S. S. STEWART'S BANJO GUITAR

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S. S. STEWART'S

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SUBSCRIPTION, FIFTY CENTS A YEAR, WITH PREMIUM.

THE LOST STRADIVARIUS.

Old Stradivarius, by his art, gained glory, And lucre too, also in song and story, Like other worthy heroes I might mention, Who had a turn for music and invention: The name of giving his souls celestial part, To Satan for the furtherance of his art. That shrewd invention, of her parents 'twain, Keeps something back, to everyone is plain; She names but one-necessity-her mother, We long have known the Devil is the other. "But, to my story," as romancers say: As good Antonius labored one fine day, A man in haste strode through his open door, Nor spake, nor bowed, but walked across the floor To where some fiddles lay, and touched their strings, Seeming oblivious of all other things. Antonius thought: "'Tis some rich music lover, Who'll be content but with a chef-d'oeuvre." Then spake the stranger: "Of these fiddles nine, But one is fit for genius such as mine: 'Tis this, made from the patterns thou did'st find, And knew not whence they come or who designed. Silence, and to my music bend thine ear! Strains that might move a statue thou shalt hear." Awed by his words, the Maestro silent stands, The stranger grasped his prize with nervous hands. Then fell such music as the just man hears, When death draws near, and to his listening ears, From that great throne the angel voices roll In welcome chorus to the stainless soul; Now love and hope, now sorrow voiced the strain, And tears fell from the Maestro's eyes like rain.

Then sileuce deep! He started, looked around; But man or violin could not be found. Antonius raved and swore about his ficile, "For where it is," said he, "is no great riddle; "This comes, in south, of treating strangers civil, "Its plan to see I've entertained the Devil. In choosing instruments, there's no gainsaying He shows good taste, but ah! 'tis cruel playing, Like bloody Pevo, may the Saints confound him,

While his poor victims writhe in flames around him." Antonius sought his treasure all in vain, "His loss, alast: had been the Devil's gain. And on that violin, even yet, the legend says, On nights of storm, an unaseer minstrel plays Above Cremona town, a wild refrain; And leakless he who harkens to the strain; For if he pause, the magic tones to hear, Married hell be, or dead, within the year; And some who laugh at death, grow palled at the din Of Old Antonius' watard violins' watard violi

C. S. PA

"POSITION FINGERING."

BY W. H. SLEIDER.

It is to be regretted that due attention is not being given to the proper fingering of the banjo; indeed there seems to be a disposition on the part of many players to totally disregard this important factor in successful banjo playing, and a few words in relation thereto may not be amiss.

The student of the violin is first required to thoroughly familiarize himself with the different bowings, position-fingering, &c., and, while tedious, this primary course exhabilishes the proper foundation for his subsequent studies on the instrument of his choice; in fact, this technical study is considered a prerequisite by teachers of the violin, and if such importance attaches to the subject in studying that instrument, it is equally essential that it be given proper recognition by the student who essays the hanio.

Notwithstanding the merit a piece of music may possess, its success, so far as appreciativeness is concerned, depends largely upon the manner in which it is rendered, as an exhibition of undue exertion on the part of the player is likely to detract seriously from the otherwise favorable impression which the melody may create. I find that this display of effort on the part of some performers is due principally to their inattention to position fingering, and an endeavor to make all the notes on one or two strings, which, of course, necessitates a continual shifting from

one position to the other. Aside from its clumsiness this manner of playing should be avoided for the reason that in the frequent changes in positions the strings are not stopped with the precision necessary to produce clear and distinct notes.

An easy, graceful style of playing should be the aim of all students of the banjo, and in order to acquire this, due attention must be given to the fundamental principle of banjo playing-viz: correct fingering. As stated before, while this preliminary training may be decidedly uninteresting, its value and importance is affirmed by the subsequent progress made by those who have given it proper attention. Of course, there are those whose limited time precludes the possibility of a thorough study of the instrument, and when a student aspires only to the mastery of a few simple tunes the introduction by the teacher of this all-important basis is hardly warranted, but those who take up the banjo as a study should understand that a primary course in this direction is worthy of more than a passing notice, and it is for those that this article is principally intended.

