

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

THIRD GRAND PRIZE

S. S. STEWART
T. J. ARMSTRONG } MANAGERS
C. N. GORTON

Banjo Concert

To be given at the
American Academy of Music
Broad and Locust Streets, Philadelphia, Pa.

On SATURDAY EVENING, JANUARY 13th, 1894

—Banjo Clubs will compete for the following Prizes—

First —Stewart's World's Fair Prize Banjo and Case	Valued at	\$250.00
Second —Handsomely Inlaid Stewart Banjo and Case, from the World's Fair, "		150.00
Third —Stewart Banjo and Case		75.00
Fourth —Stewart "Orchestra" Banjo and Case		60.00
Fifth —Stewart "Champion" Banjo and Case		56.00
Sixth —Stewart "Thoroughbred" Banjo and Case		46.00
Seventh —Stewart "Banjeaurine" and Case		36.00
Eighth —Stewart "Piccolo" Banjo and Case		25.00

For fuller particulars see another part of this issue

—Mandolin Clubs will compete for the following—

First —Geo. Bauer Mandolin and Case	Valued at	\$100.00
Second —Concert Guitar and Case from Rob. C. Kretschmar		50.00
Third —Wyman & Son Mandolin and Case		35.00
Fourth —Wyman & Son Guitar and Case		25.00

Please note that there are **TWO CLASSES**, viz: the "Banjo Club" class and the "Mandolin Club" class. Banjo Clubs and Mandolin Clubs are not in competition with each other; each class is distinct. A club must contain not less than five performers.

MANNER OF AWARDING PRIZES

(THE TWO CLASSES SEPARATELY)

Three competent disinterested judges will be selected to award the prizes, as follows: Points are *Harmony*, *Expression* and General *Excellence*. Each of the three judges will note down the number of *points* he concedes to each; 100 for each point being the limit. The sum of the points, divided by three, gives the average for the club. The average of each of the three judges being added, will be the combined average. The Club having the highest number of points will be awarded the First Prize; the next highest, the Second Prize, and so on.

Each competitive Club will play one principal piece and one encore piece. Entries limited to Twelve Clubs, (8 Banjo and 4 Mandolin Clubs.)

Tickets and Seats may be secured at the Academy Ticket Office, Fischer's Piano Rooms, 1221 Chestnut St. and S. S. Stewart, 221 and 223 Church St.

Reserved Seats in Parquet and Parquet Circle	\$1.00	General Admission50
Reserved Seats in Balcony50, .75 and 1.00	General Admission, Family Circle and Amphitheatre,25
First and Second Row in Family Circle60	A Few Orchestra Seats, first eight rows	1.50
Private Boxes	\$8.00 and \$15.00		



DO NOT DELAY SECURING YOUR SEATS; LAST YEAR A GREAT MANY WERE UNABLE TO GET SEATS ON ACCOUNT OF LEAVING IT UNTIL TOO LATE

To "please everybody," when there are over a hundred performers to consider, would be impossible, but the management aims to make all arrangements as satisfactory as possible, so that all may be sure of meeting with fair play.

REHEARSAL NOTICE.

The Century Wheelmen, having kindly tendered the use of the gymnasium in their Club House, situated at No. 1666 NORTH BROAD STREET, (above Oxford), full rehearsals of the Grand Banjo, Mandolin and Guitar Orchestra, organized for the Academy of Music concert, on January 13th, will be held therein on the following dates: (Five full rehearsals will take place).

Friday evening, December 15th.
 " " " 22d.
 " " " 29th.
 " " " January 5th.
 Thursday " " 11th.

The rehearsals are called for 8 o'clock, and it is hoped members will report upon each occasion and on TIME.

ROBT. C. KRETSCHMAR.

The above named gentleman, well known in Philadelphia, as an enterprising musical instrument dealer, with a well stocked store situated No. 136 N. Ninth Street, contributes a beautiful guitar, valued at \$50.00, to the prizes to be competed for by the Mandolin Club Class, at the Academy of Music Concert, on Saturday evening, January 13th.

Our thanks are tendered to Mr. Kretschmar for the contribution, and it is hoped that the successful club securing this prize may be stimulated to even greater success in the future.

DULL TIMES.

Times have been hard—very hard. Some people think they are getting harder.

Dull times is hard lines.

Hard lines cause biliousness.

Biliousness is apt to occur in those persons who possess a weak or inactive liver.

"Now," you will say, "Here comes the patent medicine line!"

But you are mistaken.

When times are hard, do not sit down and croak.

Times may get harder.

The world may come to its end.

The rivers may dry up, or what is more, the oceans may overflow and swamp our cities.

Any of these terrible calamities may at any time occur.

Therefore, do not make life miserable by magnifying the possible trouble.

Take things as easy as you can, under the circumstances.

Remember, that although we have passed through very dull times, we are still here.

Stewart's banjo factory has not stopped for even one day, in spite of all the financial stringency.

Every man has been working at Stewart's, just the same as ever. And so it continues to-day.

But how about the "Tub" makers? A number of them have had a pretty tough time of it.

Others have "busted up."

Does it not convince you that Stewart's banjos must be mighty good instruments?

Other makers have been very dull for the last five or six months.

Stewart has been busy when other makers were dull.

Pretty good for Stewart and his banjos.

Remember, that Grand Concert comes off at the Academy of Music, Philadelphia, on Saturday evening, January 13th.

All the great banjo players will be there.



Thos. J. Armstrong.

Thos. J. Armstrong, of whom the above is a fair likeness, has his hands very full of business, at this writing; for, not only is he crowded with pupils on all sides, at his studio, 418 North Sixth Street, Phila, but he is also "in it with both feet," as the saying goes, organizing and drilling his banjo orchestra of one hundred performers for the Academy of Music Concert of January 13th.

All this, together with the arranging of new music for banjo clubs, composing, etc., is sufficient to keep him "out of mischief" for some time to come.

Those wishing to join the banjo orchestra for the January 13th concert may communicate either with Mr. Armstrong or the publisher of the *Journal*.

THE BANJO CLUB.

The banjo and guitar club is becoming more and more popular. With the solo banjo, banjeurine, six string banjo, piccolo banjo and bass banjo, we have now a delightful combination. The high tones of the piccolo banjo are as indispensable to a well organized combination of banjos as the tones of the piccolo, in the orthodox orchestra. The "bass banjo" is equally as important as is the violoncello or double bass to the orchestra.

Many leading banjo clubs have added the bass or 'cello banjo to their combinations of late, and it is simply a question of a short time when no club will be considered "balanced," unless the bass banjo and piccolo banjo are included.

Mr. Armstrong's admirable work on Banjo Orchestra Music, published at this office, price 50 cents, furnishes information of much value to newly organized clubs; in fact, it is the first and only book of the kind published, and if well looked into, will save new organizations much useless experiment and expense.

The work now appearing in the *Journal*, "Divided Accompaniment," is quite a new thing in the banjo line, and it will doubtless be some little time before this great improvement in banjo club music becomes generally adopted.

THE BAUER MANDOLIN.

The George Bauer Mandolin is said to be coming right up to the front as the leader. A first-class, high grade mandolin has long been needed, and the BAUER will supply this want.

A beautiful mandolin of this make will be competed for by mandolin and guitar clubs, at the Grand Prize Banjo, Mandolin and Guitar Club Concert, to be given at the Academy of Music, Philadelphia, on Saturday evening, January 13th next.

The banjo clubs will compete for the line of eight banjo prizes as announced elsewhere in this issue, and the clubs classed as mandolin, or mandolin and guitar clubs, will compete for the mandolin and guitar prizes offered.

The special mandolin offered for this competition is contributed by Mr. George Bauer, the manufacturer, No. 1224 Chestnut St., and is valued at \$100.00. This mandolin, together with the other prizes, will be placed on exhibition some days before the date of the competitive concert, in S. S. Stewart's ware-rooms, 223 Church St., and finally on Chestnut St., also on the stage of the Academy of Music, on the evening of the concert.

"CHAMPION BANJOISTS."

A banjoist is supposed to be a person who plays the banjo.

A "champion banjoist" is—

Well, let us see:

Webster defines a champion as "One who engages in any contest; especially one who contends in behalf of another in single combat. One who has the acknowledged superiority as a prize fighter, waterman, etc.; one ready to fight all who offer against him."

It must be confessed that "Webster's Unabridged," throws little light on the subject of "Champion Banjoists," for it does not appear that any banjo player has yet contested in behalf of another, each one being a solid stickler to the ego, and in love with himself to an extreme degree. Neither has the champion banjoist the "acknowledged superiority as a prize fighter, waterman, etc.," for when it comes to fighting, the champion banjoist is simply "not in it," and there is therefore little use in considering the remaining definition of "one ready to fight all who offer against him."

Returning, therefore, to first principles, we are obliged to assume that "One who engages in any contest," is about as near as we can arrive to a definition of the term, if we choose our text from Webster's unabridged. Therefore, as the boys say, "Let her go at that."

The aspiring genius who begins his precarious career as a champion banjoist, frequently winds up as a *perspiring* plunkster. The champion is almost invariably a "self-taught" player. Books of instruction are a thing with which he has never considered it necessary to make himself acquainted; and there being no one in the world capable of teaching him any thing, he is, though sheer force of necessity, compelled to remain either "self-taught" or ignorant—and is often a strange mixture of both. Like the man who aspired to be his own lawyer and found a fool for his client, our self-taught player, having had a fool for a teacher, often displays the wisdom thus imparted in his daily practice.

When we hear the "Champion" declare himself "self-taught," we conclude, quite naturally, that he stands in need of better instruction; for how can any one entirely ignorant of an art become a teacher of that art, even of himself?

He cannot teach himself that which he is ignorant of, although it is possible that he may acquire a certain knowledge of it through observation, followed by experimental practice.

"Sauce for the goose," must ever be "sauce for the gander."

The self-instructed, self-styled champion banjoist is always possessed of much self-assurance, and if he happens to be an adherent of the so-called "simple method," his assurance is doubly assured. It being a recognized fact that one who is ignorant of any particular science is not at all capable of appreciating such science, it is not to be expected that the "Champion" simple-method wonder-worker will see much to admire in the musical notation in use by all recognized musical artists: to him musical notation is "regular notes,"—his "simple method" a substitute, going one better every time.

"The woods are full of them." In other words, if all the champion fakirs of the banjo could be gathered together (without using oyster rakes for that purpose), from four quarters of the globe, they would make up a pretty substantial multitude. Let us therefore feel thankful that it is not possible to gather them together.

The champion banjoist who has won his title through *engaging* in any contest may consider himself the undisputed holder of said title in *fee simple*, free of mortgage or other encumbrance; and as all who have engaged in contests may be said to hold similar ground, the battle of the champions will, in the near future, be likely to resemble the humorous battle of the clowns.

Some years ago there was a "grand battle for supremacy," held by the "champions" in New York City; or, as the advertisement said, the "Champions against the World," with the world represented by senators from the various counties around New York and Boston.

It was verily "Brother against brother," and both brothers won the honors—"the world having lost."

And yet with such lessons before him, the "champion" still follows the "will o' the wisp," and wanders into the mire.

