet the soloists of the day will pound the bass string with the thumb—or *strike* chords with that member of the hand, upon which a *callous* has been raised by constant friction—coming into contact with the strings. One is led to ponder on the inconsistency of the artist in this line, and wonder how it is that thumping the strings with the thumb should be thought more elegant than striking them with a properly constructed finger-tip of metal: the blow from the thimble is surely productive of a much better tone.

Of late years the height of the banjo bridge has been increased a fraction of an inch, in order to obtain greater pressure upon the head by the feet of the bridge, and cause it to remain more firmly in position.

Experience has proven that the best results are obtained with a bridge about one-half inch high, as the pressure of the strings then keeps it firmly in position and a complete resistance to the plucking of the strings is obtained. A properly constructed bridge of this height will not fall down or shift during a performance. A little powdered rosin upon the head, under the feet of such a bridge, will cause it to stick in place like an old friend. Of course, the right sort of tail-piece is also required; a swinging tail-piece will cause any bridge to shift.

Probably the bridge would not have been raised in height had "stroke playing" remained with us; for that style of execution is favored by the low bridge, and a fretting scale that places it rather nearer to the tail-piece than is at present the custom. A very thin bridge, with small narrow feet, is almost sure to be unreliable for any sort of banjo performance.

However, such bridges together with wire strings and patent rubber tail-pieces must find favor with those who have a certain experience to work out before they can be expected to have acquired common sense.

A correspondent evidently wishes to have some fun, and attempts to perpetrate the following joke.

We withhold name of the writer:

"Knowing that you are a lover of good and fine banjos, I take the liberty of writing you a few lines. I have a patent banjo that I think is superior to any banjo that is made. It is quite a novelty and must be seen and heard to be fully understood and appreciated.

It is an open-back, bracketless banjo. I contend they use too much metal in most of the banjos, giving the instrument a tin pan and dead sound, taking away all the music. In my banjo, the vibration of the strings is very great and musical. I use wood for my rim. My banjo is unlimited in almost every particular, and as fine in appearance as any made.

Now, if you think well of it, I will sell the entire patent, or any portion that you desire purchasing, providing we can make terms. My banjo, with the proper handling, will be the coming banjo. You, knowing and being in the business, can make a success of it.

P. S.—When my banjo is properly introduced the ladies will use it in preference to all others."

\* \* \*

As Mr. Armstrong would say—"My doctor tells me use no other."

The "peck measure rim banjo" was doubtless all wood, but surrounded by iron bands. If the ladies prefer the "new patent" we have no objection to their using it.

\* \* \*

A correspondent writes:—"Please write and let me know by return mail how the different instruments are tuned for that Club Waltz you sent me—

called Ring Dove Waltz. Does the banjeurine lead?"

\* \* \*

And yet the *Journal* is published at a yearly subscription price of fifty cents. It seems about time to cease answering correspondence of this character. The subject of Banjo and Guitar Clubs has been so fully treated upon in the *Journal*, that we can conceive of no possible excuse for ignorance on the subject.

For heaven's sake, young man, defer getting up a club, until you understand how to go at it. Let us have no more of those old-style "heart-breakers," that drive a man crazy and lead people to tear out hair and cry out in a loud voice against banjo clubs. Study up club organization, as the pilot studies navigation. If you do not, you will surely run your Club upon the rocks. Don't start a "Club" of banjos, expecting to learn how to play after organizing.

J. E. H., Salina, Ill.

Of course, a banjo bridge, like almost anything else, is liable to become worn out. The carpet under our feet, must in time wear out—if the moths do not sooner make way with it. Our finger-tips wear out with the strings they pluck; but as we eat and drink daily and take to ourselves new bodily material, new ends replace the old ones, on our fingers, but we must pay out hard cash for our new strings, to make which, the material of the silk worm, or the intestines of the lamb must be used. The former spins away its life in giving us the product of its industry, and the latter sheds its life-blood by the hand of man in order that that barbarous animal may spin its entrails into what is known as "cat gut" fiddle strings.

