

S. S. STEWART'S BANJO & GUITAR JOURNAL

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PUBLISHED SIX TIMES A YEAR BY

S. S. STEWART

Nos. 221 and 223 Church Street, Philadelphia, Penna

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World's Columbian Exposition

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WORLD'S FAIR

— CHICAGO, ILLINOIS, U. S. A. —



GEORGE B. ROSS

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S. S. STEWART BANJOS.

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

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## A TEST OF BANJOS.

Constant experiment, on a philosophical basis, is the only sure road to improvement, either in the construction of musical instruments or anything else.

A few years ago it was almost a forlorn hope to look for anything in the shape of a banjo string that would stand the necessary strain and at the same time possess the tone quality so necessary. We called attention to this long felt want in our book, "*The Banjo*," which has had wide circulation, and it was not long before Rob't. Müller, (of London, Eng., and Germany) began experimenting on strings of silk for the banjo, which were gradually improved upon, until now we have a twisted silk string that will not snap off or ravel out by reason of hot moist weather, and which, although not yet brought to absolute perfection, yet already so closely approximates it, that it is only a question of time when the gut string, by reason of its falseness in tone and sure breaking propensities in moist weather, must pass out of use entirely so far as a banjo string is concerned.

Nearly all the gut strings now made are faulty in tone. They cannot, it seems, be made of even thickness, and hence must be false.

When a banjo has false strings upon it, at least one-half of the so called banjo players suppose the trouble is in the fretting of the banjo fingerboard.

We have said this time and time again, and are forced to reiterate it, again and again, because there appear every day so

many who have not made themselves familiar with the fact.

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We proved to our entire satisfaction at the Academy of Music Concert in this city on the 14th of Jan. last, that the twisted silk strings of Müller's manufacture, when drawn tense, to a high pitch, on a good banjo, contain all the music that was ever contained in a banjo string of gut.

First, in the opening act where one hundred and twenty-five banjos, guitars and mandolins were used, we made use of a "Thoroughbred" Banjo, having  $11\frac{1}{2}$  inch rim and 19 inch neck, and tuned in C, the same as the other Banjos used by the first and second banjo players in the combination. The silk strings proved a trifle *thin* for that tuning, but seemed to answer equally as well as any gut strings we had ever used.

For our solo with piano accompaniment we tried another banjo, also style "Thoroughbred," this one having same sized rim,  $11\frac{1}{2}$  inch, but a neck one inch shorter, that is 18 inches. The bridge was set exactly  $26\frac{1}{2}$  inches from the nut—in other words the fretting scale was set to  $26\frac{1}{2}$  inches vibrating string, between the nut and bridge.

This instrument we tuned in D; or in other words, the third string we tuned to A, with piano. At this pitch the Banjo filled the Academy of Music, which contained about three thousand people, and every note was as clear and distinct as the sound of a bell.

The manner in which said instrument was strung was as follows. The silk strings for first, second and third; an ordinary gut string for the fifth, and our "No. 2 Standard" bass string. After playing a set of Waltzes in this tuning, a March was played, in which it was necessary to elevate the bass string "to B," that is, a tone higher. The "No. 2" string stood the strain without flinching and never deviated a hair's breadth from its pitch except when the bridge slipped from position, owing to a false

stroke. The result of this experiment leaves no room for doubt that the twisted silk strings will yet be brought to perfection, and then we will be able to depend upon having *true* strings. There is some little trouble with them at the present time. Some of them snap off readily, apparently without cause. It is well that we do not, however find this trouble with all them. Metal pegs, such as the different patent pegs now in use for banjos, also cut and break the silk strings, as they do the bass strings.

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When it is remembered that the first to carry umbrellas were stoned for daring to interfere with the rain, it is not to be wondered at that the advent of this new innovation in strings is opposed. When a person has become set in one way of thinking, it is like putting "new wine into old skins," to attempt to change his opinion. However it is of no moment to us what any one may think of our experiments; we give them for the benefit of those who have the interest of the banjo at heart, and in doing so we call to mind that no one was ever known to give any information on the banjo "free gratis for nothing," previous to the advent of the *Journal*. With such insane selfishness we have no sympathy whatever.

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The short banjo with tightly drawn strings is much more brilliant in tone than the large banjo with long neck. Not only is the pitch higher and therefore more brilliant, but the increased pressure of the more tense and shorter strings upon the bridge conducts the vibration to the head in a much more forcible manner. At the same time the banjo is more difficult to execute upon when the strings are more tense and those having delicate finger ends need not look forward with much pleasure to continuous practice upon such an instrument.

Our  $10\frac{1}{2}$  inch rim "Special" Banjo, however was made for tuning in the key of D, and the strain is no greater at that pitch

with this instrument than at the C pitch with the  $11\frac{1}{2} \times 19$  size. Mr. Farland prefers the "Special" because the music he plays is in great part violin music which was written for a short, narrow neck instrument, and becomes very difficult of execution on a long neck instrument. It remains, however, that nearly all the piano parts at present published for banjo music, are adapted to the "C" tuning, so that those who prefer the higher tuning pitch must have their piano parts transposed unless they possess the advantage of an accompanist who can transpose at sight without aid of pen or pencil. That C is a "dead key" for a concert solo on the Banjo with piano accompaniment is gradually dawning upon the minds of many of our performers; and that the gut strings when forced beyond this pitch have a disgusting tendency to break during a performance, is a fact too painfully apparent to require unnecessary demonstration.

That silk strings or any other strings can be made to stand the plucking of moist fingers during hot and mucky weather, at certain seasons of the year, and remain in tune, is not to be expected; but we all know that gut strings give trouble at all seasons of the year, because even if they do not break they are false.

Therefore we look forward to the innovation spoken of with much pleasure, and although our profit is lessened by reason of decreased sales of the gut strings and a far less consumption of strings, we feel that in the end we will be much better off.

\* \* \* \* \*

It seems, even with Banjos having  $11\frac{1}{2}$  inch rim with 19 inch neck, that to get a full tone, the pitch of C sharp (or D flat) is necessary; and if the piano used for accompaniments is a half-tone flat, as is often the case, then the D pitch would have to be used if the full tone and power of the instrument is to be obtained.

With the dying out of the old fashioned stroke style of playing the banjo, and the general adoption of difficult music such as is now becoming the recognized banjo style, the banjos of very large size also go out, and the tendency is towards smaller Banjos which can be pitched higher, and hence are more brilliant and better adapted for solo work with piano accompaniment.

### A WORD TO TEACHERS.

There are persons in this world, who instead of the ordinary "five senses" usually found in man, seem to get along with a sort of double instinct—*grab and hold*. Such

perversions are not in the ordinary course of nature, as originally designed, but are subcreations by and through man, who can pervert if he can not create.

Short sightedness of the most glaring kind accompanies such natures, and it is therefore not to be wondered at that a few individuals of this character, who some years ago found a more or less lucrative business in applying the "simple-method" suction hose to the pockets of misdirected aspirants for banjo honors, while they at the same time clouded the minds of their victims by installing false principles of music in their brains, now find their business dwindling away and disintegrating like a block of ice before the noon day sun of July.

Nothing has ever been gained, in the long run, by keeping those dependent upon one for knowledge in ignorance. The teaching of false principles, either for the purpose of pecuniary gain, or to avoid the greater effort of teaching true principles, must always cause the minds of such teachers to deteriorate, until they have sunken to the level of the ideal so implanted. Therefore, if the ideal has been *grab and hold*, the individual seeks to that ideal, until at last there remains nothing left to grab, and he finds himself holding only the empty air. Then the "simple-method" teacher begins to wonder why it is that pupils no longer flock to him to be fleeced, and he sees his suction hose idle in the corner and the connections becoming rusty through lack of use, because they no longer fit the pockets of the once misguided aspirant for banjo honors.

Other teachers have risen up—those who are adapted to the work of giving musical instruction, and these have attracted the once misdirected individuals, who sought vainly for proper tuition, but previously had found it not.

New books have taken the places of the old, and general enlightenment has taken the place once occupied by the tallow dip that once flickered upon the "simple-method" desk.

Nothing is so sure but that in time the teacher of banjo or guitar whose only purpose is to "grab and hold" will soon have nothing to hold.

Only those who do their duty by their pupils are fitted to remain in the field, and only such will find an increase in business so long as they properly apply their efforts.

With the banjo we are at the dawn of a new day, and the coming years will develop all that is good in the instrument and its votaries. Better banjos, better music and better players will be the outcome, and it is only by mutual assistance that we can ac-

complish the work. Those short sighted ones, who, having accomplished something which appears to them very good, will gain nothing by seeking to hold tightly to it, so that some other poor mortal shall not accomplish it also.

All who seek to excel must, in the nature of things, accomplish more than the laggard who puts forth no effort. But he who has accomplished something worth accomplishing will find that more can be accomplished if he will but compare his ideas with others, who like himself also strive to excel. The one who will not work deserves no consideration and is not to be considered.