It is a sad, yet solemn truth, that in New York City the majority of the banjo teachers are champions—perhaps not champion teachers, but champion banjo players: Many of them have certificates, signed by various pupils, proclaiming this fact (?) to the world, or to that portion of the world that visits the "studios." There is, in spite of all, a rich vein of humor running through this business that is sure to make one smile in spite of every thing.

A musician of note wrote lately: "Who wouldn't be a banjoist!! Hardly a Dagos by without something funny turning up. Yesterday a man came into my office, and,

after a lot of talk, asked me if I could play a *bicycle* run?

I answered his question with another—"Can you play a rheumatic scale, or a donkey run?" He said he couldn't.

'Well,' said I, 'if you can't do a *donkey* run, don't come asking me questions about music?'

These amusing incidents are daily occurrences, and no doubt will continue to be accessories to the banjo business for some time to come. It is impossible to educate the people at large—would-be musicians included—in a day or two, and therefore the artist must be content to put up with the cackle of all sorts of persons.

An amusing instance is said to have occurred recently. A certain banjo teacher was boasting to a friend on the street of the prosperity of his business, and the money-getting proclivities of his "studio," stating that his receipts were never less than \$40.00 per day, sometimes twice that amount.

Shortly after this he met another acquaintance, greeting him with the following remark—"Took in eighty yesterday."

The next time he opened his mouth, it was to ask for the temporary loan of a quarter to get lunch. That is often the way it is with champions:

Take in eighty on one day and borrow twenty-five cents to pay for a light lunch a few hours afterward. One is apt to inquire—does it pay to take in eighty!

There is surely very little sense in setting up as a champion in musical art. Our truly great violinists have never been champions; have never conferred the title of champion upon themselves; have never been known to recognize such title. The same may be said of our famous pianists.

Our composers of music, those who have won distinction in that branch of art, surely have never been champions. Then why disgrace the musical sphere of the banjo by the ridiculous assumption of a title associated with pugilism, racing, etc.? Surely it adds nothing to the ability of the performer, and must cause refined and intelligent persons to look upon the instrument and its advocates with derision.

Happily there is a new era approaching: It will not be a great while before the recognized master of the banjo will take his place with other masters of other musical instruments; be recognized as an *artist*, and his instrument respected as his art.

Those who possess musical taste, and who love music for the sake of music, will be glad to welcome the banjo artist with his instrument, and he will be separated entirely from the so-called champion, who

will be recognized as in music, not for the sake of music, but purely and simply *in it for all it is worth.*

Our true artist in banjo playing, Mr. Farland, has never given himself the odious title of champion—nor permitted any one else to confer such title upon him.

Musicians who hear him play are astonished at the wonderful and beautiful classical music produced from his instrument. Of course, much that he plays is beyond the sphere of many so-called banjoists, but that is their fault, not Farland's. Therefore, if there are those who go to his concerts like unto those going into the wilderness to see a reed shaken by the wind—fully expecting to hear some most extraordinary compound of sound and noise, let such learn wisdom—or if not wisdom, at least common sense—let a true musical taste be cultivated before offering criticism.

Those who are satisfied with a one dollar chromo picture should not spend any money on oil paintings, or the works of great masters, until they have learned to distinguish the master's art work from that of the press, and to appreciate an artistic picture. Wisdom's seeds must first be sown before wisdom can be gained.

So obnoxious, indeed, has this "Champion Banjoist of the World" title become to many sensible musicians, that those masters of the banjo, Messrs. Gregory and Farmer, of New York, when billed for a concert recently, felt compelled to announce themselves as "the only banjoists" in New York who did not assume the distinction of being the "Champion Banjoists of the World."

Yes, that is about it, all the New York banjoists wear the champion's belt. They are each and every man recognized as Champion Banjoist of the World.

Alas! poor little world—they want you—nothing but the earth will satisfy the cravings of their ambition. And, in course of time, they will get it—or rather, the earth will get it, when it receives all that is left of the champions.

As all, or nearly all, the pianos exhibited at the World's Fair became "first prize" winners, just so every banjo player who took a whack at "the world" in some banjo contest or other, came out a champion, and with the champion's belt has each one continued to belt his brother champion.

Now, that the champion season is drawing to a close, by reason of the approaching new era, when the banjo will be treated like other musical instruments, why not have a grand wind up among the champions?

Let the champions of the earth, who are

gathered together in New York, work up a grand tournament of champion banjoists, for the full fledged and recognized, undisputed championship of the world. Then they may quietly "wink the other eye," shake hands, smile, divide the receipts, and all goe along just as it did before.

The result! All champions still, until the time rolls around to work the scheme again. The earth, of course, continues on its annual journey around the sun, just the same as ever.

W. C. STAHL.



The St. Joseph, Mo., teacher writes under date of October 2d, of his recent fiery experiences:

"A few days ago my studio and all its contents went up in flames; I had not even enough paper left to write you. Lost about \$500.00 worth of sheet music, besides many valuable instruments, among them one of your BASS BANJOS, which I mourn the most for. Of course I had no insurance, but I have now. Had just returned from a three months' vacation in the Rocky Mountains, and was working my class up for the coming season.

Would like to have you continue the *Journal*, beginning with the last two issues, as I would not be without it for a farm.

I send you by this mail, photograph of myself and the finest toned banjo I have ever seen. I guess you can recognize the maker of same, at a glance, as there is only one man in the world that can make such an instrument.

I have used your banjos for at least eight years, if not longer, and have tried all other makes, almost, under the sun, but have never heard or seen the equal of my present instrument.

I am not trying to get my name into print by writing you this, as I am not that kind of a person, but I think I owe you an expression of thanks for this really great instrument, for *great* it is; and I know what I am talking about, as I was raised with the banjo and violin, and was educated for a musician. Had my first banjo when ten years old, began teaching at sixteen, and am now twenty-four, so you can see I am not a beginner.

But pardon me for writing such a lengthy epistle. If at any time you would wish a testimonial from me, I will be pleased to write you one a yard long."

THE WORLD'S FAIR BANJOS.

Clubs listed in the "Banjo Club Class," to compete for prizes in the January 13th concert, should not forget that the two handsomest Stewart banjos, that were exhibited for six months at the Columbian Exposition, Chicago, are to be competed for as first and second prizes. Only banjo clubs can compete for these prizes. See full particulars elsewhere.

Read the following, from the N. Y. *Musical Courier*. It is quite true. Over twenty of the instruments were sold.

The banjo exhibit of S. S. Stewart has been a positive success. Mr. Ross in charge erected a handsome booth, took a banjo in his hand, picked the strings, and the instrument did the rest. Could Mr. Ross have sold instruments he would have depleted his case early in June. As it is, however, there will be few instruments to go back to Philadelphia, as "sold" cards are on nearly every one.

Whenever Mr. Ross picked the strings the people picked up their ears while Mr. Ross picked out a purchaser.

BANJO CASES.

The baize bag, that used to serve the purpose of a banjo cover, is now a thing of the past.

The leather case, made box shape, and well lined, is the only proper banjo case; or, the same shape and style of box-case made in canvas is the next best article for the purpose. With a good leather case, the banjoist need never remove the bridge from his instrument; it may be left stationary all the time.

The leather case is a great saving to the owner of a good banjo; preventing the instrument from being broken or damaged, and protecting it from dampness, dust, etc.

Stewart's wine-color banjo cases are the best article of this kind made. They are well lined, strong, handsome, and durable. Price \$6.00 each, for all sizes, from 10½ inch to 13 inch, inclusive. The smaller sizes are \$5.00 each.

Do not purchase an inferior case, under the representation that it is "the same as Stewart's," or "as good as Stewart's."

Stewart's leather cases are manufactured especially for him, and we believe are better made than any banjo case offered to the public.

THE GREAT S. S. STEWART
Banjo, Book, Music, Strings,
etc. Send for book of information. Store and
Factory, 223 Church Street, Philadelphia, Pa.

THE COUNCIL OF THE GODS.

You may search the paths of learning with an all absorbing mien,
From the penny daily paper, to the monthly magazine,
But you'll fail to find recorded in a satisfactory vein,
A piece of information—I will hasten to explain.

Be it known that each September; when the dew is on the eye,
That the gods they meet in council on their play-ground in the sky,
Where they quaff the choicest nectar, from out Bacchus' golden cup,
And young Momus brings his banjo, just to sort of "whoop-'er-up."

You might see the fair Euterpe, with her hair of golden sheen,
Playing—not her flute as form'ly—but her solo banjearine.
Then the strains of gentle Orpheus win a genuine encore,
Next, a skirt dance tripped superbly by the graceful Terpsichore.

But like all superior councils, business soon must have its place,
(And with gods, procrastination is a serious disgrace),
All festivities are silenced, and a hush reigns through the stars,
Which is forced, I fear occasionally, by the pugilistic Mars.

Now 'twas at the recent session, (I refer to '93),
When the gods were agitated to a very high degree,
And it taxed Minerva's wisdom, and Apollo was aggrieved,
For he claimed his dear art, music, a dire insult had received.

"You all know," sighed good Apollo, "that the harp I used to play,
But its rarely that you hear it, in this nineteenth century day,
For on Earth they have an instrument, that's destined to succeed;
And I own with blushing candor, that the banjo takes the lead."

Now the banjo played correctly, is most beautiful to hear,
And 'tis not for its pre-eminence, I drop this bitter tear,
But the way some have distorted lines' and spaces' proper use,
And unearthed a "simple method," that's the dastardly abuse.

To describe their dire invention, it would puzzle me and you,
For it more or less resembles children's game of tit tat-too.
They use ciphers, signs and figures, now a cross, then a dash,
And believe me, gentle Orpheus, 'tis a most disgraceful hash.

"Why savages would scorn it, in the Isles beyond the sea.
Such characters were never seen upon a box of tea.
All expression is discarded at the poor performer's risk,
Their scores must all be reprints from some ancient Obelisk."

Why 'tis called the "simple method," I can partially explain,
Its inventors *they* are simple, and all followers in their train.

Now I pray you, gracious Jupiter, to issue a decree,
To abolish perpetrators of this rank hypocrisy.

"I'm shocked!" cried grand old Jupiter, "I'll raise my strong right hand,
And send out such a thunderbolt 'twill sweep them from the land!"
"You're right," said Pluto, smiling, "and to make the thing a go,
I will use my simple method and take them down—below."

Now conveyed in (Esop's) Fables, there's a hidden truth to learn,
This is a "pointer" in this rhyming that you can't afford to spurn,
If you follow "simple method," you will land at last I ween,
In a banjo club where Pluto plays the leading banjearine.
ERASTUS OSGOOD.



P. W. NEWTON.

The above is a very good picture of Mr. P. W. Newton, well-known to our readers as author of the guitar work now appearing serially. Mr. Newton is an excellent guitarist, both theoretically and practically, and is now located at No. 112 Sherbourne St., Toronto, Canada, where he is engaged in giving instruction on the guitar, mandolin and banjo. He is very fond of the banjo, particularly a good Stewart, and he always keeps the Stewart banjo within reach.

