



S. S. STEWARTS BANJO & GUITAR JOURNAL

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OUR BANJO CLUB.

I had no conception of the genuine pleasure to be derived from the study of music, till I, or more properly speaking, Tipples and I, conceived the idea of forming a banjo club.

When I removed my family to the suburban town of Rosedale, though as a matter fact the only article I actually moved was my "Thoroughbred" Banjo, I somehow fancied I was to be a little king in that rural domain as to the matter of a banjoist. Imagine then my chagrin when on taking my constitutional the first night of our arrival, to hear, issuing from an adjacent cottage the notes of a banjeaurine, and, worst of all, the strings evidently being picked by a most capable performer. Well might I exclaim in the words of Cardinal Wolsey:

"Farewell, a long farewell to my greatness!" To form the acquaintance of Mr. William Tipples, the owner of the banjeaurine, was a matter of but mild duplicity, and within the week I was comfortably seated in his music room, armed with my *Thoroughbred*, feeling confident and quite willing to destroy the good opinion Mr. Tipples had formed in regard to his superiority as a performer, and I have since learned, correspondingly amiable feelings were surging through the heart of Mr. Tipples.

How well I recall that first evening. In what bland accents I insisted on Mr. Tipples playing first, assuring him I only played just a very little. With what silent ecstasy I discovered him to be quite weak in making rapid runs, and how the thermometer of my conceit indicated something below zero when he struck into F major, a key with which I was but slightly acquainted.

What extravagant praise Tipples bestowed upon my performance when I finally played my favorite march, and how plainly I detected an exultant smile lurking around the corners of his mouth when, in attempting a grand finale to my pet gallop, I became "rattled," missed the note I intended by fully two frets, and ended the piece in a jumble of discords.

Was there ever a more jealous set of beings living than musicians! Many a church choir have I heard singing words of praise and good will, when I knew for a certainty that nothing but the law prevented the contralto from hushing the voice of the soprano forever in this world, and had duelling been allowed in the present decade, the bass would have had the tenor out upon the field of honor the first available morning at sunrise.

Paradoxical as it may seem, through the medium of the banjo Tipples and I became capital friends. How many kindred souls that good old instrument has knit together. Though I liked Tipples immensely, I must admit he was certainly a very odd character; everything about him was decidedly odd. To illustrate, he had rather an effeminate speaking voice, but in singing he always took the bass. His speaking voice—I can never think of it without laughing. He also had an impediment in his speech, which I suppose would come under the head of stuttering, but his peculiar style was a gem. His sentences would flow along easily enough for a while, in musical parlance quite *legato*, when, as it would appear, a sudden impulse seized his tongue to execute a tremolo movement. Consequently at the most unexpected time the final words to a sentence would end in a most bewildering cadenza, composed chiefly of hisses and a metaphorical game of leap frog between vowels and consonants.

The immortal bard tells us that "when two men ride on a horse one must ride behind," so it very soon became apparent

that Tipples and I could never remain on amicable terms if the present state of affairs continued. Of course, as every well-informed banjoist knows, to obtain the best result, the banjeaurine must take the leading part. I felt convinced of the fact that nature never intended me to play simply an accompaniment. I, too, must have a solo instrument, and from that resolve sprang The Rosedale Banjo Club.

In due course of time my new Imperial Banjeaurine arrived, and after being thoroughly tested by Tipples and myself and pronounced a beauty, as if reading my thoughts, my friend exclaimed:

"Bowler, we must form a banjo club!"

"Of course," I echoed, "we must form a club."

Now a club conveys the idea of a collection of individuals; and at that exact moment, being totally ignorant of the existence of another performer on either banjo, guitar or mandolin within a radius of twenty miles, for a while we remained silent, and I stared at Tipples, and Tipples stared at me.

"I suppose you are wondering," began Tipples at length, "where we are to find material for——"

"Well, — yes," I assented, "two are hardly——"

"Of course, of course," he interrupted, with a twinge of contempt in his voice. "Now I have a little scheme to propose. My wife informs me that there is to be an entertainment given shortly in the hall of the village academy, for the benefit of some worthy charity,—I have forgotten just what,—and the committee in charge of the affair are soliciting talent to aid them. Suppose we offer our services? We are sure to make a hit," continued Tipples, warming up to his subject, "just bring down the house. We will sh—sh—s-s-s——" but poor Tipples' tongue had gone off on the rampage.

Acting on Tipples' suggestion, I at once called on the manager of the projected concert and modestly offered our services.

"Ah, yes," smilingly responded Mr. Upham, the gentleman in charge, "Ah, yes," he repeated with some hesitation, "very kind of you and Mr. Tipples, but—"

"Possibly your programme is already made up," I suggested, striving if possible to relieve the man's evident embarrassment.

"No,—that is—not entirely, but you see—well, Mr. Bowler, I will be frank with you. The music to be rendered at the concert is to be of a very high order. Prof. Blackstone is to be our violin virtuoso; Mr. Crumm, our pianist, is to play nothing but classical music; Miss Raphael, our elocutionist, is a strong dramatic reader, and Miss Jarvis, our contralto, sings only ballads of the very highest order. Pardon me, but I was just thinking whether—well, you know,—whether negro jigs would sort of fit in."

"We had no intention of performing negro jigs," I interrupted with some warmth, for my face was burning with righteous indignation, prompted by honest loyalty to my banjo. "We have in our repertoire selections arranged from the compositions by Wagner, Mozart, Moszkowski and Schubert."

Mr. Upham's face was a study.

"Pardon me," he gasped, "but did I not understand you to say that you and Mr. Tipples played the *banjo*?"

"Undoubtedly you did," I replied, calmly.

"But I thought only—"

"I know, a great many do, but you see," I continued good-naturedly, for the man's surprise was ludicrous to the last degree, "banjo players and banjo music have advanced wonderfully the last few years. Of course we do not wish to be intrusive, but I think we might render a duet at your concert that would not, at least, offend the ears of your audience, and might possibly surprise and please them."

"I do not doubt it," assented Mr. Upham in a decidedly more cheerful tone of voice, "and I should think the novelty of the thing might prove a drawing card."

In the matter of a few moments everything was arranged satisfactorily, and Tipples and I were down for a double number on the programme. Victory number one for the banjo in Rosedale!

What evenings of hard practice followed. How persistently Tipples and I went through our pieces, over and over again.

Many of our readers have undoubtedly devoted themselves with the same ardent zeal, preparing for a similar event. How there will be times when not a single string will remain in tune. How your fingers will become utterly demoralized. Flats will

insist on masquerading as sharps, the tune appears to have lost the melody that once charmed you. The instrument seems sullen and doggedly responds to your most painstaking efforts, and after a series of exasperating mistakes, the first string suddenly snaps, and your subsequent remarks are, to say the least, not churchly.

There were occasions up to the last when success for Tipples and myself seemed more or less doubtful.

Alas, how easily things go wrong—

A note too short or a note too long,

And you find you've met with a crushing defeat

By forgetting the sign for your last repeat.

When Tipples and I entered the impromptu "green room" on the evening of the concert our reception was, in the main, "chilly." Prof. Blackstone acknowledged our introduction with oppressive dignity, and bestowed a glance of withering contempt on the instruments we carried in our hands. Mr. Crumm, the pianist, appeared to be dwelling in a little ethereal atmosphere of his own. He smiled patronizingly upon us when we were presented, and then walked to a secluded part of the room, and stood gazing out of the window up into the sky.

"Is he waiting for a private message of instruction or inspiration from some of the old masters?" whispered Tipples in my ear. "By Jove, if he is only a *crum*, I should hate to meet the whole loaf."

Miss Raphael was a tall, stately woman, with short blonde curls, and spoke in a masculine voice. Mrs. Ogden, the accompanist for the evening, was most gracious in her reception, assured us she anticipated great pleasure in hearing us play; at which confession Tipples confided to me the fact that she was a "brick." Miss Jarvis, the contralto, completed the company. She was a pretty young woman, her dark blue eyes seemed dancing with mischief, and her laugh was positively contagious.

Not wishing to figure in the light of a reporter, I do not propose to give a review of the concert, only a summary of the event:

Prof. Blackstone played well, nothing more; there was nothing unusual about his performance, and he failed to excite any enthusiasm. Mr. Crumm's selection was *extremely* classical. We listened patiently while he played page after page of monotonous chords, which were occasionally varied by a feverish run or trill. When he had finished the audience applauded, but whether from appreciation or in a spirit of thanksgiving Tipples claimed was an open question. Miss Raphael frightened us for possibly ten minutes by reciting "The Maniac," and for an encore gave what she

announced as an imitation of an Irish woman, in a dialect that sounded to me like a Chinaman. Miss Jarvis sang a Venetian boat song charmingly, and Tipples again aired his private opinion to the effect that she and her accompanist, Mrs. Ogden, were bricks, and their work the best thing of the evening.

Of course we all know it is the height of poor taste for one to blow their own horn in too pronounced a key, but the local papers declared the next day that "the banjo playing, by Messrs. Tipples and Bowler, won the most spontaneous applause of the evening."

Tipples' scheme had worked admirably. We had demonstrated in our humble way to the good people of Rosedale what delightful music could be rendered on the banjo, and in less than a week we had five applicants, anxious and willing to assist us in carrying out our cherished plans.

The bookkeeper of the Rosedale Iron Works, our first recruit, was an ex-Harvard man, and while at Cambridge had played in the University Club; had neglected his banjo of late, but would be glad to renew its acquaintance, and so on with the others.

Two candidates for membership we were obliged to reject. They had been cajoled by some unprincipled teacher into learning to play by simple method, and when one of the young men boldly asserted "that notes were all bosh, and simple method was good enough for him," Tipples at once became so incensed that nothing but a timely vagary of his unfortunate tongue prevented him from denouncing the young man in terms as scathing as those hurled by the Jewish maiden in the curse scene from Leah.

Soon our club began to take definite shape. Tipples and I with the banjeaurines, the Harvard man with first banjo; and two young men employed in the post-office filled in the seconds very nicely. But in securing a guitar player our trials were numerous and hard to bear. Our experience was particularly sad with a German named Gunzel, whom we invited to one rehearsal, and *one* only. The first part of the evening he devoted to breaking strings and swearing in broken Dutch. He manifested no animation whatever, scarcely average intelligence even, till it came time for refreshments, when he brightened amazingly. With very little urging he performed a solo on a whole platter of sandwiches, a duet with two bottles of beer, ultimately called Tipples a liar, and left the house without having played a note.

But Tipples and I were not to be deterred from our fixed purpose. Through the

efforts of inquiring friends and personal application, we finally secured the services of a Miss Bloom. If Miss Bloom was not an expert guitarist, she was a refreshing and delightful contrast to the refractory Dutchman. But Miss Bloom did not come to us alone, for Miss Bloom, as Tipples expressed it, was "mortgaged." Miss Bloom was engaged, and any church society or club desiring to enroll Miss Bloom as a member, must also receive into the fold Miss Bloom's young man, Mr. Willie Snow. Mr. Snow also played the guitar—leastwise Miss Bloom said he did, and she ought to know, for he was her pupil. Possibly he did play, in fact I think very probably he did; but for the first few rehearsals no one heard him, but, bless you, as the Irishman said, he went through all the motions, and be it to his credit recorded, he never made a discord—and scarcely any other kind.