Therefore let those one-sided mental monstrosities with the "grab and hold" instinct pass—they will find their level, as the water runs down hill after the ice has melted.

### THE BANJO ORCHESTRA.

At the various New York banjo concerts, given at different times, the "Banjo Orchestra" part of the entertainment always met with more or less ridicule from musicians—and no wonder. It is believed by the writer that Mr. Armstrong's "Banjo Orchestra," organized for the Academy of Music concert, given in Philadelphia, on January 14th, last, was the first "Banjo Orchestra" of over one hundred performers ever organized upon a strictly musical basis.

Instead of having a number of banjos to play a melody and accompaniment, and the balance of them to "fake" at it, as best they could, and thus to produce a sort of "go as you please" combination, Mr. Armstrong had the musical parts properly arranged. The banjeucrines played principal or leading part. Then the first banjos had a separate and distinct part, which contained a "counter melody" to the principal part. The "second banjos" came in with the accompaniment, so to speak; the piccolo banjos had another distinct part, and the mandolins, guitars, bass banjos and violoncellos each had their appropriate individual parts. True, there was a shortage in membership in some of the departments when it came to the time of the performance, a number of mandolin players were lacking, also "piccolo" players (which are always scarce). There were almost too many "second banjos," which was another misfortune, but entirely in keeping with the present times—for how is it to be expected that a large number of competent players can be gotten together for a new thing like a "Banjo Orchestra." And when there are so many more performers capable of playing "second banjo," but not able to success-



fully cope with the first banjo part, perfection in this department must not be expected too soon. Taking it all in all, the orchestra rendered a splendid performance. A gentleman in the audience, who had been to all the New York banjo concerts, said that this performance was a surprise to him. He particularly marked the *shading* and *musical expression*, which he said were as unknown quantities in all the other performances of the kind he had ever attended. Those who are organizing banjo and guitar combinations of any kind, should purchase a copy of "Hints to Arrangers," by Thomas J. Armstrong, and published by S. S. Stewart, price 50 cents.

## WAYBACK'S MUSICAL DICTIONARY.

BY JONATHAN JAY WAYBACK.

*A Flat*.—A furnished room with an oil stove.

*A Sharp*.—The janitor for same.

*Added Notes*.—Placing a dollar bill in the pocket with another.

*After Notes*.—The reckless pickpocket.

*Alphabet*.—The first bet ever made.

*A Major*.—The fellow who will loan you a dollar when you'r broke.

*A Minor*.—A man who works in the mines

*Bar*.—A place where they mix drinks. If you mix them too much, it becomes a double and sometimes a triple bar. Some men can see eight or ten bars at one time in these places.

*First Bass*.—an important position in a ball game.

*Off your Base*.—When you buy a store tub and think it's as good as a Stewart banjo.

*Beat*.—Commonly called a tramp.

*Black Notes*.—Unwelcome notices from your tailor.

*Braces*.—Periodical visits to his father, by the wayward son.

*Cashnet*.—A difficult feat performed by fishermen.

*Choice Notes*.—One thousand dollar bills.

*False Notes*.—Counterfeits.

*Common Chords*.—Often used by unmarred men to repair their broken suspenders.

*D. C.*—District of Columbia.

*D. S.*—Don't shove.

*Discord*.—The arrival of your mother-in-law.

*Harmony*.—Her departure.

*Dotted Notes*.—Fly paper.

*Expression*.—A beautiful phenomenon seen on a boy's face, when his father drags him to the wood shed.

*Full Band*.—Can be seen any day at Gloucester, N. J.

*Interlude*.—An unnecessary waste of time between pay days.

*Key Note*.—A notice from your landlord to quit the premises.

*Long Meter*.—Collecting a bill.

*Short Meter*.—Paying your debts.

*Magic Music*.—"What are you going to have, fellows?"

*Medley*.—(A sure cure for dyspepsia). One hundred or more banjos tuning up.

*Music of the Future*.—The ever popular banjo club.

*Music of the Past*.—The simple method fake.

*Open Plain Shake*.—Having a fit in the middle of the street.

*Open Turn Shake*.—Similar to open plain shake, with the difference that it ends with a hand spring.

*Opera Glass*.—A between the act nerve food. The effect is more pleasing if it is followed by a clove.

*Relative Keys*.—Darkey and whiskey.

*Continued Rest*.—A good game to play when the boss ain't around.

*Sonata*.—A composition consisting of three or four distinct movements, each movement representing some peculiar form of insanity.

*Symphony*.—An orchestral composition where the notes are dumped in by the boat load.

*Teacher*.—A misger-dog looking fellow who ekes out a miserable existence trying to explain why C ain't D.

## THE ADVERTISING PROGRAM NUISANCE.

It has gotten to be the fashion of late, whenever a concert or other entertainment is given, for the projectors to solicit advertisements to cover the expense of printing the program, etc.

It is time this nonsense was stopped. If a concert manager does not see his way clear to paying for his programs, better not give the concert. In fact, it is now recognized that the solicitation of advertisements for such programs, is nothing more than the soliciting of *contributions*; for such "adds" are practically worthless. Scarcely a week passes that we are not solicited for an "add," costing any where from \$2.00 to \$20.00, for some program or other. Of course such solicitations do not find their way to the letter-file, stopping as they do at the W. P. B., but they are a nuisance all the same.

Program managers are hereby notified that it is no use to apply at this department for contributions—or "adds" for program.

## THE WORLD'S FAIR.

It appears that every scheme, capable of being devised for extracting ducats from the pockets of the exhibitor and the public at large, will be worked for the Chicago Exhibition.

Ever since our application for space was filed—over a year ago—we have been in constant receipt of circulars of one kind or another, containing information of various schemes for getting our money. Having had some experience, having been connected with an exhibit at the Centennial Exhibition, in 1876, we are not altogether "green" in the matter, and have been not a little amused at some of the plans sent to us. It appears, too, that there has been a great deal of dissatisfaction among intending exhibitors; the dissatisfaction among piano manufacturers being decidedly marked by the withdrawal of several of the most prominent representatives of that trade.

In fact, so little satisfaction could be had concerning the proposed exhibit of the Stewart Banjos, that a few weeks ago we had almost decided to throw up the exhibit entirely and to withdraw, following the example of the piano manufacturers.

Finally, however, we concluded to send a representative to Chicago, in the person of Mr. George B. Ross, as a final effort to get satisfaction from the management.

Mr. Ross accordingly visited Chicago and, aided by his diplomatic talents and ample experience, succeeded in arranging things to, the satisfaction of all concerned. Mr. Ross will have charge of the exhibit of S. S. Stewart Banjos, in the Department of Liberal Arts, Main Building, and will be on hand in that locality throughout the entire exhibition.

## THOROUGH INSTRUCTION.

If you want a reliable and complete book of instruction, from which to make a successful study of the banjo, you will find what you are looking for in STEWART'S COMPLETE AMERICAN BANJO SCHOOL, PART FIRST, Price \$2.00, mailed postage paid, to any address. This work has just been revised and the new edition is complete up to date.

We also have parts one and two bound together in boards, making a very handsome and valuable book. The board cover edition will be mailed to any address on receipt of \$3.62, net, including postage. Address,

S. S. STEWART, 223 Church St., Philadelphia Pa.

## Miss V. R. and Miss E. E. Secor,

Teachers of Banjo and Piano, also Concert Performers, Banjo Solos, Banjo and Piano Duets. Piano Solos. Music Arranged. Can be engaged for first class concerts.

Address, No. 1915 Wilt Street, Philadelphia, Pa.

## REMINISCENCES OF A BANJO PLAYER.

(FOURTEENTH LETTER.)

BY A. BAUR.



In my last letter I took occasion to refer to some incidents of army life, which have brought to my mind another that may not be uninteresting to the reader. Early in 1864 and prior to General Sherman's Atlanta campaign, our company was detailed to guard a railroad bridge across a creek in the northern part of Alabama. Our duty was to see that the bridge was not tampered with, there being many sympathizers with the confederacy in that vicinity. The utmost vigilance was required of us after dark, a strong guard being posted to protect the bridge between sunset and daylight. In the day time our duties were light, one or two men being sufficient to do all the guard duty necessary. The men not needed for service passed the time in various ways. Many women and non-combatants who lived on the south side of the Tennessee River had taken refuge on the north side of the River. There were many of these refugees who had been impoverished by the war and were compelled to accept assistance from our government. Every ten days rations were issued by our commissaries to all who wished to avail themselves of the generosity of the Yankee soldiers. Most of them gladly accepted these gifts and "Ration day" was looked forward to with a great deal of anxiety by those of us who happened to be off duty on that day. Early in the morning we would lounge around near the bridge and wait for ladies who were going to the quartermasters, and as the planks had all been taken off leaving nothing but the cross-ties on the bridge, which was a very high one, it was utterly impossible for a lady to cross without assistance. As one would appear in sight, there would always be from one to half a dozen of the boys ready for "escort duty." On their return they would have baskets or bundles which were taken in charge by the "boys in blue," and the fair owners safely conducted across the bridge to their own side of the creek. These little acts of courtesy were always performed in the kindest manner and accepted in the