J. P. Jones, manager of the "Euterpean Mandolin, Banjo and Male Quartette Club," of Cleveland, O., has arranged to give some thirty concerts within a radius of 125 miles of that city. Speaking of the Stewart banjo, Mr. Jones says:—"We are using your \$50.00 banjearines and one of your best banjos, and consider them the finest instruments made."

CONVERSATION LOZENGERS.

Time; Monday, October 2, 1893.

"Old boy; how are you?"

Looking up from my writing, I beheld the handsome countenance and muscular form of my old friend, "Bob" Devereux,—"Royal Bob," the well-known performer upon and teacher of those divine instruments, the Double Bass, 'Cello, Slide Trombone, etc. Dropping my work, I gladly extended the hand of greeting, and a chair, into which my friend adjusted himself, and the following conversation followed.

"Got home last week—had a grand summer up in New York State—had the use of the Town Hall and chief dancing school room for practice. I tell you, I put in some great practice on the Double Bass during the weeks I was away—just got your *Journal*, No. 78: Looks nice inside, but that cover makes me tired. Why don't you get a decent picture of yourself taken, and have a good cut made in place of that thing you have on the cover—it looks positively rank."

I was taken a little aback at this, and faintly protested my entire innocence of any intent to impose upon the public with the portrait of a better looking man than the publisher of the *Journal*.

"Better looking—Thunder! Man, if the picture on the *Journal* were better looking than you are, I wouldn't have a word to say. I admit that it may look younger than you are, for I am not blind to those streaks of gray, which you make no effort to dispute or disguise; but the picture really is ugly enough to scare a crow. If you have rats here, just cut that picture out and stick it on the wall, and I'll warrant that the rats will leave. Why, man! You're ten times better looking than that picture—or, in fact, any picture that I have ever seen of you."

These remarks set me to thinking that perhaps I had been a little indifferent as to the kind of cuts—half-toned and whole-toned—I had been having made, to represent myself, for use in various books from my pen, and I also remembered that the last three or four, though made at different times, had all been made from the same photograph. Consequently, I said:

"Well, Bob, I'm sure that if I possessed a good photo, I would have a new picture made to go on the cover of the *Journal*, as the old one appears to be so distasteful to you; but I haven't got a photo, except those that are ten or fifteen years old, and you know how I hate to sit for a picture—Two things I abhor; one is having my picture taken, and the other is having a dentist monkey with my teeth."

"That's all very well," rejoined friend Bob, "but you, as the representative of the great banjo interests of this country—you as the well-known banjo manufacturer, writer, publisher—and last, but not least—you as the editor of the only Banjo and Guitar Journal—owe a duty to your customers to keep up the *dignity* of those interests. You don't want a mild-looking thing like you have on the cover of that sheet—you want something fiercer looking—something full of vim and dash, in short, a regular Thor-oughbred, like yourself."

He stopped for a few moments, doubtless to take breath, and my thoughts wandered off to the not far distant city of Providence, R. I., where a kind Providence had seen fit to place a much handsomer man than myself, and I wondered how my old friend, Billy Huntley, would like to loan me one of his latest photos—but I soon saw that it would not do to think of that, as Huntley's face was far too well-known to be taken for S. S. S.

"We will let the matter rest for the present, Bob," I said; "I'll promise to think it over when I have more leisure; at present I have too much on hand to attend to, to think of visiting a photographer's, and then, you see, my Fall and Winter whiskers are beginning to make their appearance, and I wouldn't take a good picture just now."

"But how about the Academy Banjo Concert, set down for Saturday evening, January 13th. Will you play 'Cello with the Banjo Orchestra, for us this year?"

"No; I can't play 'Cello; but I'll play Double Bass, if that'll do you any good. You see, I've sold my 'Cello and given up practice on that instrument for a time, as I've been hard at work on the big Bass all through the summer."

My friend then went on to say that the Concert, given at the Academy of Music on the 14th of January last, had been a great treat to his friends who had attended, and given also a decided impetus to banjo, guitar and mandolin playing, not only in the city, but also in many other places.

"Oh! By the way," suddenly exclaimed my friend, "That Ammon March, you sent me, works up in great style. I arranged a part for Double Bass, and we tried it over last evening, and it went beautifully."

"How do you think it will sound as an opening piece for the hundred banjos, mandolins and guitars?" I asked.

"I think there is no doubt that it will go as smoothly and handsomely as the Normandie March," was the reply. "And, the introduction is so peculiar, that it puts all who hear it into a good humor at once."

My friend, as he pronounced this closing sentence, drew a handsome cigar case from his inside pocket, and invited me to test the merits of a new and superior brand, which he thought could not be beat. Inhaling the odor of the first puff, caused me to reflect.

"Oh! By the way, Bob," I remarked, "The other day, as I walked out Market Street, I chanced to notice a sign, outside of a small cigar store, bearing these words—'As times are hard, I sell a ten cent cigar for five cents.'"

"Yes, and I suppose if you had gone in, you'd have got a *five cent* cigar for *ten cents*," rejoined my friend, with a well outlined smile; "The present hard times are not contracting expenses; board is still high, and fodder for one's horse seems to cost as much as ever; but anything for a cheap advertisement, I suppose."

"The fact is," I replied, "I entered the store, thinking that if a ten cent cigar cost but five cents, I might get a twenty center for ten. Calling for three for a quarter, I was surprised, upon laying down the quarter, to find that with the cigars, I received an insurance policy,—a \$500.00 accident policy."

My friend's well outlined smile developed into a beaming grin, as he remarked, "That's certainly a novel advertising scheme; but I don't think I'd care to smoke cigars that required a policy of insurance against accident, to accompany them."

"Well, they were very fair," I replied, "and I'm still here, and have had no occasion to avail myself of the benefits of the insurance; let us be thankful for that."

"Yes, but don't have any of that kind of cigar about when we begin rehearsals for the January Concert;" said my friend. "My Double Bass is too valuable to take chances of an explosion."

Hereupon, my friend recollected having a pressing engagement with his Double Bass—*I suppose* to practice some peculiar runs in the "Bass Solo" part of the Amphion March, and withdrew, wishing me continued prosperity, and expressing a wish that I might not be called upon to avail myself of the benefits of the Cigar Accident Policy.

S. S. S.

H. A. WEYMAN & SON.

The above named enterprising musical instrument house, of Philadelphia, has contributed a mandolin and guitar to the prizes to be competed for by mandolin clubs at the Academy of Music Prize Concert, on January 13th next. The musical instrument store of Weyman & Son is located on North Ninth Street, below Arch St., No. 45.

THE BASS BANJO.

Banjo clubs are beginning to realize the value of the bass banjo as a foundation for the harmony in their selections.

During the past few weeks the demand for this instrument has considerably increased.

Mr. Charles E. Pettinos, leader of the Lehigh University Banjo Club, writes, concerning it, as follows: "In regard to the bass banjo, we tried it, for the first time in concerts, at Pottsville and Hazleton last week, and find it greatly surpassed our expectations. In my opinion, it is an indispensable article, and no first-class banjo club should be without one. It has a tone particularly suitable for a banjo club."

OUT OF PRINT.

Number 77 of the *Journal* is now out of print, and orders for that number can not be filled. New subscribers should not write for subscriptions to date from that number, for when we say it is out of print, we mean that all the printed copies have been sold, circulated, given out, or otherwise disposed of, and we have no more copies of No. 77 on hand, and will not print any more. No. 76 is also in the same boat. No. 76 is clean gone, wound up, vanished like a rainbow after sunset. Remember, do not order copies of No. 76, as we have no more of that number left. Armstrong's work on "Divided Accompaniment," for banjo and guitar clubs, has been running through those numbers of the *Journal*, and club organizers have enjoyed a picnic. Those who will follow along at the tail end of the procession, will be forced to pay the usual penalty for tardiness, that is, take what is left.

Numbers 73, 74 and 75, are also out of print, except that we have a few stray copies of Nos. 74 and 75, which are liable to be exhausted at any time.

Let every reader bear in mind that the postage on every number of the *Journal* is (2 cents) a two cent stamp.

Those who neglect to notify us of change of address can not expect duplicate copies for those that have been mailed—and not received.

The *Banjo and Guitar Journal* is the first and only periodical of its class in the world. Some imitators, of course, attempted to enter the field, but it requires money and intelligence to successfully publish any kind of a periodical. Lacking these qualifications, the imitators made a short stay in the "Banjo World."

Reminiscences of a Banjo Player.

EIGHTEENTH LETTER.

BY A. BAUR.



No doubt many persons who write me for information concerning the banjo, wonder why they do not receive answers to their letters. I owe many apologies for my seeming neglect. I answer as many of them as I can, and it is my intention and wish to answer every letter that I receive, but I find it utterly impossible to do so as promptly as I would like to. Not a day passes that I do not receive from one to a dozen letters, asking for enlightenment on some subject concerning the banjo. Some ask for music that I may want to give away; others ask if I will give lessons should they come here. The fact is, the subjects are as numerous as the letters, each letter having reference to a different subject. As regards the giving away of music, I would say I have an immense collection, a great deal of which would be of value to any beginner. I have distributed an immense quantity of it, and very much of what I have left I have packed in boxes and stored away. To look through my collection every time I receive a letter, and select a number of pieces suitable for the applicant, would require the services of an assistant. While I would willingly give this music out gratuitously, I do not imagine that it would be as acceptable as some later and newer publications, which are now so plentifully advertised by all dealers in banjo supplies.

To those looking for banjo music, ranging in difficulty from the easiest pieces for the beginner to the most elaborate solo for the finished performer, I would suggest that they look over Stewart's catalogue. If they cannot satisfy themselves from that, they must indeed be hard to please. My plan has always been to play any piece that came before me. If it had any merit I would commit it to memory. In that manner a person becomes familiar with many movements and styles that could not be in any other way acquired. I have found in many other cases, where pupils were anxious to learn, they became discouraged for the reason that when they bought a piece of music in very few instances would the left

hand fingering be marked. For this reason I have been careful to mark the fingering in all pieces that I have had published for the banjo. Faulty fingering is a drawback to rapid and perfect execution, therefore the teacher should in all instances mark the left hand fingering. This will not only be a temporary, but a permanent advantage, to both teacher and pupil. A pupil who has been taught a systematic fingering, in a measure will be independent of the teacher. One can then take a piece of music, and in the absence of the teacher "work it out" for him or herself. Frequently, after finishing a lesson, I have left a collection of music with a pupil to select from, and on the following visit have found only a few finishing touches necessary to enable the pupil to play the piece.

A large number of the letters I have received are from persons who live where the services of a competent teacher are not easily procured. Some have asked for advice on different subjects pertaining to the study of the banjo, while a number have asked if I would give lessons if they came here. A city or town that does not contain at least one banjo player, capable of giving some sort of instruction on that instrument certainly is far behind the age, and I pity the inhabitants thereof and would advise them to build a fence around their town, and post "No Trespass" notices all over it. Should any one come here in quest of knowledge, I am sure I would be willing and glad to enlighten them as far as my knowledge of banjo-playing goes. As a recompense for my services, I would ask for nothing further than the satisfaction that the services so rendered were appreciated, taking it for granted that a person who would come such a distance for the purpose of becoming proficient in the art of banjo playing, deserved to be encouraged, and should receive all the assistance it would be in my power to render.