Well, our club progressed famously. We worked hard and persistently. Ah, what a talisman to success is that little syllable, Work. By the holiday season we had six selections which the club played very creditably. One evening, after a particularly good rehearsal, Tipples arose and begged to be allowed to make a few remarks. Then followed one of the most kindly diplomatic speeches to which I ever listened. He rehearsed in semi-pathetic tones the early trials his dear friend Mr. Bowler and himself had encountered in forming the club, till he almost fooled me into believing that never before had such heroism been exhibited, except, possibly, in the case of the Pilgrim Fathers or persecuted Huguenots. What soft accents he employed, and what coy glances he bestowed on Miss Bloom when he alluded to the valuable aid the fair lady member had contributed to the club,—at which allusion Miss Bloom blushed with pleasure, and Mr. Snow turned first white and then red, not being quite certain whether it was most fitting in him to be pleased or angry. To use a common slang expression, Tipples' tongue never "went back on him" once, but kept a good, steady "four-four" beat all the way through. In conclusion Tipples said:

"Now, ladies and gentlemen, I propose we give a public performance, our first grand concert!"

The announcement was greeted with applause, arousing every one to a high pitch of excitement, and to our amazement Mr. Willie Snow arose and lisped: "I propose free cheers for the Wosdale Banjo and Guitar Club." The call was responded to with genuine enthusiasm; it was a proud moment for Miss Bloom, and she held her

young man's hand during the remainder of the evening.

One of Tipples' strongest characteristics was to invariably compel action to follow close upon the heels of thought; hence we did give a concert, and it was a grand success, thereby placing our Banjo Club on a sure foundation of popularity, and a recognized factor in the musical circles of Rose-dale.

Our Banjo Club,—what pleasant memories are reflected from these three words. Patient hours of toil and study, crowned by laurels of success. How they teem with glimpses of the irrepressible Tipples in his precarious bursts of oratory, the winsome Miss Bloom and her soft guitar. How their individualities seem twined and interwoven into every word and letter. Yes, happy memories are awakened, wafted back to me like some half-forgotten melody; cheerful memories blending in with the chiming of our banjos.

ERASTUS OSGOOD.

The Banjo in Australia.

BY MELBOURNE.

In writing an article for the *BANJO JOURNAL*, it is natural to assume that many of our readers are not well posted up in the geographical position of these colonies, the idea being that Melbourne or Sydney, as the case may be, is the capital of Australia; not realizing the fact that there are five colonies, each with a separate government, and each jealous of its own capital. May the time not be long distant when all the local jealousies may cease and Australia be a united whole.

I regret to say that in Melbourne the Banjo has not, as a musical instrument, come to the front as it might and should have done. In the first place, a great deal of harm has been done in the past by inferior instruments being sold at a high price, and many of the so-called teachers not being capable of giving proper instruction on the instrument, an instrument at least some of them could not play themselves. However, there are now several capable teachers here, one of whom is teaching the new style of fingering for the right hand, so it will not be want of good teaching that is lacking here now, that is, if pupils make proper inquiries before taking lessons. Also it is quite possible now to get the S. S. S. banjo at a reasonable price at two of the music stores here, although one large establishment still asks big prices for them. One large firm has been pushing the "Dobson Bell" banjo with a great flourish of trumpets, selling them at from \$30 to \$85, but I

do not think the sales have been large. At another well-known house one is always informed that they have just sold the last Stewart, but have other makes quite as good at half the price, not being able to sell a good Stewart under \$100; and another dealer still sells the English make as genuine Stewart. Still another importer here informs any customer who asks for a Stewart banjo that he always keeps them in stock, but they are no better than any other make, and that the best value for the money is a banjo he makes on the premises and sells at \$35. The writer asked to see the Stewart banjos in stock, and these so-called Stewart's were the commonest English make of instrument and marked \$20; so that here, as in other large cities, there are pitfalls for the inexperienced and ignorant purchaser—many of whom get taken in and great injury done to the advancement of the banjo as a musical instrument. However, I quite believe that the banjo public here are now being educated up to the fact that no other make of banjo is equal to the S. S. S., and it will only be a question of time when few of any other make are purchased. Here is an advertisement, copied from this day's *Argus*, of a teacher who professes to teach pretty well everything under the sun: "Banjo, Guitar, Mandolin, Violin, Zither, Piano-forte, private tuition; Mr. ———" Here is another advertisement from same paper: "Banjo taught, Mr. ——— returned from England and America with latest Zither Banjos; time payments."

These are some of the instruments alluded to in *JOURNAL* some time back, with an underground sewer connecting the fifth string to the patent head. How the time payment system for banjos can answer with mutual satisfaction to buyer and seller is more than the writer can say; possibly some of your numerous readers may be able to throw some light on the subject.

There are two banjo clubs here, "The Melbourne Amateur" and a ladies' club. The latter, I believe, only appears in public for charitable purposes, so it would hardly be fair to criticise them; but I am informed many of the instruments are very inferior and the performers very amateur. Of the former I can only say that, judging by the first concert given by the club, on 21st of December last, the general verdict was that the club should have spent much longer time in hard practice before appearing in public—the instruments were not in concert form, and, although most of them were of the S. S. S. make, the result was most disappointing, and I venture to say that with the bass banjo—which was in evidence on

the platform, although hardly heard—it was quite unnecessary to introduce the piano accompaniment in all the selections given by the club. I am not criticising the director or any individual member of the club, but speaking of the performance as a whole, and, as I said, the result was disappointing. It is a pity that another club does not form, as rivalry in such matters is good; the material is here, and a most competent leader, but the latter, unfortunately, does not see his way to devote sufficient time to working up a club, being fully occupied with teaching,—and all who have tried the experiment admit that to work up and run a good banjo club means a lot of time and patience.

In reference to Sydney I need not say anything, as I see by this JOURNAL that you have an able representative there, and that, from all accounts, his banjo club is a credit to that city, and also another testimonial as to the beautiful effects to be obtained from a combination of S. S. S. banjos in the hands of competent performers. In Adelaide the banjo has quite taken a back seat, and it has been a difficult matter to purchase a good instrument in that city, the best obtainable being an ordinary Dobson make at \$35; other makes, perfect rubbish, selling at \$20 and \$30, it being a fact that twelve months ago the leading house there had not heard of the S. S. S. brand. Now, although the Stewart instrument cannot be purchased there, several players have procured them from Melbourne, and as a banjo club has lately been started in Adelaide and interest commences to be taken in the instrument, it will doubtless not be very long before the only really first-class make (need I say the S. S. S.) will be obtainable there.

Death of W. H. Sleider.

William H. Sleider died at his residence in Hellertown, Penna., on Wednesday, April 18th, of consumption.

The deceased had a large circle of friends in Philadelphia, where he was for several years associated with the Philadelphia and Reading Railroad Company and the Lehigh Valley Company. In June of 1891 he was appointed Freight Claim Agent of the P. & R. R. Co., which position he occupied until November 1, 1893, when he was compelled to resign on account of ill health. He then went to Colorado with a hope of recovering, but finding no improvement in his condition he returned to his home at Hellertown, where he continued to grow worse until his decease.

He was an ardent admirer of the banjo, an excellent performer on that instru-

ment and was at one time an active member of the Philadelphia Banjo Club. This JOURNAL contained in June, 1890, one of his musical compositions for the banjo, entitled "Solitaire Clog;" and another of his compositions, "Mobile Persuasion," a characteristic dance, has been published by this house, and is contained in our musical catalogue.

The deceased was born in Friedensville, Pa., October 1st, 1861, and consequently at the time of his decease was 32 years of age. He leaves a wife, to whom he was married in 1883, and one child, a boy aged about ten years.

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BY S. S. STEWART.

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From the *N. Y. Musical Courier*, April 4th:

S. S. Stewart, of Philadelphia, has recently published what he is pleased to designate "a dissertation"—on the banjo, of course. S. S. Stewart is so closely associated with the banjo that the mention of his name is instantly connected with that instrument. No one man, or to make it stronger, no combination of men has done so much toward placing the banjo where it stands to-day—a musical instrument—than this same S. S. Stewart. He has worked assiduously for years to place the banjo on a higher plane than its recognized worth a few years ago entitled it to, and he has succeeded.

S. S. Stewart is a manufacturer of banjos. There are certainly no better made, and we hope Mr. Stewart has made a fortune out of his enterprise. But the point is, that through the elevating character of his writings, his musical compositions for banjo, and his many public presentations of the possibilities of that instrument, he has forced it into prominence, he has created a demand for musicians, for teachers, and for the music. He has created a demand for the very high grade instruments that are being made to-day, in place of the crude wood rim affairs of our fathers.

This book is 136 pages, plainly gotten up, but splendidly printed and full of good banjo sense and instructions regarding that instrument.

From *The Music Trades*, New York, March 31:

Through the courtesy of the author and publisher, Mr. S. S. Stewart, the well-known banjo manufacturer, of 223 Church Street, Philadelphia, I have received a copy of his work, "The Banjo," a neatly printed little book of some 130 pages.

Mr. Stewart calls the book "a dissertation," and a very clever, interesting and ably written dissertation it is, not alone on the banjo, but on many other matters, both relevant and irrelevant.

Mr. Stewart is certainly a genius in his way, and has treated his subject in a style so naive and so peculiarly his own, that even those not interested in the banjo will be interested in what he has to say about and around it.

It is generally supposed that the banjo is an instrument invented and principally used by the negro.

This is, I believe, not so. The instrument was invented by white men, and as to the negro, he prefers a guitar or a fiddle; certainly he does so in the South.

The popular idea on the subject is doubtless due to the use of the banjo by negro minstrel companies, composed of white men.

Mr. Stewart makes and sustains a bold claim that the banjo shall be considered as a legitimate musical instrument. His remarks on this subject are to the point.

The book contains an excellent description of the method used to manufacture banjos, and many valuable hints to players.

I do not know that, in a long time, I have come across so thoroughly unique and interesting a work as this little book of Mr. Stewart's, which should do much to advertise his own particular make of banjos, which are already celebrated all over the country.

From the *N. Y. Clipper*, April 7th.

S. S. Stewart, the well-known manufacturer of banjos, of 223 Church Street, Philadelphia, Pa., has issued a third edition of his interesting and instructive book entitled "The Banjo," which is a dissertation upon that popular instrument, giving its origin, its growth in development and favor, proper styles and methods of playing, and much other useful information. To this edition has been added an appendix, giving the history of the instrument up to date, and referring to the recognition it received as a musical instrument at the late Columbian Exposition. This portion of the work tells also of the history of banjo clubs, their rapid growth and competitive trials of skill, and closes with some valuable hints to all banjo performers and students.

From the *Music Trade Review*, New York:

We are favored with a highly interesting dissertation on the banjo by that brainy and progressive personality, Mr. S. S. Stewart, of Philadelphia. The book is full of interest, and from the title to the one hundred and thirty-sixth page there is not a dull line.

Mr. Stewart's book is a direct and forcible assault on the iconoclasts, who hoped to relegate the banjo to obscurity—as far as being a standard musical instrument is concerned. He proves to the satisfaction of the reader, that the much despised and tabooed banjo of past generations has become to-day the popular musical favorite of many cultured people in America. Whatever position it occupied in the past, Mr. Stewart claims that the American banjo is pre-eminently the musical instrument of to-day, and as such is as much entitled to respect as the guitar, harp, zither, mandolin or the piano; and this argument he sustains in such a capable and convincing manner that you are forced to admit that he makes a good "case," and if possessed of an unbiased mind you will be sure to give him a favorable verdict.