same spirit. It did not take us long to be on speaking terms with many of these people, who, in their misfortune appreciated our attentions and in many instances we were invited to call at the houses where they were temporarily stopping. Near our camp was a large mansion surrounded by a number of houses that had before the war been used for servants' quarters. Quite a number of refugees had been domiciled in the mansion and buildings. These refugees were composed mostly of women and children and in a few instances, men who were too old to bear arms in one or the other of the contending armies. Their homes were in the path of the conflict or between the lines where there was always danger of being overwhelmed in a battle that was liable at any moment to take place. The able bodied male members of the families were, with rare exceptions, doing service in one of the armies. The non-combatants for their own safety took refuge in rear of one of the armies and as the Union army was steadily advancing, I suppose it looked safest in our rear; therefore we had by far the largest number of them. Most of the ladies among the refugees had seen better days and were generally very intelligent—many of them being good musicians and having cultivated voices. Those of us who were musically inclined were not slow in availing ourselves of the privilege accorded us in the kind invitations to spend an evening at the house. On several occasions we took our instruments and forming a circle around the large fire place, in which a bright cheerful fire was burning, we prevailed upon those ladies having the best voices to join with us in the circle and we spent some very delightful evenings. Our time was necessarily short, however, as we were compelled to be in our quarters when "taps" sounded. I was orderly sergeant of the company and part of my duty was to see that all orders were obeyed and no men missing at night. Among the refugees was an able bodied man whom we all suspected of being in full sympathy with the enemy. His surly manner and vicious looks betokened his hatred and ill feeling towards us. He never made his appearance at any of our entertainments, but on several occasions we discovered him prowling about in the dark and were convinced that he did not altogether like our visits. It was suggested several times that we take him to the creek some night and give him a thorough ducking; but better counsels prevailed and we made life a burden to him by singing for his especial benefit such songs as "We'll Hang Jeff Davis to a Sour Apple Tree," "Battle Cry of Freedom," "John

Brown's Body," etc. The torture to him became unbearable and "patience ceased to be a virtue." The evening of our last social visit one of the boys reported having seen our "cranky" friend lurking around suspiciously, but, as we were all provided with side arms, we were not much frightened at the prospect of an encounter with a solitary enemy, and we proceeded at once to sing our patriotic songs in the most boisterous manner, which the ladies seemed to enjoy hugely: Right in the middle of our rendering "We'll Hang Jeff Davis, etc.," our man stepped into the room and roared out: "I'll be dog-goned if this yere foolishness hain't gone about far enough. If you uns were gentlemen you would have gone home long ago." I am glad to be able to say that we had too much respect for the ladies who had invited us to start a fight there, but we managed to so surround our "Dickey bird" that he could not escape until after we had thanked the ladies for their kindness and wished them good night. We crowded the man out of the house, and after we got him out we led him to a safe distance, so that the ladies might not be disturbed by anything that might happen in case there should be a diversity of opinion, and there under the beautiful southern sky, with the moon shining, we formed a ring and chose the most able bodied man among us to do battle for his country, to avenge the wrongs that had been perpetrated by that lone, miserable wretch who was quaking before us. We assured both parties "fair-play" and one among our number cried, time! and at it they went. I do not hesitate to say that "tournament" would have done credit to John L. Sullivan and gentleman Jim Corbett. Our Southern friend acquitted himself nobly and it was "nip and tuck" which would win. After about a half hour's good hard fight, the northern troops came out victorious. It was so evenly divided though, that parts of our crowd led the victor to his quarters, while the others performed the same service for the vanquished. We then quietly stole to our tents and early next morning on May 1st, 1864, we received marching orders and the army started on the Atlanta campaign with General Sherman. Our comrade who had had the moonlight tussle was so sore for several days that we took turns in carrying his equipments. So that in the outcome we were all more or less punished for being out of camp after "taps."

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I very frequently receive letters from persons desirous of becoming expert performers upon the banjo, asking me if I can send

them arrangements of favorite pieces of noted banjo players. Sometimes they send the names of the pieces, oftener not. I do not believe there is a performer living who has not been asked hundreds of times: "Now play your favorite piece." A request of this kind always makes me smile and feel sorry for the person making the request. I do not think I ever had a favorite piece. I always played whatever suited my listeners, and I believe it is the same with nearly all performers. If the audience becomes enthusiastic over a certain piece, the performer naturally is carried away by the same feelings, although the piece may be to him an old worn out melody that he has been playing for years and one that he is thoroughly tired of. He only plays it because it takes with an audience. About fifteen years ago Strauss' Blue Danube waltzes were very popular and nearly every banjoist played at least part of them. I knew one prominent performer who told me that he played these waltzes, Home Sweet Home with variations and the 22nd Regiment March nearly every night for three years. He complained of the monotony caused by the constant repetition of these pieces, with which he had become so familiar that he could not bear to hear them played. Yet, when his turn came in the evening, and his audience became enthusiastic, he was always imbued with the same spirit. He had the good sense to continue playing his old line of pieces until he got something better. It is wonderful how much patience and perseverance some of our most prominent players had. Many of them did not know one note from another and played entirely by ear. I never had any experience in that way, but can easily imagine what amount of labor it must be for a man to sit and listen to another drumming over a piece while he is "catching it," and after having learned the piece, how unsatisfactory it must have been to think that after all it had been acquired second-hand. Ruby Brooks once told me that he often spent weeks over a piece before he had it learned. Horace Weston has told me the same thing.

Casey's on Sixth Avenue, I think it was north of Twenty-fourth Street, was at one time a great resort for banjo players. It was a long narrow room with a piano at the farthest end. I went one night to hear Weston, who was playing there. Horace recognized me and as I told him I intended leaving the city next day, he promised to play some of his best pieces for my benefit, but that he could not do himself justice, until later in the evening when the "boys" dropped in. I had heard him play very often before that evening but had a better

opportunity then to pay particular attention to his style than I had previously: After each selection he would ask me to name any pieces, that I would like to hear and requested me to criticize to my heart's content, and to give him my opinion before leaving. After the shows let out many banjo players dropped in; among the more prominent that I remember were E. M. Hall, George Powers, Ed. French and two of the Dobsons. The late James W. Clarke had been there the entire evening and was in high glee because Weston was at that time using his banjos. George Law, a young millionaire and an admirer of Weston's was also there. It was amusing to see Law after each piece played by Weston; he would step up to a table and throw a large roll of bills upon it, at the same time crying out: "One thousand to one hundred dollars that this black man can beat any banjo player in the world." Of course, there were no takers. We had gone there to hear the music and not for the purpose of betting; but the oftener Law offered to bet, the harder Weston played. I was among the last to leave. Before I did make a start they had begun to extinguish the lights. After I had reached the street, I turned southward on my way to the hotel down town, and just as I crossed Twenty-fourth Street I noticed Weston bare-headed running past me. I thought this strange at the time, but gave it no particular attention. When I reached Twenty-third Street, "I almost ran into Weston returning. Upon seeing me he cried: "Ah! Baur is that you? I was just looking for you. I wanted to know what you thought of my playing this evening." I replied that it was nothing more than I had expected, that he played well, but I did not consider his execution so very wonderful and that judging from what I had seen in my travels the time was not far distant when both he and I would hear performances upon the banjo that would cause us to wonder. I never was an enthusiastic admirer of the "banjo style" and told him so plainly. He then said: "Well, you have heard me at a disadvantage to-night. I partly lost my head and did not do myself justice, but if you will come to my home at any time during your stay in the city, I will show you that I can play better than you imagine." I afterwards heard him play frequently both in the banjo and the guitar style. I cannot say that I admired his guitar style of playing. It was not as smooth or effective as I thought it should have been. He improved, however, and it was worth many a mile's travel to hear him in either style. There is no doubt that with

a thimble he was the most wonderful performer we have thus far had. He did not know one note from another, but if he ever "caught on" to a tune, no matter how difficult, he never forgot it, and in his own peculiar embellishments and variations he was inimitable. I never went into ecstasies over any performer's execution. For many years I have contended and have taken it for granted that the capabilities of the banjo are unlimited; that each new and brilliant performer is but a fore-runner of what we may expect in the future. I have frequently remarked in these letters that "any piece of music that can be played upon any known treble instrument can also be played upon the banjo." I have never had any reason to change my mind. It is merely a matter of study and close application. The recognition of the banjo as a musical instrument, second to none, is bound to come, just as sure as two and two are four. I have devoted many years to its study. I have watched it with a jealous eye and have never for a moment wavered in the stand I took in its favor long before the present generation of banjo players ever thought of the instrument. There are now hundreds of excellent performers upon the banjo, many of whom are what might be termed artists; but for all that the instrument is still in its infancy, while every day is developing more and more its wondrous beauty and claim to rank among the best. To the thousands of amateurs who aspire to become expert executants I will say, the path to their desired goal is not strewn with insurmountable difficulties; a little patience and a fair share of perseverance will overcome the obstacles. No one need, however, expect to become an expert banjo player without practising, but the imaginary monotony of practice will be overcome as one advances in dexterity in the manipulation of the strings with the right hand and fingering with the left. After having advanced far enough to be able to play ordinarily difficult pieces, the daily practice becomes a pleasure that is looked forward to anxiously by the earnest worker, who has a sincere desire to become proficient. I have often met persons whose only ambition has been to play a few chords. It were far better if such a person never began the study of any musical instrument. They are neither a credit to themselves nor a pleasure to their friends. Several years ago I played at a parlor concert. I had prepared my programme with care, and, as there were to be present a number of doubting Thomas's and scoffers who could not be convinced that there was a musical tone that could be produced upon the banjo, I had