I have received several letters from persons who have read my letter in the last *Journal*. Several of them asked for the address of the makers of the "closed back banjos," just to write for a circular that the writer might see what they look like. To these I would say, I never keep circulars or addresses of parties who deal in an article for which I have no use. I have been "intimately acquainted" with the closed back banjo in all its forms and shapes, for twenty-five years, or more, and think I am perfectly safe in advising all in any way interested in the welfare of the banjo, or those desirous of purchasing or becoming the owner of a good banjo, to let the closed

back monster alone. They are not good for either the beginner or the advanced player.

In a former letter I referred to the fact that at one time the pawn-shops of New York were fairly loaded down with them, and anything would buy them. I have gone into the stores and looked at them, and have been offered my choice of the most elaborately finished ones at my own price. I am not prejudiced, but firmly convinced that they cannot be made to compare with the open back banjo. Why they should be called a banjo is beyond my comprehension. They are not at all similar, only that they are round. You might as well call a potato an apple, because some potatoes resemble an apple in shape. More properly, they might be called a very poor imitation of a *very, very* poor guitar. If a person came to me for banjo lessons on a closed back banjo, I would not hesitate an instant in declining to become the teacher of an instrument of that kind.

I am very much pleased to see the rapid advancement that is being made in the class of music that is being played upon the banjo. From the very first, I have contended that any music that could be played on any known treble instrument, could also be played upon the banjo. Many have laughed at me, and have called me a "banjo crank." The laugh is "on the other side" now. It is not many years since there was a wide distinction between the "banjo player" and the "classical banjoist." The former was the ordinary "plunker," whose sole ambition was to play a selection of jigs, reels, clogs, or, at most, a march in the banjo style, with a thimble. When, after years of constant application and study, he arrived at the dignity of playing in the guitar style such solos as "Home Sweet Home," "Blue Bells of Scotland," "Carnival of Venice," &c., &c., with variations, he was called a "classical banjoist." The time is not far distant, perhaps not in my time, but some of our rising young banjo players will certainly see the time when the banjo will stand side by side with the most honored and perfect instruments in existence, and when the works of the old masters will be considered within the compass of the banjo, and as acceptable to the most refined ear as if played upon what is now termed the king of instruments, the violin. The time will also come when the profoundest musical minds of the world will consider it an honor and one of the greatest of accomplishments to be able to write music for the banjo. I feel as positive of this as I know that I am writing this letter.

Only those who have watched the progress of the banjo for many years as I have watched it, can conceive how much the banjo has advanced in the past thirty years, or how rapid has been its progress to the front rank of musical instruments in the last fifteen years. Its capabilities are only just becoming known. The next ten or fifteen years will open up such beauties as we have never even dreamed of.

Last year I expected to be present at the banjo concert in the Academy of Music, in Philadelphia, and I had made all arrangements for being there. Unforeseen circumstances, however, prevented and robbed me of anticipated pleasures. If nothing intervenes, I hope to be able to take in what promises to be a better one in every respect, (if it is possible to make it so) in the same place next January. I think it well worth a many hundreds of miles trip to hear the talent that Messrs. Stewart and Armstrong are arranging for. It will be a treat for the teacher as well as the pupil.

AWARDS AND PRIZE MEDALS.

The Columbian World's Fair has at last closed, and about all the exhibitors of any import received awards. Good! Awards, diplomas, medals, etc., are very nice in their way.

As we stated some time ago in the *Journal*, we like awards; particularly when they are given by judges who are expert performers on the banjo and "at home" when handling the instrument or discussing it.

It is a great pleasure to know that Alfred A. Farland plays such music as Mendelssohn's Concerto, op. 64, and Beethoven's Sonata, op. 30, together with other classical music, originally written for either the violin or piano, upon the banjo of our manufacture, and that such music can be produced from the Stewart banjo, even by so able an artist as Mr. Farland.

Yes, it is a source of great satisfaction to know that this wonderful banjo player plays this high class music on a banjo, and the banjo that suits him best is a Stewart.

Then there is George W. Gregory, the great New York player; can it be other than a pleasure and satisfaction to us to know that he considers the Stewart banjo the "only musical banjo in existence?"

This alone speaks volumes. But when we come to consider the hundreds of other eminent players using and preferring the Stewart banjo to all others, we feel a sense of satisfaction which no other kind of award could possibly produce.

We do not know just what ability the World's Fair judges may have possessed as

banjo experts, but the following clipping from the New York *Musical Courier* is enough to set one to thinking:

A BEAUTIFUL JURY.

The banjo is primarily an American instrument. But the instrument has become so popular that its introduction into other countries has been quite general. Still the foreign jury that paraded lately through Section I, and made an exhibition of its stupidity, knew but little of its make-up.

One of the judges expressed surprise that the tail of the finger-board ran through the rim. The learned expert thought that the drum of the banjo should have no support at all. He evidently supposed that the strings exerted no special strain on the rim of the head, and that the finger-board could have ended at the nearest rim. After this was explained to the learned jury, one of the greatest of the experts wanted to know, "Why do you put that little peg down the side? Why is it not on the top like other pegs?"

The gentleman in charge of the banjo exhibit was inclined to tell His Expertness that the peg was for the purpose of hanging the banjo up by, but as he did not want to hang the jury, he explained just why the fifth peg was placed lower down than the other four. About this time he became angry and said rather pointedly: "Did any of you gentlemen ever see a banjo?"

There was an instant silence, and then the greatest of the experts replied:

"Yes, I think I saw one in London."

As this is actually a fact, what do the small goods men think of any diploma that the foreign jury may give on their goods? Beautiful jury, is it not?

Personally, we have no fault to find with the judges, believing them to have been no better and no worse in that capacity than is usually the case. We did not give ourselves any concern in the matter, having already received the highest possible commendations from the greatest judges of a good banjo in the world.

Besides, the Stewart banjo is known as the best banjo made—and so recognized wherever a banjo is played.

Now that we have a Farland to play the music of the old masters on a banjo, something that has never been done before, the props will soon be knocked from under those who sneer at our only native American instrument, and the really fine banjo will become more in demand than ever.

The prize medal and diploma awarded the Stewart Banjo at the World's Columbian Exposition are very nice in their way, and will be treasured as mementos of the Columbian year, but the autograph letters of our leading banjo artists, speaking in highest terms of praise of the Stewart banjo, must always have first place in our esteem.

The opinions of the World's Fair Judges are of value on a banjo only because of the official position of the parties.

The opinions of banjo artists, like Farland, Gregory, Lansing, Hall, Mack, Pow-

ers and others, are of value, not only because the parties are known to be excellent performers on the banjo, but also because it is known that they play the Stewart banjo, and would not do so if it were not the best banjo to be had.

FARLAND PLACED UP ON A HIGH PINNACLE.

HIS PLAYING DEVELOPED TO HAVE PRODUCED THE APOTHEOSIS OF THE BANJO.

SOME PRESS COMMENTS.

From the *Jersey City News*, Oct. 17.

Who would imagine that such music as a Beethoven Sonata or an intermezzo from Mascagni's *Cavalleria Rusticana* or Rossini's *Overture to William Tell*, could be essayed upon a banjo without driving the greater part of the audience to inebrity? And yet the performers last night did really play those numbers in a manner which gave the most critical evident pleasure.

The man who attempted these classical numbers was Alfred A. Farland, a serious looking young man from Pittsburgh, whom the bills designate as the "Padre-waki of the banjo." He is certainly a talented performer, and has developed a wonderful system of right hand fingering, which renders it possible for him to make these classical works enjoyable on a banjo. He was accompanied by Miss Annie Farland. G. W. Gregory and William B. Farmer, two artistic performers, after playing the selection from *Cavalleria Rusticana*, aroused the enthusiasm of the audience to the highest pitch by the spirited manner in which they rendered the "Washington Post" and "High School Cadets" marches. Mr. Gregory is a grandson of old Dudley S. Gregory, the first Mayor of Jersey City, and he had many friends in the audience. But he and his partner, Mr. Farmer, deserved all the accolades they received.

From the *Commercial Advertiser*, N. Y., October 17.

The Jersey City Banjo Club gave a concert last night at the Tabernacle, Jersey City, assisted by A. A. Farland, the Gregory Trio, Brooks and Denton, William George Rush, the leading banjoists of the country, and Marion Short and Eva Mudge, readers. The piece de resistance of the evening was the masterly performance of the Gregory Trio, composed of George W. Gregory, W. B. Farmer, banjoleists, and Charles Van Baur, pianist. Their playing is marvellous, and the possibilities of the banjo under their treatment a revelation.

From the *Evening Journal*, Jersey City, October 17.

Time was when the banjo was regarded as a barbaric instrument, fit only to be picked by semi-savage fingers. The legend has it that Ham, the first "nigger," becoming lonely in the ark, made a banjo with strings of opossum hair, and "knocked out" tunes to the intense delight of the rest of the family. Many of us can remember how, in the palm days of Bryant's, and Christy's and Wood's, and the San Francisco minstrels, the banjo, in the hands of some grotesquely attired fellow was quite a feature. Then we saw it rise gradually until there were champion banjo players, who proudly handled silver-plated

instruments, and dressed in silken doublet and hose. Even that step in advance did not remove the banjo from the lowly position it had occupied for ages. All this is different now. The banjo has become a classical instrument. Its apotheosis has taken place, and Jersey City was last night treated to a remarkable exhibition of the apotheosized banjo. It was at a concert given by the Jersey City Banjo Club. The Tabernacle was crowded in every part, and never did a more enthusiastic crowd meet in that great meeting place.

The banjo club took the first number. The club is composed of Prof. Robert Wood, Charles Bammesberger, Fred Clark, Frank Mullins and Master Nelson Vanderhoof. Said the program: "The Jersey City Banjo Club is a comparatively new organization, and owes its inception to Prof. Robert Wood, through whose efforts the club was organized not quite two years ago. The young men who composed it were all pupils of Prof. Wood, and their sole object in banding themselves together was that of mutual improvement. The idea that they would ever appear in public and at large concerts never entered their heads, but appreciative admirers drew them out from their retirement, and in a short time they were in such demand that offers of engagements were received from every side. They appeared at a number of entertainments in this city last winter, and their excellent rendition of classic and popular music won for them many encomiums." They played "Love and Beauty Waltzes" in fine style, and responded to enthusiastic recalls. Their work was excellent. Mr. W. W. Baxter, the able manager of the entertainment, had done what had never before been accomplished. He had brought together the greatest banjo players of this country. The first of these to appear was Mr. Alfred A. Farland, of Pittsburgh, Pa. He has been spoken of as the "Paderewski of the banjo." His playing was the very apotheosis of the instrument. Just imagine Beethoven's Sonata, Op. 30, with Allegro Assai, Moderato and Allegro Vivace movements, played upon a banjo, and so played, that all their exquisite parts were brought out in such perfection that a thousand people hung upon the sweet sounds with breathless interest and delight! That is what happened last night. It was wonderful.