In this little work Mr. Stewart treats of the banjo from sentimental, utilitarian and technical standpoints, and noted authorities are quoted to support his ingenious arguments.

In the appendix to the third edition, Mr. Stewart speaks of the success of the Stewart banjo at the World's Exposition, and the great strides which that instrument has made for the past few years. There is also a very interesting account of the difficulties to be overcome in the successful use of the banjo, and many technical remarks that cannot fail to be of interest to lovers of the instrument.

The best possible value of Mr. Stewart's little book is the very high place his banjos have attained in public esteem, for he speaks with a full knowledge of the practical value and possibilities of the instrument.

From the *American Art Journal*, New York:

"The Banjo," by S. S. Stewart, of Philadelphia, is a comprehensive work devoted to that instrument

from a practical and scientific standpoint. Mr. Stewart is thoroughly at home with his subject, and has treated it in an exceedingly interesting way. His book should be in the hands of every student of the banjo, who will find it an invaluable aid in their progress with that instrument.



A. A. FARLAND,

The Banjo Virtuoso.

HIS MARCH OF TRIUMPH

A few of the many comments.

Nothing comes to man unasked for—that is, nothing that is worth calling anything.

Farland possesses grand musical powers, he is a musical genius; but he has labored hard and long to gain the mastery over the instrument he now possesses, and his late concert tour was laid out by himself long in advance, being conceived, developed and made successful through his own efforts. Those who calmly sit down and await success, may be obliged to wait a long time, and finally wear out through sitting so long still.

Farland has been working. The Banjo, in his hands, has delighted thousands of persons who never had an idea before hearing him, that a Banjo was a musical instrument of the higher class.

Writes a musician of Saginaw, Mich.,—"After hearing Farland last evening, I was convinced that your *Journal* expressed facts, or rather, that his wonderful playing was better than you represented it."

W. S. Lagatree, writing from Saginaw, Mich., says—"Previous to his coming here, there were many comments as to whether he would attempt playing the Mendelssohn Concerto in the original tempo; and so, out

of curiosity, the critics attended the concert. That they were satisfied we feel assured, for when asked for an opinion, they replied, *Wonderful: It was Grand, &c.*

The *Saginaw Courier Herald*, of April 3d, had the following:

"A Discovery."

The pencil is poised in air, as one hesitates to attempt to convey the least idea of the wonderful skill with which Farland plays the banjo. His playing is an era in music—a discovery.

* * *

This was followed by Mr. Farland's rendition of the Overture to William Tell, in which was reserved for him to show us the truly marvelous in banjo playing. To a hearty encore he played the "Miserere" in Il Trovatore. It was simply inexpressibly beautiful, sounding like a tender, beseeching prayer.

* * *

For the last time during the evening Farland appeared. He played Mendelssohn's Concerto op. 64. It was exquisite. It seems strange to associate these classic themes of the great masters with the banjo, yet Farland gives a performance that is unique and that appeals to a cultivated and musical taste. He stands unrivalled in his realm.

From the *Omaha (Neb.) Bee*.

Wonderful Technique.

The concert given by Alfred A. Farland the banjo virtuoso, last night at the Young Men's Christian Association Hall brought out a very large audience, who were intensely interested in listening to Beethoven and Mendelssohn played on this instrument, which, until Mr. Farland demonstrated it could be done, was regarded as an impossibility. The player showed wonderful technique, and created a very strong impression as being a musician of fine feeling and strong individuality. Mr. Farland was assisted by the Omaha Banjo Club, Mrs. Little Billings, the Omaha Zither Club, Charles A. Higgins, Captain Kinzie; the accompanists being Miss Farland and Miss Higgins.

From the *Evening Echo*, Alpena, Mich.

Stopped Breathing.

Mr. A. A. Farland, the world's greatest banjo virtuoso, is simply a wonderful performer, and the vibration of his strings had not died away from his first selection when he was greeted with an ovation from the audience that was deafening. He came back and the vast audience seemed to stop breathing until he had finished, then came a spontaneous outburst of applause that discounted the ovation. He was accompanied on the piano by his niece, who is an artiste, as an accompanist. His numbers on the program included the Overture to William Tell: Sonata op 30, three movements, and Mendelssohn's Concerto 64, and as an encore held the audience again breathless in Home, Sweet Home.

In St. Louis, Mo., Mr. Farland received an ovation—not that the audience was

especially large, but the people were thoroughly alive to the merits of the instrument and its master.

From the *St. Louis Post Dispatch*, Apr. 8th.

A Well Supported Claim.

At Exposition Entertainment Hall last night an audience that should have been larger, but which could not well have been more delightedly enthusiastic, attended the grand "banjo festival," complimentary to Mr. A. A. Farland, the famous banjo virtuoso, and his accompanist, Miss Annie Farland. The entertainment was under the auspices of the Nonpareil Banjo Club, The Washington University Banjo Club, the Ideal Quartette and the Clifton Glee Club of this city, all these organizations participating creditably in the programme of the evening. The feature of the programme, however, was as a matter of course, the work of Mr. Farland, who came to St. Louis heralded as one who had lifted the banjo from its hitherto humble rank as a musical factor into the front rank as a solo instrument of rare capabilities. The novelty of this claim was alone enough to have deserved a crowded house; the merit of its upholding deserved such a house.

For the first number Mr. Farland gave the allegro movement, of the Overture from Rossini's "William Tell." As an encore in response to the surprised applause following this selection, he chose the "Miserere" from "Il Trovatore." As his second number came Beethoven's "Sonata op. 30," to be succeeded in the third solo number by Mendelssohn's "Concerto op. 64," and as an encore Paderewski's famous minuet, as performed in St. Louis by the great pianist during his engagement of last year.

These selections sound strangely and read strangely on a programme as "banjo solos." The greatest novelty comes, however, in Mr. Farland's rendition of them on that instrument. His work is almost marvelously finished, clear, definite and satisfactory, and the effects secured are at times very nearly incredible as a musical revelation. In the sonata and concerto especially were the really delicate possibilities of what has heretofore been classed as a crude musical instrument made apparent. But each number given was a distinctive triumph in artistic completeness and a successive surprise to the audience, the secret of Mr. Farland's success seeming to be, first, a mastery and appreciation of the high-class selections chosen, and second, an insight into the possibilities of the banjo, which, up to this time has belonged to him alone in a study of that instrument. It is safe to predict that after last night's revelations he is assured an enthusiastic reception in St. Louis for the future under his well-supported claim of rank as a genuine banjo virtuoso, quaint and odd sounding as this title seems at first sound. His reception last night was most flattering.

From the *Daily Transcript*, Peoria, Ill.

Certainly a Marvel.

The concert given by the Peoria Mandolin Orchestra, under the direction of Prof. E. H. Johnson, assisted by the famous banjoist,

Alfred A. Farland, and a number of local artists, at the Y. M. C. A. Auditorium yesterday evening, proved an enjoyable affair. The main floor of the auditorium was filled with spectators whose attention was held throughout.

The attraction of the evening of course, was Farland and his banjo. He is certainly a marvel, and the way he executed the difficult passages was no less than wonderful. He is master of his instrument. The rendition of allegro Assai, Moderato, Allegro Vivace, by Beethoven, occupied twenty minutes, and the audience was spellbound. He was accompanied by Miss Annie Farland on the piano, who merits much praise for her perfect work. It was indeed necessary that Miss Farland should accompany the banjoist, as the piano music enabled one to judge of the perfect work of Farland.

From the *Daily News*, Danville, Ill.

His Hearers Entranced.

A very good audience attended the Farland concert at the First M. E. Church last evening, but the attendance should have been larger. Alfred A. Farland held his hearers entranced with his banjo music, and received an encore for every number, including the last one on the programme. He was ably accompanied by Miss Farland on the piano. The Ascetceam Mandolin and Guitar Club, as usual, delighted their audience and received an encore. Mr. Wheeler, in his cornet solo, was delightful, and received a hearty encore. In all, the concert was one of the best ever given in the city. Should he ever return, Mr. Farland will hardly need much advertisement, for he has gained many admirers.

From the *Daily Iowa Capital*.

Merits all the Praise.

A feature very noticeable and likewise very commendable in the musicians of this city is their effort to bring before their pupils and the music-loving people of Des Moines the very best talent to be procured in their particular line. Through the earnest and patient efforts of Professor F. I. Newell, a concert was arranged, the drawing card of which was Alfred A. Farland, America's most renowned banjoist. That he merits all the praise bestowed upon him can be proven by the hundreds of enthusiastic listeners at the Y. M. C. A. Auditorium last night. The banjo was played as it never has been before in this city, and should he return to this city this auditorium would not seat the people. Some good local talent furnished several numbers; the Newell Banjo Club receiving round after round of hearty applause. Professor Newell is deserving of praise for the success of his excellent entertainment.

From the *Des Moines Daily News*:

Surprised at the Skill.

The chief attraction was A. A. Farland, the banjo virtuoso, a young man of pleasing address, quick to catch the preference of his hearers and capable of satisfying their demands in any line of work possible on the American banjo. The sanguine persons present were surprised at the skill displayed in fingering and expression, and, therefore, became entranced

with the exquisite music produced. The immensity of the Wm. Tell Overture was backed up by several ponderous sonatas and concertos from Beethoven; Mendelssohn—difficult in the extreme—encores bringing to the ear the choicest melodies, and for one recall, what was considered by many the gem of the evening, "Ah, I have Sighed to Rest Me." In this number the dexterity of fingering was simply wonderful.

From the *Des Moines Leader*:

Almost a Living Thing.

Des Moines music lovers, especially the ardent admirers of stringed instruments, realized they enjoyed a rare privilege as they listened, Wednesday evening, to the renowned A. A. Farland. Notwithstanding the counter attractions, the audience was large and appreciative. Mr. Farland's playing is surely phenomenal, and the banjo in his hands seems almost a living thing. Mr. Farland's music is purely classical, and with the skill of a finished artist he rendered "Overture to William Tell," "Sonata Op. 30," Beethoven; "Concerto Op. 64," Mendelssohn; responding to encores after each number. He was ably assisted by his niece, Miss Anna Farland, piano accompanist.

From the *Des Moines Saturday Review*:

Beauties and Wonders.

Des Moines has never before heard artistic banjo music, and the beauties and wonders of the banjo in the hands of Mr. Farland was a marvel to all those who heard him. His selections were of a character that one would hardly believe could be played on the instrument, such as the "Overture to William Tell," Mendelssohn concerto, and others of like difficulty. He was assisted very materially by Miss Farland, accompanist.

From the *Jamestown (N.Y.) Morning News*:

This Wizard's Touch.

"As to A. A. Farland, the banjo virtuoso, he came, was heard, and conquered even those most indurated with prejudice against what is usually such a mere implement of torture to a lover of true music. Since Orpheus, in hell, with his lute brought tears of pity down Pluto's iron cheeks, few more present musical miracles have been witnessed than as this minstrel wizard's touch brought out the melody of Schubert's serenade and Beethoven's mighty measures in tone coloring like fountains of liquid rainbows. Twice and thrice he was fain to respond to rapturous recalls, and for a final one actually gave a Chopin "Nocturne" with a tenderness and melodic shading that would have made the great artists and the little beast of a pianist, De Pachman, feel like suicide with his morbid nose out of joint. People in town who do really care for unique music, and who could have heard Farland and yet missed their hour, will do well to go and club themselves for penance, and use the grievous crab-tree cudgel pattern that John Bunyan tells about as his Pilgrim-Christian undergoing a Brockwayizing with at the hands of Giant Despair. Seriously, as genius and artist, Farland is the peer of Marteau

and Paderewski—any difference is one of taste and instrument.

