

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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S. S. STEWART'S
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STEWART AND ARMSTRONG'S PRIZE BANJO AND GUITAR CONCERT.

Those who have a desire to hear the banjo and guitar played will have an opportunity seldom offered in this city of having their desires gratified, for on Friday evening, January 22d, 1892, Messrs. S. S. Stewart and Thomas J. Armstrong will give a banjo and guitar concert at Association Hall, 15th and Chestnut Streets, Philadelphia, on which occasion Senor L. T. Romero, the greatest of all guitarists will appear, also a number of distinguished performers on the banjo, violin, zither, xylophone, etc. A main feature of the entertainment will be a competition between banjo clubs and banjo and guitar clubs. Several banjo and guitar organizations will take part in the entertainment, thus affording the audience an opportunity of hearing a great variety of banjo music.

Four prizes will be awarded to clubs, as follows: One elegant Stewart Presentation Banjo, with handsome case, valued at one hundred dollars; one elegant Stewart Banjo and case, valued at seventy-five dollars, and one elegant Stewart Banjo and case, valued at fifty dollars, also an elegant Guitar and case manufactured expressly for S. S. Stewart by J. C. Haynes & Co., of Boston, and valued at forty dollars.

The prizes are to be awarded to the clubs by three competent disinterested judges, whose names will be duly announced. The points to be competed for are harmony, time, expression and general excellence.

Tickets for the prize concert will be ready for sale by the time this reaches the public, and can be obtained from either of the man-

agers. It is well to secure seats as early as possible, as there is no doubt that a very large audience will assemble on this occasion.

Seats will also be placed on sale at the well-known music store of J. E. Ditson & Co. 1228 Chestnut, Street, Philadelphia.

Reserved seats in parquet and parquet circle, also in first row of balcony are 75 cents. Reserved seats in balcony, except first row, 50 cents. Family circle and general admission without reserved seats, 25 cents.

The judges to be appointed to award the prizes to the clubs as mentioned, will consist of three well-known gentlemen who are to be entirely disinterested, and there need therefore be no fear of any favoritism being shown. Each club will play two selections, the names of same to be made known to the management in time for the arrangement of program. Should any club desire to enter for the concert without going into competition for the prizes, the same may be arranged by applying to either of the managers.

Mandolin and guitar clubs will be allowed to compete for the fourth prize, consisting of guitar and case if desired. Only banjo clubs and banjo and guitar clubs will be permitted to enter for the three banjo prizes.

ARMSTRONG'S MUSICAL PUZZLE.

We publish in another part of the paper, a "musical puzzle" by Thomas J. Armstrong. Those who are interested in the study of music will find recreation and amusement in endeavoring to make a correct solution of the puzzle page.

Send in your solutions. The correct answer will appear in our next number.

All who send correct answers before the publication of No. 68 of the *Journal* will have their names published in that number.

THE SILK COMPOSITION STRINGS.

The silk strings for Banjo 1st, 2d and 3d, as advertised and sold by Stewart should not be confounded with the French silk strings,

or the Japanese silk strings, sold by some music dealers.

The great durability and excellent musical qualities of the silk composition strings, renders them a boon to banjo players who play in public.

In a few years the gut string, so far as the Banjo is concerned, will be a thing of the past. The silk (twisted) string will be brought to perfection, and false strings will be resolved into simply an unpleasant dream of the past.

Although the prices of the silk composition strings are higher than the gut strings, by reason of the excessive tariff charges on silk, yet the greater durability of the silk strings renders them by far the cheapest string a banjo player can use.

The general introduction and sale of these strings will cut down the profits of dealers in strings to a considerable extent, because, as every experienced player knows, a gut string lasts but a very short time during the warm weather, and not only this, but at least one third of all the gut strings one can buy are *false*, and must be thrown away. Whereas the silk composition strings are nearly all true in tone, and it is very rare to meet with a false string among them. We are willing to lose the profit on the sale of the gut strings in order to introduce a more satisfactory article.

The manufacturers of these strings in Europe are turning out but a very limited quantity of strings, and it was our misfortune a short time ago to be entirely out of these strings. At present we have a small supply, but expect a new lot within a few weeks. The prices of the silk composition strings are as follows:

(We have the first, second and fifth strings only.) 15 cents for single string, one dozen strings \$1.50; less than one dozen, 15 cents each; per box of thirty strings, \$3.00.

The silk composition strings are made by an entirely different process from the old way, and are as stiff and true as a watch

spring. No string will "hold its own" against hot weather like these strings. No other string is as durable as the "Silk Composition" string.

Strings mailed on receipt of price. Address, S. S. Stewart, No. 223 Church Street, Phila., Pa.



E. H. Frey, the well known composer, has taken charge of the Opera House Orchestra at Lima, Ohio.

Charles Tipton, one of Topeka's (Kansas) most popular Guitarists and well known teacher, also manager of the Alhambra Mandolin Orchestra, would like to hear from good mandolin, banjo and guitar players in his vicinity, who would like to join his orchestra. He may be addressed, No. 612 Monroe Street, Topeka, Kansas.

The choicest lot of guitar music ever gotten together in one book for the small price of twenty-five cents, is found in the "Guitarist's Delight," published by S. S. Stewart. This book is sent by mail on receipt of price, 25 cents, or is given as a premium to any yearly subscriber to the *Journal* who sends fifty cents for a year's subscription. Guitar players should bear this in mind.

Mrs. Irma C. Wilson teaches the guitar in the Western Normal College at Shenandoah, Iowa. This lady speaks in the highest terms of the *Journal*.

"The Algonquin Mandolin and Guitar Club, of Geneva, N. Y.," says H. D. Clapp, "is now entering upon its third season under the successful leadership of Mr. Lester Nares, who is an exceptionally fine mandolin soloist. This club is a great favorite with the people in that section, and its services are in constant demand."

A couple of decades ago so little was heard of the guitar in some portions of the country that it was supposed by many to be going out of use entirely, and when the banjo began to creep into popularity many thought that this instrument would supersede the guitar and take its place. But time has proved such suppositions to be incorrect; for with the growing popularity of the banjo

a renewed interest has been awakened in guitar playing, and that instrument bids fair to become, now, more popular than ever before.

The banjo and guitar make a capital combination, and the two instruments seem to blend in sympathy and to harmonize as well mated affinities. The club composed of banjos and guitars now renders beautiful music, and with the aid of the mandolin a concert combination can be formed that will not fail to delightfully entertain many a musical audience.

As such solo players on the banjo as E. M. Hall, R. R. Brooks, W. A. Huntley, G. W. Powers, G. L. Lansing, J. H. Mack and others, come forward and illustrate practically the musical claims of the modern American banjo, genius asserts itself in honor of the guitar, and a great artist, in the form of Senor Luis T. Romero, comes forth to astonish and delight lovers of that instrument.



Senor Luis T. Romero, whose pleasant features are displayed in the above wood engraving, is undoubtedly one of the greatest performers on the guitar living,—if not the very best. He is the first real master of that instrument we have ever had the pleasure of listening to. A native of sunny Spain, the Senor inherits his particular talent, which he has cultivated in the highest degree. Complete success has crowned his efforts in every part of the world. In San Francisco, California, where he made his home for several years, he had the honor of organizing the first mandolin club known in that portion of the country; it was known as "La Lirade Orfeo," and was composed of mandolins, first and second violin, viola, cello, and guitars. Soon after the advent of this organization, other clubs came into existence, one of which was called "The Bandurria Club," so called on account of substituting the instruments known as bandurrias for mandolins. (It may be well to mention here that the "Spanish Students" did not make use of mandolins in their performances; the instruments they played upon being the bandurrias.) Senor Romero was the teacher of the "Spanish Students,"

so it may be understood that he is a thorough musician, in every sense of the term.

The Senor has always been very fond of writing and arranging music for different combinations of instruments, also fond of giving lessons and imparting a high order of musical instruction. There are few excellent solo performers who are, at the same time, expert arrangers and teachers. Senor Romero is expert in all branches of his art. In Boston, where he is at this time located, he has a great many pupils, and some of the best guitarists in that city and New York have been pleased to place themselves under his instruction. He also teaches in Harvard University, Brown University, and in the Boston Training School of Music. This, together with the large number of concert engagements he is called upon to meet, renders his life an active one. The instrument used by Senor Romero when we last had the pleasure of hearing him in his guitar solos, was one of the old C. F. Martin guitars. How beautifully clear, distinct and brilliant it sounded under the masterly handling of this artist; every note clearly heard throughout the entire hall. Like an old violin, the soul of music dwelleth within it.

The following extract is taken from a recent issue of the *Boston Herald*:

Prof. Luis T. Romero achieved a proud triumph at his concert at Chickering Hall last night. There are few masters of the guitar. Prof. Romero is one of them. Under his marvellous touch that famous old instrument, which has played such a conspicuous part in the romance of southern countries, is made to reveal the very ecstasy of music.

Prof. Romero has studied the guitar from early boyhood, and he can execute anything from "Yankee Doodle" to an operatic overture with exquisite charm. His numbers last night were received with the strongest approbation by as highly cultivated an audience as ever assembled in Chickering Hall. He was recalled again and again and graciously responded with numerous encores. His first number consisted of "The Prayer," from "Moses in Egypt," and "Gavotte-Mignon," followed by "Le Desir," by Beethoven, and "Fantasie," from "Rigoletto," closing with variations on "The Swanee River."

The following is from the *Boston Sunday Courier*:

Mr. Romero's playing is not only a delight to the cultivated ear, but a surprise as well, to those who associate that instrument with the mere "strumming" of song accompaniments, the technique of most the fair lady players of this class being usually confined to the tonic and dominant chords. He demonstrates at once that he is as much of an artist as are the great performers on other instruments of a more important musical character. There are none of the inartistic "rubatos," affected by the average player of the guitar, mandolin, e'c., nor any lack of rhyth discovered in his exquisite renderings; and his technique is limited only by the capacity of the instrument itself. The effects he created in the "Prayer" from

"Moses in Egypt," "Gavotte Mignon," by Thomas, and a fantasia on themes from "Rigoletto" were really astonishing; not only were they played with much taste and feeling, but the volume of tone produced was extraordinary.

The following is from the Boston *Post* :

That music is in measure the sport of fashion is illustrated by the history of the guitar. In the sixteenth century it was the favorite, the reigning instrument. It was a member of the orchestra of the first opera and the first oratorio. Poems were written in its honor. So common was its use in France and Spain that even its name, a name of Eastern origin, entered into the proverbs and slang of each country. The ingenious Hamilton mentions it respectfully in the "Memoirs of Grammont." Le Sage speaks of a woman so beautiful that all the guitars of the Province had been scraped in her praise. In the time of the Directory, when it was the mode to ape the Greeks, the guitar was fashioned in the lyre's form. From 1800 even to 1840 arrangements from operas and chamber music and symphonies for this instrument were numberless.