selected a number of pieces with piano accompaniment, that I knew must win friends for the banjo. I was not disappointed in my expectations. There were selections by prominent soloists, both vocal and instrumental, including some numbers by a string quartet. I discovered early in the evening that the banjo had carried off the honors of the occasion, and had found a place in the hearts of the assembled guests. My serenity of temper was somewhat ruffled when upon the conclusion of the entertainment, a lady, who on account of her reported numerous attainments and standing in society ought to have known better, came to me and said: "Mr. Baur, you have captured the audience and convinced us that there is music in a banjo. I would very much like to have my husband learn to play. He has often spoken of buying banjo; do you think he could learn to play as well in a short time as you do? If it did not take him very long to pick it up, I could play his accompaniments upon the piano. It would be so nice, you know." The idea appeared very ridiculous to me. I told her that I had been playing the banjo twenty odd years. Most of the time practising, and sometimes devoting many hours a day to hard work on the instrument; but I thought if her husband was very apt he might be able to "pick it up" in a very short time. It depended altogether on his capabilities, etc. I met her at numerous entertainments afterwards, but she never approached me again on the same subject. There are too many who would like to "pick it up," "just to be able to play a few chords, you know." I never encourage such aspirants. My invariable advice to them is: Buy a banjo, get an instruction book and you will be able in a short time to "pick it up." There are others who desire an acquaintance with the banjo because it is a fashionable fad. To these I would say, fashion or no fashion, the banjo has come to stay, notwithstanding the verdict of one or two would-be musicians that the banjo is not a musical instrument. Some of these narrow minded persons are so weak as to imagine that a person who has devoted a life time to the study of music and chooses the banjo as his instrument is not as much of a musician as he who has paid the same amount of attention to the study of music and then plays the bass drum in a brass band or perhaps a snare drum in an orchestra. I am happy to say that persons who say the latter is a musician and should be recognized as such by some obscure society, and that the former is not a musician and cannot be recognized as such are few and far between. For my part, I never for a moment have

doubted the realization of my fondest and most sanguine hope that the day is not far distant when my chosen instrument will stand side by side with, and receive the same recognition and praise as the most favored musical instrument.

## STEWART AND ARMSTRONG'S SELECT BANJO CONCERT.

On Friday evening, March 3, S. S. Stewart and T. J. Armstrong, gave a choice concert, at the New Century Drawing Room, Twelfth and Sansom Streets, Philada., Pa.

The following is the program presented:—

1. THE CARLETON BANJO AND GUITAR CLUB,  
Darktown Patrol ..... *Burr*
2. BANJO SOLO—Annie Schottische ..... *Bookler*  
Master Fred Stewart
3. BANJO SOLO, "Near to Thee" Waltzes, *Waldfuehl*  
Mr. Paul Eno
4. MASTER WILLIE STRINGFELLOW & PET BROUNELL  
In Fancy Dances
5. THE SECOR SISTERS—In Banjo and Piano Duets
6. MR. CHARLES CROWTHER  
"Twenty Minutes in Wonderland"
7. STEWART AND ARMSTRONG—Banjo Duets  
(On the five and six string Banjos)  
(a) The Witches Dance..... *Paganini*  
(b) Neapolitan Mazurka..... *Stewart*
8. THE HAMILTON MANDOLIN CLUB,  
La Serenata Waltz..... *Jaxone*
9. MASTER LEM STEWART, In new vocal selections
10. MR. ERASTUS OSGOOD, In Original Monologues
11. BANJO SOLO, "Modjeska Waltzes,"..... *Lowthain*  
Mr. S. S. Stewart
12. THE HAMILTON BANJO CLUB  
Corcoran Cadets March..... *Souza*

The entertainment was a complete success, ever number being received with rounds of applause.

The names of the members of the Carleton Banjo Club that participated are J. B. Hummel, Bass Banjo; E. Osgood, First Banjo; M. R. Heller, First Banjo; Joseph Ramos, Banjeurine; C. Crowther, Banjeurine; Charles Saxe, Second Banjo; Howard Satterthwaite, Mandolin; and Herman Fleishauer, Guitar.

The Hamilton Banjo Club, and the Hamilton Mandolin and Guitar Club, are two distinct organizations, and without doubt the best organized and most thoroughly drilled organizations of the kind in this city; or, in fact, in any other city.

The organization of the Hamilton Mandolin and Guitar Club (number eight on program,) is as follows:—

|                                                                                                                                                                    |                         |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <b>Mandolins.</b>                                                                                                                                                  |                         |
| Mr. J. L. G. Ferris,                                                                                                                                               | Mr. Paul Eno,           |
| Mr. W. L. Boshyshell,                                                                                                                                              | Mr. J. C. Bockius.      |
| <b>Guitars.</b>                                                                                                                                                    |                         |
| Mr. F. W. Shoemaker,                                                                                                                                               | Mr. W. M. Webb,         |
| Mr. R. E. Eggleston,                                                                                                                                               | Mr. L. Martin,          |
| Mr. N. K. Barclay.                                                                                                                                                 |                         |
| <b>Mandola.</b>                                                                                                                                                    |                         |
| Mr. C. T. P. Brunner,                                                                                                                                              | Mr. Walter L. Elliott.  |
| <b>Double Bass (Bass Banjos).</b>                                                                                                                                  |                         |
| Mr. Albert L. Hoskins,                                                                                                                                             | Mr. Whitney Boshyshell. |
| The playing of these performers is, so excellent, that the first prize at the Academy of Music Concert was awarded to this club, as most of our readers are aware. |                         |
| The Hamilton Banjo Club is made up as follows:                                                                                                                     |                         |
| <b>First Banjos.</b>                                                                                                                                               |                         |
| Mr. Paul Eno,                                                                                                                                                      | Mr. Walter L. Elliott,  |
| Mr. W. R. Moyer.                                                                                                                                                   |                         |
| <b>Banjeurines.</b>                                                                                                                                                |                         |
| Mr. Whitney Boshyshell,                                                                                                                                            | Mr. William K. Barclay, |
| Mr. William L. Boshyshell,                                                                                                                                         | Mr. C. T. P. Brunner,   |
| Mr. H. R. Hanson,                                                                                                                                                  | Mr. Luther Martin.      |
| <b>Guitars.</b>                                                                                                                                                    |                         |
| Mr. F. W. Shoemaker,                                                                                                                                               | Mr. J. C. Bockius,      |
| Mr. W. M. Webb,                                                                                                                                                    | Mr. R. E. Eggleston.    |
| <b>Mandolin.</b>                                                                                                                                                   |                         |
| Mr. J. L. G. Ferris,                                                                                                                                               | Mr. O. M. Boshyshell.   |
| <b>Banjo-Cello (Bass Banjo).</b>                                                                                                                                   |                         |
| Mr. Albert L. Hoskins.                                                                                                                                             |                         |

Mr. Paul Eno, the efficient leader of both organizations, is master of several instruments, and his Banjo Solos (No. 3 on program) met with the applause merited.

The Secor Sisters, in banjo and piano duets, proved another good banjo attraction, adding to the interest in banjo playing among the ladies. Master Fred Stewart handled his banjo well, and Master Lem, who never gets "rattled," sung his songs so beautifully that it was hard for the audience to let him off. Erastus Osgood, in his monologues and funny sayings, fairly captured the house, and was forced to respond to the third encore. Chas. Crowther, in legerdemain, was good; and the children, Little "Pet" Brounell and Willie Stringfellow, in fancy dances, did beautifully. Stewart and Armstrong, in duets on the five and six string banjos were enthusiastically received, and S. S. Stewart, in his Banjo solos, accompanied on the piano by Miss V. R. Secor, made a hit; especially well received was his "old time banjo solo" and imitation of the "darkey strapping his razor," which went far to prove that the banjo as played twenty years ago has not lost its charm for the majority of banjo lovers.

The stage, under the direction of Mr. Geo. B. Ross, and the box office in the hands of Mr. C. N. Gorton, were well conducted.

"And the next day it snowed."