Everything must wear out or rust out. Nothing in nature can remain long stationary. Good banjo bridges are worth about fifty cents per dozen. A dozen should last a year or more. A good bridge, with the five notches properly sawed, *will not fall down* during a performance. Have a little rosin rubbed upon the banjo head, under the feet of the bridge. When the notches are worn out—or if too large for the strings—there is a chance of the bridge falling down. Narrow bridges—those cut very thin, and with lean, consumptive-looking feet,—will always go down in the race. A good bridge—made of good wood, with properly cut notches for the strings—will stand up to the front like a General Washington before the troops.

"Young Banjo Player"—

1. Your banjo bridge should be left stationary in its position on the banjo head. Bridges that are constantly being removed have a tendency to slip, making it very unsatisfactory to the performer. A banjo bridge should always be left in place. It used to be thought best to remove the bridge after a performance; but as nothing was ever gained by it, the custom has been abandoned. When a banjo is kept in a good case, it is worse than useless to remove the bridge.

2. Of course, Mr. Gregory and other performers who tune to a very high pitch, do not elevate the "bass string," but always play in the one style of tuning. On a banjo, size 12x19, the strings are very tense when tuned to the high concert pitch (third string to A), and the bass string would never stand the "elevating" influence of being pulled up to E.

3. Such high tuning in a banjo club would not answer, owing to the difficulty of keeping in tune.

"Banjeurine"—

The generally accepted definition of the word is an instrument of the banjo kind, so constructed as to be readily *tuned a fourth higher* in pitch than the "ordinary" banjo.

The original banjeurine, as invented and introduced by S. S. Stewart, was given its name by the inventor. It was constructed with 12½-inch rim, and short neck, and is still so constructed. However, the large rim, and consequently large surface of calf skin, is affected by dampness to so much greater extent than the smaller head, it is conceded that a finely-made ten-inch rim with thirteen or fourteen-inch neck, will withstand climatic changes and retains its brilliancy of tone so much better, that a

small banjo of this description may be called a "banjeurine," simply because it is used to play that part in a banjo club.

We are making a beautifully-toned ten-inch rim banjo, specially for playing banjeurine parts, the tone of which is very brilliant. The price of these instruments is \$30.00.

A cheaply constructed, or inferior instrument is not worth having—as many banjo clubs have at length been forced to admit, after much loss of time in experimenting with them.

## MORE BANJO CONCERTS.

A. A. Farland made another hit in Boston, Mass., on the evening of January 11, at Fairbank's Banjo Concert.

The Boston *Herald* spoke of him as follows:

A feature of the evening was the appearance here of Mr. Farland. He proved himself to be a thorough master of the technique of the instrument, and his performance was most finished and artistic. He plays in an easy, graceful manner, and has a wonderful execution. His solo from the overture of "William Tell" was excellent, and as an encore number, his rendition of the Beethoven sonata in three movements, demonstrated the fact that the banjo can be utilized for the higher class of musical composition.

The Boston Ideal Club gave its seventh Annual Concert in Boston, Mass., on Friday evening, January 12, in the People's Church. An electrical banjo played solos all by itself, and Geo. L. Lansing gave his fine banjo solos. The Ideal Club rendered some beautiful selections, and a contest for money prizes took place between Banjo and Guitar Clubs, \$50.00 to the first, and \$25.00 to the second.

The Boston *Globe* gives the following report:

## PLAYED FOR MONEY PRIZES.

Boston Ideal Club gives its seventh annual concert; mandolins, guitars and banjos predominated, last night at the People's Church, Columbia Ave.

It was the seventh annual concert of the Boston Ideal Club, and the church was crowded with a pleased audience.

There were two prominent features in the evening's entertainment, an exhibition of an electrical banjo and a contest for money prizes between eight competing banjo, mandolin and guitar clubs. The master of ceremonies was L. H. Galencia.

The programme included selections by the following: Boston Ideal Club, J. Williams Macy of New York, humorist, the Cole Children Banjo and Guitar Club, Frank Gilman, Automatic Electric Banjo; J. Frank Donahoe, organist and pianist; the Ladies' Crescent Club, Massachusetts Institute of Technology Club, Everett Club, Lynn Club, Langwood Club, Euterpe Club, Boston Ladies' Club and Eclipse Club. A grand orchestra was made up of all the clubs present.

The judges of the contest were Messrs. J. Frank Donahoe, Wm. B. Robinson and Frank H. Maxfield, who awarded the first prize of \$50 to the Massachusetts Institute of Technology Club and the second prize of \$25 to the Ladies' Crescent Club.