In order to be successful, the banjo player of to-day must have technique.

The correspondent who wrote to the American Musician giving, in vulgar language, his opinion of the Banjo, and saying that its utterances were like "tipsy hiccoughs," should read the beautifully written lines by Iulian Hawthorne, which are also given in these columns, and then if he is at all capable of comprehending anything beyond the class of vulgar expressions he makes use of in his letter-wherein he styles himself "a patient observer of the prevalence of musical epidemics," and "craves space for a few timely remarks,"-it is quite likely that he may learn something. But if it should turn out that he is himself what he calls the banjo-" an Ethiopian abomination, whose utterances are like tipsy hiccoughs," then he may be excusable for writing his vulgar and abusive letter to the American Musician, but our readers will know just what his opinion is worth.

BANJO ORCHESTRA MUSIC.

A Few Hints to Arrangers, and Leaders of Banjo Clubs.

By Thos. J. Armstrong.

Before proceeding with the article on banjo orchestra music, I wish to answer a few inquiries that have been received from two or three banjoists, in different parts of the country.

It will be remembered that the assertion was made in the last issue of the Journal that "music was nothing more than a series of questions and answers. That the question or subject is generally found in the first two measures, and the answer in the two measures following immediately after."

One young man, who seems to be very anxious to grasp the idea, wants to know where the subject begins and ends in the following composition:



The first two notes, C sharp and D, have probably confused him. The subject begins at the very first note, C sharp. It is allowable in musical grammar, to extend a theme or subject to the preceding measure, as in the above, but never to the following measure, except in the form of a cadenza.

This is the question:



If the question begins at the fourth count of the preceeding measure, it must end at the third count of the last measure contained in the subject, and the answer must follow the same rule.

Many of our readers will probably recognize the above melody as Weston's "Royal Schottische," published by S. S. Stewart.

Another young man wants to know if a question or subject can be extended to four measures?

Certainly it can!

Waltzes generally follow this rule, but the answer must also contain four measures, or it will not sound right. Here is a subject that contains four measures:



A "down-East" young man writes to inform me that he has a banjo composition (musical) of his own manufacture, that contains two strains. The first strain contains eleven measures. The subject in the first strain, he tells me, has five measures, and the answer six. The second strain of this wonderful melody consists of nine measures; four measures for the question, and five for the answer.

It will be noticed that it takes him longer to answer the questions than it does to ask them.

His last question was: "Do you want to see this schottische of mine? If so, I will send it on for examination." I telegraphed immediately to him that I had moved from Philadelphia, and would not be back for several years.

But he is not quite as bad as the young man from the same section of the country. who writes to inform me that he "begs to differ with me in regard to placing marks of expression on banjo music." He claims that no expression marks should be placed in the music at all. That it is the teacher's duty to show his pupils where to play with expression, and where to play soft and loud. He asserts that if expression marks were written in all banjo music, the business of banjo teaching would be ruined. He claims that he is a teacher of the banjo himself, and has a very lucrative business, but if all banjo music had expression marks "tacked on" he would be compelled to quit the business. as his pupils could then play with effect without consulting him.

I am in favor of forming a combination to place musical expression marks on all banjo compositions, so as to drive this fellow out of the business. I withhold his name out of compassion.

It certainly is the duty of a teacher to instruct his pupils how to play with expression. That is what he probably means. The music itself can never do this unless the student has been first sufficiently educated to follow intelligently the expression marks contained therein, and can read well enough to catch the meaning of the composer. The pupils of this young man can probably do all this, and I congratulate him. I still maintain,

however, that all banjo music should have its marks of expression; and in a few years we will have very little music that is not blessed with them.