From the Westerly (R. I.) *Daily Tribune*:

Another Revelation.

The concert given under the auspices of the Westerly Banjo and Guitar Club, in Bliven's Opera House, last evening, was very satisfactory to all who availed themselves of the privilege of attending. The selections by the local talent were unusually pleasing, and they were received with much applause. The playing of Mr. Farland, the banjo virtuoso, was a revelation to the audience, as, at times, it seemed almost impossible to believe that the exquisite music which filled the opera house could come from a banjo. His rendition of Mendelssohn's Concerto, op. 64, and Beethoven's Sonata, op. 30, were truly marvelous. The accompanists were Misses Annie Farland and Rose Stern, and Mr. George G. Daland.

Those who carefully read the foregoing newspaper extracts will notice that the banjo is not spoken of as a *plunkety, plunk* negro minstrel instrument. On the contrary it is mentioned and referred to in terms of respect and esteem. Where can any virtuoso of any musical instrument produce a higher class of press notices than Farland and his banjo have received? It has indeed come to this.

Note that one critic writes: "His playing is an era in music—a discovery. It was simply inexpressibly beautiful, sounding like a tender, beseeching prayer." Another says: "A very large audience was intensely interested in listening to Beethoven and Mendelssohn played on the banjo, which, until Mr. Farland demonstrated it could be done, was regarded as an impossibility." Another critic writes: "Mr. Farland, the world's greatest banjo virtuoso, is simply a wonderful performer, and the vibration of his strings had not died away from his first selection, when he was greeted with an ovation from the audience that was deafening."

Another able critic writes: "His work is almost marvelously finished, clear, definite and satisfactory, and the effects secured are at times very nearly incredible as a musical revelation. In the *sonata* and *concerto* especially were the really delicate possibilities of what has heretofore been classed as a crude musical instrument made apparent."

Another writes: "He is certainly a marvel, and the way he executed the difficult passages was no less than wonderful." When Farland performed in the First M. E. Church, at Danville, Ill., a critic wrote: "Alfred A. Farland held his hearers entranced with his banjo music, and received an encore for every number, including the last one on the program."

Does this look as if the banjo was only a "negro instrument?" One might as well call the violin or organ such. But what an awful disappointment it is to the sore-head critics among the so-called musicians of the old school. They can not now hold up their heads. Like the dog that barked at the moon, they must retire for rest. Bless their innocent little hearts and lack of foresight; let them rest.

The Farlands, in their concert tour, traveled on an average a thousand miles per week, and were received everywhere with hospitality and kindly greetings and made to feel thoroughly at home among the different banjoists and teachers with whom they came in contact. A concert was gotten up within a few hours' notice, in the High School, at New Harmony, Ind., on the evening of April 12th, the Farlands having no engagement for that evening. A small, but delighted audience listened to the music rendered. The following is clipped from the programme of that occasion:

"Mr. and Mrs. W. S. Wolfe and Mrs. O. W. Willis, of this city, attended the concert given by Mr. Farland at Vincennes last evening, and were completely carried away by his marvelous execution. Hearing that Mr. Farland was disengaged for this evening, April 12th, they prevailed upon him to come to New Harmony on short notice.

"Farland has created a wonderful sensation in all the largest cities, and the press unanimously pronounce him the greatest banjo soloist the world has ever seen.

Do not fail to hear him to-night, as you may never have another opportunity."

"It was not without feelings of deep regret," writes brother Farland, "that we parted from many of the friends, met for the first time during this trip. Everyone seemed to take so much pleasure in making our visit thoroughly enjoyable, and it seemed as if they could not do enough for us."

The Carleton Banjo Club.

A LETTER FROM ONE OF ITS MEMBERS.

We left Philadelphia, via Reading Railroad, Monday, April 9th, for a few week's engagement at a prominent New York theatre, with banjo club of seven—three banjeaurines, one first, one second and two guitars. The theatrical manager was a little bit afraid we would not make a hit, therefore he drew up an extra contract to be signed by the club's manager, in effect that, if the first performance was not a success, he would have the right to cancel the engagement immediately after said first performance. Well, that did not worry us, for we were willing to take chances on it. We arrived at the theatre 10 A. M., reported to the stage manager, ordered our properties, stage set, etc. We took with us two large trunks and five grips. The show opened 12.30 P. M., and our first number was due 3.05. Our baggage arrived at the theatre 11.30, with report that one piece was missing,—that it had not arrived at the New York Station. Then we were a bit worried; however, the expressman assured us he would give the trunk prompt attention, and that, no doubt, it would be in on the next train. We then looked for and found a nice hotel directly opposite the theatre. Then we returned to the theatre, and at 2

o'clock our missing trunk showed up, and we were dressed and ready to go on just twenty minutes before time for our first number.

Did we make a hit? Well, yes,—you should have heard the hand we got,—it was one of the heaviest ever given to a performance on the variety stage. We responded to the encore, and had to respond twice after that, thus appearing four times first show. Well, for the second show we had to appear five times; not once did we play with less than three encores. The chances were in our favor; we were not cancelled after the first performance, but instead, the manager came to us after our second day's work and asked us to book with him the week following, which we had to decline on account of a few small concerts we had booked in the vicinity of Philadelphia, and could promise him no open time before April 30th; whereupon he promised us two weeks more. *The two ladies* we had with us, of course, *did it!* Why should they not? They make a good appearance, and not only that, but they play well. They do not sit in the front row and play second banjo, nor do they occupy a "dummy" position in the club; but they play the leading parts—the banjeaurines—and they certainly are entitled to the honor accorded them, viz: "The ladies did it." When I say "The ladies did it," I do not mean that the gentlemen did not hold up their end, for they did their work nobly and entirely up to the standard.

We use the S. S. Stewart Banjos and Martin Guitars exclusively. The new three-octave banjeaurine, lately introduced by Mr. Stewart, is giving excellent service; it has a loud, sharp tone, and is distinctly heard just a little bit above the accompaniment. The strings being drawn tighter than on the ordinary banjeaurine gives the desired effect. And then, too, notes played up as far as the twentieth and twenty-second frets can be executed with ease on account of the rim being only 10 inches, thus giving it a 14-inch neck.

We were very fortunate with our strings, having broken only one while on the stage through the entire week. We were not tuned to concert pitch C, but to D—a full tone higher. Neither did we have clear weather, for rain and snow prevailed three days. The strings we used we purchased from Mr. Stewart. Thanks to that gentleman,—he knows what kind of strings to handle; if he does not, he ought to. I will not say that we did not find a false one now and then, for this cannot be avoided—no matter what the grade be or where it is made. Such strings we would cut up and

use for fifths when it proved to be a first string that was false.

We called on a number of banjo teachers during our stay in New York City; among them we met some who were legitimate teachers, but the majority (and a large one at that) taught by "simplified method." We managed to hear some of their pupils play, both those who learned by note and those whom we call "simpletons." Those who played by note were able to play over some of the music we had with us, but the "simpletons" did not know whether our music was written in 6-8 time or 2-4, nor did they know whether it was to be played in the key of "A" or in "Y." The key of A is the same to those people as the key of "T." We hadn't much use for those people, some dropped them. I forgot to mention that one of them had what he called a very fine banjo, saying that "it knocked Stewart's all silly." I looked for the maker's name on the instrument, but alas! there was none. I learned afterward that it was an imitation banjo. It was not an imitation Stewart, but looked to me something like a \$4.50 "store tub." I think in Boston they give away one of these banjos (?) to every purchaser of six quarts of beans.

ONE OF THE CLUB.

NEW MUSIC

BY E. H. FREY.

PUBLISHED BY S. S. STEWART

"Dress Parade," Grand March,

Guitar Solo35

"Forget-Me-Not," Grand Valse de Concert

Guitar Solo40

Minstrel Clog,

For Mandolin, Guitar and Banjo..... .35

Overture, "La Petite,"

For Mandolin and Piano..... .50

For Mandolin and Guitar50

Part for Second Mandolin..... .25

For Two Mandolins and Guitar..... .75

Prof. Frey's music is so excellent and well-known, that there is little need of praising these new additions to his already large list of compositions. They are all excellent.

Reminiscences of a Banjo Player.

TWENTY-FIRST LETTER.

BY A. BAUR.



In my last letter I mentioned several instances in which large profits had been realized on the sales of banjos and pianos. Some of my readers may have imagined that profits on these instruments must be excessively large. This is by no manner of means the case in first-class instruments, and I had reference to the factory made banjo, and the "Stencil" piano only. After the death of the late James W. Clarke, whose banjos at one time were very popular among professional players, I found imitations of his banjos in pawn shops. They were such close imitations that it took a person familiar with the details of his banjo to detect the counterfeit. They were sold for less than half the price asked by Clarke. The maker of some of these imitations told me they cost about six dollars to get up. The last time I saw Clarke he wanted to sell me one of his banjos, and offered it to me for forty dollars. He told me that he never sold one for less than fifty dollars, and even at that figure he made barely a living at it, and I believed him. Any one who ever knew Clarke must be aware of the fact that he never made much money out of his banjo business. It is the same with the legitimate banjo maker all the world over. If he has a reputation, he guards it jealously, and in the materials out of which he makes a selection for, say, a dozen banjos, I venture to say, he throws aside an astonishing amount of material that he considers worthless in the making of a first class banjo. It is different in the "banjo factory." Everything, good, bad and indifferent, is worked up closely and quickly, by machinery. Not so with the maker who has a world wide reputation that has been gained only by the closest application and the strictest attention to the minutest details in the making of a strictly first-class banjo. The latter, even after having gained his reputation, has to compete with rival manufacturers, and must content himself with a small profit on any single instrument, which would not be worth one's while to worry over. It is only after years of patient labor for the best

interests of his patrons, that the banjo maker is rewarded with a steady demand for his instruments; when he is in daily receipt of a number of orders, the profits in the aggregate amounting to a matter worth working for. So it is with the piano maker who is desirous of building for himself a reputation. He uses nothing but the best selected material, for which he pays the highest price. Not so with the man who makes the "stencil" piano, or "factory" banjo. These are made for the general trade, and are scattered broadcast over the land without regard as to their quality; this does not enter into the question. These men aim mainly at the quantity they can produce and dispose of.