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

Continued from last Number.

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## SUB-TONIC CHORDS, MINOR KEYS. Continued.

Intervals used in constructing minor sub-tonic chords.

PRACTICAL FORM FOR GUITAR.

The page contains seven rows of musical notation. Each row consists of a melodic line on the left and a series of chord diagrams on the right. The chord diagrams are labeled with numbers 1\* through 12\* and asterisks, indicating specific fret positions and fingerings. The keys represented are: Row 1: D minor; Row 2: E minor; Row 3: F minor; Row 4: G minor; Row 5: A minor; Row 6: B minor; Row 7: C minor. The chord forms shown include various triads and dyads, such as 2\*, 3\*, 4\*, 5\*, 6\*, 7\*, 8\*, 9\*, 10\*, and 11\*.



**SUB-TONIC CHORDS, MINOR KEYS. Concluded.**

Intervals used in constructing sub-tonic minor chords.

PRACTICAL FORM FOR GUITAR.

The diagram shows two staves of intervals used in constructing sub-tonic minor chords. The first staff shows intervals of 1st, 3rd, and 6th in a minor key (B-flat major / G minor). The second staff shows intervals of 1st, 3rd, and 6th in a minor key (C major / A minor). To the right, two staves of guitar chord diagrams are shown, with fret numbers indicated above the notes. The first staff shows chords for keys with one flat (B-flat, C, D-flat, E-flat, F, G) and the second staff shows chords for keys with two flats (B-flat, C, D-flat, E-flat, F, G). The fret numbers are: 1\*, 3\*, 2\*, 2\*, 2\*, 3\*, 5\*, 6\*, 8\*, 9\* for the first staff; and 2\*, 1\*, 2\*, 4\*, 5\*, 7\*, 8\*, 10\*, 11\*, 11\* for the second staff.

**SUBSTITUTED SIXTH CHORDS, MAJOR FORM.**

The substituted sixth chord is constructed upon the sub-dominant note (the fourth) of any major scale, to which is added its third and sixth intervals. This chord will be found to contain the same notes as those of the sub-dominant chord of the relative minor key, but, the root of this chord, *viz.*—the sub-dominant note, must always be in the bass. For example, take the key of C major, the substituted sixth chord of C major contains the notes F, A, D, now the relative minor of C major is A minor, and the sub-dominant of A minor contains the notes D, F, A, so that it is at once seen that the substituted sixth chord is merely an inversion of the sub-dominant chord of the relative minor key, but it must always keep its fundamental note (the sub-dominant) in the bass, although the upper part may be inverted in anyway.

Intervals used in constructing substituted sixth chords have double stems.

FIRST FORM.

PRACTICAL FORM FOR GUITAR.

The diagram shows four staves of intervals used in constructing substituted sixth chords. The first staff shows intervals of 1st, 3rd, and 6th in a major key (C major). The second staff shows intervals of 1st, 3rd, and 6th in a major key (D major). The third staff shows intervals of 1st, 3rd, and 6th in a major key (E major). The fourth staff shows intervals of 1st, 3rd, and 6th in a major key (F major). To the right, four staves of guitar chord diagrams are shown, with fret numbers indicated above the notes. The fret numbers are: 2\*, 2\*, 3\*, 5\*, 8\*, 7\* for the first staff; 3\*, 2\*, 9\*, 10\*, 8\*, 8\* for the second staff; 3\*, 6\*, 7\*, 8\*, 6\* for the third staff; and 3\*, 4\*, 5\*, 7\*, 10\*, 9\* for the fourth staff.

SUBSTITUTED SIXTH CHORDS, MAJOR FORM. Concluded.

Intervals used in constructing substituted sixth chords have double stems.

FIRST FORM.

PRACTICAL FORM FOR GUITAR.

**MINOR DOMINANT TRIADS.**

The minor dominant triad is constructed upon the dominant note of any minor scale, to which is added its third and fifth intervals. The third interval in this chord is raised half a tone higher than the signature allows because it falls on the seventh degree of the minor scale. This chord is really a full major triad, because the third interval is a major third, but played with the tonic and sub-dominant minor chords its tonality is minor.

Intervals used in constructing minor dominant triads have double stems.

FIRST FORM.

PRACTICAL FORM FOR GUITAR.

1st. 3rd. 5th.