* * * * * * * *

There are two classes of instruments to be met with in a banjo club that control the arranger, called transposing and non-transposing instruments. If the reader will carefully examine the music for a banjo club, he will observe that the instruments do not all bear the same signature. The first and second banjos, and small piccolo banjo, have one signature, and the guitar and banjeaurine still another.

The piano-forte is taken as the standard to judge of a transposing or non-transposing instrument.

Non-transposing instruments are those whose tones when played as represented on the staff, are the same in pitch as sounded by the piano. Therefore to chord with the piano, the music need not be transposed.

Transposing instruments are those whose tones when played as represented, are not those heard on the piano at the pitch indicated. Therefore, to chord with the piano the music must be transposed.

If you can produce the same sound or intonation that the piano does at the pitch represented on the staff, (the instrument being in tune) then you have a non-transposing instrument; but if you cannot dothis, then the instrument comes under the head of the transposing class.

The following table will show the transposing and non-transposing instruments used in the many different combinations of banjo clubs:

NON-TRANSPOSING INSTRUMENTS,

Piano, Mandolin, Guitar,* Violin.

TRANSPOSING INSTRUMENTS,

Banjeaurine, Piccolo Banjo, First Banjo, Second Banjo, Bass Banjo.

In order to correctly arrange a composition for a banjo club, it is necessary to know what signatures to give the various instruments, in order to be in unison with the guitar or piano. As the banjeaurine is the most acceptable instrument for solo work in a club, the keys selected for arrangement should be the ones best suited for the least technical difficulties on that instrument; providing it does not necessitate the other banios playing in very difficult keys.

If the banjeaurine plays a composition running into three keys such as E, B and A, the guitarist has plain sailing in C, G and F, and the young men who play the other banjos in the club have an easy time in A, E and D.

Or if the banjeaurine plays in A, E and D, the guitar takes F, C and B flat, and the regular banjos take D, A and G.

But if the arranger writes the banjeaurine part in such keys as C, F and G; the poor guitarist has a terrible time with A flat, D flat and E flat, and the young men who play the other banjos in the club, will probably be found in a dying condition trying to play in F. B flat and C.

I would call the particular attention of the young arranger to this point in arranging music for his banjo club. Avoid writing the banjeaurine part in keys that compel the guitar to take three and four flats. Of course the keys of E flat, A flat and D flat, can be taken with ease on the guitar up in the positions, but this manner of writing the harmonies of a chord is not very acceptable. The nearer you keep to the first position on the guitar, the broader and richer the tones. This makes a fuller and more penetrating harmony than playing up in the positions.

The following shows the various keys on the banjeaurine, and the corresponding keys on the guitar, and small and large banjos:

INSTRUMENTS	KEYS						
Banjeaurine	A	В	C	D	E	F	G
Banjo and Piccolo Banjo	D	Е	F	G	A	B	c
Guitar or Piano	F	G	A	B	С	D	E

The Violin and Mandolin would take the same keys as the guitar or piano.

As to what style of accompaniment is best suited to a composition, is left entirely to the taste of the arranger. He must be guided however by the character of the piece to be arranged. If both guitar and bass banjo are used in the club, however, I would recommend for the latter instrument simple bass notes, with an occasional bass

(To be continued.)

MAIL ORDERS.

Strings, heads, music, books, etc., etc., will be mailed to any part of the U. S., or Canada, upon receipt of price. Correspondents should bear in mind that in no case do we guarantee the safe delivery of mailed packages. We simply see that they are properly addressed and stamped and deposited in the P. O. here. Occasional losses in the mails occur, and the small risk must be that of the sender, as we do not hold ourselves responsible for such losses.

Those who desire their mail packages registered, can be accomodated by sending 10 cents additional, for each package. If strings and music, or banjo heads and music, or books, are ordered at one time, and it is desired to register them, ten cents must be sent for each separate 'mailed package, as they cannot be wrapped together. Heads and strings (as well as all other banjo trimmings) are mailable at the rate of one cent per ounce or fraction thereof. Music is mailable at the rate of one cent for each two ounces, or fraction thereof. The package must be unsealed and contain no writing but the necessary address.