The people who heard his great performance last night went wild with delight, and recalled him again and again. The next brilliant feature was the playing of the Gregory Trio, composed of Messrs. G. W. Gregory, W. B. Farmer, banjoists, and Charles Van Baar, pianist. Their style is very different from that of Mr. Farland, but it is very interesting. They were compelled to respond to several encores, and delighted the audience immensely. Another banjo star is Mr. William George Rush. He affects high ballad and classical music, with wonderful arpeggios and harmonies, variations and chords. He played the "Miserere" and "Palms," and the audience rose at him—literally rose to him. He was compelled to respond to four encores. Messrs. Brooks and Denton were the remaining stars. They played waltzes and marches, and proved themselves adepts. Mr. Farland closed his efforts with a great rendition of the overture to "William Tell." We omitted to mention that the Gregory Trio played, as their set pieces, the "Intermezzo from Cavalleria Rusticana" and a march by Mr. Gregory.

The public press used to ridicule the banjo, and predict for it no possible musical career. Now everything that we predicted

for it has come to pass. Those interested should read Stewart's Book, entitled *The Banjo*; price, in cloth cover, 50 cents.

HAS SOMETHING TO LEARN.

A friend kindly sends the following clipping, from the *Atlanta Journal*.

The correspondent who furnished the article for the paper, doubtless, meant well, but had been misinformed. The mandolin is not "in it" with a good banjo, and never will be. What a pity this correspondent could not have heard Farland play the banjo; he or she would then know what a banjo—a *real* banjo—is like.

The mandolin is the coming fashionable instrument, having quite distanced the banjo, and according to the *London Telegraph*, "the new departure will be cordially welcomed by all true music lovers in aristocratic circles. It is an instrument of far greater capacity and resource than the banjo. Its tone is delicate and insinuating, while that of the banjo is coarse and aggressive; its form, for which the 'mandola,' or almond, originally served as model, is graceful and suave, whereas the uncouthly shape of the banjo would appear to have been copied from the ordinary frying pan."

Which seems rather an unkind slap at an old friend in which we have delighted, and which, notwithstanding the dictum of aristocratic caprice, must always retain a certain picturesque honor upon our liking, redolent as it is of the Suwanee River and The Old Kentucky Home.

Perhaps, after all, the compiler of the above is not so far wrong, as he or she seems to have drawn conclusions from the English banjo, in the hands of the English performer. The seven string English banjo could not "hold its own" as a solo instrument with a mandolin, of course. But the five string solo banjo in the hands of a Farland or Gregory is yet to be heard in England, and then the papers will rave anew over the beauties of the American banjo, and what a delightfully wonderful instrument it is, to be sure. "Live and learn."

FARLAND'S BANJO.

The banjo upon which Mr. Farland renders his classical music is a Stewart 10½ inch rim with 19 inch neck, the fingerboard having 22 frets (the distance from nut to bridge being 26¼ inches). The neck of this instrument was made exceptionally thin, so that rapid execution might be less impeded. The style of banjo is Stewart "Thoroughbred," it being different from the well-known "Thoroughbred," in size and dimensions only. The price of such a banjo is \$40.00.

This explanation is made in order to save those interested time in writing.

Mr. Farland tunes his banjo in "D." In

other words, the 3d string is tuned to A. Mr. Gregory, the noted New York banjoist, uses a 12 inch Stewart banjo, with 19 inch neck, but tunes to the same pitch as Mr. Farland. This gives very tight strings, and increases the power of tones.

THE PEN IS MIGHTY. HE WRITES FOR A POSITION AND LIVES IN CADENZAVILLE ON THE M. F., WITH MODERATE TONE.

Cadenza, M. F., Sept., 30, 1893.
Mr. Stewart—

Dear Sir—I have made the banjo a *hard* study, and now as I think I have accomplished it, I write for a position in your store.

Ben Marcato,

"The Paddy Whisky of the Banjo."

P. S.—Here is my picture.



PITTSBURGH BANJO CLUB.

The Pittsburgh Banjo Club is now thoroughly organized and equipped. Membership as follows: John Bowers and Charles Woolbridge, banjeaurines; George Geyser, first banjo; William Stevens and John Bright, second banjos; James Laughlin, piccolo banjo and L. Bender, bass banjo. This is a banjo organization, pure and simple, and the club has done well to adopt the Bass Banjo, as all enterprising clubs are now doing.

As soon as the great advantages of the Improved Guitar-neck Banjo become known, there will be few banjo clubs that do not adopt this instrument in place of guitar. Mr. Paul Eno, the enterprising and successful teacher and club organizer, of Philadelphia, has lately tested the Guitar-neck Banjo in his clubs, and is loud in his praises of the beautiful effects produced in a purely banjo club.

The combined Banjo and Guitar Clubs find it advantageous, perhaps, to use guitars, but the "banjo club" will, in time, be composed of banjos only. A guitar player can handle the Guitar-neck Banjo without additional practice, and therefore can join two distinct organizations, using the same music; the only expense being for an instrument.



The Grand Banjo Concert, and Banjo, Mandolin and Guitar Club Tournament and Prize Contest, at the Academy of Music, Philadelphia, on Saturday evening, January 13th next, is the leading topic of interest among all classes of banjo, guitar and mandolin players in Philadelphia at present, and interest will continue to increase up to the date of the event. Last year, the Academy of Music was filled to its doors, at the last event of this kind given by the same management, and the present outlook suggests a much greater crowd, with many to be turned away from the doors if the weather is good. It will be advisable to secure tickets with reserved seats, as soon as possible.

Geo. W. Gregory, of the "Gregory Trio," N. Y., writing under date of October 2nd, says:

"Now we have got banjos! Upon my word, I never heard anything so beautiful as the tone of those last two *Thoroughbreds*, (12 inch rims) when we tune them at A, (third string to A). People who come to my office and hear the banjos are at first, say, 'ouch,' that the tone is more like a harp—too full and clear for a banjo. Mr. Farmer is completely carried away."

W. E. Adams, of Melbourne, Australia, is making great progress with his banjo club. They have now a complete set of Stewart instruments, including a Bass Banjo. The following is from a local paper—

The Melbourne Amateur Banjo Club held their first "smoke night" on Friday last. A very good programme, arranged by the club's musical director, Mr. W. E. Adams, was rendered, and gave evident satisfaction to those present, nearly every item having to be repeated. The club, only formed about four months ago, has made great progress under Mr. Adams' clever guidance. "A ladies' night" is announced to take place shortly. Interesting members, both ladies and gentlemen, can get all particulars at the club's rooms, Piesance's Buildings, 178 Collins Street.

Hosea Easton, a cousin of the late Horace Weston, is still in Australia, and continues to meet with much success as a banjo soloist. His latest import having been a Stewart *Thoroughbred* Banjo.

Frank Z. Maffey, banjo, mandolin and guitar teacher, continues to give lessons at the College of Music, Indianapolis, Ind.

R. W. Devereux may be addressed at his Philadelphia home, as per card in our Teachers' Column.

Frank Sommers has his banjo and guitar studio at 122 Third Ave., New York.

Geo. F. Gellenbeck, of Omaha, Neb., made an extended visit to the World's Fair, Chicago, during September last and expressed himself as much pleased with the Stewart banjo exhibit.

Mr. Geo. Carr gave a banjo concert in Scranton, Penna., on Friday evening, September 29th last, with A. A. Farland as star performer. The audience was not large, but Mr. Farland's performances made a great hit, and the people were shown what could be done with a good banjo in the higher musical art.

Geo. L. Lansing, of Boston, Mass., is in love with "Queen of the Sea" waltzes, by Armstrong. (Banjo and Piano, 75 cents).

Harry B. Wilcox, Fairmount, Ill., writes:

"I can find nothing that suits me as well as your *Journal*, and, especially so, since Mr. Armstrong began his articles on Divided Accompaniment."

C. H. Bartlett, St. Louis, Mo., writes:

"Allow me to add another to the already long list of sincere admirers of your valuable *Journal*. I would not be without it under any circumstances, for it is unquestionably a great pleasure and a great help to both banjo and guitar players. I have no impertinent suggestions to offer as to any changes to be made, but have the honor to wish you a long and prosperous career and as much as is possible of the reward due your truly splendid work."

Trevor Corwell, Fort Wingate, New Mex., reports that he has received banjo circulars from all over the country during the last two or three months and thinks the *Journal* must be booming. In other words, his address appeared in our "Banjo World" columns, he has been deluged with circulars. We are sorry for Corwell; but it shows how the banjo men read the *Journal* from cover to cover.

E. C. Barker, Boston, Mass., writes:

"I have enjoyed the *Journal* very much, and think that if all players would take it they might learn a great deal. In our Trio (the Norfolk Banjo) we have one of your Piccolo Banjos, and, to use a slang expression, it is a *scratcher*. This season I intend to do most of my solo work with it.

The leader of the Boston Ideal Club, states that Gregory's *L'Infanta March* works up beautifully for banjo. Of course this march cannot be *double*; it requires good players like the Ideals to give it the proper tempo. "Let her go," boys, Gregory gets there with both feet every time.

A. I. Anderson, seventeen years of age, lives in Zumbrota, Minn., and has organized a banjo club of the young men of that town, thereby setting a worthy example before his elders. We wish him success and prosperity.

W. E. Stratton, the well known teacher of Lowell, Mass., was much pleased with the *L'Infanta March*, and hopes that Mr. Gregory will favor us with more compositions of the same high standard.

Master Eddie Buchart, banjoist, can be engaged for concerts. His address is 107 West Clifford Street, Providence, R. I.

From the *Social Season*, Jersey City, Oct. 19.

"Alfred A. Farland, of Pittsburgh, assisted by Miss Annie Farland, pianist, scored an instant hit. As a banjo soloist, he stands pre-eminent. His rendition of Beethoven's Sonata Op. 30, was a revelation, and one who has never heard him play can have the least conception of the exquisite music he brings forth from an instrument, that only a few years ago, was neither understood nor ranked as a musical instrument. His interpretation of Rossini's overture from the opera of 'William Tell' was equally good, and he deserved the ovation he received."

The above is true, and we can endorse every word of it. The banjo as a "negro instrument," years ago, was a different thing from the Stewart banjo used by Farland.

De Harport Brothers, Denver, Colorado, write:—

"The banjo we bought of you in 1881 is still the finest toned banjo we have ever found, and we have had all makes in our studio, in the past twelve years, and have found none that can compete with it in tone and volume. It sounds more like a harp every day. We lent it to Mr. McCulloch, an expert banjoist, to take with him on a professional tour of the West. He has just returned it, and said there were none like it in Texas, and he could have sold it several times for double what we gave for it twelve years ago. They try to imitate the Stewart banjo, but it is a very poor imitation, and we can tell the Stewart in the dark."

George Carr, the talented young teacher of Scranton, Pa., finds a great increase in his business since he gave the Farland concert, a few weeks ago.