4\* 4\* 4\* 4\* 7\*..... 9\* 9\* 12\*

4\* 4\* 7\*..... 6\*

5\*..... 4\* 9\*.....

6\*..... 9\*..... 11\*

4\*..... 6\* 9\*..... 8\*

4\*..... 3\* 8\*.....

3\*..... 6\*..... 8\* 11\*..... 10\*

3\* 6\*..... 10\*.....

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

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The preceding examples are given for the mutual benefit of the second banjoist and young arranger. In becoming familiar with accompaniments written in this form, second banjo players will recognize the importance of these examples, as showing what they must expect to meet with in music for the banjo orchestra when arranged in the divided form.

It must also be remembered by the young arranger that the character or rhythmical form of an accompaniment is at the mercy of the composer. The harmonies, which a melody calls for, would probably be the same with most writers, but their manner and form of placing the letters of each chord might vary. A chord can be written in many ways, as is proved by some daring banjo composers writing an accompaniment up in the tenth and twelfth positions.

If an accompaniment is to be arranged in the divided form, a good plan is to first write an ordinary second banjo part, with bass and harmonies. The young arranger can then select the letters from each chord and distribute them among his instruments. In order to do this, many compositions, that are suitable for a single banjo, would have to be modified.

An amateur banjo club could not play the following accompaniment in the divided form, as they would not be apt to play it evenly. It would be better to retain the chords, changing their form, but still observing their peculiarity of rhythm.



If there are two second banjos in the club, it would be much better to give them the accompaniment in an easier form, giving the bass to the 'cello or bass banjo. When there is but one instrument to represent the harmony, then it must be given to that instrument in its original form, providing no guitar or 'cello banjo is used.

It could be placed in the following form for two banjos, the letters of each chord being changed or reversed so as to bring them on the A and E strings.

The above is the simplest form that an arpeggio can be reduced to and still retain its peculiar qualities.

It must be remembered that in writing an accompaniment in any form, many things must be taken into consideration. Most music can be arranged according to the ideas contained in the melody, but the young men who play it must be consulted as to their ability.

If every man in the club is an artist there will be no trouble, but if the seconds are in the hands of amateurs then the simplest accompaniment in this form must be written, in order to render a creditable performance.

An arranger, in order to write properly for second banjo in this form, must have a knowledge of the technical difficulties of the instrument, so that he will not give the player impossible chords to play, or passages that require his utmost effort to reach. Many a novice will ground on these rocks in writing second banjo parts in the divided form, unless he possesses a thorough knowledge of the possibilities of the A and E strings.

When an accompaniment is to be arranged from a piano score or ordinary second banjo part, it is not really necessary that the order of intervals in the harmonies be retained. Study to take the letters of each chord on the lower strings of the second banjo where the least difficulty occurs in giving a solidity to the harmonies.

The following second banjo part I wish to arrange in the divided form for bass and second banjo:—

2ND BANJO.

D Major.



Suppose I gave the chord of D to the second banjo in this manner. There would be nothing gained by retaining the intervals as above:—



It would be better to secure tones that are lower and more sonorous. These can be found on the lower strings; thus:—



These tones, found at the low compass of the instrument, are better for the purpose, and are full and easily taken.

In selecting these low tones, due attention must be paid, not only to the chord in question, but also to what may follow. It is necessary that we so arrange and locate our various chords that the least difficulty be experienced in changing from one to another. Here we have the



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change which will be found much easier than as first shown on a single banjo:—

2ND BANJO.

BASS BANJO.

Here is another accompaniment which is to be arranged in the same manner:—

2ND BANJO.  
A Major.

Now if the chords for second banjo were placed as fellows, considerable difficulty would be experienced by an amateur in making the necessary changes from one chord to another:—

2ND BANJO.

This is a better way to write it, as the changes can be made with very little effort by the performer:—

2ND BANJO.

Therefore in writing parts for second banjo, it is well to keep the parts close together, unless some established rule is broken and imperfect harmony introduced.

If two second banjos are used for the harmonies, a much better effect is obtainable as all the letters contained in the chords can then be secured, but a much more difficult task is encountered by the arranger. In placing the chords for one banjo he will find himself governed by what he gives to the other.

No. 1.

A Major.