But the piano-forte, in a certain sense a less truly musical instrument than the guitar, drove all before it. Wires tuned by the tuner and struck by hammers gained the battle over wires picked by the fingers or the plectrum. The guitar was voted to be an unfit instrument for a man, and to-day it is too often remembered in connection with that hideous literature known as "Floral Keepsakes," the engravings of which represented scantily dressed ladies with abnormally large eyes, toying with this instrument; or a swarthy pirate in melting mood wooed to its strains a reluctant maiden. And the guitar became a symbol of effeminacy, though curiously enough its poor relation—the banjo—was always free from this reproach.

Of late years ever-changing fashion has smiled again upon guitar and mandolin, and the study of these instruments is even encouraged; and with reason, for such venerable and musical instruments should not be neglected.

Mr. Romero showed last evening that the guitar is something more than a mere machine of accompaniment; he played the arrangements—no doubt by himself—with taste, and in his hands the guitar became a medium of genuine expression. His pupils, the college students, played pieces abounding in piquant harmonies and dance compelling rhythms, and they vied with each other in friendly rivalry. The pleased audience bestowed impartially applause, and Mr. Romero was recalled again and again.

The following is from the Providence *Telegram* :

Senor Romero, the Spanish guitar player, showed what can be done with that sweet-toned, romantic instrument when it is in the hands of a genius. His execution was faultless, and his playing gave ample proof that he knows music and knows how to make his instrument convey that knowledge to his audience. He produced effects with the guitar that seemed novel and almost marvellous to such as are only acquainted with the ordinary tum-a-tum style of worrying the instrument and torturing the hearers.

The foregoing extracts from different papers will give the reader an idea of what this artist can do with the guitar. Those who have heretofore held the opinion that

the guitar was fit only for single accompaniments to songs and little waltzes, simple polkas, etc., will experience the pleasure of learning something new, and be compelled to undergo a change of opinion when it becomes their good fortune to hear Romero.

It is to be hoped that concert managers generally will be induced to prevail upon Senor Romero to bring his guitar more prominently before the musical public in the various cities.

Senor Romero may be addressed at 24 Dartmouth Street, Boston, Mass., or his agents, Phipps Lyceum Bureau, 25 Union Square, New York City.

R. M. Tyrrell, of New York, when a member of the West Point Military Academy Band, taught many cadets to play the guitar. For address, see Teachers' Cards, in another part of the paper.

J. Earl Rabe, Erie, Pa., says that the "Adelphi Guitar Club" is still alive and Prof. J. A. Weber, its able leader, reports big things to be done this season. Several engagements are now in hand.

Prof. R. Hilliard, guitar teacher, late of New York, has put up his shingle at 1110 Peach Street, and will try his ability on the musically inclined people of Erie.

LITTLE TOM TITS.

A correspondent in a town not very far from here writes that when a teacher of the banjo or a banjo player learns a new tune, he takes good care not to play it for any banjo player or learner, because he is all in a tremble for fear some one may learn the tune and then know as much as he does.

These poor little small minded Tom Tits should read Baur's article in our last issue (No. 66), and see what they are coming to.

Just think, poor little insignificant worms crawling along on two legs, jealously guarding their little stock of ignorance, puffed up with windy conceit and victims of "big head," drifting off into imbecility.

From THE MUSIC TRADES, New York.

S. S. STEWART

The Leading Manufacturer of Banjos.

Strong evidences of Fall activity in musical matters are manifest at the banjo factory of S. S. Stewart, 221 and 223 Church Street, Philadelphia.

The stock which during the summer was allowed to run low is being gradually increased, and still further additions will be made as the season advances.

The demand is mostly for instruments ranging in price from \$10 to \$60, although many higher priced ones are sold for presentation purposes and for the use of solo artists.

The high-priced banjos costing \$100 to \$125, are beautifully inlaid with pearl, an expensive and tedious process which adds to the value without specially affecting the tone. It makes it a question of a few dollars for the satisfaction of having an instrument combining beauty as well as quality.

In mentioning this pearl inlay work, Mr. Stewart informs us that all the pearl used in his factory is cut from the Japanese shells by his own workmen, and finished and inlaid in the factory.

Great care is taken that only the very best shells are used, and they must be of sufficient thickness to allow for an after dressing.

The amount of labor in the neck of one of these high-priced instruments is something immense, and takes days and sometimes weeks before it is finally finished.

In order to be any where near prepared for orders, they must be anticipated long in advance, and the material well under way, seasoning and otherwise passing through the different stages of construction.

Five thousand necks and rims are not an unusual number for Mr. Stewart to have at one time in the hands of his workmen. The neck is the ornamental part of the banjo, and unlimited scope is given a skilled workman in veneering, carving and inlaying.

As many as seven layers of veneer are used in some of these high-priced necks, and they are finally finished with ebony strips.

The carving is at the base and around the keyhead.

Mr. Stewart sent lately an elegant line of his instruments for display at the fair in Minneapolis, Minn. They were sent to W. J. Dyer & Bro., and included in the magnificent exhibit of musical instruments made by that firm.

A very fine line was also sent to J. Henry Ling, of Detroit, Mich., for exhibition at the Michigan State Fair.

Through some misunderstanding with the directors, Mr. Ling's exhibit was not allowed and a special display was made at his elegant warerooms on Monroe Avenue, which produced a sensation.

Mr. Ling wrote Mr. Stewart as follows :

"The banjos arrived to-day. It is almost needless for me to say that I have no doubt of their being the finest instruments in the world. We thought the Stewart banjos we had before were as fine as could be made, but these are a *revelation* both in tone and workmanship."

Mr. Stewart's collection of autograph letters from celebrated artists in America and Europe, bears most gratifying testimony to the superiority of the Stewart banjo.

Large orders from J. C. Haynes & Co., Boston, Mass., Kohler & Chase, San Francisco, Cal., and other well-known houses have just been received.

Orders coming from these large houses, one on the Atlantic, and the other on the Pacific Coast, strongly indicate, so Mr. Stewart believes, an exceedingly active trade for the fall and winter.

One of the features of Mr. Stewart's business is his publication department.

He was the pioneer publisher of banjo music, and has every appliance in his factory for stamping plates and printing.

His publications take in a wide range from the simple melody with piano accompaniment to the full orchestra score for a banjo club.

There is a lively demand for good banjo music, and a number of solos and duets have been published lately which are very catchy.

In the opinion of Mr. Stewart, the banjo has far more music in it than has yet been expressed, and new developments are constantly taking place.

The solo powers of a good banjo are still comparatively unknown, and the instrument in its various combinations has a brilliant future before it.

FRANK M. STEVENS.



Mr. Editor:

Dear Sir:—In your last number you were good enough to give space to my article relating to the early efforts of the banjo student. After recommending the value of good teaching, I wrote of the essential feature, "Good Practice." With your permission I will address to willing ears, a few words as to how and what to practise.

We ought to devote as much time as possible to each sitting, always bearing in mind that during the time that we are separated from our instrument, we are losing ground, so that, per example: if we practise two hours to-day, the first half or three-quarters of an hour of the next practice is required to regain that which we have lost. We may even at times find ourselves quite out of form and unable to gain any satisfactory result, but these times are exceptional, and if we persevere, all will come right. Let me repeat an observation made by a very intelligent teacher.

A pupil expressed discontent with the result of her efforts, and was questioned as to how long she practised. The reply, "one half hour each day," was met by "Ah, you do not practise long enough to like your banjo, try and devote a little more time, then your task will become easier and your companionship more agreeable." The advice was taken and the result I am assured was very satisfactory. Is it not even so with old players? "Time but endears through years and years."

So then, give plenty of time to your instrument and you will be rewarded by gaining promotion beyond the ranks of those who play at the banjo. Play at every opportunity. Soon the stiff left arm and certain sore muscles of the neck and shoulder will disappear, and a sort of queer rheumatic sensation of the hands will be a thing of the past. Should you become tired beyond endurance, take recreation by turning to such literature as you possess relating to the instrument, or by playing over such pleasing melodies as you may have acquired. This, while cultivating familiarity with the banjo, its history and construction, will prevent monotony. Then back to work, scales and chords of major and minor keys. Have them "down fine," and playing will become a pleasure.

How many students on any, and all instruments, regret that these same exercises have been neglected, and how many will still neglect and rush into "tunes." This advice has often been repeated and yet still another effort is made to impress the necessity of thorough practice and proper attention in this all important matter—practise scales and chords. The playing of position passages is a very desirable achievement, for this particular system of holding the fingers on the position as first taken does not seem to receive such attention as the advantages deserve. It is very important, and when the opportunity to make use of this feature occurs, it should not be missed. For the present, I will not dwell on the more advanced exercises or embellishments of banjo playing, as these letters are intended for the encouragement of "struggling pupils," and if void of

novelty to the "advanced student," pray let this be considered.

Though foreign to this article, I wish to write some few words on the position that the banjo merits as a musical instrument. I do not claim that it is the "King of Instruments." No, the only ruler is the ability of the player to so handle the material at his command as to bring out beauty of melody and harmony; and such as pleases the majority of listeners, be it the banjo, violin, piano, organ or even orchestra is the "king."

Some "critical musicians" relegate the banjo to a back position as being an instrument of "limited powers." This I cannot admit, and place no limit even on a "jews harp," except the ability of the performer. I have seen an audience equally as much spell-bound by the strains of a "stringed gourd" as I have by the united efforts of a trained body of musicians. Your pages have often contained warnings against claiming too much power as a player, and while I have no desire to fall into the error of claiming too much for the banjo, I but urge that it be relieved of such prejudice as it may be surrounded with, by people who speak without reason and without trial.

The banjo has been a solace to many weary minds; tears have been produced by its plaintive sounds, and it has invigorated the feelings of millions. What the efforts of great poets, painters and musicians have achieved has also been achieved by the banjo. It has had its effect and produced its results on the hearts of those who have had the good fortune to hear it properly played. What in its way can do more?

HYLARION.

Editor of the BANJO AND GUITAR JOURNAL:

I wish to write you an article that may be of some benefit to those who desire to become performers on the banjo, and perhaps may not be amiss for some of our teachers.

With the majority of pupils, when they start to take lessons on the banjo, they have an idea that they will become finished performers in a few months time. Who ever heard of a person becoming proficient on the piano, violin, cornet or on any other instrument, except after months, and years in fact, of hard study and practice? And why should it be any different with the banjo? It is on an equal footing (thanks to the perfection that S. S. Stewart has brought both the instrument and music to) with any of the other and older instruments.

A pupil's first three months should be devoted, (if he has no previous knowledge) to the rudiments of music, as a mental course; then to the different scales, both major and minor, and exercises in the different chords and positions, also in the practice of keeping time. They will be very apt pupils if they learn all this thoroughly in three months.

In the second quarter, the pupil will be ready to begin learning easy pieces, which the teacher should select for them with care. He should also see that the pupil learns the proper fingering of "positions" and chords, as it is the proper use of the left hand that makes the good and graceful banjoist; and then as our pupil progresses, he can take up the more difficult pieces.

Up to a very few years ago, it was a very difficult matter for a teacher to procure suitable music and instruction books; but "S. S. Stewart's American Banjo School" and Sheet Music, has filled a long felt want,

and while on the music subject, I wish to add my praise (to his already long list) of his, "Banjo and Guitar Journal," which I think should be issued monthly, instead of bi-monthly.