Lew Keyes, Lewiston, Me., writes:

"I am still using the *Orchestra* banjo that you made for me several years ago, and I have yet to find one that can compare with it in tone. I have three others of different makes, and they are good banjos, too—but they are not in it with my *Old Stewart*. I have been a professional banjoist for two or three years, and I think I know a good banjo when I hear one, no guess work. You may think I am writing a drama, but I always have to say a good word for the Stewart."

Geo. Fiedel, Troy, N. Y., writes:

"I received the *Thoroughbred* banjo all safe and am much pleased with it. How could I be otherwise? It is a *gem*. Many thanks for sending me such a fine instrument."

C. E. Barker, East Somerville, Mass., writes:

"I am a member of the Norfolk Banjo, Guitar and Mandolin Club of Boston. Two of the boys are using the Stewart and like them very much. They give general satisfaction."

Henry Howison has joined the Hamilton Banjo Club, of Philadelphia.

Frederick R. Staub, New Haven, Conn., writes:

"I give you very much for *Thoroughbred* banjo. It gives entire satisfaction, both in workmanship and tone, and I am more than pleased with it, and recommend to all in want of a good instrument."

Geo. Carr, Scranton, Pa., writes:

"This is my third year as a subscriber and I can say that many others have said, that I would not know how to get along without it. I always enjoy reading its contents, so full of musical logic."

I am glad to say that I now have a more complete club. I call it Carr's B., M. and G. Club. The banjos are of your make and the guitar a Martin. I have owned a great many other makes of banjos, but never had or run across a banjo to equal my *Champion No. 2*. It is a champion by name and surely a champion in quality."

Chas. F. Albert, Jr., Philadelphia, writes:

"Allow me to congratulate you on your successful prize concert. I believe if the Academy of Music were twice the size you would have had it filled."

Win. K. Barclay, West Philadelphia, writes:

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

This will, I think, lower the standard of banjo clubs in general, and in the end greatly reduce the number of players in this City. Of course, I am aware of the difficulties and annoyances attending such a large undertaking, but think you might possibly decrease the dissatisfaction expressed by the grumblers, by making two separate classes, viz: Banjo clubs, consisting of banjos, guitars and mandolins (providing they are only used as a secondary instrument); and Mandolin clubs, consisting of mandolins, guitars and bass banjos. Personally I do not think it quite fair to introduce violins, cellos, flutes, etc., into mandolin clubs, for although it undoubtedly increases the effect produced, still it transforms a

mandolin club into an orchestra—far, of course, it is self evident to any one that as mandolins decrease, and the violins, etc., increase, in proportion to the number of performers, so does the mandolin club by degrees become a regular orchestra.

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

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

R. D. Graham, Patroon, Texas, writes:

"I never expect to be without the *Journal*, for it is worth its weight in gold, and being down there where I cannot get a competent teacher, I appreciate the *Journal* very much."

J. G. Liddicoat, Cleveland, Ohio, gave a banjo concert, with his orchestra of fifty performers, at Case Hall, on Monday evening, January 30th, last. Mr. Liddicoat's little daughter, Grace, aged seven years, gave a great execution on one of Stewart's "Little Wonder" piccolo banjos. The little girl is said to be very talented.

As usual, one of the papers attempts to get off a job, at the expense of the banjo. *The Leader* writes: "The banjo is not noted as being particularly *unfaisl* and careful training had been required to get good results, but the performance left little to be desired." It would be equally as true to say the violin is not noted as being particularly *unfaisl*. It is not all in the instrument; if the performer is "no good" his instrument is "no good." When we have more players like A. A. Farland and a few others, then will the banjo begin to be noted for its musical qualities.

The Hamilton Banjo, Mandolin and Guitar Club, gave its fourth annual concert, at Institute Hall, West Philadelphia, on Thursday evening, February 9th. All the selections were well rendered and the organization shows marked improvement over last year. The mandolin club uses two Stewart bass banjos and one lute, which greatly adds to the effect. A harp and banjo duo by Giovanni Setaro and Paul Eno made a decided hit.

The Carleton Banjo Club performed at Lansdowne, Pa., on Thursday evening, February 9th, at Lansdowne Hall Association. A crowded house, in spite of the bad weather, was the result.

Banjo clubs are becoming a big feature in musical entertainments. Jesse Hummel with his Stewart bass banjo is a solid foundation stone for this organization.

Mr. Geo. L. Lansing, of the Boston Ideal Banjo and Guitar Club, says: "I am delighted to meet a teacher who appreciates the wonderful 'Stewart Banjo' as well as I do. It has no equal. We use it exclusively." Mrs. B. A. Son, sole agent, at the Banjo and Guitar Studio, No. 52 Blandina Street, Utica, N. Y.

Helen Carlotta Conn, Steubenville, Ohio, writes:

"I sent, through J. W. Stewart, of this City, for a piccolo banjo some weeks ago. I received it and think it splendid. I was very much pleased with it, and it is quite an improvement to our club."

Mr. Frank B. Converse, of New York, expresses himself as very much pleased with the last number of the *Journal*.

A. S. Anderson, Charlotte, N. C., is another who is delighted with the piccolo banjo; he writes: "It is without doubt the finest toned instrument I ever heard, and the finest toned banjo in the Southern States. I cannot express in words how much it has helped my club." And all this about a \$13.00 "Little Wonder" piccolo banjo.

Master Eddie Buchart, of Providence, R. I., gave a concert in that city, on Tuesday evening, February 7th, which was largely attended.

R. J. Hamilton, of Chicago, holds his own, to say the least, as a banjo teacher and player in that city. He expects to be kept very busy during the World's Fair.

E. M. Hall is with Haverly's Minstrels in Chicago and will settle down in his home in that city during the World's Fair. Mr. Hall has made his home in Chicago, for some time, and is a holder of real estate there, and his large circle of friends and acquaintances will keep him very busy in teaching during the continuance of the Exhibition.

The Century Banjo and Guitar Club gave a concert at Institute Hall, West Philadelphia, Tuesday evening, February 14th. Their valentine was a full house and a successful entertainment.

At the Young Maennerchor Hall, given at the Academy of Music, on the night of February 14th, the Carleton Banjo Club were in the tableaux. The members were in black face for this occasion, and their selections met with the most hearty applause, being the thing that received an encore.

We had a pleasant call recently from three of the Boston Ideal Club, Messrs. Grover, Lansing and Shattuck. All are looking in good health and were in fine spirits. Mr. Grover has purchased for his own use a Stewart "Thoroughbred" Banjo, and Mr. Lansing says his *Thoroughbred* Stewart is in as good shape as ever.

W. N. Scranton, banjo teacher, is now in Scranton, Pa., with a large class of pupils, at his studio in Odd Fellows' Building.

George Stannard and Harry Corning, entertainers, have dissolved partnership. Mr. Stannard, banjo soloist, continues to book engagements. Address him as per card in our Teacher's column.

Ed. Keating, Corning, N. Y., with his Crystal City Banjo Club, is meeting with much success; the banjo solo playing of Mr. Keating and John Dodge also receiving warm praise.

Charles Hendein, Cincinnati, Ohio, writes:

"The \$60.00 orchestra banjo I ordered of you last week, came all right. I must say I was surprised to receive so fine an instrument, both in appearance and in tone, for that price. I shall use your banjos in preference to all others, as this is one decidedly better than any I have used."

C. F. Nichols, Galveston, Texas, writes:

"I am a pupil of Mr. George B. Stowe, who is a good teacher and a fine performer on the banjo; he has more scholars than he can take care of. He is surely working up the banjo here, and it won't be long before the musical critics will have to take a back seat, because George has shown the people what can be done with the banjo, and when he plays in public he catches everybody, and that banjo of his (Stewart Orchestra) takes where ever it is seen. Long live the banjo."

The banjo concert given by Archie Anderson, in Charlotte, N. C., on February 23d, was a complete success.

We are constantly in receipt of letters asking about organizing banjo and guitar clubs, the proper arrangement of the same, etc.

For this purpose we have published a book, by Thomas J. Armstrong, entitled "Banjo Orchestra Music, or Hints to Arrangers." This book costs but 50 cents, and should be in the hands of all who wish to organize banjo or guitar clubs. It is full of information on this subject.



Clinton H. French, St. Helena, California, is director of a banjo club of seven members, which has been called the Stewart Banjo Club. Mr. French says that the Stewart banjos have become such favorites that the way the members unanimously voted to give the club this name. The organization has been making decided hits, and many of Armstrong's best arrangements are included in its programs.

The full account of our January concert, in Philadelphia, was read on receipt of No. 74 of the *Journal*, at one of the club rehearsals, and much pleasure was experienced by all, in hearing of the great enthusiasm in banjo playing manifested in the East.

Clarence L. Partee is doing well in Kansas City, Mo., where he has his studio, assisted by Mrs. Partee, in the Journal Building. He is directing two clubs, one the Gate City Banjo and Guitar Club; the other the Imperial Banjo Club. A mandolin and guitar club has lately been organized by R. S. Chase.

Hayes Greenawalt is secretary of the Ashtecum Mandolin and Guitar Club of Danville, Ill. This club is improving rapidly and has added some lady members.