S. S. STEWART'S FAMOUS "BANJEAURINES."

The Banjeaurine, an instrument having a large rim with a short neck and fingerboard extending over the rim (somewhat similar to the guitar) was gotten up by S. S. Stew-fart in the year 1885 and introduced for the use of Banjo duet players, and also other combinations of Banjos, such as trios, quartettees, Banjo Orchestras, etc., etc. The instrument is tuned a fourth higher in pitch than the "Regulation Banjo," and the blending of the tones of these instruments produce yery striking musical effect.

Mr. Stewart gave this instrument the name, "Banjeaurine," by which it is to-day known and recognized throughout America. No patent or trade-mark was taken out by Mr. Stewart to secure this name, but the metal "neck-adjuster," or brace, used on all of his instruments of this kind was duly patented.

The Banjeaurine had not long been before the public before other manufacturers began copying its shape and form, and using the intelligence and brains of the originator, Mr. Stewart, to gain money for themselves.

One manufacturer went so far as not only to advertise the peculiar merits of the Banjeaurines of his make, but even used the names of prominent professional players who were using Stewart's instruments—giving their remarks in favor of the banjeaurine, but making it appear that it was the instrument of his make that was alluded to by them and not the Stewart instrument, as was really the case.

All this, and various other petry annoyances have been endured by Mr. Stewart, the originator of the Banjeaurine, and he may feel in a manner flattered by noting, to-day, that he has many initators. Boston has some four manufacturers who have made imitations of the Stewart Banjeaurine; Chicago has two or three; and it is impossible to chronicle the number in New York and other cities. The Stewart, however, leads them all; and the Banjeaurines made under the name coined for the instrument by Mr. Stewart, and bearing the shape of the original Banjeaurine, but lacking entirely the Stewart tone, seem to bear upon their faces, and display in their entire appearance, only the shocking lack of originality existing in the minds of their manufacturers.

Send to

S. S. STEWART,

221-223 CHURCH STREET

PHILADELPHIA, PA

for his

ILLUSTRATED PRICE LIST

"THE BANJO."

By C. S. PATTY.
What is there in the Banjo,

That can make the heart of man, go

To beating fast and faster to the measure of
its tones.

While the rythm of its chyming, Sets the Poets soul to rhyming

In a metre like the rattling of the tambourine and bones.

And Oh! how quaintly jingle, All the tones that melt and mingle,

As the flying fingers weave them in a woof of harmony;

Till the tinkling and the singing, Of the strings so sweetly ringing

Bears us up to regions on the wing of melody.

Like the wand of a magician, In the hands of a musician.

How the magic of the Banjo, all our melancholy kills;

And we hail in S. S. Stewart, The inventor of a new art,

In his healing us without the aid of pills.

Read Stewart's Book

THE BANJO."

PRICE 50 CENTS.

Full of Information, but No Tunes. No Nonsense.



- W. H. Whitcomb, of Poynette, Wis., in writing under date of May 25th last, says concerning the *Journal*:
- "I can't let this letter go without complimenting you on the Journal. The music in each number is well worth the subscription price. You know this as well as I do, but I want you to know that your efforts are appreciated in this part of the world."

Another letter from the same correspondent, dated June 18th, contains the following:

"I want to thank you for the music in the last formata; it is simply 'immense.' I received a copy of the 'Era.' Ain't it a dandy? A man could get a pot of paint and a five rail fence, and write 'open and shut,' so he could play out of doors. I'm afraid it will come to that yet."

We think our correspondent offers a very good suggestion to "simple method" players and composers. Their "method" should work very nicely for out door exercises of this kind, and as the musical stave, consisting of five lines, made to represent the five strings, the "simple-method" writer could make the five-bar fence answer just as well, and one fence would do for a number of pupils.

The Philadelphia Banjo Club, under the direction of Thos. J. Armstrong, gave a fine entertainment at Association Hall, Germandown, on the evening of June 12th, last. Also, "a delightful evening's entertainment" at Wissahickon Inn, on the evening of June 25th.