Take the last number for an example; if we had to buy the music in separate sheets it would cost at least a dollar, and there is the article on Music Arrangement, by T. J. Armstrong, which I consider very instructive to both teacher and student, besides other letters and information about the banjo, making it well worth five times the price that is asked for it.

Speaking of the Banjo as compared with other instruments, and the increased favor that it meets with the music loving public, I will give an incident that occurred to the "Symphony Banjo and Guitar Club" on their last summer's tour. We were playing at a prominent hotel at Narragansett Pier, R. I., where we had a one weeks engagement. Playing at the same hotel was an orchestra of seven pieces.

After we had played a couple of days, the guests circulated a petition, requesting the proprietor to dispense with the orchestra and engage the banjo club for the balance of the season, which he was willing to do, but our other engagements prevented us from accepting. The above is one of the many incidents that show the rapid advance the Banjo has made in public favor, and I consider that "S. S. Stewart" has done more to perfect the instrument than any other man.

In my experience in playing and teaching for the last fifteen years, I have used pretty near all makes of Banjos; but until I owned and used one of his make, I do not consider that I knew what a good instrument was. I am the proud owner of one of his \$35.00 "Champion," and would not sell it for any one's \$50.00, as it is the best Banjo I ever played on.

CHARLES H. COMPTON.

Mr. Editor:

Having had some little experience on the Banjo and Guitar, something like twelve years, though not being by any means a first class musician, but knowing how, and being able to play correctly, such as right and left hand fingering time, execution, expression and other points, and being able to judge when hearing a player as to whether he is one who knows how and can play, or whether he is a mere novice, it occurs to me that I should tell you of at least one novice I have run across.

Not more than five months ago I met one who had some knowledge of music, but practically knowing nothing about the Banjo, he procured a teacher, took five or six lessons and at the end of that time attempted to teach his teacher. The teacher seeing that he could not do much for this novice, referred him elsewhere, in fact to a teacher who stands in the front rank of the profession. Not being satisfied with the second instructor, for he only took one or two lessons, he still seeks another and so on. What is the consequence? It is simply this; he has to-day no less than four Banjos, has about sixty pieces of music and is not able to play one correctly, from introduction to finale.

So to those who intend to become good and able players of this favorite instrument, the Banjo, I would advise them to purchase the best instrument their means will allow them to. Then procure a good teacher and continue with this teacher until such a time as the teacher may see fit to pronounce the scholar proficient in the art.

J. M. DOBBS.

Dear *Journal*: The articles in No. 66 were very good. I wish the *Journal* could be published every month, I am confident that it will be after a while. I know that it requires a great many subscribers to pay for printing and issuing a paper. Mr. Stewart's ideas about keeping the *Journal* as an advertising medium for his business are very good, but I think if enough subscribers can be had to make it pay, Mr. Stewart can be induced to issue the *Journal* every month, and conduct it as a regular periodical publication strictly upon its own merits. I would like to say a few words while I am about it, to call the attention of beginners to the way some persons handle a fine banjo. Only a few days ago I purchased an elaborate banjo, and a friend of mine came into my parlor where the banjo was lying on the piano. He picked it up and began to try the tone of it. He could not play very much, but he fingered the rim all over, leaving the marks of his fingers thereon. I did not like to say anything, but I do wish that people would learn how to handle a banjo and not grab hold of it as though it was a crow-bar, snow shovel or a coal hod.

When some people go to wind up a watch or a clock, they go at it as though they were raking a fire, and a big fire too. Such persons never seem to be able to keep a watch or a clock that will keep correct time. They are too clumsy to have anything of the kind and should retire to the "good old times," when log cabins and hickory chairs were in fashion. The next time I see any one finger all over my banjo and take it up by clutching the rim, I intend to speak "right out."

J. B. W.

REMINISCENCES OF A BANJO PLAYER

(SIXTH LETTER.)

—BY A. BAUR—

After an absence of over seven years, I recently paid a visit to New York City and found many changes there. I was surprised, however, upon visiting some of the music stores, that so little progress had been made towards keeping on hand a stock of new and good banjo music and banjos. In one instance upon inquiring for some late banjo music, the clerk handed me a folio of banjo music: upon looking the collection over I recognized the same folio, and with very few exceptions, the same pieces I had seen there nearly eight years ago. When inquiring why they did not stock up with new music, I was informed that there was so much music published for the banjo now that it would not pay a dealer to keep on hand a full stock, as the old pieces sold just as readily. He supposed, if they kept a collection of all the pieces now published, that when a customer asked for a certain piece that they did not have in stock they could easily persuade the person to take one of the pieces on hand. To my mind this is a bad case of short sightedness. I visited Pond's music store and in looking over their banjos, I discovered that they handled the Stewart, Morrison and Buckbee. I was told by the manager of the department that they sold the Morrison as their best banjo, the Buckbee for a cheap one and the Stewart as an intermediate grade. It made me smile to hear such an assertion from a man whom I knew had been in charge of the banjo department of this well-known house for nearly nine years.

I have known the Morrison and the Buckbee banjos for years, and how a music store can make any distinction between the two is (or was) a mystery to me. They are both factory made banjos. Buckbee has a large factory and supplies a great many of the music stores and dealers. He makes the different parts of

the banjos and puts them together in his factory. Morrison has the different parts of his banjos made at a factory and puts them together at his home, or place of business. Neither one of these banjos is at all comparable with the Stewart, in whose company they are placed. THE SECRET OF THE WHOLE MATTER IS, there is a much larger margin of profit in a factory made banjo than there is in one made by a maker who has a reputation for turning out first class work only. Music stores do not, as a general thing, sell a banjo on its merits, they nearly all depend entirely on its looks. Thus a dealer who gets his instruments from a factory will not hesitate to tell a customer that an inferior banjo weighted down with from 30 to 50, or even 60 brackets, is superior to an instrument guaranteed by a well-known maker, for no other reason than that he makes a better profit on the factory made banjo. The tone is seldom ever taken into consideration, that is "not in it."

There are many more banjo teachers in the city now than there were in 1884, when I left there. A few still teach the "simple method" humbug, others "by ear," but by far the largest number teach by regular musical notation.

I noticed in two of the music stores I visited, copies of "BRIGGS' BANJO INSTRUCTOR." This book has misled and discouraged many a beginner to such an extent, that it is not to be doubted that we would have many more performers on the banjo had it not been that they studied "Briggs' Instructor" and took it for granted that nothing could be gained from learning to play an instrument with such an uncertain future before it, as one would be led to believe it had after reading through "Briggs' Instructor." Frank Converse told me many years ago that he wrote this method. As it has grown gray in the service, I think Frank should use his influence with Messrs. Ditson & Co., of Boston to retire this work on a pension, or at least half pay.

The feeling among musicians is becoming daily more favorable to the banjo. During my trip I visited several large cities and met many musicians who only a few years ago spoke disparagingly of the banjo as being a musical instrument and asserting that it never would be. All of those I met had a good word for it, and one exceptionally fine musician said to me "the banjo is improving and coming very rapidly to the front as a musical instrument." "IT HAS WONDERFUL CAPABILITIES AND IS MAGNIFICENT WHEN WELL AND PROPERLY PLAYED." This acknowledgment and compliment from a trained and cultivated musician goes a great way toward establishing the standard of the banjo as a musical instrument. The same is applicable to any instrument. Unless "well and properly played," no musical instrument can be tolerated by a cultivated ear. No matter where you go, the feeling towards the banjo is improving, and only the ignorant and narrow minded will now say "there is no music in the banjo."

In my third letter I promised to give the readers of the *Journal* a copy of an "old time" price list of banjo music, if I could find it among my papers. Twenty two years ago I wrote Mr. Frank B. Converse, inquiring if he knew of any music being published for the banjo.

His reply is as follows:

New York, Nov. 30th, 1869

A. BAUR—Dear Sir:

"There is no published music for the banjo. I send you a catalogue of pieces and prices. The prices

may appear high, but the labor of writing and explaining them must be taken into consideration.

Sweet Home (variations).....	\$6.00
Last Rose of Summer (variations).....	5.00
Mocking Bird (variations).....	5.00
Yankee Doodle ".....	5.00
La Zingerilla Waltz.....	5.00
Witch Hazel Waltz, F. B. C.....	3.00
Hattie Polka, ".....	5.00
Dream Waltz, ".....	5.00
Hail Columbia.....	2.00
Marsellaise Hymn.....	2.00
Complete Jig, Set (Major and Minor).....	5.00
Clog, Hornpipes (each).....	1.00
Bell Chimes and Hand Organ (both).....	10.00

Orders of over twenty-five dollars, 20 per cent. deducted. Send money per money order letter to insure safety."

Truly yours, &c.,

FRANK B. CONVERSE.

Compare the above prices with those at which banjo music can be bought for to-day, and you will be better able to comprehend the strides that have been made in the matter of banjo music alone in the last twenty-two years.

These prices at that time were reasonable enough. I tried writing music and selling manuscript copies at one time. A year or two before sheet music for the banjo made its appearance, I issued quite a lengthy catalogue of pieces I had written and arranged. I averaged the price of the pieces at twenty-five cents per page of manuscript. I advertised my "wares" and in a short time had a large correspondence which kept increasing every day. In about six weeks from the time I began, I was completely "stalled." Orders rolled in, but at twenty-five cents per page I would be kept busy about eighteen hours out of the twenty-four and barely make living wages. After filling all orders on hand I gave it up, having concluded that it was utterly impossible to write music at twenty-five cents per page.

In the days before the appearance of sheet music for the banjo, the teacher had a hard time of it. All lessons and pieces had to be written out for the pupils, and a person who played the banjo by regular musical notation was a sort of curiosity. Long after sheet music began to be plenty, I wrote and arranged pieces for pupils, but when I got tired and wanted a rest I laid in a supply of printed pieces. In this manner I got a much needed rest.