I am glad to see that Stewart has designed a banjo to take the place of the banjeaurine. I have often wondered why this was not done long ago, but never said anything, for the reason that the making of banjos is not in my line and had I suggested any innovation I might have been laughed at for my pains. "Necessity is the mother of invention." It is only a few years since I became the owner of a Stewart Banjeaurine; before that, when I had any young pupils, I always started them on a ten inch or smaller banjo. As they progressed and grew older I gave them a larger instrument, just as many of our violin teachers start young beginners on a half or three-quarters size violin; some use even a quarter size, but I never thought there was much music in such an instrument even for a beginner. Some years ago I had several young pupils on the banjo, and found one of them "outgrowing" his banjo. I therefore got him a larger size, or rather let him use my banjo at first. I usually played with my pupils, and as I had but one large banjo at hand, I took the small one and played it, at first tuning it to the large instrument. This made the strings on the small banjo very loose, and therefore very unsatisfactory in tone. I began by tuning the strings on the smaller banjo higher, playing my parts on it as many degrees lower as I was tuning it higher. I kept on experimenting until I had tuned the small banjo a fourth higher than the larger one, so that when the large banjo was playing in A major, the small one was in E major. If the large banjo was being played in D major, the small one was played in A major. The reader can imagine my surprise upon receiving my first banjeaurine and found that the tuning and tones were identical with the small banjo I had been using. As I said before, I felt backward about making the suggestion, but now that Stewart has "started the ball a rolling," I would advise players who use a banjeaurine to try a ten-

inch banjo (improved with an extension fingerboard, as Stewart has it), tuned to the same pitch to which he has tuned his banjeaurine. All players, who play upon both a banjo and banjeaurine, know how awkward it is to change from one to the other; although one soon becomes accustomed to it, the player will find that the change from an eleven, or even a twelve inch banjo, to a ten inch banjo, is almost imperceptible. The greatest objection I have found to the banjeaurine has been, after having used an ordinary size banjo, then to change to a banjeaurine. In rapid passages the player will find that notes or chords in the higher octaves are more difficult of execution than if the head of the banjeaurine were smaller. I think it will pay leaders of banjo clubs to investigate the capabilities of the small and large rim banjeaurines. In late numbers of the *Journal* I have seen remarks concerning the tuning of different performers, some tuning the third string to G, others to A, &c. What would the players of the present day think if they heard a banjo played with the third string tuned to E, or even to D, as it was twenty-five or thirty years ago. True, we used much thicker strings then, a violin D for third, violin A for second, violin E for first and fifth, and a guitar D or violoncello A (gut) for fourth. I would ask the reader to string his banjo in this manner, then tune the third string to E. I will guarantee the experimenter will not recognize his improved modern banjo, but will be ready to acknowledge that we "old-timers" stood on slippery ground when we fought to have the banjo recognized as a musical instrument. It took time to develop, but I feel fully repaid for the part I have taken in the fight to place our favorite instrument in the very front rank of musical instruments where it belongs, and where it is bound to remain. I cannot remember when or who was the first banjo player to tune his banjo a third higher than it was at first intended that it should be tuned. Nearly, if not quite thirty years ago, I played banjo solos with piano and orchestral accompaniment. When playing with an orchestra I would tell the performers in what key I had my banjo tuned, and in what key they must play to accompany me, but in so doing they always "ground" or "vamped" along with me. As I changed the tuning of my banjo frequently and had no regularly arranged music for either banjo or orchestra, my playing might more properly be called an amusement or experiment. Not so when playing with piano accompaniment. I transposed readily at sight and amused myself with playing the melodies of

songs, with piano accompaniment, or the violin part in a violin and piano duet. I usually tuned the banjo in the key in which I desired the piano part to be played, and then transposed the banjo part accordingly. In this manner I got into the habit of tuning my banjo in G Major, which threw the banjo into the natural key of C major, I then transposed the melody a third lower and had my accompanist play the accompaniment in the key in which it was written. I never consulted with any one as to the key in which the banjo should be tuned when playing in combination with other instruments, and never heard any one play a banjo with any accompaniment. Therefore, I was a little surprised when I came east and heard a banjo played with full orchestral accompaniment, to find that the performer was playing in the same key in which I had been accustomed to tune my banjo, when playing with an accompaniment. I do not know how it came about, but suppose it "just happened so." I shall never forget that among the first pieces I ever arranged for the banjo with piano accompaniment, and the parts for which I arranged was "Der Kleine Wildfang" Galop, by Faust. That was between twenty-five and thirty years ago, and I distinctly remember the satisfaction it gave me to think that I had succeeded in "putting down in black and white" a piece of music that could be played upon the banjo and have an accompaniment that could be played by any one understanding musical notation. I will confess, however, that I was greatly worried over the fact that the parts had been written in different keys, and had my doubts as to whether it would ever be a success. From this beginning I "branched out," and as I had no one to satisfy but myself, I soon had quite a respectable collection of banjo and piano duets. Whenever I played I was sure to have a large and appreciative audience. This gave me encouragement, so that from the simple pieces I had been playing, I arranged the most difficult I could find for banjo and piano. The matter of arranging music for all sorts of combinations soon became a mania with me, and I did not stop until my collection ran up into hundreds of pieces. All this time I felt backward about letting musicians know the fact that the banjo sounded best when tuned higher than it was intended music for it should be written. I felt then that the concert pitch of the banjo should be changed, but had not the courage to come out boldly and advocate the change. At that time I was almost certain that any controversy over the banjo would only tend to make its

enemies more bitter and determined against its elevation. There had not been so many instruction books or music published for the instrument at that time, and if there was to be a change in the pitch, that was the time to make it. Three or four of us might have accomplished it without trouble. The opportunity was allowed to pass and we have the present system of tuning. I cannot say who the originator of the practice to tune the banjo a third higher was, but I certainly never heard a banjo played in that manner until several years after I commenced playing my pieces in A and E major, with the banjo tuned a third higher and the piano parts written in C and G major. For several years when playing the banjo in orchestra I always kept two banjos with me, one tuned in A and E major, the other in C and G major. Of course, when playing the latter, I transposed the parts that I had to play. I have taught hundreds of pupils and have invariably advised them to play songs with piano accompaniment, tuning the banjo to C and G major, and transposing the melody at sight to the proper key, or rather transposing the melody as many degrees lower as the banjo is tuned higher than the "banjo concert pitch." The tolerable player will be pleased to see how rapidly he or she will improve in the transposing. The matter of transposing from one key to another is a stumbling block to many ambitious amateurs. I have very often heard them say "I can play ordinary pieces at sight, but when it comes to transposing a simple melody I am entirely lost." With proper application it is simple enough and easily learned. I would give some examples as to how I have succeeded in teaching pupils in a very short time the rules of transposition, but fear I have already encroached upon too much of friend Stewart's valuable space. Perhaps in some future letter I may dwell upon this subject, and hope if I do, to be the means of enabling some of my readers at least to overcome a (to them) seemingly insurmountable obstacle, but which, in truth, if properly treated, is as easy as "rolling off a log." I find that I have digressed materially from the subject I intended to write about when I first commenced this letter, but hope I have not tired the reader with my erratic wanderings. I feel that the patient reader will understand that my letters are not studied efforts, but merely a chronicle of events concerning the banjo, as they occurred years ago and as they come to my mind when writing these letters.





Banjo Concerts have been quite numerous and frequent in our city and vicinity the last few weeks or months, but either through poor business management, or some other cause, the public has not been made very well acquainted in advance with the fact that a concert was to take place in many instances. In one or two cases we did not hear of the proposed concert until too late to attend.

Banjo club leaders, or managers, should make a note right at the head of their note books, as follows: "There is no use in attempting a concert unless you are prepared to work hard, and are fully equipped for the work." People will not buy tickets at a high price to hear an amateur club perform. Therefore, let the prices of tickets be *easy*, and low for "spot cash." If you advertise a concert by sending out a few hundred cards, it is well to remember that probably only about 10 per cent. of these cards will be noticed at all, and not one-half of that number will "take root."

A successful banjo concert can always be given by a manager who possesses ordinary common sense, a little business energy, and the ability to *work hard*.

Poor management will kill an otherwise promising concert venture, and nothing is accomplished without labor.

W. T. Nobles, New Orleans, La., writes:

"Your book, *THE AMERICAN BANJO SCHOOL*, in two parts, just received from you for a pupil, is certainly a valuable instructor. Every student should possess a copy, if his aim is to learn to play the banjo properly. The price, \$2.50, in board cover, is nothing in comparison to the vast amount of information on the subject. You surely deserve all the patronage in your line of business, for the advancement and elevation of the banjo—both as to musical publications and manufacture of so superb an instrument."

Young banjo clubs will find there is a great difference between playing in public for an audience composed of friends and acquaintances, and an audience made up of entire strangers. A cast iron audience is sometimes hard to please.

P. W. Newton, the celebrated guitarist and writer on that instrument, whose address is found in our Teachers' Cards, will arrange music for banjo, guitar and mandolin clubs to order. He has lately issued a new musical selection of his own composition, called "Dancing Waves Schottische," for single banjo or duet, price 40 cents. It can be had of Mr. Newton at his advertised address.

A vast improvement is easily noticeable in banjo and guitar clubs, from what existed three or four years ago. Let the good work go on. "Divided accompaniment" will be the next innovation. When this plan has been put in practice by well-drilled organizations, the banjos will produce better harmony than ever.

Carroll McAfee, Punxsutawney, Pa., writing under date of April 8th, last, says:

"I was asked by the Penna. State College Glee and Banjo Clubs to accompany them on their spring tour, and take part in the Banjo Club; I accepted, and we had a very successful and enjoyable trip.

"The Alma Banjo Club, of Williamsport, gave us a reception after the concert there, and they certainly entertained us royally. They played quite a number of selections for us, and too much cannot be said in their praise. They are all perfect gentlemen, and every man in the club understands his instrument.

"And the best point in their favor is that they use your instruments exclusively. When I arrived home,

I found number 81 of the JOURNAL awaiting me, and assure you I was very much pleased, and, as is my custom, I read it through from cover to cover."

Robert E. Hering, Pottsville, Pa., writes:

"Let me thank you for putting it in my way to learn such music as 'L'Infanta March' and Franz Schubert's march, through your JOURNAL, which is the best paper that ever came under my notice. Banjo interest is pretty good in this part of the country, and the Stewart Banjo holds its proper place."

Trevor L. Corwell, of the Second Cavalry Band, Fort Wingate, N. M., was not a little surprised to see the notice regarding his playing, in our last number. He says that he is only learning the banjo, and does not claim any such distinction as has been thrust upon him.

The notice, however, was merely the opinion of a correspondent; it was not given editorially, nor did it purport to have come from Mr. Corwell.

William Her-h, Gettysburg, Pa., writes:

"Our college Glee and Banjo Clubs, with which I am connected, have been using your instruments, and are delighted with their tone and brilliancy."

Mr. and Mrs. Wolfe, of New Harmony, Ind., attended the Farland Concert at Vincennes, a few weeks ago. Having an open date, following this concert, the Farlands were hospitably entertained by Mr. Wolfe and his charming wife, who are banjo enthusiasts, and are organizing a banjo club in that vicinity.

From the *Musical Metronome*, New York:

G. W. Gregory, one of the foremost banjo players in America, is always a busy man, for when he is not engaged in concert work he is employed at teaching. It was Mme. Camilla Urso who said: "Mr. Gregory plays too well for the banjo; he would make a good violinist." This is well deserved praise, and, coming from so high authority, it is doubly valuable. We are glad that Mr. Gregory devotes himself to the banjo, for he is raising its standard to such a height as to make it a most charming instrument, and in raising its value he does not in any way interfere with the legitimate work of the violin.

G. C. Urban and pupils appeared at Association Hall, on the evening of April 24th, in Cleveland, O., for the benefit of the Samaritan Children's Home.

The Gregory Trio did some fine work at the reception and musicale of the Elmira Alumnae Association, in New York City, on Saturday, April 14th.

William Sullivan, banjo and violin soloist, appeared at Theatre Royal, Montreal, on the evening of March 27th, in grand concert.