A correspondent sends us a clipping from the American Musician, (issue of July 5th) which we herewith append for the amusement of our readers. It is indeed quite funny in its way:

Editors American Musician:

A patient observer of the prevalence of musical epidemics craves space for a few timely remarks upon one which has visited this coast, and has been raging in this and other California cities for a year or more past with rare malignity. The average parent is a patient and long suffering creature, but there are limits to his or her endurance, and they have been overstepped by the devotees of the banjo and the mandolin. To good, suitable music played in season and in moderation upon the piano, flute or violin, or other instruments of music, no person of good taste could object. But when it comes to enduring a fantaisa on the banjo (an Ethiopian abomination whose utterances are like tipsy hiccoughs or a romanza on the mandolin, whose sounds are less melodious than those of a jewsharp and about as touching as those of a tom-tom), the sensative ear must call a halt. "I am a true son of Scotland," said the good poet, "but, by George, you must not ask me to listen to the

The old song tells us that "Gaily the Troubadour Touched his Guitar," but we half suspect that he en-

joyed a monopoly of the gaiety on that occasion. For, certainly, gaiety is the last sentiment one feels when politeness compels us to listen to a concert of mandolins, banjos and guitars. As an al fresco accompaniment of the voice, the guitar is full of charm, as an all-absorbing and widely-extended practice, it is of little use to the player and far less to the art. Nothing, of course, of the praise is due to the banjo or the mandolin-they are simply hybrid monstrosities cross-bred and mongrel instruments. In these combination concerts the male performers always look like the end men of a minstrel troupe with faces washed, and the ladies seem to be holding an old fashioned warming pan and tickling it with their fingers. The sounds produced by the "combination" appear to be a cross between backyard cat concerts and the concerted pieces played by the orchestra at the Chinese theatre. If that is music what is discord? A learned German professor claims to have recently discovered that there is profonud science in Chinese music. Perhaps he could evolve a raison d'etre for the banjo and the mandolin.

Yours very respectfully,
H. CLAY WYSHAM.

Julian Hawthorne, in "Millicent and Rosalind," a love story published in Lippincot's Magazine, January, 1890, speaks of the banjo as only one thoroughly familiar with the instrument can speak. We are pleased to note that our favorite instrument has such an able and just champion.

We append an extract from Chapter VIII, of the story:

"She went to the corner and get a baip, an instrument which has been much mis-represented and minande, a which has been much mis-represented and minande, are as minated. There are masal metallic baiple, which are as exapterating as vulger ralkers. You can hear them a mile, and the farther off the better. There are baiple, which as nor mumbling and demoralized. But there are such things and baiple, and the only instrument (made with hand) that equals a good baiple, as good violin; but the violin must be also also, whereas, a basjo is best when married to a sympathetic human voice.

Its strings seem to be the very chords of being; their music is so near to life, hat they seem to vibrate from it be emotions of the player. The sounds are mellow; in their essence they are pathent; choped they care its to a humorous cheerfulness, as one leight with a sorrow at the heart. It is the music of manner, ordered and humanized. No charitans nor coarse manner, derived and humanized. No charitans nor coarse of charicter. Paujonate and goule natures use the instrument best, and men offerer than women."

E. M. Hall's banjo book will be mailed to any address in this country, upon receipt of \$1.12. The price of the book is one dollar, postage twelve cents extra. This book contains some seventy pages, and among the music contained within its covers may be specially mentioned the following original pieces, any one of which we consider worth the price of the entire book: "Power's Favorite Schottische," "Stella Waltz," "Ocean Breeze Polka, "Gracie Schottische," "Philadelphia Jig," "London Jig," "Inspiration Polka," "Cleone Waltz," "Hartford Iig," "Jessie Schottische," ("Bangor Jig," "Mazie Schottische." "E. M. Hall's Favorite Jig," "Villa Mazourka," "March Militaire," "14th Maine Regiment March," "Power's Favorite Jig," "Boston Ideal Jig," "Power's Favorite Polka," "New York Jig," "San Francisco Jig," " Emeline Waltz."