If we, who played the banjo by note had a hard time of it, what must it have been for those who played "by ear?" Some "picked up" a piece very readily, while others had to drum away for months, and perhaps years before they learned a piece correctly. Horace Weston once told me that many a time he had followed a band nearly over the whole city before he could "catch on" to a tune. He had a wonderful ear though, and if he ever learned a piece he never forgot it. Ruby Brooks has told me that he generally had a piano player play over a piece time and again, and then it would sometimes be weeks before he would get it learned. LEW BRIMMER WAS CONSIDERED A VERY FINE PERFORMER in his day. If he were living to-day, he would hardly be considered a fifth rate player. He was devoted to his banjo. Day and night he would play on his "Old Cremona." The last time I saw him was at a place called "Harry's" on Broadway under the Theatre Comique; it was formerly Sandy Spencer's place, and a great resort for banjo players. I was at Lohr's on Grand Street one morning and

had quite a large roll of manuscript music with me. I had picked up a banjo and was trying over some of the pieces. While I was playing a man came into the store and purchased some strings from Mr. Lohr. After making his purchase he stopped and listened to my playing. After I finished he asked me if I would go around the corner with him and look at a banjo. I told him I was about to start up town to give some lessons. He insisted on my going and said it would take only a few minutes. I consented and we started, but I regretted having agreed to go, before we had gone two blocks. I thought we would never get there, as you may imagine for he took to Harry's which was a least three-quarters of a mile from Lohr's. After we got there I felt better, as I found there two Jimmy Clarke Banjos, with Lew Brimmer and a piano accompanist with him. As soon as I saw the crowd, I knew I was in for it." Lew was nearer "himself" that day than I had seen him in many a month. He was in a happy frame of mind and told me he had not "touched a drop" for months, and was getting ready to join a company then forming. The piano player was an excellent accompanist. Between he, Lew and myself we played and talked and talked and played until almost before I was aware of it, five hours had gone by and I had missed all my morning lessons with some for the afternoon thrown in. I never saw Lew Brimmer again. A short time afterwards he began going down hill. He never joined the troupe. Poor Lew was his own worst enemy, but not any more so than many another good hearted fellow who could not say *no*. I COULD NAME A DOZEN "OLD TIME" BANJO PLAYERS whose downfall and premature deaths are directly attributed to the same cause. I can name another dozen "old timers" who are eking out a miserable existence, who might to-day be in affluent circumstances if they had paid more attention to their pupils and not made so many visits to the bar-room. Their golden opportunity has passed and the rising generation of banjo players and teachers has taken their place. The rising young teacher should bear in mind that the patrons of the banjo to-day are from among those who move in the most refined and select circles of society, who would not for a moment tolerate the aroma of a grog shop in their presence. By catering to the tastes of the most enlightened people in his community and winning their approbation, he advances the banjo.

On my return trip from New York I MISSED CONNECTION, and had a "lay over" of three hours in Philadelphia. I took advantage of the time thus at my disposal, and visited the establishment of S. S. Stewart, at 221 and 223 Church Street. As I had not visited Mr. Stewart's place of business since before his removal from No. 412 North 8th Street, I was astonished at the magnitude of the place. I spent over two hours there and did not begin to see all the sights. The first floors of the two buildings are occupied as an office, which is neatly partitioned off by itself and is occupied by Mr. Stewart, Mr. Gorton and a young lady who manipulates the type-writer. Adjoining the office is a large room neatly shelved and supplied with patent port-folios for holding Mr. Stewart's numerous publications. The folios are all numbered and lettered to enable clerks to see at a glance where each piece of music is kept. Under this part of the establishment are Mr. Stewart's fire-proof vaults where music plates are stored. The adjoining building No. 221 is occupied on the first floor as a ware room, packing room and shipping room. The ware room with its many cases of elegantly finished instruments

took my eye, and here is where I spent most of the time I was in Mr. Stewart's establishment. After getting started there was no stopping; each particular banjo had to be looked over thoroughly, then tried and then receive a final examination. During my stay I looked at and tried the following banjos: Universal Favorite, one of Mr. Stewart's cheapest grades, although cheap in price, the finish and tone were excellent. The "Champion" comes next; it is a grade higher than the "Universal Favorite," the workmanship is better as also is the tone. The "Orchestra," as its name implies is mostly used in playing with orchestra. The finish is still better than those first mentioned. As to tone, all I have to say is, if you need a banjo to give general satisfaction the *Orchestra* will fill the bill. I also examined the "Thoroughbred," an elegant strong toned and reliable instrument, but the acme of perfection in my mind, were the "Presentation" banjos. I examined several different styles of these, any one of them would have suited me. All of them are WORKS OF ART IN EVERY SENSE of the word; the carving, inlaying, engraving and general get up are beyond the powers of a pen to describe. They must be seen to be appreciated. The tone of either of the higher grades of banjos is simply unsurpassable. Unfortunately for my own pleasure the ware room took up so much of my time, that I could not visit the upper stories of these two buildings. I was compelled to hurry off to catch my train. As I intended to return from Reading, Pa. and finish my visit to the shops and finishing rooms in the upper part of the buildings, I did not regret leaving that day, but was badly disappointed upon arriving at Reading to find that I must return home at once without being able to finish my visit to Philadelphia. However I promised my little boy that next summer we would go down and see more of it. He enjoyed the trip hugely, because Stewart gave him a gold lettered sign marked "Stewart's Banjos." This he displayed in every car that we occupied, until we reached Pittsburgh.

AN AMUSING FIZZLE.

Some of our readers will remember a sheet called the "*Elite Banjoist*," of which two numbers were issued from a Chicago office, located in a certain P. O. box in that city. It will doubtless be remembered that the editor started off with a great "flourish of trumpets," and apparently with a powerful lens in his mind's eye, which caused him to view his own importance at several hundred times its normal proportions, and to magnify his supposed abilities in proportion thereto.

The third number of the sheet failed to make its appearance, either on time or at any other time, showing that the public placed an entirely different valuation upon the publication than did the editor thereof.

Lately a note circular has come to hand, which is in itself quite a curiosity. It starts off thus:

"Mr. J. E. Henning having been engaged to edit the *Elite Banjoist* and for a consideration allowed the use of his name in the corporation known as the Henning Manufacturing Co., and as the *Elite Banjoist* has been suspended indefinitely, owing to the disagreement of directors and the consequent unavoidable litigation, Mr. Henning, while in no way responsible for this state of affairs, yet having induced many friends to subscribe for the paper, has generously agreed to credit each subscriber or advertiser with balance due him, which will be paid in sheet music from the J. E. Henning & Co. catalogue of new and

standard music for banjo, guitar and mandolin, at regular rates."

So Mr. Henning was engaged to edit the *Elite Banjoist*, was he? And allowed his name to be used for a consideration. Well, this is news indeed.

His stories do not seem to agree very well, for if we read correctly in his two issues of the aforesaid sheet, the corporation was not organized until after the appearance of No. one of the sheet in question. Now it appears that he wishes to make himself straight by passing the blame on to the shoulders of some other unknown parties. Yet he "generously" agrees to credit each subscriber and advertiser, and to pay him, not in money to be sure, but in *paper*, as will be seen by the present circular. Generous indeed, and kind to a fault. Such generosity is unequalled, except by his cheek.

Those who were foolish enough to pay for advertising and subscriptions in advance, will be compensated now by receiving the balance due them in "standard music" and at "regular prices."

The reason Mr. Henning's paper did not succeed was because of its utter lack of originality, its lack of principle and its general worthlessness. It started out with falsehood and deceit as its standard, and sank into oblivion, as such publications cannot fail to do.

After some rather extravagant language in which the late editor of the defunct "*Elite Banjoist*" puffs his music in the most egotistical manner, the circular in question winds up with the information that "Mr. Henning will soon issue a journal, which will be placed entirely under his personal supervision." This will be rather doleful news to "his friends" whom he induced to subscribe to the "*Elite*" sheet, and who scarcely require a similar infliction to convince them of the extreme shallowness of the would be editor.

The fact is that "Johnny" has been so long riding his rocking-horse in the nursery that he has fallen into the error of mistaking motion for progress. He started out with the idea that the entire "banjo world" would bow down before him and he met with humiliating failure and defeat, for which he has himself to thank, for misled by his very egotism, he reaped as he had sown.

RENEW YOUR SUBSCRIPTIONS.

Those whose subscriptions have expired or are about to expire, are sent notices on postal cards to that effect. When subscriptions have expired the names are taken off the list at once.

To renew yearly subscription be sure to enclose 50 CENTS by postal note, money order, or in U. S. postage stamps.

No subscription will be renewed with bill. Be sure to remit if you want the paper.

We do not open accounts on our books for 50 CENTS, and those who do not think enough of the *Journal* to send the 50 cents for annual subscription, are just as well off without the paper and the paper just as well off without them.

BACK NUMBERS.

We cannot undertake to furnish back numbers of the *Journal* as many of them are out of print. There is no use in sending orders in for No. 61, as that number has been out of print for some time. No. 65 we have at this writing a very few of, and after the few copies on hand have been sold, no more of that number can be had.

Our readers who foolishly mutilate or destroy their *Journals*, may find difficulty soon in securing any of the back numbers to complete files for binding.



E. C. Corbin, West Troy, N. Y., writing under date of October 7th, says:

"The *Journal*, No. 66, is received, and I am more than pleased with it. It is far ahead of any other musical paper going. Grant Brower, the Brooklyn banjoist, was in town a couple of days ago, and spent the evening at the rooms of the Troy Banjo, Guitar and Mandolin Club.

The Clifford Banjo Quartette has been organized here, with the following members: E. C. Corbin, 1st banjo; Herman Mather, 2d banjo; Harry Armstrong, piccolo banjo and Arthur Rivers, banjeaurine."

W. E. Adams, Canterbury, Melbourne, Australia, writing under date of September 4th, says that he opened his season with ten pupils and with good prospects for more. He had just received a case of Stewart banjos, which he had begun to think must have gone to the bottom of the ocean, on account of the long delay in reaching him. Investigation finally uncovered them, securely hid away in the storehouse of the freight agents, where they had been quietly reposing for about four or five months. He says, "however, I have now got the banjos and they are splendid instruments, and I am sure will give satisfaction."

D. Acker, Wilkes Barre, Pa., writes:

"The \$15.00 *Amateur* Stewart banjo has been examined; she can certainly please the people for that money. Excuse me, *it's too cheap* for an instrument like that."

E. M. Hall, the famous banjoist, is making a big hit with his banjo playing all through the western country. He is with Goodyear, Elitch & Schilling's Minstrels, and he says when he goes on the stage with his beautiful Stewart Presentation banjo, he notices the opera glasses out in full force. The following line appears on the house program: "Mr. Hall will use the finest banjo in the world, made and presented to him by S. S. Stewart, Philadelphia, Pa."

F. W. Wessenberg teaches banjo, guitar and mandolin in the Cincinnati Conservatory of Music.

H. D. Clapp, teacher and leader of banjo club, Geneva, N. Y., writes:

"Please send me another banjeaurine like the one I purchased of you a short time ago. I have given the instrument a thorough trial, and to say *perfection*, only begins to describe it. Your instruments are very much admired by my pupils and you may hear from me later."

L. R. Hunter, Rochester, N. Y., writes:

"Please send me Armstrong's *Love and Beauty* Waltzes; enclosed find amount. I have recently bought a Stewart *Champion Banjo*, No. 3, and will say, to use a common expression, that it is *out of sight and can't be beat*."

Our friends over the ferry should always remember they have a good banjo teacher in Camden. J. C. Folwell, whose address is always to be found in our teachers' directory, is the man.

M. R. Heller, of Philadelphia, writes:

"The *Normandie March* for banjo club came duly to hand, and we are now playing it with great satisfaction. I played the solo when it came out some time ago in the *Journal*, but had no idea how grandly it would make up for a club of five parts until I heard the Symphony Club play it. The American Banjo and Guitar Club consists of the following instruments, viz: banjeaurine, piccolo banjo, first and second banjos and guitar."

The members of the "Lost Chord Banjo, Mandolin and Guitar Club," performed at a Hospital Benefit Entertainment, in Memorial Hall, Gloversville, N. Y., on September 22d.