On Monday evening, October 16th, last, a banjo concert was given by the Jersey City Banjo Club, in the Tabernacle, in that city. The audience was large and enthusiastic. The hits of the evening were made by Alfred A. Farland and the Gregory Trio. Mr. Farland played his latest Stewart Banjo—the new style, 10 1/2 inch rim, with 19 inch finger-board, and 22 small raised frets. He was accompanied on the piano by Miss Annie Farland, a young lady who is certainly gifted as a pianist and accompanist. The selections rendered by the Farlands comprised the following, together with numerous encores:

Sonata, op. 30, Beethoven.

Overture to William Tell, Rossini.

Mr. Farland certainly occupies a unique position. He can surely lay claim to the title of the first and only banjo *virtuoso*, should he so desire. No doubt there will soon be plenty of imitators of his style of playing, but we record the fact that at the present time, Farland stands in his line, *first and alone*.

As we said, some time ago, banjo players are being divided into two classes. The higher class recognize the wonderful genius of talent in A. Farland. The lower class, whose musical consciousness is limited to the old fashioned barn-door clonkiness, will never appreciate the music rendered by Farland, any more than they could be able to recognize the Asquith note or distinguish him from an ordinary bill collector.

The Gregory Trio, composed of Gregory, Farmer and Van Baar, did some grand banjo and piano work also. The best banjo and piano trio, in fact, we have yet listened to.

The banjo used were two Stewart 12 inch rim, with 19 1/2 inch finger-boards. This size seems to be a special favorite with Mr. Gregory, who keeps his fingers so strong and hard by constant practice, that he can manipulate the strings with great ease and with little risk of breaking. Mr. Farmer is almost as expert in that line.

The selections rendered by these artists comprised the *L'Infanta March* and *Intermezzo* from Cavalleria Rusticana, after which they were obliged to respond to three encores. As usual, Farland, Gregory and Farmer are great favorites now with the banjo loving community, and received an ovation at this entertainment.

The Jersey City Banjo Club may well be congratulated upon the success of their first annual concert.

From the *Social Season*, Jersey City, Oct. 19.

"Aside from the soloists, the honors of the evening must be awarded to the Gregory Trio, consisting of Messrs. Gregory and Farmer, banjoists, and Chas. Van Baar, pianist. The scientific fingering, and wonderful technique displayed by these performers, produced harmonious results such as we have never before heard made with the banjo and piano. Their rendition of 'L'Infanta' March, one of Mr. Gregory's own compositions, was superb, and called for the loudest and well merited applause. In fact, in every number they proved themselves beyond question the greatest banjo trio that has ever appeared in this vicinity, a fact that is peculiarly gratifying to our local pride, as Mr. Gregory is a representative of one of Jersey City's oldest and most prominent families. Mr. Gregory's grandfather was the first Mayor of Jersey City, and continued to serve the city in that capacity for several terms. His father, Dudley S. Gregory, was one of the founders of the Evening Journal, was chief of the old Volunteer Fire Department, and President of the Jersey City Philharmonic Society."

The Gregory Trio are just as good as the above statement makes them out, and Gregory and Farmer use the Stewart banjo.

WILKES-BARRE BANJO CLUB.

The enterprising Daniel Ackert of Wilkes-Barre, Pa., has gotten his Banjo Club in good shape, and will give a grand concert in the city on the evening of January 16th. The Stewart Bass Banjo, which was on exhibition at the World's Fair, has been purchased by this club. A. A. Farland, the banjo virtuoso, has been specially engaged for the concert.

The Concert in Jersey City, on the evening of October 16th, proved the grandest victory for the *Stewart Banjo* thus far accorded. The two Stewart 12 inch banjos used by Gregory and Farmer, and the Stewart banjo used by Mr. Farland, producing in the hands of these gifted artists such beautiful music, were commented upon in terms of universal praise by many of the large audience assembled.

Of course, it was not known whose make the instruments were, and the advertisement on the programme of a New York maker included the names of Messrs. Gregory and Farmer, as among those who were making. However, it was the Stewart banjo, all the same. The newspaper notices of the concert, spoke in terms of praise of the music produced by these players from their banjos—in such praise of the players and the music produced as we have never before seen—even going so far as to state that the *apothecis* of the once despised banjo had taken place.

This is indeed a grand step—a big jump—in advance, for the Stewart banjo, as well as for those wonderful players.

Those self-complacent gentlemen, and other fossils, who the "stand in one spot" musical fraternity, who never could see anything in the banjo but a miserable "negro instrument," are apt to remind one of those old timers, who, when the violin first made its appearance, thought it could never come up to the more ancient *viol*, an instrument with frets, played with the bow—and prophesied, so history tells us, that the violin would never amount to anything. False prophets of that kind are always more numerous than the average far-sighted person.

Those who to-day base their conceptions of the powers of a banjo upon the miserable instrument they may have heard in the hands of some negro performer, have yet to learn something. There are, as we have been said, banjos and banjos; banjo players and banjo players. The "fiddle" rasper is different from the violin virtuoso, and the "banjo plunker" in the same way, differs from the *banjo artist* of the day.

The banjo is in a long big strides to the front in music, and will, ere long, be classed with the best of recognized and well known concert instruments.

A. M. Cole, Akron, O., writes:

"I now own two Champion Stewart Banjos, and I consider them the finest manufactured in this country. I am an old-time banjo player, but am getting on to the new methods in good shape. I took lessons in New York City in 1865. I think, of Frank B. Converse and Charlie Dobson—that was in the early days of banjo playing, and a party by the name of Bogan gave me instructions, where in place of notes we used figures, the strings being numbered to correspond with the notes."

On the Road to Brighton, and other Ethiopian songs, were then the most in vogue, and it was something out of the usual line to hear any classical music. I well remember, in 1872, while attending musical lectures in New York, listening to the late Weston play the banjo in a concert hall—he had no accompanist, etc."

Horace Weston, mentioned in the foregoing, died in New York, in May 1890. He was a colored man of wonderful musical talent, and appeared in nearly every part of the civilized world. He was the master performer of his day. There are, doubtless, thousands of young performers to-day, who never heard him play. Of course, it is not the *pioneer* who reaches the top in art. He often only paves the way for others who come after him.

After playing in Jersey City, October 16, Farland went to Newark, and Randolph, N. Y., playing one evening in each town. The audiences on each occasion, were the largest ever assembled in those towns. Returns have been secured in every place.

Lansing's Boston Ideal Banjo Club gave a concert in New York recently, playing among other selections, Gregory's L'Infanta March. The composer has made a special arrangement of his march for the "Ideals."

Daniel Acker, of Wilkes Barre, Pa., has his banjo club well organized, and will give a concert in January, when A. A. Farland will appear as principal soloist.

We acknowledge, with pleasure, the receipt of photograph of Chas. S. Paul and his Stewart banjos. Mr. Paul is leader of the "Invincible Banjo and Guitar Trio," of Dayton, Ohio.

There is nothing like letting the people see and hear the best side of the banjo. As fast as they become acquainted with it, they become its admirers and friends.

D. C. Everest, 1128 Walnut Street, Philadelphia, is a violinist, banjoist and musician. He takes pupils for both instruments.

The celebrated Gregory Trio, of New York, consisting of Messrs. Geo. W. Gregory, W. B. Farmer and Chas. Van Baar, are doing great things with the Stewart banjo. Mr. Gregory, the leader, writes:

543 Fifth Ave., N. Y., Oct. 20, 1893.

I noticed in the advertisement of a certain banjo manufacturer, which appeared in the programme of the Jersey City Banjo Club's Concert, October 16th, the claim that Farmer and I were using his instruments. It is true that we did *try* them at one time, but this was *before* we had played a Stewart banjo.

Is it necessary to say any more?

Yours very truly, G. W. Gregory.

A writer in the *Musical Courier* bemoans the unpopularity of that beautiful instrument, the Zither, in this country. He says—"almost every College and University has its banjo or mandolin club, but never a zither club." He likewise makes the following statement. "Several instruments are combined in the zither. By playing over the sound hole, tones similar to those of the harp are obtained; it can be converted into a banjo at a moment's notice with the aid of a piece of paper."

Perhaps the main reason why the zither has so little use here, is because no one has taken hold to properly extend its sphere of usefulness. The banjo and mandolin clubs have been developed, and made popular through properly applied labor and energy, guided by the right kind of intelligence; this, every reader of the *Journal* will admit. The idea that a "zither" can be converted into a banjo is, however, erroneous.

We are inclined to believe that the writer is not familiar with a banjo, but is dreaming of the old plantation "tub." We remember once hearing a fat lady, quite a pianiste, give what she termed an "imitation of the banjo." This she accomplished by placing a sheet of paper upon the wire strings of the piano. It sounded like a horse-fly on the rampage, if not like a Zimmerman autoharp. But there certainly was no resemblance to the tone of a good banjo.

"See Paris and die."

Here Farland and live.

The first two seats sold for the January 13th Concert, were bought by Mr. Whittemore, of Newark, N. J., at \$1.50 each, on October 25th, almost three months before the time for the concert to take place. This "started the ball rolling," and now those who want good seats, will have to move quickly. The price of tickets runs from 25 cents to \$1.50. Don't forget the time and place. Academy of Music, Philadelphia, Saturday evening, January 13th.

Geo. L. Lansing, of the Boston Ideals, writes:

"I am using the small banjeurine (11 inch rim, 'solo banjeurine') altogether now, as it has developed into a *scrammer*. I could not play L'Infanta March on the large banjeurine. I use Grover's new *Thoroughbred* Banjo, tuned in D, for my solo."

The smaller rim, solo banjeurine, having a greater compass, is much better adapted for such intricate work as spoken of. Mr. Grover's Banjo, made with an 18 inch neck, is better adapted to the higher pitch—bass string to D.

Stephen Shepard, of Paterson, N. J., writes:

"I shall want one of your *Special Banjos* for myself, soon. I heard the one played by Mr. Farland in Jersey City, on October 16, and it was out of sight."

H. Skinner, St. Louis, Mo., writes:

"I have learnt a great deal about the banjo from your *Journal*, which certainly has made quite an improvement in my playing. Your display of instruments at the World's Fair was excellent. I have seen a good many displays of banjos in England, but none to equal yours."

All our latest music for banjo club is arranged in seven parts, complete. All music published by us for banjo clubs in the future, will have at least seven parts, as follows:—Banjeurine, first and second Banjos, Guitar, Piccolo Banjo, Mandolin and Bass Banjo.

The Piccolo Banjo and Bass Banjo, are now so generally used by enterprising clubs, that it is necessary to have those parts with all arrangements. In about a year from now, we ought to have much finer and better drilled banjo organizations than exist at the present time. "We shall see what we shall see."

The Melbourne (Australia) Amateur Banjo Club, being equipped with full line of new Banjos, including Banjeurines, Piccolo and Bass Banjo, is meeting with success under the able direction of its musical director, Mr. W. E. Adams. This organization has a printed code of rules and by-laws under which it is governed. So far as known to us, this is the first organization of its kind to issue a set of printed rules. Some of our other clubs would do well to emulate the example of the Melbourne Club.