The book is published by the author, whose address is 4207 Vincennes Avenue, Chicago, Ill. Copies may be had of S. S. Stewart, Philadelphia, at price named above. A friend in Warren, Pa., writes as follows:

"I will have to bother you for another Journal; enclosed find price for same.

The way you rake those 'banner-fingered free lunch bar-room acrobats' over the coals, makes your Yournal equal to Puck, let alone the useful information contained in it. When you are raking that class, especially those champions that try which can get in the most vibrations per second, then you are not playing a lone hand; I am with you. 'Fair play, true merit must win,' is my motto. Speaking about banner-fingered gut-string bangers,' (better known as stroke players) one of that sort struck this town recently. Gave the chumpy sort of people in the music stores a rare treat. Came in a side-door palace car. By the way he smelled I concluded he kept company with a train load of sheep. No doubt, some that heard him play, thought he was built that way. Just imagine a 'Buffalo soak,' with fingers three inches long and an inch thick at the end, being built that way. What crippled ideas! These people would make out that their superiors are of their belt."

Mrs. D. A. Dufour, the well-known teacher of Washington, D. C., writes:

"I am in receipt of the banjeaurine ordered a few weeks since, and words utterly fail to express the pleasure it gives me.

The finished workmanhip, the exquisite carving of the neck, and the inlaying of peat, all tend to delight the eye, but when the hand touches the strings, and the melodious vibrations are werked into life, all clees sinks into insignificance. Due ment is accorded other makers of the banjo, but to the Steuart, King of all banjos, it can truly be said, it hath a South

I know that you must be almost satiated by this time with praise, still it cannot but thrill your heart with proud gladness, to be reminded that your long years of thought and labor, have been appreciated and most all, acknowledged. I am now the proud possessor of four of your delightful banjos, having ordered at different times, (for my pupils) more than I can count, and in every case, they have given the fullest satisfaction."

Have you a copy of Stewart's catalogue of banjo music and books? If not, you should write for it.

O. R. Babbitt, Seattle, Washington, writes:

"I ordered one of your W. F. banjos, with case, from Kohler & Chase, San Francisco. It has arrived, and is simply timenese—both in tone and finith. It is far superior to any banjo I have ever seen for the same price (20,00). It needs no praise from me, but speaks for itself."

W. F. Sprenkel, of New Cumberland, Pa, writes, under date of July 11th:

"In reference to the 'Thoroughbred' banjo I got from you last February, I want to say that it is the best instrument I ever saw, or heard. It was good at the time I got it, but the last five month's constant use has improved it wonderfully, and has brought out a strength, purity and sweetness of tone that I thought it impossible to find combined in one instrument."

The darky is clearly seen, in "Mobile Persuasion," by Sleider, for banjo and piano. Price 35 cents. The Liberty March, by Armstrong, for banjo and piano, is very fine, Every banjoist should have a copy. Price 50 cents.

"Mobile Perusasion," is the somewhat unique title of a newly contoccted negrostic descencion, in the shape of a banjo and piano duet, composed by W. H. Steider, and published by S. S. Stewart. Copies may be had for 55 cents; and although a prescription from a duly qualified musician is not required, yet the public are, or should be warned, that the playing of such compositions frequently leads to unpleasant relations between neighbors.

A. J. Starnes, of Donaldsonville, La., writes:

"Lee's Electric School for the Banjo and Stewart's American School, are worth their weight in gold."

Henry A. Parkis, minstrel manager, writes under date of May 24th, last:

"Speaking of banjos, I think I can state, without disparaging any others, that your instruments are the finest and most perfect in tone I have ever seen or heard, in my varied experience as a manager. My four banjo players for next season all use the Stewart."

L. G. Chrismair, Sigourney, Iowa, writes:

"I received the banjo and case yesterday. I am more than pleased with it. It is the finest banjo I ever saw. Allow me to thank you for sending such a nice one; also for the strings and pictures."