From the Philadelphia *Music and Drama*:

"S. S. Stewart's *Banjo and Guitar Journal* for October and November is out, and contains nine compositions for those instruments, besides much interesting reading matter. It opens with a very good article, extolling the merits of *Music and Drama* as a cure for the physical and mental ills that attack mankind, for which we extend thanks. Mr. Stewart's *Journal* will be mailed to any address on receipt of price, ten cents. It contains nearly two dollars' worth of music."

The latest musical "hits," banjo music, are "Love and Beauty" Waltzes, by Armstrong; Whirlpool Galop, by Armstrong; "Alabama Echoes," by Armstrong; Major Frank Henn's March, by Frey, and "Polka Hyacinth," by Hunter.

We publish a small pocket edition of our entire catalogue of music, which will be sent to all who apply for it. Address S. S. Stewart, No. 223 Church Street, Phila., Pa.

E. D. Goldly, formerly of Paterson, N. J., but who located in Wheeling, West Virginia for a time, called recently. He reports that the climate of the south did not agree with him and that he was obliged, therefore, to return home for a while. He liked the people of Wheeling very much.

Every banjo teacher in the land should have a copy of Stewart's book, "The Banjo," on his table. This book costs but 50 cents, is nicely bound in cloth covers, and may be called the banjoist's friend. Copies sent by mail on receipt of price. The advice in this book, if followed out, will save the student of banjo playing many a dollar. This book has about demolished the remnant of the "Simple Method" faction, and now the banjo can hold up its head, having shaken itself loose from the "fakes" for ever more. All who desire the advance of the banjo should aid in the sale of the book, "The Banjo."

The banjo world may have been little surprised to see the *Journal* jump up from sixteen to twenty-four pages without notice and without increase in price; but, whenever we have too many good things to go in on sixteen pages, we are bound to give our customers the benefit of it regardless of expense. You are always safe in depending on getting your ten cents worth whether "school keeps or not."

J. Henry Baker is a member of the Dickinson College Banjo Club, of Carlisle, Penna. This club has three banjeaurines, one piccolo, first and second banjos and three guitars, and will add the bass banjo for deep tones. Mr. Sprenkel, formerly of this college, now at the University of Pennsylvania, will still remain manager of the club and take the trips with the boys.

It goes without saying that the banjo is making very rapid strides to the front.

Jos. W. Kraemer, Topeka, Kas., writes:

"The Alhambra Mandolin Orchestra, of this city, has been reorganized. The membership at present is ten. The young men of the organization comprise the best local talent that it is possible to obtain. In addition to the mandolins and guitars, they have organized a banjo club, and hope to give Topeka some good concerts. They also have a vocal quartette. There is plenty of room in this city for some good banjo teacher. Let some good man come and locate and he can do a good business.

Mr. H. Lawrence, the popular young guitar banjo and mandolin instructor, has organized among his pupils a banjo quintette and will give concerts this season. At a recent concert given in Kansas City, Mo., by the Dan Polk Concert Company, Mr. Polk played a number of good banjo selections. Mr. Frank Sheldon, member of the Alhambra Mandolin Orchestra, has returned from an extended trip east, and brings with him a fine repertoire of music.

Banjo instruction can be had of Messrs. E. Brennen or Howard Lawrence, by addressing them, care of E. B. Guild, Topeka, Kansas."

Pendleton, Oregon, Oct. 14th, 1891.

My Dear Stewart:—Your letter and the *Journal* received. Many thanks for the same. The *Presentation Banjo* is still in good condition, and is admired by every one who sees it as a work of art. The longer I use your instruments the more I am satisfied that too much cannot be said in their praise. They are certainly the very best banjos made, and you know that I have used a great many different makes in my time. It is unnecessary for me to tell you this, however, as it is universally known, that *Stewart is King*.
Your old friend,

E. M. HALL.

W. H. Vane, known as the "banjo king," died at New Castle, Eng., Sept. 26th. The deceased went to Newcastle some time ago to fulfil an engagement at the People's Palace, and, after performing for one night, burst a blood vessel. He lingered until Saturday, 26th, when he died, aged thirty-three, leaving a wife and two children to mourn his loss. Mr. Vane was a talented performer and very popular. His funeral took place the 30th, at the Old Cemetery, Jesmond, Newcastle on Tyne. The coffin was of heavy polished oak, mounted with massive brass fittings, and bore the following inscription: "James Doran, died Sept. 26th, 1891, aged 33 years, R. I. P." The funeral cortege, consisting of hearse, four mourning coaches and several carriages, left the deceased's late apartments at three o'clock. The grave was literally covered with wreaths and floral offerings, the most prominent bearing the names of Mr. and Mrs. E. Sheldon, Mr. and Mrs. Dugdale, Mr. and Mrs. Michael Nolan, Geo. Aytoun, Chas. Coburn and the deceased's relatives at Liverpool. —*New York Clipper*.

Our old friend, A. Baur, who officiates as Justice of the Peace, in Brookville, Penna., passed this way recently and made us a brief but pleasant visit.

Geo. L. Lansing and his copartner in musical operations, Mr. Grover, called recently, en route. Brother Lansing presents a portly and solid appearance. It is easy to be seen that music and travel agree with him. Messrs. Lansing and Grover speak in the highest terms of the Stewart banjeaurines, which they are using as of yore.

Mrs. Chas. Rasbach, of Herkimer, N. Y., says that one number of the *Journal*, alone, is well worth the price of a year's subscription.

The Lotus Banjo Club, of Germantown, Philadelphia, does some very clever work for such a young organization. Their playing of the new waltz, "Love and Beauty" is superb. The following gentlemen comprise the club: Mr. Bockius, leader and 1st banjo; Messrs. Adams and G. Williams, guitars; W. W. Lukens and J. Meacham, 2d banjos; B. Thackara, piccolo banjo; L. Martin, A. Robinson and H. H. Burrell, banjeaurines.

The East Orange Banjo Club, of East Orange, N. J. have ten members. Mr. E. C. Gibson, the leader, reports continued prosperity and renewed interest among the members.

F. W. Willoughby, the well known teacher of West Haven, Conn., writes:

"I received another Champion Banjo from you on the 22d inst. for my own use. The tone is very full and loud, and at the same time, very sweet and clear. I cannot express it, it is a small harp; pull the strings as hard as you may, and you cannot produce a rattle.

It rained hard when the banjo was received and the box was damp, but it did not affect the tone to any great extent. Some of the best players think it is the finest toned banjo they have yet heard. Many thanks for producing for me so fine a banjo."

Most of the banjos made now-a-days possess a tone that seems to be a cross between a "clank" and a "rattle." The Stewart Banjo in point of musical tone and carrying power stands absolutely alone.

F. W. Willoughby and Geo. A. Austin, Banjo and Guitar artists can be engaged for concerts, etc., during the winter. Address, box 276, West Haven, Conn. The Yale Banjo and Glee Club will travel South during the winter season.

The Boston Ideal Club is meeting with its usual success throughout its travels in the western region. This is undoubtedly the best Banjo and Guitar Club in existence.

Mr. Lansing writes, concerning the Stewart "Thoroughbred" Banjo he recently got. "Of course the Banjo is as good as one can possibly be. The tone is very loud and sweet." Mr. Lansing reports Armstrong's "Love and Beauty" waltzes a great success.

After the "old tub" passed out of fashion, the "tin pan" took its place. About all you hear from some of these pans is a "clanky," tinny sound, no music whatever.

Banjo clubs are becoming an American "Institution."

W. H. Thompson, teacher, Yonkers, N. Y., writes:

"The banjo I ordered of you arrived safe, and after giving it a full and impartial trial, I consider it to be the same as the other banjo you made, good. I consider you are the only banjo maker and have no equal. I wish you grand success."

W. P. Dabney, Richmond, Va., writes:

"With the approach of winter, business in the Banjo and Guitar line seems much on the increase. Our music stores anticipate an early and heavy business. Local teachers here have their hands full, and the public generally has naught but praise for your unrivalled Banjos and admirable *Journal*. The Davis Banjo Club has been reorganized with the following members: Messrs. Davis, Lambert, Hill and Davis. The instruments used are banjos, banjeaurine, and Guitar.

The Richmond Banjo and Guitar Club comprises the following: W. P. Dabney, Director; N. R. Dabney, mandolin; Dabney and Walker, 1st and 2d banjos; G. Mayo, zither; L. Mayo, violin; Davis and Jackson, guitars."

Charles Richards, Toronto, Ont., Canada, has removed to larger rooms, his old premises being too small to accommodate his increasing number of pupils. He says that the banjo is making rapid strides in Toronto. "Two years ago it was quite a novelty to see a lady carrying a banjo on the street, and now it is quite a common occurrence." He will organize a club as soon as the material can be found. He further says: "I have been studying all summer at Boston, and feel none the worse for it. The No. 3, W. F. Banjo I ordered from you while there, I still have and I can say *I want no better*, and do not think I could get it if I did."

W. W. Watkins, of Scranton, Pa., writes that "The Scranton Banjo Club" played in concert on the 29th of October, and met with good success. He had just got a new Piccolo Banjo for the club, and says there has never been a banjo in Scranton to equal it.

Geo. E. Haskell, Springfield, Mass., writes:

"We have recently added to our club (The Alpha Banjo, Mandolin and Guitar Club) one of your \$50.00 Banjeaurines, and find it a splendid addition. Originally we used a mandolin, two banjos and two guitars. By using the Banjeaurine in place of first banjo we get a wonderful effect, but it is the *Stewart Banjeaurine only* which can produce this effect. We have tried two others, but could get no satisfaction. In using the Banjeaurine as mentioned, we find it necessary to transpose the first banjo part and this being considerable work, we are anxious to get compositions already arranged. Please let me hear from you and advise in whatever way you can. We use your instruments throughout, and of course, ask your advice in preference to others."

NOTE.—We have several very nice pieces arranged for Banjo and Guitar Club of five instruments, a list of which may be had on application. EDITOR

Mrs. B. A. Son, the noted teacher of Utica, N. Y., reports a lively interest in banjo playing in that city. She says: "The Utica Mandolin, Banjo and Guitar Club has opened the season with their usual success. Mr. Cole is a fine leader, and has the honor of being the only one who has successfully conducted a club for a number of years. I. E. Horning is the finest banjoist in town."

George F. Gellenbeck, of Omaha, Neb., is rapidly coming to the front as one of the best banjo teachers. Considering the length of time he has been at the banjo he displays remarkable abilities in a musical line. Judging from the quantity of music purchased by Mr. Gellenbeck, he must certainly have a goodly number of pupils, and judging from the *quality* of the music he orders, we should say that he has a very intelligent class of pupils.

Geo. L. Lansing says that he called on A. A. Farland in Pittsburg recently, and heard him play Mendelssohn's Violin Concerto on the banjo. "It was," says Mr. L. "a great piece of execution, surely."

This instance serves to show the progress the Banjo is making since it has been freed from the "simple-method" nuisance. Had the "simple method" been allowed to cling to the Banjo, it would have been floundering deeper and deeper in the mire.