The Century Wheelmen Banjo Club gave a fine concert in Philadelphia, Pa., on the evening of April 17th, at Gethsemane Church, Eighteenth and Columbia Avenue. Paul Eno was the soloist, and the banjo club comprised some 18 members. There was a large house—that is, the church was full; every seat being occupied, and the church seats about 1000 persons. The Century Wheelmen have a fine organization in the Banjo, Guitar and Mandolin Club, and their rehearsals and public concerts have done much to advertise the bicycle club at the beautiful club house, situated at 1606 North Broad Street. There is nothing slow about Philadelphia. In some respects she is away up in G.

The Carleton Banjo Club, under the direction of M. Rudy Heller, is now starring the professional stage. They are booked for Keith's Circuit and a number of other theatres in the vicinity of New York City. The organization includes Laura O. Marks, Ada Bouldon, Prof. Fleischhauer, and Messrs. Saxe, Dampman and Satterthwaite. At the Union Square Theatre, New York, they appeared with Sig. Tagli-petro, the Italian baritone, and Lydia Yeamans-Titus.

M. Kolander, San Francisco, writes:

"I suppose you know that we have a Fair out this way, so I thought I would send you a picture of it, to let you know just how big a thing it is. I have charge of Kohler & Chase's exhibit at the Fair; and when I play on one of your S. S. S. banjos, people come from all parts of the building to listen. I tell you, the tone of your banjos carries a good ways. I see in your JOURNAL that A. A. Farland is coming West. I hope he comes out here, as we want just such a player to come here and boom things along. This city has plenty of banjoists, but we need an *artist*—to wake us up. At present the mandolin and guitar seem to have the best of it here, as several good players have come here from Chicago. If you could mention to the Gregory Trio, A. A. Farland, or others, that they could do well by making a trip out here, you would have the thanks of all banjoists."—Thanks, thanks, thanks! etc., etc., etc.

W. J. Stent, of Sydney, Australia, has plenty of energy, and is pushing the banjo to the front whenever and wherever possible. He says in a recent letter that they are all very much interested in Farland and the many reports about his performances, and hope the future may give Australians an opportunity to hear him play. No doubt Farland and his banjo would meet with a hearty reception in England and Australia.

We have received from Mr. W. E. Adams, Melbourne, Victoria, Australia, a handsome photograph of the Melbourne Amateur Banjo Club, of which he is director. The organization comprises eleven members, of both sexes, and the instruments embrace banjos, banjeaurines, piccolo banjo, and bass banjo.

F. M. Planque, the talented banjoist and teacher, of Vincennes, Ind., is highly spoken of by Farland and others. He may go farther west, before long, to occupy a prominent musical position.

The Penna. University Banjo and Glee Club gave a grand concert at the Academy of Music, Philadelphia, on Friday evening, April 20.

Matthew Robinson, Accrington, Eng., writes:

"Your 'Complete American Banjo School' and 'The Banjo' are the best works I have seen on the instrument, and I consider the information contained therein will be useful and valuable to me."

F. I. Newell, teacher of banjo, guitar and mandolin, Des Moines, Iowa, is a man of enterprise.

Eva Cook, Sacramento, Cal., writes:

"Several months ago I received the No. 2 *Champion Banjo*, ordered through your San Francisco agents. I have played quite a good deal on the banjo since it came, and I thought I must write to tell you how pleased I am with it. The tone is clear and beautiful. I am quite sure that no one could make a sweeter toned banjo than your *Champion*. Having learned to play on second class banjo, you may be sure that I appreciate the more the grand tone of yours; and others too, who have heard it, remark its sweet tone. I am very much pleased with the *Journal* which you publish, and should not like to miss one number of it."

The Eastburn Academy Banjo Club gave its first annual concert at New Century Drawing Room, Philadelphia, on Monday evening, April 9th.

Louis N. Cole, Lakewood, R. I., writing under date of April 23, says:

"The Banjo Thoroughbred, (10½ in. rim), ordered of you Thursday morning, arrived safely Saturday afternoon. To say that I am pleased with it don't half express my feelings in regard to it; I am more than satisfied in every particular, and am very glad that I ordered as you advised. The shaping of the neck makes the fingering much easier than before, on a neck of that length, and the advantage of having the twenty-two frets on the fingerboard cannot be overestimated. In appearance it is neat and elegant, and although the weather was damp at the time of arrival, the head seemed as hard as a board.

The next day I drew the head down a little, and tried it with piano-forte accompaniment—the tone is beautiful and true throughout the whole three octaves."

We had a pleasant call recently from Vess L. Ossman, the celebrated banjoist and teacher, of New York City. Mr. Ossman gave a grand concert on the evening of April 17, at Harlem, New York, which was largely attended.

Writing of Mr. Ossman brings to mind a "Banjo Tournament," or Contest of Banjo Players, some few years ago in New York. The late John H. Lee, who was in the audience, remarked to the writer that he considered Ossman's playing superior to any thing done, although Ossman did not come off winner of the "first prize." "He played," said Mr. Lee, "on the smooth neck banjo (without fret) and had no piano accompaniment. His solo was a solo, pure and simple."

This banjo was one purchased by Ossman from Stewart, a dozen or more years ago, and Mr. O. informs us that he still possesses and uses it, although he has had it fretted.

Maurice Merton, Derby, England, writing under date of April 17, says:

"I beg to acknowledge receipt of the S. S. Stewart Orchestra Banjo. I have given it a thorough trial, and when it has got a little age on it, will be incomparable. To my band it makes a vast difference—the clear, sharp tone coming out grandly."

Fleischbaur's Mandolin Concert came off at Young Maennerchor Hall, Sixth and Vine Streets, Philadelphia, on the evening of April 23d. The Carleton Banjo Club took part, and the banjo solos of Mrs. Laura Marks were a feature.

W. J. Bell gave a banjo concert, in Lea's Opera House, Port Jervis, N. Y., on the evening of April 24, at which his banjo club of ten people appeared, together with a banjo orchestra of over 25 performers. Messrs Westbrook and Hough appeared in banjo duets, and Prof. Bell in banjo solos. The affair was a well merited success.

Doré Brothers gave their "Annual Grand" Banjo Concert at Chickering Hall, New York, on the evening of April 26th. There were announced to appear, "Ten America's Greatest Banjo Players." No doubt many in the audience supposed the ten would appear in different numbers on the program, but it seems that banjo concerts are not executed on that plan in New York; but what could be expected from banjo teachers who persist in "imparting knowledge" on the simple method plan? The 10 greatest banjoists lumped their greatness all into one big concentrated lump, and appeared, *a la* Coxey's Army, as one man. Then the "Dore Brothers Banjo Orchestra for 1894," composing over 100 names, on paper, again like Coxey's Army, shrunk beautifully in number before reaching its destination, for when the orchestra reached the field of battle only about 50 per cent. of the enrollment could be discovered.

Our correspondent writing of the entertainment remarks:

"There seemed to be quite a little disappointment, as every one expected the *ten great players* would play separately, instead of which they all played together, as you see, and each one trying to play louder than the other. Some of their selections were pretty well played. The grand orchestra contained some 50 players; I think there were about 10 or 12 guitars, the balance all large banjos, and all playing the solo part. Time was bad, no expression, and altogether about as * * * *"

The public will begin to understand, after a while, that to give a banjo concert without a musical head, or to organize a banjo orchestra without a musical system, can not fail to result in disappointment. The "simple method," now in its dotage, can never by any possible means form the basis of a musical system. To form a successful banjo orchestra, it is necessary to have instruments of the banjo class, properly classified, and the parts arranged according to the laws of harmony, for the performers to

play. Take away *expression* and *harmony* from the musical arrangement, and the entire thing becomes a burlesque.

New York, kind, patient, afflicted city, has stood the "fake" banjo concert for a long time—a very long time. It seems to agree with Tammany and the gang. But just so long as such concerts are given, and given to a paying audience, just so long must the banjo remain in the lower class of instruments—for it will continue to meet the sneers of musicians who possess a love for their art, and as long as banjo teachers possess no respect for their instrument, (or if they possess, do not show it), they cannot expect to merit respect from the public. One cannot well avoid contrasting such "fake" banjo business with the manly and dignified concert work of Alfred A. Farland.

W. M. Montgomery, of Salem, Va., has formed a club of banjos and guitars, in that town.

George P. Garcelon, Auburn, Me., writes:

"In all my experience, of more than 12 years, I never saw a banjo that I could begin to compare with a Stewart—no matter what the price. I even prefer a \$10.00 Stewart to a \$35.00 one of any other make, *for tone*."

The Sargent Banjo Orchestra, of Portland, Ore., composed of H. K. Sargent, L. W. Moody, J. W. Fricke, A. Turnbull, G. S. Mann and C. W. Mason gives public performances frequently with fine success. Mr. Sargent is a noted teacher and banjo soloist.

Charles E. Scharf, of Baltimore, gave us a pleasant call, recently. He has been having an unusually busy season, in fact the demands on his time for instruction and public performances have been more than he could respond to.

Joseph D. Ramas, banjoist, had a benefit concert at the Academy of Fine Arts, Broad and Cherry Streets, Philadelphia, on Monday evening, April 30, on which occasion the Franklin Mandolin, Banjeaurine, Banjo and Guitar Quartette appeared.

Frank S. Morrow, the noted banjo teacher, and leader of the Imperial Banjo Club, of Harrisburg, Pa., writes:

"In regard to the banjo you made for me, it is the finest instrument that I have ever heard. I am more than pleased with it. The 22 frets on the fingerboard are a great help, and the high notes are as clear as a bell."

The above relates to a 22 fret *Thoroughbred* Banjo, 10 $\frac{1}{2}$ x 19, made specially to his order.

George Carr, the favorite banjoist and teacher, of Scranton, Penna., has had a very successful season. On April 26th, a very successful concert was given at Pittston, Pa., in which Mr. Carr did some fine solo playing.

N. Floyd Featherston with his banjo, entertained a large audience at Roanoke, Va., on April 30, in the Opera House—the occasion being an entertainment under the auspices of the Young Men's Institute. Mr. Featherston bears the reputation of being one of the finest performers in Virginia.

The Dickson Banjo Club gave a highly successful concert at Scranton, Pa., in Mears' Hall, on April 11, the house being the largest ever known.

Grant Brower gave a Grand Annual Banjo, Mandolin and Guitar Concert, on Friday evening, May 4th, at Association Hall, Brooklyn. There appeared R. R. Brooks, H. M. Danton, W. C. Dore, G. S. Dore, V. L. Ossman and Thos. E. Glynn—all banjoists. Also Signor Pasquale Priola, guitarist, Mr. Vincent Leon, mandolin soloist.

The Rueby Banjo Club, of Owosso, Mich., April 18, gave a concert in the Opera House there, which was well attended. The program embraced fifteen numbers and was well varied.

Banjo clubs should not fail to scan the ad. of new club music in this issue. It is not often that three selections like *Queen of the Sea* waltzes, *Lake Side* march and *Cedar Lake* waltz, appear at the same time. These pieces are published complete for seven instruments, as announced in the ad., and the arrangements are *first-class* in every sense of the term. The waltzes, "*Queen of the Sea*," have lately been in much demand by banjo and guitar clubs, and now that the club arrangement has been issued, there is little doubt that all leading clubs will make use of it as soon as the parts can be mastered. In order to save time and correspondence, we will state right here, that club leaders are allowed a discount of *one-third* on music for banjo, guitar and mandolin clubs. Remittances must be sent with all orders, as we cannot undertake to keep such accounts on our books. In ordering music, much waste of time will be avoided if remittance is enclosed with order. Figure out the net cost and remit with order, and the music will be sent by return mail.