Geo. B. Stowe, of Galveston, Texas, writing under date of May 23d, says:

"It was but a few months ago that I had the pleasure of acknowledging the safe arrival of your sixty dollar banjo (made to order for myself). Since that time, I have had the pleasure of sounding it to my entire satisfaction.

We appreciate a good thing when we see it, and for that reason, I appreciate Stewart's banjos. They are superior to any and all other makes that I have as yet seen, (especially the one I now have), and under no circumstances would I part with it. The fact is, money could not buy it, if I was not certain that I could get another. For beauty and brilliancy of tone, your sixty dollar banjo cannot be equalled."

E. H. Frey, Chillicothe, Ohio, writes:

"The mandolin solo, 'Visions of the Past,' is all the rage here. I played it several times last week, with orchestra accompaniment, at different places, and was requested to repeat it each time. In fact, it took better than any selection we played."

"Visions of the Past," for mandolin, guitar and banjo, by E. H. Frey, is published by S. S. Stewart. Price 50 cents.

Wm. S. Le Vard writes:

"I shall always be ready to speak of your banjos as the best I have ever handled, and I shall use two next season with W. S. Cleveland's Colored Minstrels. I will say to all who are in want of a banjo, that is a banjo, write to S. S. Stewart."

Philadelphia, Pa., June 27th, 1890. Mr. S. S. Stewart, Philadelphia, Pa.

My Dear Sir:—Although you have never asked me for a testimonial as to the merits of the banjo you made for me some time ago, I feel it to be a pleasant duty to add my few words of phise to that of other performers, on the distinctively American instrument, the cause of which you so ably champion, and in the interests of which you have done so much.

I am more than gratified at the brilliancy of tone, the improvement being more apparent each time I play on it. My pupils who use the Stewart, speak frequently in praise of their instruments, and I have found no other instrument as satisfactory.

Trusting that you will continue to maintain your leadership in the future as you have in the past, I am,

Very sincerely yours,

HENRY MYERS, No. 1416 Chestnut Street.

W. E. Smith, Eau Claire, Wis., writes:

"I have now had my new orchestra banjo about two weeks, and each new day shows some improvement in it. Am more than satisfied with it, and will always recommend the 'Stewart banjo' to my friends."

John Dodge, Corning, New York, writes:

"The banjo you made for me last April, has proved all that you claim for the superiority of your instruments. The materials used, the design and workmanship throughout, are of the very best. It would seem almost impossible to produce a better tone. I believe the Stewart banjo is superior to any other make known, and will cheerfully recommend your work to any wishing to get a first class instrument."

Our old friend, John H. Lee, has quite a large class of pupils in San Diego, Cal.

Frank Simson, of Glasgow, Scotland, sells a great many fine banjos. His son, Frank, Jr., must have a great many pupils, if one can judge by the number of fine banjos he is constantly importing from Philadelphia.

John Hutton, banjo teacher, Edinburgh, Scotland, recently ordered a few fine banjos for his special use, in concert work, etc. His favorite is the S. S. Stewart "Thoroughbred" banjo.

Tom Pleon, the celebrated English banjoist, is an ardent lover of the Stewart banjo. In a letter, dated June 3d last, written by him, from Edinburgh, Scotland, he says that during the nine years he has been using the Stewart banjo, it has given entire satisfaction.

The receipt of a finely executed cabinet photograph of our worthy correspondent, Mr. A. Kemp, of London, England, is acknowledged, with many thanks.

We publish ten pages of new music in this

"Here They Come," March, for the guitar, by E. H. Frey, a very fine composition for this instrument, will appear in our next number. Frey's music is very popular.