Walter J. Stent, Banjo teacher of Sydney, N. S. W., Australia, writes very enthusiastically of the banjo interest in that locality. He also sends us a clipping from a local paper there, speaking of the Banjo concert given by a Banjo and Guitar Society, in which it is stated that "the range of musical expression evolved from the banjo is distinctly limited."

There does not appear to be any sense in the item as quoted, but allowances have to be made. The sense of the reporter may have been dulled by wine or beer, until it was "distinctly limited" or "indistinctly unlimited," one or the other. The performers in the "society" however, play the seven string tub banjo mostly, and would not be counted even third rate players in America. The merits of a good banjo in the hands of a good player cannot be gauged by the attempts at banjo playing, as manifested by incompetent plunkers on improperly constructed banjos, any more than the capacity of the Cremona Violin, in the hands of a *virtuoso*, can be compared with the wretched rasping of the self taught street fiddler, who scratches a two dollar fiddle.

You have seen corn-stalk fiddles, cigar-box fiddles, and shapes of violins selling at one, two or three dollars. You have heard these things scratched and scraped. Do you call the product *violin music*?

You have seen the darkey picking on the "tack-head" banjo, you have heard the "38-bracket Gingerbread banjo," perhaps in the hands of a young lady; would you call such performances music? Perhaps so.

You may not have an ear for music. Have you ever heard a good banjo in the hands of a really good performer? Not one who strings his banjo with strings as thin as horse hair, and then attempts to play a "banjo solo" with brass band accompaniment, but a good banjo correctly strung and tuned, and well played?

S. A. Patterson, Esq., Asbury Park, N. J., writes:

"I am greatly pleased with the elegant Banjo, style *Champion*, purchased of you. Its tone is perfect and its finish very handsome. It has excited the admiration of every one who has seen it."

A new banjo and guitar club has been formed in Philadelphia with the following members: Henry Howison, banjeaurine; M. Ruby Heller, 1st banjo; Chas. A. Saxe, piccolo banjo; Jos. Ramos, 2d banjo; and Wm. B. Hornberger, guitar.

Miss Cora Davis, Terre Haute, Ind., writes:

"I have subscribed for upwards of one hundred parties (for the *Journal*), and I yet have more on the list for whom I shall subscribe later. Those little blue backed papers are eagerly anticipated by all my pupils, and if my music room was not dotted with them I would feel their absence wonderfully. The Hoosier City of Terre Haute is brim full of banjo, mandolin and guitar players, and S. S. Stewart is recognized as a leader in affording good music for these instruments. I have introduced your worthy Banjos into this city and the little beauty is now a leading belle, without any patent gong to set off her charms. Clubs are formed all over the city and in our best families, consequently they are of a private nature."

L. D. Burford, Portland, Oregon, writes:

"I have the pleasure of reporting fine progress for the Portland Banjo Orchestra, now only four months old. We have a good arranger and leader and are now able to play quite a number of different pieces. When we were first organized there were seven members but only one Stewart Banjo. I took the lead in buying a Stewart Orchestra, No. 2. Soon others gave up their old tubs and followed my example, and now every member has a Stewart instrument of first quality. We had to have them."

H. D. Clapp, Geneva, N. Y., writes:

"The old reliable Imperial Banjo Club has reorganized for the coming winter with the following named performers. H. D. Clapp, leader; C. A. Mackey, F. Eastman, J. T. Chase, Jr., R. D. Weatherley and A. C. Slosson. This club gave between fifteen and twenty concerts last season and the outlook for this season is still more favorable. The boys are all in love with the Stewart Banjeaurine."

W. E. Adams, banjo teacher in Canterbury, Australia, is frequently heard from and affirms a steady and growing interest in the banjo playing in Australia. He writes, "I played your Phantasmagoria Waltz at a concert the other evening, and it took splendidly. I had a very good accompanist."

The smooth finger-board banjo is still in demand in different parts of Australia, also in England, whereas the small raised frets are now in almost universal use in America. Our foremost players here, with few exceptions, have adopted the frets; due, we think, to the great variety of music which a modern banjo player is expected to play, and which would be a difficult task without the aid of frets. Then again, it is found that pupils get along better, and acquire a knowledge of the instrument much quicker, when they have a properly fretted finger-board to work on, and students do not become discouraged in trying to master the first scales and chords. A clearer tone is produced from the beginning, and encouragement to the pupil is thereby imparted. Without frets the pupil must wait until the finger ends gradually harden, before he can hope to produce a clear note from stopping the strings.

John W. Harwood, Jamestown, N. Y., writes:

"I am always glad when the *Journal* comes, containing as it does such valuable information. It is a marvel how one can get so much for fifty cents. I saw the Stewart banjo advertised on the iron curtain of the theater in Halifax, Yorke, England, a few weeks ago, which shows that the Stewart is much thought of there."

The Christmas number of the New York *Dramatic News* this year is to be "a hummer." Something like one hundred pages, with handsome illustrations and beautifully colored lithographic cover. Be sure to secure a copy from your news dealer. Don't wait until they are all sold.

R. D. Stevens, Hartford, Conn., in renewing his subscription to the *Journal*, says:

"I want to say that the *Journal* is invaluable to teachers as well as to students, and I hope you may soon see your way to make it a monthly—a weekly would be better still."

Willis A. Kemmerer, Scranton, Pa, writes:

"I received your *Journal* in due time, and to say that I am pleased with it can hardly express it. Having played and taught the banjo for some time, and being a thorough lover of the instrument, I am in a condition to appreciate it. I must also say that I am more than pleased with the banjeaurine I got from you about four years ago. It has turned out finely and is very much prized by myself and appreciated by others who play on it."

R. M. Tyrrell has opened a banjo and guitar studio at No. 223 Sixth Street, New York City. Mr. Tyrrell is a thorough musician and composer, and is a member of Baynes Sixty-Ninth Regiment Band. He has been a guitarist for some years, and a few years ago took up the banjo. Those wishing banjo lessons would do well to bear him in mind.

E. G. Harbaugh and wife, Washington, D. C., are full of business in banjo teaching. Address, No. 516 Sixth Street, N. W.

W. N. Barrett, banjo instructor, Nordhoff, N. J., writes:

"I wish you success with the *Journal*, and hope it may tend to produce, in the near future, a more fraternal feeling among banjoists, generally. I have subscribed for the *Journal* for several years and assure you it has always been a welcome guest.

The Englewood Banjo Club was organized October 5th, at this place. The members are practicing diligently and are determined to make the club a success."

G. C. Urban, Cleveland, O., writes:

"Music in Cleveland is increasing. Three or four banjo clubs are starting up this fall. The banjo is becoming popular among the ladies—I find it so in my class."

Wm. Sullivan, the popular teacher of Montreal, has fallen in love with Armstrong's *Love and Beauty* Waltzes. He will play it as a leader this winter.

N. F. Merriman, Ramsgate, England, writes that he received the piccolo banjo ordered recently, and it exceeded his highest expectations. "It is a beautiful instrument," he says, "both in tone and appearance."

C. F. Stiles, Pueblo, Col., says that a teacher in his place claims that he can tell a Stewart banjo as far as he can hear it, by its *musical, ringing tone*.

Those who wish to secure the services of a good banjo and guitar club for concerts should write to Otto H. Albrecht, No. 241 North Eighth Street, Phila., Pa.

Harry N. Casad, Crookston, Minn., writes:

"Allow me to make a few remarks in favor of your banjo schools. I have used different works for teaching, but have found none to compare with your American School, part first. I have a large class here, of banjo, mandolin and guitar pupils, and they are all using your music."

We have received a handsome panel picture of Geo. Stannard, the banjo teacher, of Trenton, N. J., for which thanks are tendered herewith. Mr. Stannard has quite a large class in Trenton, and looks forward to a busy year. He is forming a banjo club to play winter engagements. He says that the banjo is introduced into nearly every concert and entertainment given in Trenton.

J. E. Rabe, Erie, Pa., writes that the mandolin, guitar and banjo club recently organized under the leadership of Wm. Reed is "flourishing." Mr. Rabe anticipates good business the coming months in his teaching business. He has secured new rooms for a studio at No. 620 Holland St., and intends to push the banjo to the front. He says Erie is a great musical city, the size considered.

See announcement of banjo concert at Y. M. C. A. Hall, Fifteenth and Chestnut Sts., Phila., on Jan. 22d next, in another part of the paper.

C. S. Mattison, of San Antonio, Texas, writes:

"We have no clubs here, they are all, in their imagination, *leaders* and decline to play 'second fiddle.' The traveling fakir visits us occasionally, who graduates scholars in a month. They are loaded with a few pieces upon which they have had ten years practice, and with a flourish of finger gymnastics and contortion acts, always succeed in roping in those who are seeking for a 'royal road.' Some of them execute what they play remarkably well, but put a piece of any consequence before them, and after blundering through a strain, if they happen to know their notes, shove it aside, with 'that's no good, let me give you a piece of my own composition.' Then comes one of the same old 'chestnuts.' The day of these persons, even in the south, is nearly at an end. I notice in the *Journal* that my old friend and teacher, F. B. Converse has visited you. He was not only a performer, but *teacher* in every sense of the word. A local dealer is pushing the L. and H. Banjo, which is a fine imitation of yours in appearance, but they left out the *tone*."

E. J. Henderson, New Orleans, La., writes:

"The banjo is always in the lead here. Besides my Garden District Club, Mr. Blackmar has lately organized what he calls the 'Tink a Tink Orchestra' among his pupils, and they are doing well. Mr. J. F. Patton is here; he is from San Diego. He was a pupil of the late J. H. Lee and a member of the San Diego Banjo Club."

W. B. Leonard, Banjo and Guitar teacher, Cortland N. Y., is adding to his pupils every week and has now a good class.

A. A. Farland, banjo teacher, of Pittsburg, Pa., writes:

"I enclose \$2.00 for five lines in teachers column, in the *Journal*. Have often wished you would publish the *Journal* monthly and accept advertisements outside of teachers cards, as it is a splendid advertising medium. Business is very good here, banjo in the lead as usual."

W. H. Harper, the Banjo and Guitar teacher and composer, of Oshkosh, Wis., played at a concert in that city on the evening of November 3d, in connection with Will Barnard on the guitar. The banjo playing was the gem of the evening.

"The Arion Banjo Club" was organized in Oshkosh about a year ago. It is now one of the most prominent musical organizations in that city. The following named comprise the club: A. D. Arnsden, Geo. Fraker, Aubery Brockway, H. W. Harper, Bert Cornish, Geo. Needham, Oscar Frank, Van L. Farand, Fenton Dowling, Warren Hilton, Theo. D. Webber and H. L. Harper. Mr. Arnsden is musical director of the organization and arranges most of the music used by the club.

The Johns Hopkins University Banjo Club of Baltimore is now organized for the season, with the following named members: H. T. Marshall, W. Requardt, P. L. Wickes, Jr., H. Edmonson, J. Piper, R. G. Williams (solo guitarist), J. Phelps, R. Molinard, S. Brock (mandolin soloist). P. L. Wickes, Jr. is leader of this organization. The Stewart Banjos are used by this organization exclusively.