The Hamilton Banjo, Mandolin and Guitar Club, gave a fine concert at Musical Fund Hall, 8th and Locust streets, Philadelphia, on Tuesday evening, May 8th. The work of these clubs is very fine, and reflects great credit upon the management, and upon Mr. Paul Eno, the popular leader and soloist.

Erastus Osgood has been re-engaged at the St. Paul's School, Concord, N. H., for the coming season. Osgood is a clever writer, and his story, "Our Banjo Club," in this issue, will doubtless be read by our subscribers with much interest.

P. W. Newton, of Toronto, Canada, will give instruction in harmony and composition—taking pupils for the mandolin, guitar and banjo. He has engaged Farland for two banjo concerts in Toronto.

Charles F. Gracber, San Francisco, Cal., gave a concert with his banjo, mandolin and guitar pupils, at the gymnasium, on Saturday evening, April 28. It was a big success.

R. W. Devreux, after playing the double bass with banjo orchestra at the Academy of Music concert, on January 13 last, went home and laid on his back for ten consecutive weeks—a very sick man. Not that his sickness had any connection with the playing of the banjo orchestra, but Bob contracted a severe cold, a day or two previous to the occasion, which developed into congestion of one lung.

Our friend finally got around again, and now weighs 206 lbs. in his stocking feet. He has ordered a new six string Stewart Banjo, and will sing and play by the "sad sea waves" of Asbury Park during the summer months.

W. D. Kenneth, Westerly, R. I., writes:

"I am very sorry for any one interested in the banjo, who has not heard Mr. Farland. Our concert was a great success. Mr. Farland used to live here, I think it was some fourteen or fifteen years ago. I have heard nothing but praise for Mr. Farland since the concert. He astonished the people; they thought his playing wonderful—it was. We cannot give him too much praise, he deserves it all."

Mrs. W. S. Wolfe, of New Harmony, Indiana, lately purchased a 10 $\frac{1}{2}$ inch "*Thoroughbred*" banjo, like those used by A. A. Farland, and is very much delighted with it.

Be sure to read Stewart's *pointers on strings*, on another page. Buy your banjo strings right and save money.

James H. Jennings, the well-known teacher, of Providence, R. I., writes:

"Mr. Farland spent Sunday afternoon with me. He is an honor to the banjo profession—very modest, and a perfect gentleman. He is far ahead of any banjo artist I ever heard—and I have heard all the leading soloists. You cannot praise Mr. Farland too much. The way he played *The William Tell Overture*, *Mendelssohn*, *Paderewski's Gavotte* and a *Reverie by Mozart*, was astonishing. The latter selection is, without doubt, the finest piece, for harmony, etc., ever arranged for the banjo."

Connolly and Foster, banjo artists, write that they are doing well in their banjo business. From Ithaca, New York, they write under date of May 9—“Enclosed find one of our small bills. We are playing for clubs and entertainments, and have an eight weeks' date at *Charlotte Brach*, Rochester, starting May 30. We are making *big money*, and are using the Stewart banjo and banjeaurine. Gregory's March in No. 77 *Journal* is immense.”

The Aeolian Binjo Quartette, of Maine Central Station, Auburn, Maine, may be engaged for concerts, etc., by addressing W. A. Wheeler, care of Western Union Telegraph Co., Auburn, Me.

The Ariel Banjo and Guitar Club, of Wheeling, W. Va., gave a *musical*, on the evening of May 22, at Egerter Hall, that city. A very fine program was presented.

Edw. J. Henderson, of New Orleans, La., is a very busy man. He writes that this has been the busiest season he has ever had. In spite of general dullness in trade throughout the country, the banjo teachers have nearly all had very good business, which shows the increasing popularity of the banjo. Mr. Henderson has sent in more new subscribers to the *Journal* than any other teacher we know of. He is a *worker* and knows how to conduct his business. No wonder he has had more applicants for instruction than he could attend to. Wherever the *Journal* is well circulated, people become interested in the banjo, and teachers, generally, find in it a great aid to their business.

There are still a great many who have never heard the banjo, as an instrument in its higher development. We constantly hear such persons speak of it, as a fine instrument—a sweet musical instrument—for negro melodies. “Those who have ears to hear, let him hear.”—FARLAND. The banjo has a great future before it.

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

“The \$50.00 Banjo-Banjeaurine, which was ordered for me by Mr. Werlein, is certainly a *Gem* of an instrument, and a big improvement over the old style banjeaurine. Every one that hears it says it is grand, lovely, beautiful, etc., etc., and, as for myself, I am perfectly in love with it.”

C. E. Hein'line, of Easton, Pa., is greatly pleased with the new Banjo-Banjeaurine; and the full three octaves of musical tones he considers a brilliant improvement over the old style banjeaurine with its big head and shorter neck.

W. A. Huntley, the well-known teacher and celebrated performer, of Providence, R. I., has had considerable sickness to contend with during the past winter, but is now, happily, again on the road to good health. Mr. Huntley's musical compositions for the banjo have attained a great reputation, and his work in the interest of the banjo has done much to give it standing as a musical instrument.

On Thursday evening, May 10th, a very successful concert was given by the Glee, M., B. and G. Clubs, of the Germantown Cricket Club, in their handsome club house at Manheim, Philadelphia.

Correspondence to the *Journal*.

THE HAMILTON BANJO CLUB.

The Hamilton Banjo, Guitar and Mandolin Club, closed its fifth season on Tuesday evening, May 8th. Their second concert proved as enjoyable as their first, and was listened to by over 900 persons. Their repertoire for the season consists of fourteen arrangements for the banjo club and eight for the mandolin club. Their entire repertoire with the exception of the German Patrol, by Eilenberg, was arranged expressly for the club by either Mr. Eno, Mr. Barclay or Mr. Ferris. The Club has been this year run on a subscription basis, which has been found far more

satisfactory than their previous method, as it not only saves them the disagreeable task of selling tickets, but also brings the outside public into much closer contact with banjo music. In fact, it is quite usual to find ten or fifteen subscription members present at their pleasant room in the Fuller Building, actively engaged in artistically criticising and encouraging the Club in their pursuit of musical effects. A great deal of the success of the Club in the past is directly due to their instruments; they have always used the best to be had in the market, and have been first in the field to adopt all instruments that were likely to add to musical strength. They were the first club to adopt the mandola arch lute, and have used the “BASS BANJO” longer than any club now in existence. In fact, only one had ever been used before they tried it, and found how invaluable it was to a banjo orchestra; Mr. Thomas J. Armstrong having used it in a concert given by him at Association Hall some months before. They have the honor of having introduced the bass banjo into a mandolin orchestra and are the first Club to fully approve and adopt the new S. S. Stewart “Banjo-Banjeaurine.”

Their instruments in the Banjo Club consist of six extra size Martin Grand Concert Guitars, one Spanish Mandolin, one Spanish Arch Lute, two S. S. Stewart Bass Banjos, three \$125 S. S. Stewart Banjos, two \$50 S. S. Stewart Banjeaurines, two \$75 S. S. Stewart “Banjo-Banjeaurines,” one \$35 Luscomb Banjeaurine, and one S. S. Stewart Piccolo. Besides which the Club owns five special banjos, awarded to it at the S. S. Stewart prize contest. The Hamilton Banjo Club has possessed at different times Morrison, Luscomb, Gutcomb, Fairbanks, Cole, Lyon & Healy, and many other makes and have discarded all as far inferior to the S. S. Stewart Banjo. They now collectively own over thirty banjos and only one of the entire lot was not manufactured by S. S. Stewart.

Notice to Subscribers.

Subscriptions and renewals must be paid in advance.

The 50 cents for one year's subscription, may be sent in the form of U. S. postage stamps, Postal Note, Ex. M. O., or Postal M. O.

No bills will be sent out for subscriptions.

Notice is mailed to each subscriber when the time paid for has expired.

We feel that this publication, as to-day issued, is worth far more than the price asked for it—and this opinion is shared by many of our subscribers, who know how to appreciate a good thing when they see it. Nevertheless, we shall not raise the price at present, but those who desire their names kept upon the subscription list, must see to it that remittance is made when due, and that both name and address are so plainly written that no mistake can be made.

It is no unusual occurrence to receive letters with enclosures for subscription, with the name and address of the writer omitted entirely. In such cases an indignant letter is apt to be received sometime after, demanding to know why the writer did not get his or her *Journal*. Then, comes comparisons of handwritings, and we learn to whom the anonymous letter belongs, and are enabled to enter the subscription. Reports of concerts, etc., sent for notice in our columns, must in every case be signed with the name and address of the writer.

(We do not care to publish the name, but can pay no attention to *anonymous* reports or correspondence of any kind.)

Advertisements will not be inserted—except cards of Teachers, the same not to exceed the space of three lines. Our rates for teachers' cards are \$1.00 per year, payable in advance. We regret that advertisements of any other character cannot in the future be received, but so long as we continue to publish the *Journal* as at present, paying third-class postal rates thereon, advertisements will not be accepted. It is not unlikely that a change in the publication may be made before long, in which event advertisements of all kinds will be accepted, but at present we are simply *experimenting* on a certain line, and until the time is ripe for a change, we shall continue on the same line.

Remember, the subscription price of the *Journal* is 50 cents per year, for the six numbers published within the year. Complete files of back numbers, for any one year, cannot be supplied, on account of many numbers now being out of print.

A number of books of the value of 25 cents each, are offered as premiums to subscribers, each subscriber having the privilege of selecting *one* premium for each 50 cent subscription.

PREMIUM LIST.

Chart of the Banjo Fingerboard, called “The Banjoists' Assistant”	value	.25
Book, “The Banjo and Guitar Music Album”	value	.25
Book, “The Banjo and Guitar Budget” ...	“	.25
“ “Portfolio of Banjo Music”	“	.25
“ “The Banjo,” (paper cover edition) “	“	.25
“ “Guitarist's Delight”	“	.25

As a special premium for *ten subscribers*, a copy of *The Complete American Banjo School*, bound in boards, will be given. (Value \$2.50.)

Sheet music is not given as a premium to subscribers. Please bear this in mind when ordering. Only the articles above mentioned are given as premiums.

ARLING SHAEFFER.

Arling Shaeffer, the guitarist, rendered some exceedingly fine music at the concert given by David Nowinski; the young Polish violinist, at the Academy of Fine Arts, Philadelphia, Tuesday evening, May 15th. On this occasion Mr. Shaeffer introduced his thirty-five stringed guitar with brilliant effect.



"Concert Pitch."—Wishing to ascertain the exact tension required to produce the pitch used by Mr. George W. Gregory, the celebrated New York player and teacher, in the Stewart Banjo specially manufactured for that artist, we recently made some experiments, the results of which are here given to our readers.

The size of the banjo was 12 inch rim, 19½ inch neck. These figures represent the diameter of the rim, and the length of neck, (finger-board) from the nut to rim. The length of string from nut to bridge, was 28¼ inches.

The strings used in the experiment were obtained from Mr. Gregory, and corresponded to the following numbers on the English Standard Wire Gauge.

First string—Gauge No. 24.
Second " — " 23.
Third " — " 21.
Fourth " — " 23.

The first, second and third strings were of gut, and the fourth the regulation wire covered silk. It will be found by comparing the gauge numbers with strings used by the generality of performers, that Mr. Gregory uses a somewhat heavier string (with the exception of the "bass") than most performers.