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457 "Little Treasure" Mazourka, by E. H. Frey. For the Banjo. A, E and D, price 10

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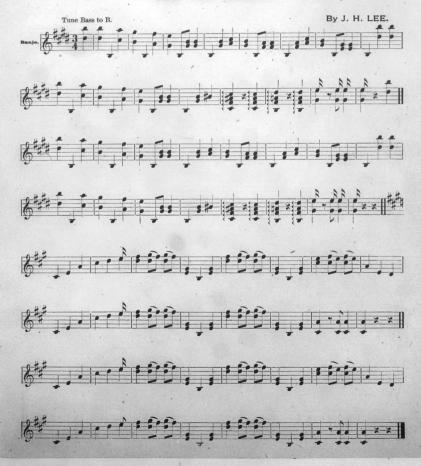
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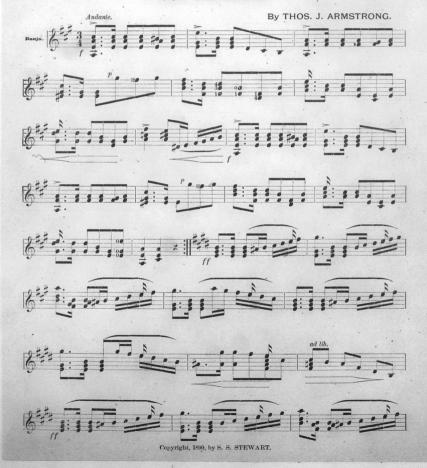


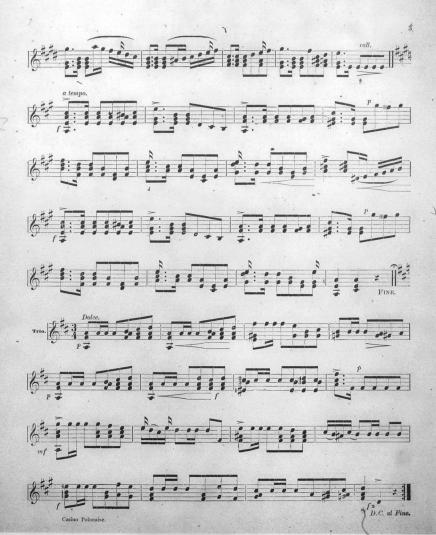
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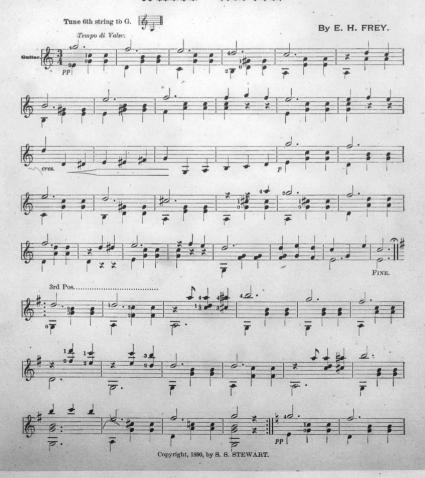
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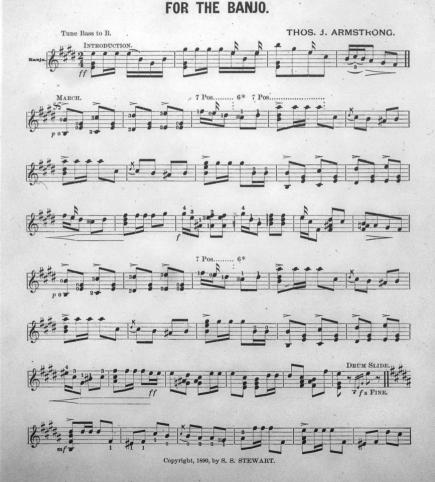
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"Its strings seem to be the very chords of being; their music is so near to life, that they seem to vibrate from the emotions of the player. The sounds are mellow: in their essence they are pathetic, though they can rise to a humorous cheerfulness, as one laughs with a sorrow at the heart. It is the music of nature, ordered and humanized. No charlatan or coarse minded person can play on such a Banjo; it is a fatal revealer of character. Passionate and gentle natures use the instrument best; and men oftener than women."

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