The Alton Banjo, Mandolin and Guitar Club, of Gloucester, Mass., is doing well. C. P. Winchester, Leader; R. D. Marshall, Secretary.

Frank L. Wilson, at his new Banjo Instruction Rooms, 912 Commercial Street, Atchison, Ks., will receive pupils every evening. He reports a growing interest in banjo playing in Atchison.

Miss Florence M. Reed, Kansas City, Kan., writes:

"I received the banjo and it is A. No. 1. I am more than satisfied with the tone and workmanship, and as to its owner, words fail to describe the expression of his countenance and his thoughts. It will suffice to say that he was not able to take his lesson on the same evening. Made an excuse, saying he had forgotten his music. In this 'wild west' they are only just awakening to the fact there is such a thing as a *good banjo* and some that can play it. They are only used to 'tubs' and some player that can manage to thump out one or two negro melodies, and they say he is a fine player and think his banjo the best they ever heard. I played recently at the Warder Grand Opera House, the largest theatre between Chicago and San Francisco, and my *American Princess* Banjo was heard distinctly in every part of the house, even the lowest and softest tremolo parts. I am thinking of organizing a banjo club. There are several mandolin and guitar clubs now in this city, but not very prominent."

V. W. Smith, banjo and guitar teacher, Troy, N. Y., writes:

"We have in this city a great number of amateur banjo, mandolin and guitar players. The Stewart Banjo is more extensively used than any other. Of course the cheap *store tub* banjo is well patronized by persons who first buy a banjo and then look for a teacher; but most of the music stores keep Stewart instruments in stock, on the recommendation of good teachers, and whenever a person has more than five or six dollars to buy a banjo with, the dealers themselves recommend the Stewart. To my personal knowledge there are six clubs in this vicinity, to say nothing of smaller ones which occasionally spring up, and are absorbed by degrees by the larger and older

ones. My duties nightly in the theatre, as leader of orchestra, prevent me from knowing much about clubs not under my own personal instruction.

Two years ago I formed a club of ladies, with the following instrumentation: six banjos (all Stewarts but one), three guitars and one mandolin. They have not reorganized as yet this season, but will resume in about a month. One year ago last March a club organized with a membership of 15, and engaged my services as teacher. This season the membership is 33. The instrumentation you will acknowledge is unique, viz: 4 first mandolins, 2 second mandolins, 2 mandolas (bass), 2 mandolin banjos, 2 first guitars in C, 2 second guitars in C, 2 third guitars in B flat, 1 piccolo banjo, 3 banjeaurines, 3 first banjos, 2 second banjos (the banjos are all Stewart's), 2 guitar banjos, 2 harp zithers, 1 alto zither, 1 grand harp, 1 cello and one member who plays triangle, costanets and tambourine.

If I can keep the club together another season I think it will be a revelation to some of the clubs now enjoying large favors. Their repertoire last season consisted of seventeen selections, and this season will be about twenty-three, as soon as I can complete the extra parts."

Geo. P. Garcelon, banjo teacher, Auburn, Me., is manager of the Bijou Banjo, Mandolin and Guitar Club of that city. The following are the names of its members: E. J. Lord, D. H. Day, G. P. Garcelon and I. A. Ordway. Mr. Garcelon writes: "we are the only Banjo, Mandolin and Guitar Club in this vicinity. We use only S. S. Stewart's Banjeaurines and Banjos. They are excellent. We have very good prospects for this season."

F. W. Wessenberg, banjo teacher, Cincinnati, O., writes:

"Mr. Walter Balke, a pupil of mine, director of the Phillips Exeter Banjo Club, of N. H., kindly sent me a programme of an entertainment given by the college boys on the evening of October 15th. The concert was a great success.

Miss E. H. Foley, another pupil of mine, is director of the Wellesley Banjo Club, of Mass.

The *Simpleton's method*, I beg pardon, I should have said the *simple-method teacher* is still loose somewhere here in the city. I frequently come across his ads. in the daily papers. Will he ever die out? Ever since Levi Brown (who came here from Baltimore some years ago) introduced that method here, it has retained some following, but thank goodness, we are fast weeding them out."

There will always be rats to be caught, and so long as there are rats, there will be rat-traps. The "simple-method" will exist as long as there are simple minded persons to work on. EDITOR.

H. E. LeValley, dealer and teacher of Providence, R. I., reports business prosperous. He writes: "On October 7th, the Boston Ideal Club, assisted by Miss Maud Murray, reader, played at Music Hall to a large audience. The club work was very finely done. Miss Sibyl Avery of this city, who is said to be the best lady banjo player in the state, will receive a few pupils this season and is also open for engagements to play at first class concerts and entertainments. Address, care of LeValley, No. 20 Aborn Street, Providence, R. I.

J. H. Jennings, banjo teacher, advertises his late music in our teacher's column.

If you want to hear plenty of good banjo playing, remember Stewart and Armstrong's concert to be given at Association Hall, 15th and Chestnut Streets, this city, on Friday evening, January 22d next.

A TRIBUTE TO DEPARTED PLAYERS

By Wm. W. Watkins.

One night as by the fire I sat
A thought came in my head,
That this memorial I would write
In memory of the dead:

An artist and a gentleman
Both honest, kind and free,
Beloved by all who knew him,
Our late brother, John H. Lee.

A man who sought to do the right,
His loss we all regret,
And ere the longest day of light
His name we'll ne'er forget.

A banjoist of wide repute,
Of it he was a lover;
Always ready to assist,
More, perhaps, than any other.

A minstrel, once so widely known,
In life his part he played,
And played it well until the last,
When forever to rest was laid.

No more his sweetest chords to ring,
No more to play an air,
For nature's hand has stolen away
An artist great and rare.

Yet still the gems by him composed
May never cease to bear
Upon the minds of those who love
The banjo sweet and fair.

So let us all remember him,
Not as an imitator,
For he has proved himself to be
A true originator.

Another, too, poor Horace Weston,
The race of life has run,
A banjoist of world renown,
Although a colored man.

A hero in the banjo world
He now has gone to rest
Where all of us have got to go
Not knowing who is next.

'Tis right to speak a gentle word;
All honor to his name
No matter whether black or white
For this he's not to blame.

'Tis not half a century since
The jingle of the chain
And living yet are some who fought
Their liberty to gain.

The masters once who owned these lives,
The black, I mean, as slaves,
May meet well merited reward
The other side the grave.

A very good musical selection, "The Evening Schottische," by G. C. Urban, was crowded out of this issue, owing to the lack of space. The music was placed in type for this number, but is omitted for the reason specified.

THE BANJO CONVENTION.

On a certain time, in a certain place,
(The name we will not mention)
A number of banjos met *en masse*,
To hold a grand convention.
King violin was selected judge,
To try this congregation,
And never I trow in the banjo's life,
Was seen such an aggregation.

On the right of the King stood the sweet guitar ;
On the left was a mandolin ;—
And they held their breath at concert pitch
To shout for the one 'twould win.
The King assumed a serious look,
For a sceptre he used a bow,
And the big bass viol stood at the back
Who's voice is deep and low.

There were banjos suited to old and young,
For the dude as well as the sage,
And banjos (like some old maids I've seen)
Of a most uncertain age.
Each one was given a chance to speak,
His own good name to boom,
And prove why he should receive the palm,
To grace the concert room.

First rose an old and battered chap,
His head tacked on with nails ;
His hoop was made of a certain iron
That is used on water pails.
He spoke in a low and feeble tone—
(His voice was quite *piano*)
By way of prelude he "plunkity plunked,"
The strains of Old Susanna.

The he said in a most pathetic key :
" Good friends my days are numbered,
For players now no more with me
Will have their homes encumbered.
In early times I held my own,
(Though now my eyes are misty)
But I've looked up at clever men,
Like Briggs, and young George Christie."

The next to rise was a flashy chap,
Of brackets he had three score,
But ah! alas, when his voice was heard
'Twas "clanky" and nothing more.
King Violin he shook his head,
And said with a doleful groan :
" You *might* be purchased for *weight* good sir,
But *never* my friend for tone.

Then a new arrival took the floor,
And faced the vast convention,
He talked along at a rattling pace
About a new invention
His maker had lately patented,
He was made up of surprises,
And carried as much machin'ry along
As a paper mill comprises.

Again the judge's voice was heard—
Who said : " My friend and brother,
It's *music* that we're seeking for,
Not double heads that bother.
To say that you deserve the prize,
Is quite an imposition,
Sweet mellow tones, and harmonies
Should form your composition.

Then rose a voice ('Twas wondrous sweet)
Which filled the room completely ;
With modulations deep and grand—
Now loud, now soft and sweetly.
" Most gracious judge " the voice exclaimed,
" We offer our petition,
And hereby challenge all the world
To open competition.

" One S. S. Stewart sends us here,
Myself and nine companions.
Our voices have been heard from Maine
To Rocky Mountain canyons.
Across the sea our fame has spread,
In England, Ireland, France,
And many a Lord and grand M. P.
We've caused to sing and dance."

" The handsomest I'm dressed you see,
I'm called the ' Presentation ',
My garnet pegs, and pearly face
Have caused a great sensation.
Grand honors we have all secured,
The fact I tell you bluntly,
And been admired by men of taste,
Like Armstrong, Hall and Huntley.

The tall one on my right you see,
By ' Orchestra ' he is known
And as for power and excellence
He simply stands alone.
Should I extol his sterling worth,
You'd tire in the rehearsal,
But this one's known the best of all,
Our ' Favorite Universal '.

This one here with the funny neck,
In clubs is most supreme,
And our friend Stewart has christened him
' Imperial Banjeaurine '.
This slim one here is quite unique,
He's used more for a pet,
His throat is long, his shape grotesque,
We call him ' Banjoret '.

These two are modern works of art
The ' Model ' and the ' Champion ',
And staunch against all rival slurs
They've stood like hills of Grampion.
This little dwarf is ' Pony ' styled,
He's rarely used for singing,
But in quartette with larger boys,
His voice is loud and ringing.

You see we come in different forms
To silence all dissension,
Now ' Specialty ' he's intended more
For hands of small dimension.
But stay! We'll let our sister speak
Her piece without delaying ;
Alas! 'Twas ever woman's right
To have the final saying.

A dainty banjo then stepped forth,
'Twas neat, and trim, and tasteful,
(An old tub banjo cracked his head
In trying to bow graceful)
But when it raised it's silvery voice,
It's notes were captivating,
The judge exclaimed " faith Stewart made
A gem, in your creating."

The little banjo trilled a strain
With modest sweet propriety,
(Then gave her head a little toss
As girls will in society).
" American Princess I am called,"
She said with blushing glances,
" And S. S. Stewart sends me forth
To win the ladies' fancy."

Then " Model," " Princess " all the rest,
First ran a scale chromatic,
Then burst into the grandest chords
In style quite operatic.
" I hail you champions one and all!"
The King exclaimed, " for never
Have banjo strains been heard like these,
May Stewart live for ever!"