L. J. Schmitt, Wa Keeney, Kansas, has organized the "New Arion Banjo Club," for the purpose of "spending a pleasant evening." The instruments consist of banjeorians, banjos and guitar neck banjos; all of Stewart's make.

N. H. Teasdale, Savannah, Ga., writes:

"Many thanks for program of price concert. I searched all the Philadelphia papers to get an account of same, but without success. I hope you will soon convince your newspaper men that the banjo is the coming instrument, and should be given a little encouragement."

We had a pleasant call from A. A. Farland, recently. He was on his way home to Pittsburgh, from Boston, where he has been playing at a grand concert.

William Sullivan, in Montreal, seems to be making his banjo and violin heard very often in public, and with success.

H. W. Harper is the banjo, guitar and mandolin instructor of the Conservatory of Music at Oshkosh, Wis., for this season.

Albert Barr, of Brookville, Pa., favors us with a very interesting article in his "fourteenth letter," which will be found in another part of the paper.

Edwin S. Davis, St. Paul, Minn., writes:

"The *Journal* is a splendid thing to keep pupils interested in the banjo. Interest here is on the increase. This winter has been especially so. The majority of people think the banjo has no soul, but change their minds when they listen to a good performer. Isn't it curious, though, that with such people as a rule, the *tremolo* movement produces the greatest effect? Last week a gentleman said to me that of all the instruments the banjo was the least musical. I said nothing, but in a few moments I played the *Exit's Dream* for him. When I was through he said to me: 'Well sir, I will never say again that the banjo isn't capable of playing fine music.'"

And so it is—most people who have a poor opinion of the banjo, get it from hearing poor players and poor instruments.

Without my Stewart I would be at sea, for I fully believe that one-half of a good rendition of a piece of music is in the instrument. A good performer gives a performer confidence, for he knows it can be made to give out the expression—I should say *soul* to his music."

Mr. Albert Lyles, of Dewsbury, England, is meeting with much success as a banjo and mandolin performer and instructor. He is receiving some very pointed and favorable notices from the press in his locality.

Thus writes Frank A. Sparhawk, St. Stephens, N. B.:

"Having mislaid or lost the price list you were kind enough to send me some time ago, I enclose the price for another one. Since that time, however, I have become the happy possessor of one of your famous orchestra banjos, No. 2. Although not an expert like Weston, Lee, Huntley and others, I think I know a good one when I get hold of it. Mine is a clinker, and the prettiest \$100.00 bill ever printed could not buy it. Pretty strong language, but the truth, I have owned the banjo since November, 1892, during which time it has been in the hands of a number of professional players; among them Tom Glynn, Francis West, Frank Dinmore, etc., who say it cannot be beaten.

You can play with hundreds of others, that your banjos are the best I have seen or heard, and when played with a thimble, with a piano, the piano is not in it. Don't think I am trying to flatter you, or that I have an axe to grind. Such is not the case. This unsolicited testimonial has been a long time coming, but I really could not help sending it to swell the list. If I can influence any one to buy a banjo, that banjo will be a Stewart. I will say in conclusion that you do not praise your banjos half enough."

Mr. Louis Armstrong, whose address is Glens Falls, New York, care of G. F. National Bank, writes under date March 10th, as follows: "I am referred to you by Mr. G. G. Lansing, who was here recently, and thought you might be able to recommend a good banjo teacher to us. Glens Falls has a population of about 12,000, and two neighboring towns within five miles, connected with it by an electric railway, have upwards of 5,000 each, and there are other small towns in the immediate vicinity. We want a first-class banjo teacher, one who can teach banjo and guitar. If he is able to teach the mandolin, and of a piano tuner, so much the better. He can get fifty cents per lesson, but probably can save himself less at that price. I think he could make a good thing here. We have a small banjo club, and of course we would want him to train us, and there is another club in Sandy Hill, one of the towns I spoke of. If you know of any whom we might be able to induce to come here, kindly mention this matter."

R. A. Schiller, Ashland, Wis., writes:

"I saw the item in last *Journal* from Washburn, Wis., so I went there at once and formed a class. I have twelve pupils to start with. The banjo ranks favorite there, in the best society. I think I can do much for the banjo, as they have got through with the simple method, which I must say kept them all at a stand still."

The Sargent Banjo Orchestra, of Portland, Oregon, gave an entertainment on March 7th, in that city. H. K. Sargent, the leader, played *The Whisker Dance*, as arranged by Stewart, on his new Stewart banjo, and the banjo orchestra rendered some choice selections. Their instruments comprise banjos, from the Stewart piccolo to the big bass Banjo. There are no guitars or mandolins in the combination.

Our old friend William Huntley, of Providence, R. I., is still a very prolific composer of music for his favorite instrument, the banjo, notwithstanding that his time is much occupied in attending to his large following of pupils.

Mr. Huntley plays very artistically, and sings quite as sweetly. Recently he was called to Boston to take part in a big banjo concert, and his solo playing and vocal selections with banjo accompaniment were there accorded great praise. "He is also widely known as composer of the ballad, 'Take me back to Home and Mother.'"

On March 1st, last, the Jersey City Banjo Club, Robert Wood, leader, performed at an entertainment of the J. C. Council, No. 52, Royal Arcanum. The Martini-Overture, Love and Beauty Features, and Normandie March, were all played so well that a local paper said: "This club deserves great praise, for its playing was simply beyond criticism."

J. H. Jennings, in Providence, R. I., is doing a large business, at his instruction rooms, he informs us, and is also giving quite a number of concerts.

Frank McKenzie, Calais, Me., writes:

"During the past three years I have sold quite a number of your banjos—everyone of which has given complete satisfaction. Among those sold were two orchestra banjos, No. 2, 13 inch rims, which for tonal qualities and beauty of workmanship and finish are as near perfection as one could wish, and the happy owners thereof could not be induced to exchange them to-day for any other make at double the cost."

J. E. Henderson, of New Orleans, La., has changed the name of his club, from the Excelsior to the New Orleans Banjo, Mandolin and Guitar Club. This organization has played at several concerts during the winter season and has a number of other engagements booked.

Harry Dean, Toledo, Ohio, writes:

"The banjos, style *Universal Favorite*, received, and I desire to say to you that they are masterpieces. They are built upon honor; the tone is rich, full and very pleasing. In conclusion, I must say that S. Stewart banjos, in every sense of the word, lead the world."

The Carleton Banjo Club, of Philadelphia, has lately been re-organized, with Mr. Rudy Heller as leader. The club is now organized on a firmer basis than before and has booked several engagements.

Henry Howison, late leader of this organization, has joined the Hamilton Banjo, Mandolin and Guitar Club.

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

"I was very much surprised and gratified to receive the Banjo so promptly, (ordered 13th inst., received 16th.) It is a fine instrument; the tone is wonderfully clear and sweet, and the workmanship artistic. Your instruments are unquestionably far superior to all others—none of which should even be classed as competitors."

## NEW BANJO CLUB MUSIC.

PUBLISHED BY S. S. STEWART.

Vendome Galop, by Thomas J. Armstrong, complete for Banjo Club (6 parts).....Price, \$1.00

The above is complete in six parts, viz:

Banjeorine (leading part), First Banjo, Second Banjo, Piccolo Banjo, Guitar and Mandolin. As in all of Mr. Armstrong's Club arrangements, the Banjeorine plays the leading part. The Piccolo Banjo part, although a very attractive and important part, may be omitted, if the Club has no Piccolo Banjo—or that part may be played on an ordinary banjo; in which case it will sound an octave lower. As the Piccolo Banjo is very brilliant and imparts life to the music of a Banjo club, it should not be omitted if it is possible to have one.

The "Bass Banjo" is also becoming a fixture with well organized clubs, and the time is not distant when all Clubs will have that instrument. We will furnish a Bass Banjo to the Vendome Galop for 10 cents extra. Each of the other parts are 20 cents.

Philomela Polka, by Thomas J. Armstrong, complete for Banjo Club, (6 parts).....\$ .50  
With Bass Banjo part.....\$ .60  
Each part.....\$ .10

This is an excellent polka, and being well arranged by its composer, will be a welcome addition to the banjo and guitar club music of the day.

The parts are arranged for Banjeorine (leading part), 1st, 2nd and 3rd Banjos, Piccolo Banjo, Mandolin, Guitar and Bass Banjo.

Any of the parts may be had separately at 10 cents each. Those Clubs who have no Mandolin or Bass Banjo may omit those parts, or the Guitar part may be omitted; but the Banjeorine and first and second Banjos are indispensable, as these arrangements cannot be successfully used without those instruments.





A lately correspondent in Lowell, Mass., sends in the following as her opinion on the respective merits of the mandolin and banjo:

"I am an interested subscriber to your *Journal*. Among several of your back numbers, I find a statement in No. 69, page 15, which I would like to correct. In speaking of the *tremolo* movement for banjo, you state that in this respect the banjo is without a rival.