For instance, if one of the seconds has A and E in the chord of A:—

the other second can take C# and E; thus:—

Or if one has F# and A in the chord of D:—

the other second can be given D and F#; thus:—

In the chord of E if one is given B and E:—

the other would have B and G#; thus:—

This manner of writing the harmonies is called *double stops* by the arranger, when he writes for second violin and viola. The same care taken by him, in writing for those instruments, must be taken by the young arranger when he writes for two second banjos in a banjo club.

No better material can be found for practice by the young arranger, than writing double stops for two second banjos, as above.

A collection of accompaniments will now be given for arranging in this form.

Arrange all of the following accompaniments in the divided form, (double stops,) for two second banjos. There is no need to write the bass note, as it is merely shown here to give the student a complete chord.

No. 2.  
E Major.

Two staves of musical notation for No. 2, E Major, in 3/4 time. The first staff contains the first eight measures, and the second staff contains the remaining eight measures. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

No. 3.  
D Major.

Two staves of musical notation for No. 3, D Major, in common time (C). The first staff contains the first eight measures, and the second staff contains the remaining eight measures. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

No. 4.  
G Major.

Two staves of musical notation for No. 4, G Major, in 2/4 time. The first staff contains the first eight measures, and the second staff contains the remaining eight measures. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

No. 5.  
C# Minor.

Two staves of musical notation for No. 5, C# Minor, in 6/8 time. The first staff contains the first eight measures, and the second staff contains the remaining eight measures. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

No. 6.  
A Minor.

Two staves of musical notation for No. 6, A Minor, in 3/4 time. The first staff contains the first eight measures, and the second staff contains the remaining eight measures. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

No. 7.  
B Minor.

Two staves of musical notation for No. 7, B Minor, in common time (C). The first staff contains the first eight measures, and the second staff contains the remaining eight measures. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

20 No. 8.  
F# Minor.

Two staves of musical notation for No. 8, F# Minor, in 9/8 time. The first staff contains the first four measures, and the second staff contains the next four measures. The music consists of a series of chords and eighth notes.

No. 9.  
C Major.

Two staves of musical notation for No. 9, C Major, in common time. The first staff contains the first four measures, and the second staff contains the next four measures. The music consists of a series of chords and eighth notes.

No. 10.  
B Major.

Two staves of musical notation for No. 10, B Major, in 2/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. The music consists of a series of chords and eighth notes.

No. 11.  
A Major.

Two staves of musical notation for No. 11, A Major, in common time. The first staff contains the first four measures, and the second staff contains the next four measures. The music consists of a series of chords and eighth notes.

No. 11.

In arranging this accompaniment, it will be found more convenient for the players, if each one is given but a single note of the harmonies. This prevents the character of the movement from being changed and also makes the parts easy; thus:—

Two staves of musical notation for 2ND BANJOS, in common time. The first staff has a 5\* above the first measure. The second staff has a 5\* above the first measure. The music consists of a series of chords and eighth notes. Fingerings are indicated by numbers 0, 2, 0, 4, 1, 4, 2, 1.

Two staves of musical notation for 2ND BANJOS, in common time. The music consists of a series of chords and eighth notes. Fingerings are indicated by numbers 0, 2, 0, 4, 1, 4, 2, 1.

*Respectfully inscribed to Jeannette Cozier, St. Louis, Mo.*

# JEANNETTE MAZURKA.

## FOR THE BANJO.

By J. E. FISH.

**INTRODUCTION.**

*ff*

Banjo.

5\*

*mf*

6\*

5\*

7\*

*f*

*p rit.*

9\*

5 B.

*mf*

2\*

**FINE.**

*f*



3

*D.S. al Fine, then Trio.*

*D.C. al Fine.*

Jeannette Mazurka.

# LAUGHING BELLE POLKA.

## FOR THE GUITAR.

By E. H. FREY.

*rit.* *a tempo.*

The musical score is written for guitar in 2/4 time. It begins with a treble clef and a 2/4 time signature. The first staff starts with a *rit.* (ritardando) marking and a dynamic marking of *p* (piano). The tempo then changes to *a tempo.* The score consists of eight staves of music. The notation includes various rhythmic values, accidentals, and fingering numbers (1, 2, 3, 4). There are several dynamic markings, including *p* and *f* (forte). The piece concludes with a double bar line and a sharp sign (#) on the final staff.

Laughing Belle Polka.

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