ERASTUS OSGOOD,

Oct. 14th, 1891. Mountain Home House, Littleton, N. H.

NEW PUBLICATIONS**SHEET MUSIC FOR THE BANJO**

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ADDITIONS TO CATALOGUE  
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552 Raeburn Schottische, banjo solo or duet, by Wm. C. Stahl, key of A, with trio in D. It is not very difficult and is quite pretty. Will make a good piece for teaching where the pupil has advanced beyond the rudiments..... 25

553 Irma Clog, by W. C. Stahl, for a single banjo, in key of E, with "elevated bass." Quite a "catchy" composition and contains some nice harmony..... 10

554 Marah Schottische, by W. C. Stahl, solo or duet, in keys of A and E, with trio in D. This is quite a pretty schottische and of medium difficulty..... 25

555 Wesley Schottische, by W. C. Stahl, solo or duet, in key of E, with "elevated bass." This schottische has quite an attractive "swing" to it and winds up with a nice trio in A. It will no doubt become popular... 25

556 Oshkosh Galop, by H. W. Harper, for one banjo, key of A, with parts in E and D. Good..... 10

557 March Circassia, by Chas. H. Compton, for two banjos, but complete for one. An excellent 6-8 march or quick step, in key of A, with trio in D..... 35



Banjo and Guitar Music in great variety is published by S. S. Stewart, Nos. 221 and 223 Church Street, Philadelphia, Pa. A condensed catalogue of all Stewart's Publications for the Banjo, Mandolin and Guitar will be mailed to any address on application. Correspondents wishing their questions answered, should enclose a two-cent postage stamp for return postage.




Just before going to press we received a pleasant call from Mr. Clarence H. Le Favour, of Salem, Mass. Mr. Le Favour is a fine banjo player and wishes to arrange for a competition in banjo playing, between some distinguished player and himself. He states that he is willing to play against any banjo player in the world for money, no matter who. All he requires is that the judges shall be men of unbiassed opinions and competent to give a correct decision.




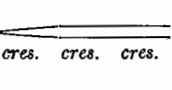
Those interested can communicate with him at No. 59 Essex Street, Salem, Mass.



A MUSICAL PUZZLE.




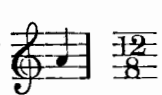
By T. J. ARMSTRONG.


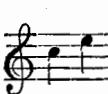



ago the little town of  was filled *Con Agitazione*  sorrow over the escapade of


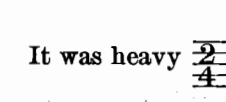

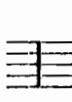
fellow who came about  in the afternoon of  beautiful summer day. Engaging a 

he told the driver to  his whip,  take him to the "Star  Garter." He cut  *cres. cres. cres.*

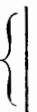


on reaching his destination, telling the landlord, as he mopped his , that his  would *Allegro*

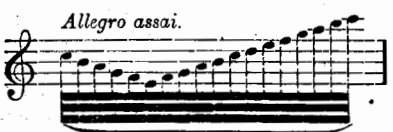

follow him, in *Un Poco* while,  that he had come to  *x x x x*  would stay 




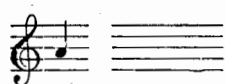
Taking  room on the  floor, he went to  His  consisted of  large





 with ropes. It was heavy  it contained  ³² wax, each  weighing *f* pounds.





Well, about  next morning, watchmen  this # fellow  on the gas, and opening his

window seemed to  himself  spring. They thought this  *so* rushing up

stairs on  *Allegro assai.* they found him gone. His room, full of  wax, was on fire.

They  him in the hotel yard with  small  on his back, and  in his hand.

He was seen to  the fence and disappear at  in the road. The  man was 

thief, and his  *Molto sostenuto.* plunder. If he ever dares to  this  him beware, for his  life
will come to an FINE.

To my pupil W. E. WALKER.

WALKER'S LITTLE FAVORITE, FOR TWO BANJOS.

By D. ACKER.

The musical score is written for two banjos, labeled "1st Banjo" and "2nd Banjo". It is in the key of D major (two sharps) and 4/4 time. The score consists of several systems of music. Above the first system, there are fingering instructions: "3 B..... 9 P. 10 B..... 8 B..... 5 B." Above the second system, there are more instructions: "5 B..... 3 B..... 9 P. 10 B..... 8 B.....". The score includes first and second endings, marked with "1" and "2" above the staves. A "FINE." marking is present in the first ending. The piece concludes with a "D. C." (Da Capo) instruction. The notation includes various chords, triplets, and slurs, with specific fingering numbers (1-4) and bowing/picking directions (P, B) indicated.

Respectfully Dedicated to Miss Georgie Townsend, Absecon, N. J.

GEORGIE SCHOTTISCHE.

O. H. ALBRECHT.

First system of musical notation for Banjo and Guitar. The Banjo part is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of chords and melodic lines, with fingerings 2, 3, and 4 indicated. The guitar part is in treble clef with the same key signature and time signature, featuring chords and a melodic line with fingerings 0, 1, 2, and 3. Dynamics include *mf* and *p*.

Second system of musical notation for Banjo and Guitar. The Banjo part continues with a melodic line and chords, including a triplet of eighth notes and a 7* chord. The guitar part provides harmonic support with chords and a melodic line. Dynamics include *mf*.

Third system of musical notation for Banjo and Guitar. The Banjo part features a melodic line with a 2 chord and a 4 chord. The guitar part continues with chords and a melodic line. The system concludes with the word "FINE." and a final chord.

Fourth system of musical notation for Banjo and Guitar. The Banjo part features a melodic line with a 4 chord and a 2 chord. The guitar part continues with chords and a melodic line. Dynamics include *mf*.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and single notes.

The second system continues the piece. It includes a mezzo-forte (*mf*) dynamic marking. Fingering numbers (4, 2, 4) are placed above specific notes in the upper staff. The notation includes various rhythmic values and chordal structures in both staves.

The third system concludes with the instruction *D. S. al Fine, then Trio.* The notation shows the final notes of the first section and the beginning of the Trio section.

The Trio section begins with a piano (*p*) dynamic marking. The notation is more complex, featuring many fingerings (1, 2, 3, 4) and rests (0) for both hands. The upper staff has a treble clef and the lower staff has a bass clef, both with a key signature of three sharps.

The final system includes a forte (*f*) dynamic marking with the instruction *on repeat.* It concludes with *D. C. al Fine.* The notation shows the final chords and notes of the piece.

Georgie Schotische.


CORINTHIAN MAZURKA.

FOR THE BANJO.

By THOS. J. ARMSTRONG.

Tempo di Mazurka.

Banjo. 



D.S. al Fine.

Tris. *dolce.* 5 Pos.....

Con audace.

Coda. *tremolo.....* *DRUM SLIDE.*

Corinthian Mazurka.

BANJO ORCHESTRA MUSIC.

A Few Hints to Arrangers and Leaders of Banjo Clubs.

By THOMAS J. ARMSTRONG.

Chapter IX.



Below will be found parts for First Banjo and Bass Banjo, which will harmonize with all the other parts in the last two chapters. This completes the eight different parts for the banjo club, Viz:—Banjeaurine, Piccolo Banjo, First Banjo, Second Banjo, Mandolin, Guitar in C, Guitar in B \flat and Bass Banjo.

Tempo di Valse.

1st Banjo.

Bass Banjo.

I regret, very much, that the small amount of space accorded to these chapters in Mr. Stewart's valuable "JOURNAL;" compels me to condense them in as small a space as possible. It was my intention to have the entire score of eight parts in this number, so they could be examined at once: but as that would take up nearly half the "JOURNAL," I find it impossible.

The reader who is following these chapters, must therefore keep his "JOURNALS," especially the last two numbers, for reference. He can then connect the different parts together, and notice the different effects obtained, measure for measure.

In writing for a large club of this kind, (41 performers) it is always best to write the parts in *score*; that is, each part under the other, measure for measure; and then copy them off separately after the arrangement has been finished. By doing this, you greatly reduce the risk of making errors in the harmony. The order of the different instruments in the scoring, is likewise very important, if you wish to avoid unnecessary waste of time; and "by the way!" the order of scoring used in the above little waltz from "Madame Angot," is not open to criticism, as the object was to place each of the important instruments, (*Banjeaurine, Mandolin and First Banjo*) at the top of the score, where it could be reviewed easily.

In writing the score, always place the part for Banjeaurine at the top, leaving enough staves underneath for the other instruments. Below is given three different ways of arranging the score. Take out any of the instruments the order should remain the same.

GOOD.	{	Banjeaurine. Piccolo Banjo. Second Banjo. Mandolin. Guitar in C. Guitar in B \flat . Bass Banjo. First Banjo.	VERY GOOD.	{	Banjeaurine. Piccolo Banjo. Second Banjo. Guitar in C. Guitar in B \flat . Bass Banjo. Mandolin. First Banjo.	BAD.	{	First Banjo. Second Banjo. Piccolo Banjo. Banjeaurine. Mandolin. Guitar in C. Guitar in B \flat . Bass Banjo.
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An exception to the above would occur in case no banjeaurines are used. The first banjos would then occupy the place of honor and play the lead.

Our next chapter, (the concluding one) will be of much interest to college clubs and large clubs of ten or more men.

DIAMOND COTTAGE REEL

FOR TWO BANJOS.

1st Banjo Bass to B.
2nd Banjo Bass to A.

By JOHN C. FOLWELL.

The musical score is arranged in five systems, each with two staves. The top staff of each system is for the 1st Banjo and the bottom staff is for the 2nd Banjo. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings. The first system starts with a *mf* dynamic. The second system ends with the word "FINE." The third system starts with a *mf* dynamic. The fourth system starts with a *f* dynamic. The fifth system ends with a double bar line and a sharp sign. Fingerings are indicated by numbers 1-4 and 5* above notes. The 5* fingering is used for the fifth fret on the 5th string.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef. The music is written in a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef. The music is written in a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a '5*' fingering above the G4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, with a '5*' fingering above the C5. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The dynamic marking 'mf' is placed at the beginning of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef. The music is written in a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a '5*' fingering above the G4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, with a '5*' fingering above the C5. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef. The music is written in a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, with a '3' fingering below the C5. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The dynamic marking 'p' is placed at the beginning of the system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef. The music is written in a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, with a '3' fingering below the C5. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The dynamic marking 'D. C.' is placed at the end of the system.

Diamond Cottage Reel.

NEW COON REEL, FOR THE BANJO.

"Bass to B."

By ERASTUS OSGOOD.

Banjo.

The second strain of the above Reel is played,—with the exception of the last measure,—entirely in the 12th Position Barré.

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TIGER JIG. OLD TIME BANJO JIG.

Banjo.

THE JOLLY CADETS' MARCH

FOR THE BANJO.

By E. H. FREY.

Banjo. *p* *S*

A string.

Trio. *ff* Bar 10.....

A string.

D.S. al Fine.

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REGULATION MARCH.

FOR THE GUITAR.

By WM. J. KITCHENER.

Guitar.

Grandioso.

Trio.