That the mandolin possesses the power of giving a sort of tremolo, by the use of the plectrum upon its double wire strings; but even this is in no way worthy of comparison with the tremolo of a good player upon a good banjo, and moreover the mandolin requires another instrument to sustain it, and is incapable of producing the varied effect of both melody and accompaniment at the same time, of which the banjo is capable."

This is not so. The mandolin is capable of producing both melody and accompaniment at the same time. My authority for this statement is the same mandolin method, published by—. By consulting the one hundred and twenty-first study in this admirable work, you will find an excellent example of tremoloed melody (?) and accompaniment produced at the same time. It requires a great amount of skill and practice to produce a good, even tremolo on a mandolin, and the majority of mandolin players cannot tremolo rapidly and smoothly, as it should be done. But to say that a tremolo produced on a mandolin is *not* worthy to be compared with that of the banjo, is doing a great injustice to one of the most beautiful instruments in the world; and would lead one to think that good mandolinists in Philadelphia were scarce. In your *Journal* there is no space devoted to the mandolin (we are aware of it), but the above named instruments are of the same class, I wish, through the columns of your *Journal*, to add my testimony in behalf of the mandolin."

We have no doubt that our correspondent entertains a very high opinion, not only of the mandolin, as a very worthy instrument; but also of her own individual judgment, talents and musical ability. But opinions, however valuable they may be as such, are not evidence; and we fail to see wherein our worthy correspondent has in any manner brought evidence to back up the various assertions she takes upon herself to make.

We can safely reiterate all we have said as regards the respective merits of the two instruments. Books such as the correspondent speaks of may be referred to, but we decline to accept any such statements as evidence. For instance, if you show us a book in which it is stated that the earth is flat; that is no proof that it is so. If another book is shown us in which it is stated that the moon is made of green cheese, we shall decline to accept the statement as a fact, until a piece of the said cheese has been cut off and sent us, together with evidence absolute that the said chunk of green cheese has been really and truthfully sliced off from the moon.

Just so with the evidence offered by our well meaning but misguided correspondent. Her book references are all very good; but what we require is evidence of the fact. Perhaps our correspondent is further advanced in mandolin mysteries than any other performer; but the fact remains that having heard a very large number of mandolin players do their best for the mandolin, we have yet to hear any such superb performance as she speaks of.

Perhaps our correspondent is a novice. If not a novice in mandolin playing, at least a novice in musical instruments in general. If so, let us state for her sole advantage, that we have been working at banjos, violins, guitars and mandolins for quite a few years, and the gray hairs in our head have begun to make their appearance—still we have yet to hear a

tremolo on the mandolin that does not carry with it the harsh nutmeg-grated sound of that relic of the poor turtle, the plectrum.

If the tremolo on mandolin can be done with an accompaniment, to rival that done on a good banjo, we should like to hear it. Our correspondent says it requires a great amount of skill and practice. Perhaps, so great amount of skill is required that none but our fair correspondent has arrived at the exalted altitude, which is reached only by the few who accomplish the impossible, or those who attain the unattainable. In conclusion we will say to our zealous though misguided correspondent—your statement—"This is not so;" is true in your opinion, no doubt, and to your opinions are you justly entitled; but if you can on the mandolin what no other performer has shown himself or herself capable of doing, the place for us is not in Lowell, Mass.



C. G. Hayes, Titusville, Pa., writes:

"I have found the guitar pieces by Frey in your *Journal* so well adapted to scholars, after they have taken a few lessons, that I have had many order them, and now I wish you to send me the following order."

Miss Addie Skeels, Cincinnati, Ohio, has a great many pupils on guitar, banjo and mandolin. She has been teaching the guitar for some time past in the College of Music.

"The Guitarists Delight," is the title of a very attractive collection of guitar music published by S. S. Stewart. This book is sold at the low price of 25 cents, and there is nothing published that will compare with it, at the price. We also give this book free as a premium to all guitarists who pay 50 cents for one year's subscription to the *Journal*.

## GUITAR STRINGS.

We have the best guitar bass strings, D, A and E, always in stock. Silk of best quality, spun with silver-plated wire. We sell these strings at 10 cents each. Address S. S. Stewart, No. 223 Church Street, Philadelphia, Pa.

No more "steel stringers," have sprung up lately, but we have the following communication in relation to that subject from a New York musician:

Mr. Editor:

In the controversy regarding the use of steel strings, Mr. Scott has been most effectually squelched by the remarks of the editor, and as Mr. Voyles has abandoned his position, the subject may be considered as pretty well settled. But Mr. Scott seems to know as little about guitar music as he does about tone color, when he asserts "right here" that "Carcassi's Unbridled" will make one master of the instrument if he studies "for all it is worth." I would like to ask him how much he has seen of other masters' works. Has he heard of F. Sor or Legnani or Horetzky or Giuliani or Meissonier? Has he tried the works of Kluffer De Jongh, G. W. B. Louis, Romero or J. K. Mertz? Is he aware that guitar fingering and playing is going away beyond the smooth easy Spanish style? That there are things written by any of the above named writers that will turn his hair gray, even if he knows everything in "Carcassi's Unbridled" by heart. I would advise him to more serious work than Fandango pieces, with "Fraser," "Ponce" and "Vibre." Begin with the little book, "Guitarists' Delight" (after changing the strings); take "Heinweh" and "Anticipation." Study for expression and feeling. Then get the "Flower

Song (De Janons' Arrangement), Mendelssohn's "Spring Song" (De Janons' Arrangement), Ellenberg's "First Heart Throbs" (Bemis), "Agathe" and "Das Blumlein" (Mertz); then Romero's "Un Beso Mazurka," "Fantasie Americaine" and Souvenir D'Amérique. Those pieces will take some of the kinks out of his finger joints, caused by too much "Carcassi's Unbridled."

"GOTHAM."

We give place to the following, from Mrs. S. J. Douglass, Iliou, N. Y., under date of March 2nd:

I have been intensely interested in the discussion relative to the use of steel strings for the guitar. I have for years persistently opposed their use, as I deemed them wholly unadapted to the guitar, and I wish to heartily thank Mr. S. H. Voyles for calling forth an expression on the subject.

The guitar is to me such a beloved instrument, that I have failed to detect that "monotony of tone" of which it stands accused, but have conceded to it a capability of expression limited only by the skill of the performer, and I consider it when properly strung and manipulated, responsive and sympathetic as well as deliciously sweet and restful.

I think when we string the guitar to imitate the mandolin or zither, we deprive it of its individuality. Imagine our meadow bobolink with his throat full of wonderful harmony, changing his song for the shrill metallic tones of the canary or catbird. Our fields would lose their sweetest melodies, that "babbling bobolink trill," and ornithology would not gain in the new specimen.

A word to beginners who use steel strings from motives of economy, not preference. Practice the virtue some other way than at the expense of your music and allow yourselves the best strings our dealers can furnish. The best are cheapest.

I used Carcassi's Method in my earlier practice, and while it occupied a high place in my esteem, I find the average pupil is more than content with less work. I am very well pleased with Curtis', Hayden's, Winner's and Oehler's methods.

My son has a fine Martin guitar, my own is a—presented by my soldier brother in 1862, and time has lent it a mellowness difficult to find in a new instrument.

I am anxiously awaiting that mystical "someone," who is to champion the guitar as has S. S. Stewart the banjo, and I also echo the expressed wish of others that we may hear from Senor Romero, through the "Guitar Notes."

We are always pleased to make room for communications from guitar teachers, and as guitar music can nowhere so cheaply be had as in the *Journal*, it is to the interest of all alike to make its *Guitar Notes* interesting—EDITOR.

## THE JOURNAL.

The Banjo and Guitar Journal costs fifty cents per year—for the 6 numbers published within the year.

All subscriptions are payable in advance. No bills will be sent for subscriptions.

A printed notice, per Postal Card, is sent to each subscriber, notifying him when his subscription expires, which, unless the fifty cents is received for renewal of same, is discontinued.

No subscriber need take the trouble to write to the publisher to "stop the Journal," if his subscription has run out and continuance is not desired, as all subscriptions will be discontinued as soon as the time paid for has expired. Every number of the Journal contains from 8 to 12 pages of new music, besides the literary matter. The publisher asks no one to subscribe to the Journal as a favor to him, and those who do not feel well repaid for the outlay are not compelled to subscribe or renew subscriptions.



**E. M. HALL, the Famous Banjoist and Comedian, writes:**

Pendleton, Oregon, October 14th, 1891.

My Dear Stewart:—Your letter and the JOURNAL received. Many thanks for same. The PRESENTATION BANJO is still in good condition and is admired by every one who sees it, as a work of art.