It looks as though Farland was destined to have many imitators in the near future. Before Farland rendered the Mendelssohn Violin Concerto on the banjo in public, no one was ever heard of who did that kind of work. If any banjo player ever played such music, he must have taken great care to guard the fact as a sacred trust, for, having been in the banjo business many years, he certainly never heard anything about it. Now all the "banjo fads" have begun to talk. Parrot talk, and chicken like, the cackle goes its rounds.

There are several would be banjoists now under training, possibly impelled by the old saying, "what man has done, man can do." But Farland, as a true artist, did not work upon that theory. He originated. What man had not yet done was done by Farland.

When the old Italian painters produced the great paintings of the world, they did not set out to copy some other painting; but hundreds of times the artists have filled the land with imitations of the original. It is great to be so superior to the masses, as to be held up as a model worthy of imitation. It is equally a compliment when one is so far ahead of the masses in some particular thing, that persons of undeveloped mind, unable to comprehend, see nothing to admire.

Twenty years ago, it would not have been possible to render on a banjo, such music as Farland plays. For the banjo made at that time were adapted to the work then required of the instrument. The old-time banjo would be as useless, to-day, for the rendition of Beethoven's Sonata, as a dinner horn for a Levy cornet solo. And yet, many have not begun to find it out.

The apothecis of the banjo has indeed taken place; and it has been accomplished through the slow and sure process of evolution. Only a few years ago, one would sit in a minstrel entertainment for the purpose of listening to a banjo soloist. The banjo solo would consist of some simple tune, which was likely to be rendered in one key, throughout, regardless of relative changes.

How different it is to-day. Mendelssohn's Violin Concerto, Op. 64, Allegro Molto Vivace, and Beethoven's Sonata, Op. 47, Allegro Moderato, and Allegro Vivace—were rendered on the Stewart banjo in several concerts, recently, by A. A. Farland, and the musical audience listened with delight.

BEST OF ALL MARCHES

"L'INFANTA MARCH"

by Geo. W. Gregory

FOR THE BANJO AND PIANO

Price, Fifty Cents

—Published by S. S. STEWART, Philada.—

PERFORMED WITH IMMENSE SUCCESS BY THE
GREGORY TRIO AND BOSTON IDEAL CLUB

..... Latest Banjo Music

S. S. STEWART, Publisher,

Queen of the Sea Waltz, for Banjo and
Piano, by Thomas J. Armstrong, price, .75

This Waltz no doubt will rival the well known "Love and Beauty" Waltzes by the same composer. It is something on the same order, the Banjo part being played with the "elevated bass"—or "Bass string to B." It requires but a general introduction to become at once popular.

-NEW BANJO CLUB MUSIC-

THE AMPHION MARCH

by S. S. STEWART

Arranged for Banjo Club, by T. J. ARMSTRONG

Complete for six instruments, as follows:

Banjoaurine, First and Second Banjos, Guitar, Piccolo Banjo and Mandolin; with part for "Bass Banjo," *ad lib.*

Price, complete, 7 parts, 75c.

Sole part, alone, 20c.

Each other part, 10c.

As the Bass Banjo is becoming a very important instrument in Banjo and Guitar Organizations, it is proposed to have that part with all new club arrangements; but for the convenience of clubs that have not got a Bass Banjo, we sell the arrangement without that part where desired. The Bass Banjo part alone costs 10c. This march, it is believed will be a good "taker," having a nice "bass string solo" in the trio.

...THE ARENA POLKA...

(Concert Polka)

FOR BANJO AND PIANO

The latest and best

Price, . . . 50 Cents

NEW MUSIC

By E. H. FREY,

S. S. STEWART, Publisher.

Emma Waltz, for Mandolin and Banjo... .25

"Cradle Song," for Mandolin and Guitar... .25

"Mazourkas Caprice," for two Guitars... .25

"Silence and Fun" Schottische, for
three Guitars... .35

NEW MUSIC

—FOR—

BANJO AND PIANO

BY THOS. J. ARMSTRONG.

S. S. STEWART, Publisher.

Corinthian Mazourka, 40

The banjo part of above appeared in the *Journal* some time ago. Here we have it for the Banjo and Piano. Those who want the Piano part alone can obtain it, separately at..... .25

Bryn Mawr Schottische, 40

This also has appeared for the Banjo, in the *Journal*, but is now issued for Banjo and Piano. The Piano part may be had separately at25

NEW ARRANGEMENTS FOR BANJO
AND PIANO.

"La Czarina," arranged for Banjo and Piano,
by G. W. Gregory60

This selection has been performed by the Gregory Trio and others with great success.

As the Banjo part appears in this number of the *Journal*, we will furnish the Piano part, separately to those who desire it30

March, by Franz Schubert, arranged and performed by the celebrated banjoist ALFRED A. FARLAND.

Banjo and Piano..... .40

Piano part, alone25

GEORGE B. ROSS.

Mr. Ross returned to his home in Philadelphia, from the Chicago World's Fair, where he had been spending the past seven months in representing the Stewart Banjo, on Nov. 12th. The \$600.00 diamond pin poses as serenely as ever in the shirt front of Mr. Ross, and, as of yore, is a fitting accompaniment to the pleasant countenance and manly form of that gentleman.

Mr. Ross made many friends while in Chicago, and his vocal organs have not yet fully rested from the effects of talking with thousands of callers. The Stewart Banjo was well represented.

THIS NUMBER A JEWEL.

No doubt, reader, you will so pronounce it.

Just look at the interesting banjoistic literature you are here getting!

Look at the information every banjo and guitar student finds herein!

Where else can you find such information as Mr. Armstrong gives in the *Journal*, on the subject of Banjo and Guitar Clubs?

Where else can you find a work on harmony for the guitar, published serially, at almost a nominal price?

All this, without speaking of Mr. Farland's arrangement of Schubert's March, and Mr. Gregory's arrangement of "La Czarina," may be found in this number of the *Journal*—all for 10 cents.

But of course the *Journal* is "all Stewart."

Nobody else has any show—

Oh; no.

Of course not.

Stewart does the work.

Stewart pays the bills.

Stewart has no objection if everybody else does the same as he does.

Stewart never claimed to have a patent right on journalism.

And Stewart charges only 10 cents for one number of the *Journal*, or 50 cents for the six numbers published during the year.

Take two cents off each 10 cents for postage.

Now what does Stewart get?

But, besides this, Stewart "throws in a book," when you pay your 50 cent subscription.

How about that?

Take off three cents more for postage on that.

BANJO STRINGS.

You can have the best quality of Banjo Strings mailed to your address, at 10 cents each. 15 best quality first, second or fifth strings mailed to any address for \$1.00.

One dozen of the very best quality banjo 4th, or silver strings, for \$1.00, or 10 cents for single string. Try these strings and you will be convinced of their superiority. Banjo third strings, 10 cents each, or \$1.00 per dozen. Best quality guitar bass strings, D. A. and E, spun of best of silk, 10 cents each. Guitarists should try them.

S. S. STEWART,

223 Church St., Phila., Pa.

ALFRED A. FARLAND, THE BANJO VIRTUOSO

"His playing was the very apotheosis of the instrument. It was wonderful."
Evening Journal, Jersey City, October 17th.



What Alfred A. Farland says of the S. S. Stewart Banjo

Pittsburgh, Pa., September 2nd, 1898

"The new banjo was received yesterday, and I must say that it is the most perfect instrument I have ever seen,—an IDEAL instrument in every respect."

Medal and Diploma awarded at World's Columbian Exposition

THE BANJO AS IT USED TO BE IN THE LAST GENERATION

Should you say

"Banjo Concert"

to your

Grand-Father, he

might have

this picture in his



mind's eye

If so,

call the old

gentleman's attention

to the next

page

....

THE BANJO WAS ONCE MONOPOLIZED BY THE NEGRO MINSTREL PERFORMERS, AND HENCE IT BECAME ASSOCIATED WITH THE BLACK FACE, AND WAS SOME TIMES CALLED THE "NEGRO INSTRUMENT." THE BANJO OF TO-DAY IS ALTOGHTHER ANOTHER INSTRUMENT.

....

YOU WILL NOT

see any thing like the above at the great Banjo Concert, at the Academy of Music, Philadelphia, on Saturday Evening, January 13th, 1894.

A Chaste Picture

The Banjo of 1894



The Farlands, Alfred A. Farland, Banjo Virtuoso



The greatest soloist of the age, whose performances of high class music on the **Stewart Banjo** have astonished musicians all over the Country, assisted by Miss Annie Farland, Pianiste, will positively appear at the Grand Banjo Concert and Banjo, Mandolin and Guitar Club Tournament, at the Academy of Music, Philadelphia, Saturday evening, January 13th, 1894.

SECURE SEATS IN ADVANCE

W. J. Stent's "American Banjo Club"

Of Sydney, New South Wales, Australia



THIS ORGANIZATION, AWAY OFF IN AUSTRALIA, USES
THE STEWART BANJOS EXCLUSIVELY: YOU WILL NO-
TICE THEM IN THE ENGRAVING

Of course this club is too far away to enter the great
Banjo Club contest for Prizes, at the Philadelphia Amer-
ican Academy of Music, Saturday Evening, January 13,
1894, but you will see many other clubs there



SECURE YOUR SEATS WELL IN ADVANCE

THE GREAT S. S. STEWART BANJOS

AWARDED MEDAL AND DIPLOMA



At World's Columbian Exposition✓

CHICAGO, ILL., 1893

The Grand Prize Banjos will be contested for by Banjo Clubs at the Academy of Music
Philadelphia, Saturday Evening, January 13th, 1894

SECURE YOUR SEATS EARLY✓

Great Players use the Stewart Banjo

Gregory and Farmer, and all others



The Gregory Trio, Gregory, Farmer and Van Baar

The Head and Front of all Banjo and Piano Trios. Hear them play at the Academy of Music, Philadelphia, Saturday Evening, January 13th, 1894


**Secure your seats for the finest entertainment
ever given in Philadelphia**



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


Copyright 1893, by S. S. Stewart.




14

The "Barred C," thus:— which is called the second mark of common time, has always been a very unsatisfactory and unmusical way of marking the rhythm of a piece of ordinary music, such as a march.

It literally means that a whole note must be played in the time of a half note; a half note in the time of a quarter note; a quarter note in the time of an eighth note and so on throughout all the different values of notes and rests, each one of which must be played as though it was only half as long as written.

When such composition contains a great variety of different valued notes, interspersed with frequent and rapid runs, a motive can easily be seen for the composer scoring it in "Half Common Time," as musicians call it. By marking it so, he still retains the time in which he wishes the composition to be played, and meets the performer half way, as it were, by doing away with a too frequent use of semiquavers, demisemiquavers and hemidemisemiquavers.

March writers, from time immemorial, have written a $\frac{2}{4}$ time march, marked so as to be cut or played in half common time; thus:—, and no explanation has ever convinced me that this conveys any particular idea as to its relative difference between a Grand March or Quick-step; or that it aids the performer in distinguishing the different values of notes contained therein.

Wedding marches, funeral marches and other martial movements of a grand triumphal character are marked in common time; thus:— denoting that the composition must be played in a slow majestic style. It seems correct then, if a spirited march, twice as fast as a grand march, is to be written, it should be marked in two quarter measure; thus:— but in the majority of cases it is marked in "alla breve" time; thus:— and means that it must be played in two quarter time.

Here is the time of a grand march in common time, the movement to be played rather slow:—

2ND BANJO.

G Major.

Grand March Time.



D Major.



Here is the time of a funeral march which must also be played in a slow, mournful style:—

2ND BANJO.

A Minor.

Funeral March Time.



C Major.

15



Now we have the time of an ordinary march, written in *alla breve* time. A melody is added for first banjo in order to illustrate more forcibly this mode of designating the time.

Ordinary March Time.

D Major.

1ST BANJO.

2ND BANJO.

Here is this same march as it must be played, in two quarter time. Some writers mark their marches one way, some the other; just as the whim or fancy takes possession of them. There seems to be no set rule for placing

time characters for this style of composition. Different performers have their own views as to which is the most convenient to read. Many players declare the following is decidedly the best.

Ordinary March Time.

D Major.

1ST BANJO.

2ND BANJO.

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The two examples of march time just shown are identical although they appear different in the scoring. The first one, in *alla breve* time, is the favorite with some composers. The second one, in two quarter time, has just as many friends who claim it is easier to read, because the exact time of each measure is more clearly indicated.

In playing accompaniments in the divided form, the most confusing to the second banjo player will be those in sextuple or compound time. It is sometimes very

difficult to play the harmonies correctly in time if each measure contains two or three principal accents. This is especially so when the bass is omitted. Compound Triple Time contains nine quarter or nine eighth notes in a measure. Compound Common Time has measures of two times, composed of six equal notes, three for each time.

Here are two examples of compound time which the second banjo player can study with profit:—

2ND BANJO.
F Major.

Compound Triple Time.



C Major.



2ND BANJO. B Minor.
2nd Pos.

Compound Common Time.



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

Continued from last Number.

Copyrighted 1893 by S. S. Stewart.

12

DOMINANT SEVENTH CHORDS, MAJOR KEYS. Concluded.

Intervals used in constructing dominant 7th chords,
in major keys.

PRACTICAL FORM FOR GUITAR.



DOMINANT SEVENTH CHORDS, MINOR KEYS.

The minor dominant 7th chord is constructed upon the dominant note (the fifth) of any minor scale, to which is added its 3rd, 5th, and 7th intervals. The third interval from the dominant note must be raised half a tone by an accidental, because it falls on the seventh degree of the harmonic minor scale. By looking in the column of intervals, you will see the note that is a third from the dominant note has been raised half a tone higher than the signature allows by the use of an accidental, also it will be at once seen that it is the seventh degree of the minor scale.

Intervals used in constructing dominant 7th chords,
in minor keys.

PRACTICAL FORM FOR GUITAR.

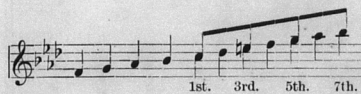
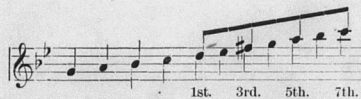
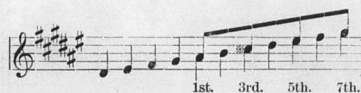
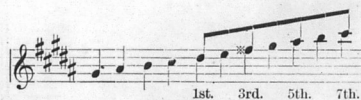


DOMINANT SEVENTH CHORDS, MINOR KEYS. Concluded.

13

Intervals used in constructing dominant 7th chords,
in minor keys.

PRACTICAL FORM FOR GUITAR.



SUB-TONIC CHORDS, MAJOR KEYS.

The major sub-tonic chord is constructed upon the sub-tonic note (the seventh) of any major scale, to which is added its 3rd, 5th, and 7th intervals. Upon studying this chord it will be found to contain two notes of the sub-dominant chord and two notes of the dominant chord. This chord is but rarely used on the Guitar as an accompaniment, but in the advanced guitar music of the present day it is met with frequently. It is a somewhat difficult chord to finger readily and played alone it has a harsh sound, but it should be studied carefully. The same may be said of the diminished 7th chords, but when played in their proper place they are very effective. This chord is sometimes called the 7th chord of the 7th degree.

Intervals used in constructing major sub-tonic chords.

PRACTICAL FORM FOR GUITAR.

The page displays musical notation for major sub-tonic chords in major keys. The left side shows scales and chord construction for C, D, E, F, G, A, and B major. The right side shows the practical guitar form with fingerings and capo positions.

Intervals used in constructing major sub-tonic chords.

PRACTICAL FORM FOR GUITAR.

The right side of the page shows the practical guitar form for each chord, with fingerings and capo positions indicated by asterisks (*).

Key	Sub-tonic note	3rd	5th	7th	2*	3*	4*	5*	6*	7*	8*	9*	10*	11*	12*
C Major	B	D	F	A	2*	3*	4*	5*	6*	7*	8*	9*	10*	11*	12*
D Major	C#	E	G	B	1*	2*	3*	4*	5*	6*	7*	8*	9*	10*	11*
E Major	D#	F#	A	C#	2*	3*	4*	5*	6*	7*	8*	9*	10*	11*	12*
F Major	E	G	Bb	Ab	2*	3*	4*	5*	6*	7*	8*	9*	10*	11*	12*
G Major	F#	A	B	D	2*	3*	4*	5*	6*	7*	8*	9*	10*	11*	12*
A Major	G#	B	C#	E	2*	3*	4*	5*	6*	7*	8*	9*	10*	11*	12*
B Major	A#	C#	D#	F#	2*	3*	4*	5*	6*	7*	8*	9*	10*	11*	12*

SUB-TONIC CHORDS, MAJOR KEYS. Concluded.

15

Intervals used in constructing major sub-tonic chords.

1st. 3rd. 5th. 7th.

1st. 3rd. 5th. 7th.

1st. 3rd. 5th. 7th.

1st. 3rd. 5th. 7th.

PRACTICAL FORM FOR GUITAR.

4* 1* 2* 1* 4* 7* 10*

1* 1* 3* 6* 9*

1* 1* 3* 2* 5* 6* 11*

1* 2* 3* 7* 4* 10*

SUB-TONIC CHORDS, MINOR KEYS.

The minor sub-tonic chord is constructed upon the sub-tonic note (the seventh) of any minor scale, to which is added its 3rd, 5th, and 7th intervals. By looking on the following pages it will be seen that the minor sub-tonic chord and the diminished 7th chord on the dominant in the relative major key are the same both in sound and in notation. When this chord (no matter what key) occurs in a minor passage, it is called the *sub-tonic minor*; when in a major passage it is called the *diminished 7th on the dominant*. The sub-tonic note is the seventh note of the scale, in this minor form it is raised half a tone higher than the signature allows by an accidental, as the seventh of every harmonic minor scale must be so raised.

Intervals used in constructing minor sub-tonic chords.

PRACTICAL FORM FOR GUITAR.

1st. 3rd. 5th. 7th.

1st. 3rd. 5th. 7th.

1st. 3rd. 5th. 7th.

1* 3* 1* 6* 9* 4* 7*

2* 2* 4* 5* 7* 10* 8*

3* 2* 2* 2* 2* 1* 3* 5* 6* 8* 9*

— TO H. R. N. —
■ ■ ■

FAR FROM THEE.

"Loin de Toi."

FOR THE GUITAR.

DOMINGO I. LYNCH.

Tempo di Valse.

Guitar

The musical score is written for guitar in a single system. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Tempo di Valse'. The score consists of six staves of music. The first staff is labeled 'Guitar'. The music is composed of single notes, chords, and rests, with a final double bar line at the end of the sixth staff.

A musical score for a piece titled "Far From Thee." The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and chords. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff features a double bar line and a repeat sign. The fourth staff continues the melody. The fifth staff features a double bar line and a repeat sign. The sixth staff concludes the piece with a double bar line and the word "FINE." written above the staff.

LA CZARINA. MAZURKA RUSSE.

FOR THE BANJO.

LOUIS GANNE.

Arr. by G. W. GREGORY..

Well marked.

Banjo.

5 *.....

4th * 3d stg. 7th *

10 B.....

4 * 3d stg. 5 *.....

4 * 3d stg. 10 B..... 12 B.....

7 Barre..... *Allargando.* 12 Barre.....

tr 7 Barre..... *tr* 7 Barre.....

Allargando. 12 Barre..... 7 Barre..... *To Coda. ☐* *tr*

4

Well marked.

5 *

4th * 3d stg.

7th *

10 B.....

4 * 3d stg.

5 *

4 * 3d stg.

10 B.....

12 B.

Trio.

Melody on 3d string.

12 Pos.....

After D.S. D.C.

The musical score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The time signature is 3/4. The piece is divided into several measures, some of which are marked with asterisks (*) indicating specific techniques or positions. The first measure is marked 'Well marked.' and the second measure is marked '5 *'. The third measure is marked '4th *' and '3d stg.'. The fourth measure is marked '7th *'. The fifth measure is marked '10 B.....'. The sixth measure is marked '4 *' and '3d stg.'. The seventh measure is marked '5 *'. The eighth measure is marked '4 *' and '3d stg.'. The ninth measure is marked '10 B.....'. The tenth measure is marked '12 B.'. The eleventh measure is marked 'Trio.' and 'Melody on 3d string.'. The twelfth measure is marked '12 Pos.....'. The thirteenth measure is marked 'After D.S. D.C.'. The score ends with a double bar line.

10 Barre..... 17 Barre.....

ff

17 Barre..... 12 Barre..... 10 Barre.....

10 Barre..... 9 Barre..... 13 *

cres.

1 2 *D.S.*

Coda. *mf* *fff*

f

ff

The musical score is written for guitar and banjo. It begins with a treble clef and a key signature of two sharps (F# and C#). The first system features a melody with a 10-barre and a 17-barre. The second system continues the melody with 17, 12, and 10 barres. The third system includes a 10-barre, a 9-barre, and a 13* barre. A crescendo marking is placed below the 9-barre. The fourth system is a double bar line followed by two measures of chords, marked 1 and 2, and a D.S. (Da Capo) instruction. The fifth system is a Coda section in 3/4 time, marked mf and fff. The sixth system continues with chords and a forte (f) marking. The seventh system features a melody with a forte (f) marking. The eighth system continues the melody with a forte (ff) marking. The score concludes with a double bar line.

MARCH.

FOR THE BANJO.

FRANZ SHUBERT, Posthumous Op.

Arr. by A. A. FARLAND.

Banjo. *Allegro.*

f

4 B..... 9 B.....

f s

7 B..... 12 B..... 15 B..... 10 *..

f s

4 10 *... 9 B..... 3 B.....

f s

12 B. 10. 9. 7. 6 B..... 2 B.....

ff *f s*

4 B.....

9 B. 7 6 4 3 B..... 4.....

f s

4*.....
p.....

4 B..... 9 B.....
ff.....

3 B..... 8 B.....
ff.....

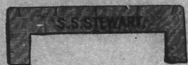
8 B..... 3.....
f.....

8*..... 7 B..... 7*..... 8*.....
1 3 2 1.....

7 B.....
.....

.....

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