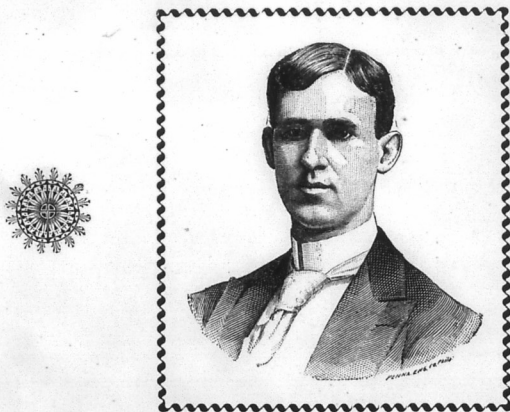
The longer I use your instruments the more I am satisfied that too much cannot be said in their praise. They are certainly the very best Banjos made, and you know that I have used a great many different makes in my time. It is unnecessary for me to tell you this, however, as it is universally known that STEWART IS KING.



GEO. W. POWERS, the noted Banjoist and Comedian, of  
Primrose & West's Minstrels, writes as follows:

Philadelphia, May 16th, 1890.

"I have used the S. S. Stewart Banjos exclusively for about 10 years, and pronounce them, without doubt, the best banjos manufactured. I have played them in the Grand Opera House, Philadelphia, in the Boston Theatre, and many other large theatres throughout the Country. For quality of tone they cannot be excelled."



A. A. FARLAND, of Pittsburgh, Pa., writes to S. S. Stewart  
under date of February 2d, 1893, as follows:

"I received the Banjo day before yesterday, since when I have tested it thoroughly and find it is just what I have wished for, for a long time.

The small neck, and the manner in which it is adjusted, permitting the use of a high bridge (which will not slip) without raising the strings too far from the finger-board, makes execution remarkably easy, while the additional fret enables me to make the extreme high notes as clear as any of the others.

The tone is beautiful throughout the compass of the instrument, and if a clear bell like tone can be called musical, it is not too much to say that the tone of this Banjo is as musical as that of any piano I have ever heard.

So much for **quality**.

In **quantity** the tone is all that can possibly be expected from an instrument of that size, and I believe will fill any theatre in the Country.

The finish is superb, and I shall certainly continue to recommend the Stewart Banjo in the future (as I have in the past) to all who want a first-class instrument."

# TIDAL-WAVE MAZURKA.

## FOR TWO GUITARS.

By E. H. FREY.

9th Pos. ....

1st Guitar.

2nd Guitar.

*f*

*poco. rit.*

*A tempo.*

*p*

*FINE.*

*mf*

4

This musical score is for a piece in G major, featuring a banjo and guitar. The score is divided into five systems, each with a treble and bass staff. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system introduces triplets in the treble staff. The fourth system features a forte (ff) dynamic and a crescendo (cres.) marking. The fifth system features a mezzo-forte (mf) dynamic and a crescendo (cres.) marking. The score concludes with a final cadence in the fifth system.

4

*p*

*ff* *cres.*

*mf* *cres.*



The image shows a page of a musical score for the song "The Rose Tree". The score is written for a piano and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The music is arranged in five systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and melodic lines, with some sections marked "9th pos." and "D.C. al Fine.".

Tidal-Wave Mazurka.

# "ADVENT OF SPRING," POLKA.

## FOR TWO BANJOS.

GEO. C. STEPHENS.

1st Banjo.

2nd Banjo.

1

2

FINE.

3



# PITKIN REDOWA.

## FOR THE GUITAR.

Tune 6th string to D.

R. ALFRED SMITH.

Guitar. *Gajo.* *mf* *0* *2\** *5\** *2\** *5\**

*5\** *7\** *3\**

*7\** *4\** *FINE.* *f* *2* *4*

*1* *4* *2* *D.C.* *p* *3*

*5\** *3*

*5\** *D.C.* *3*

# COLUMBIA SCHOTTISCHE.

## FOR THE BANJO AND GUITAR.

Tune Bass to B.

By WILL D. KENNETH.

Banjo. *mf*

Guitar.

5\*

7\*

1 2

8\* 5\*

7\*

1 2

D.S.

## NORRISTOWN REEL

## FOR THE BANJO.

By JOHN D. SAURMAN.

Bass elevated.

*Allegretto.*

Banjo.

*mf*

*f*

FINE.



# LINNY CLOG.

## FOR THE GUITAR.

R. ALFRED SMITH.

*Moderato.*  
*mf*

*FINE.*

*f*

*7\**

*1* *2* *D.C.*

# TANGLE-FOOT JIG.

## FOR THE BANJO.

Tune Bass to B.

By WILL D. KENNETH.

Banjo.

### THE TANGLE.

*Faster.*

D. S.

## ARCADIAN POLKA.

## FOR TWO BANJOS.

By C. B. STRETCH.

*Allegro.*

1st Banjo.

2nd Pos.....

2nd Pos.....

2 Pos.....

FINE.

2 Pos.....

2 Pos.....

D. C.

# S. S. STEWART'S STRINGS FOR BANJO AND GUITAR.



|                                                                                        |        |
|----------------------------------------------------------------------------------------|--------|
| Gut Strings for Banjo, single string, . . . . .                                        | \$ .10 |
| Per set . . . . .                                                                      | .50    |
| 15 First or Second Strings, . . . . .                                                  | 1.00   |
| Violin E, (same as Guitar E), for Banjo 3rd string, 10 cents each, per doz., . . . . . | 1.00   |
| Best 40 inch Banjo Bass Strings, 10 cents each, per doz., . . . . .                    | 1.00   |

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(Used in Banjo Clubs.)

|                       |      |
|-----------------------|------|
| Set of five . . . . . | 1.50 |
|-----------------------|------|

## GUITAR STRINGS.

|                                                  |     |
|--------------------------------------------------|-----|
| Per set of six . . . . .                         | .70 |
| Each of the three Bass strings, . . . . .        | .10 |
| Guitar first strings, . . . . .                  | .10 |
| Guitar second and third strings, each, . . . . . | .15 |

## Müller's Twisted Silk Banjo Strings.

|                                         |      |
|-----------------------------------------|------|
| First, second and third, each . . . . . | .15  |
| Per box of 30 strings, . . . . .        | 3.00 |
| Per dozen, . . . . .                    | 1.50 |

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For Banjo alone..... 40 cts.

For Banjo Club, complete in six parts, \$1.40

The above named has made a great hit. It has been performed by leading players and clubs in various parts of the United States, and always met with success. The Banjo solo with Piano accompaniment is particularly "catchy," and bound to remain a favorite for a long time to come.

The solo part, used in the Banjo solo, and Banjo and Piano arrangement, is the same part that is used for **Banjourine** in the club arrangement.

Banjo organizations in ordering this selection, should bear this in mind. In using the solo part for Banjo, the Piano part of course is published in the regular way of tuning—that is, the Banjo plays in "E" and the Piano in "G;" hence, the Piano part cannot be used if the principal part is played on the Banjourine, as this instrument is tuned a *fourth higher* than the ordinary Banjo.

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PUBLISHER

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STEPHEN SHEPARD, Guitar, and Mandolin, Publisher of Gaudy & Shepard's "Progressive Studies" for the Banjo, also Sheet Music for Banjo, Guitar and Mandolin. Send for Catalogue. 54 East Main Street, Paterson, N. J.

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G. L. LANSING, 58 Winter Street, Boston, Mass. Send for "Enchantment Waltz," a great selection for one Banjo. Price, 30 cents.

ALFRED A. FARLAND, Banjo, Mandolin and Guitar, Verner Building, Pittsburgh, Pa. "National Parade March," and "Beginners Favorite Waltz," (both for Banjo), sent 75c to any address. Enclose stamp. Address as above.

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J. H. JENNINGS, Banjo, Mandolin and Guitar, 408 Fountain Street, Providence, R. I.

"Sounds from the Cottonfield" (Patrol) 25 cts. Imperial Grand March..... 25 cts. Newport Galop..... 25 cts.

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GEORGE STANNARD, Banjo and Guitar, 24 West Lafayette Street, Trenton, N. J.

OTTO H. ALBRECHT, Banjo and Guitar, 50 North Thirteenth Street, Philadelphia, Pa.

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PROF. D. MANSFIELD, Banjo Orchestra, Banjo & Guitar Music, 1793 Market Street, San Francisco, Cal.

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W. M. C. STAHL, 803 Main Street, St. Joseph, Mo.

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"Irma Waltz," Mandolin solo with Banjo accompaniment, 35 cts. "Lejo Manzurra," Banjo solo with ad Banjo accompaniment, 35 cts.

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JOHN T. BERGI, Banjo, Mandolin and Guitar, 30 South Mary Street, Lancaster, Pa.

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**Mandolin Clubs.** Get the following beautiful gems: "Tramser!" (Reverie), 2 Mandolins and 3 guitars; "Romanza" (D. Falcini), 2 Mandolins and 3 guitars; "The Rose Tree" (C. C. C.), 2 Mandolins and 3 guitars. MR and MRS. C. L. PARTER, Music Publishers, Journal Building, Kansas City, Mo.

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D. ACKER, Banjo and Guitar, 30 Lanning Building, Wilkes-Barre, Pa. Try "Mt. Gretna March," for Banjo and Piano, 50 cts. for two Banjos, 25 cts.

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