The English Standard Wire Gauge we think preferable to an ordinary "string gauge," on account of its being attainable from almost any dealer in machinists' tools, and its accuracy. The pitch used as a basis for the test was the A tuning fork, procured from Alfred Dolge & Son, New York, known as the A 435, Piano Manufacturers' Association, N. Y., international pitch. The weights required to produce the pitch of tuning proved as follows:

Bass string, D	—11½ pounds.
Third " A	—12¾ "
Second " C sharp	—10¾ "
First " E	—11¾ "

These are the actual weights required to produce the pitch of each of the four strings, without drawing the string over too sharp an angle, care being taken to adjust the instrument for the test in such a manner that the string should meet with no greater resistance in going up to pitch than would be the case in drawing the same string through the notch in the nut when tuning with the peg or key in an ordinary manner.

The foregoing, then, may be considered quite accurate, and we give the information here for the benefit of many correspondents who have written us for information on the subject. The pitch named represents the "high solo pitch" used by many banjo artists of the day, and the weight required to produce the tension of course must vary with any variation in thickness of the strings used, as well as with the lengthening or shortening of the string. With thinner strings on a banjo of the same size, the tension would be less, also with the same thickness of strings on a smaller banjo—where the length of vibrating string was less.

It by no means follows, however, that because a certain set of strings will successfully withstand the test of going to pitch and remaining there for some hours, the same strings will last through a performance at the same pitch, for here we have other factors to contend with. The blow the string receives, the constant plucking with the fingers, the moisture from the fingers of both hands, etc., all have a tendency to cause the string to break or stretch out of pitch.

Mr. Gregory entertains a theory of his own, regarding the high pitch on the large concert banjo. He says he has found it impossible to depend upon the strings standing the strain unless the banjo head, at the same time, is very tight. Now, just what

occult relationship exists between the head and strings we are unable to say, but the following are the words of Mr. Gregory, taken from a private letter, in which the subject is referred to. He says:

"About the relationship existing between tight heads and tight strings. Although I feel perfectly convinced that it does exist, I can not pretend to explain. But I can give several reasons I have for thinking so. The first is: We play a larger banjo than most professionals, and yet keep it strung to a higher pitch with as much ease as they do a lower pitch. Another thing, sometimes I find I am breaking strings in practice, and therefore tighten the head a little, and the annoyance ceases. I took a banjo the other day, and tuned it up to A sharp; (the 3d string) then I loosened the head, (omitting the portion adjoining the neck and tail-piece). On striking the strings I found the third string produced A (natural), and on trying to tune it to A sharp again, broke the first and fifth strings. My theory is, that if a string is held firmly at its two ends, that a certain tension will produce a certain vibration; but if both ends (or one end, as in the case of a bridge resting on a springy head) are insecure, and give a trifle with each vibration, the recoil of the string will not be so severe, and the number of double vibrations per second decrease. I don't know whether this is in accordance with laws of acoustics, or even if it strikes you as being good logic; but if you would like to have a practical demonstration when we visit Philadelphia, I will take my banjo, and you take another one, and we will try to make it evident that the strings stretched over a tight head can be tuned to a higher pitch than those over a loose head."

So far as we know, no one has ever taken the trouble to make matters of this kind public, so that whatever experiments have been made have been kept private, and by some small minded souls even guarded as great secrets. Now, the only way the banjo can be advanced, and continue to advance, is to give students and players the information that will aid them in becoming successful concert performers. That is what we are aiming at.

Mr. Gregory's theory about keeping the large banjo to the high pitch with success, for solo work, may be valuable to many who aspire to that work. The pitch and methods have been well discussed in the new edition of book, "The Banjo," to which the reader is referred.

There is one thing certain, the same dampness or moisture in the atmosphere, or the same atmospheric conditions that cause a banjo head to slacken, will affect the strings, for gut strings break very easily from moisture, and particularly during humid periods in summer. That very elasticity and sensitiveness which a gut string and banjo head possess, is the requisite that makes the use of a steel string or metallic head an impossibility. So fine a player as Mr. Gregory could not tolerate a steel string, for the reason that his brilliant and powerful execution would not permit the steel bar (string) to remain in tune. Actual experiment has demonstrated the utter uselessness of attempting the use of wire strings on a banjo, if the instrument is to retain its American individuality. It may be, that delicate finger tips, with very long nails, may operate very delicately upon such strings. If the execution is done with a tortoise shell pick, or plectrum, wire strings may answer to a certain degree; but even then, it is changing the character of the instrument and its music, and the lover of true banjo music must always feel that something is lacking. String up your banjo with steel wire strings. String it up tight. Now hit the strings a good blow, such as you would put into a thumb stroke for a march. Now, where is the pitch gone to? The stiff, non-elastic wires have carried the bridge out of position; your banjo is all out of tune, and there you are.

Moral: Before trying to steal a march out of steel strings on your banjo at a concert, be sure to glue the bridge securely to the head.

"Aluminum."—In order to decrease the weight of the banjo, we made several experiments with aluminum for the hoop, with which the head is strained. These hoops were not a success. The only possible advantage to be gained would be in weight. The disadvantages are many; but as the matter concerns

only those in our particular line of business, we prefer to allow them to make their own experience.

V. S.—We are aware that an "accident insurance" policy is something given, as a premium, with a package of cigars. Recently, we noticed a large sign over the window of a gents' furnishing store, bearing the words: "An Insurance Policy given to every purchaser of a pair of our VELVET SUSPENDERS. Now, however useful such an insurance policy may be, either to the suspenders or the wearer thereof, we surely can not follow suit, and grant every purchaser of a string, or banjo head, an accident insurance policy. Heads will break, in spite of all guarantee, warrantee, Oolong tea, coffee, or any other tea. Strings will snap, break and wear out; but the purchaser of Stewart's strings requires no accident policy, because the breaking of the strings breaks no head, breaks no heart, and breaks nothing but the string. No one can say, "I am broke." For Stewart's strings are not charged for to that extent. But some of the music farland plays on his Stewart banjo has proven a "heart breaker" to simple method would-be banjosts. Gregory's L'Infanta March is not so much a string breaker as a "masher." It tries the heart strings of the old time player, who has seen the banjo progress, leaving him in the rear.

A correspondent writes:

"What I want to know is, how to tune up with a regular banjo; for instance, music we have been playing, and now to play along with the banjeaurine." There is no mystery about tuning the instruments. Get a copy of T. J. Armstrong's book, "Banjo Orchestra Music; or Hints to Arrangers and Leaders of Banjo Clubs," price 50 cents. This work will give you a clear insight into banjo and guitar club arrangements.

Guitarist.—We do not feel like passing an opinion on the subject of "The best of all guitarists," but we might whisper a word in your ear, confidentially, of course, that we consider Arling Shaeffer as fine a guitarist as nature has yet produced. Now, don't give this away. Arling is modest, and might not like it if he knew we told you. But as people are sure to find it out anyhow, before long, why! hang it, man, what's the use trying to keep it a secret?

"Clubber."—Mr. Armstrong's treatise on "Divided Accompaniment," for banjo and guitar clubs, will probably be brought to conclusion in our next issue, No. 83 of the Journal. It will, after that time, be issued in book form, so that all may obtain the work in concrete or consolidated shape.

"A subscriber," Fort Wayne, Ind., writes:

"I have been a subscriber to your Journal for something over a year, and think it the greatest help to banjo and guitar players I have ever seen. Having become deeply interested in the articles of Prof. Frey, I would like to make a suggestion, which I think would be seconded by many of your readers, and that is, that a likeness of Prof. Frey should appear in the Journal. Prof. Frey's music is of a very high order, and I think must be written by an inspired man. I hope this suggestion will meet with your approval."

A very good suggestion: The motion is seconded by the chair. Unanimously carried. To appear in our next, No. 83.

Armstrong's
Popular Waltz

Queen of the Sea

is now published for Banjo Clubs

Price, complete, 7 parts, \$1.50

S. S. STEWART, Publisher

Banjo Strings



Buy your Banjo Strings direct from Banjo Headquarters

Save Time and Money....

A large and choice stock of Banjo Strings is always carried by S. S. STEWART, at his Philadelphia Banjo Depot.

Your order for strings will be filled by return mail without costing you anything for postage. Strings sent by mail to any part of the United States on receipt of price.

.....PRICES.....

Banjo 1st and 5th Strings, of the best quality gut, **10 cents each**, 15 strings for **\$1.00**.

Bundle of 30 strings, **\$1.75**

A leather string pouch sent free to every purchaser of **\$1.00** worth of strings.

Banjo 2nd Strings are a little thicker than Banjo 1st and 5th Strings, but the price has been made the same as for the 1st strings, **10 cents each**, 15 for **\$1.00**, **\$1.75** per bundle.

Banjo 3rd Strings, **10 cents each**, **\$1.00** per dozen or **\$2.00** per bundle of 30 strings.

The Banjo 3rd String is the same as the Guitar or Violin E, or first.

The very best quality of Banjo Bass or 4th Strings, silver-plated wire, spun on prepared white silk, you can purchase here at **10 cents each**, or **\$1.00** per dozen. These strings cannot be excelled. They are forty inches in length, and possess the great qualities of **elasticity, strength and resistance**. Find their equal elsewhere if you can.

Guitar Bass Strings, D, A and E, we are also selling at the same price, 10 cents each. Try them—they cannot be equalled for the money.

Strings for Bass Banjo—as nearly all leading Banjo Clubs use a Bass or Cello Banjo, we carry in stock a full line of strings for this instrument. Price, **20 cents each**. The 1st, 2nd and 5th strings are of gut, the 3rd and 4th are of gut spun with silver-plated wire. Price, **\$1.00** per set of 5 strings.

We do not forget the **Hot Weather Strings** the "Banjo Silk Strings," and are constantly importing and having made to order the choicest kind of silk strings, both smooth and twisted, for our friends, the Banjoists. We have now in stock the Celebrated Muller Twisted Silk Banjo Strings, ("Fichtelberg Brand") price, 15 cents each for 1st, 2nd or 3rd, **\$3.00** per bundle of 30 strings.

We have also the Muller smooth 1st string at 10 cents each, **\$1.75** per bundle of 30 strings. We have other brands of silk strings coming, and Mr. Muller writes from Europe under recent date, that he is experimenting on a new line.

It is always cheaper to purchase strings in quantities, thereby getting bottom prices. Take advantage of the above prices and lay in your strings. Call on or address,

S. S. STEWART, 221 and 223 Church Street, Philadelphia, Pa.



VERY CHOICE MUSIC

FOR

Banjo and Piano

Queen of the Sea Waltzes, 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.

Corinthian Mazourka, by T. J. Armstrong .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, by T. J. Armstrong40

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

The Arena Polka, (concert polka), for Banjo and Piano, by S. S. Stewart. The latest and best..... price .50

"L'Infanta March," best of all Marches, by Geo. W. Gregory, for the Banjo and Piano Price50

Performed with great success by the Gregory Trio and Boston Ideal Club.

"La Czarina," Mazourka Russe, arranged for Banjo and Piano, by G. W. Gregory .60

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

FOR BANJO CLUBS

The Amphion March, by S. S. Stewart.

Arranged for Banjo Club, by T. J. Armstrong. Complete for six instruments, as follows: Banjeaurine, First and Second Banjos, Guitar, Piccolo Banjo and Mandolin; with part for "Bass Banjo," *ad lib.*

Price, complete, 7 parts75
Solo part, alone..... .20
Each other part10

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.

Queen of the Sea Waltzes, by T. J. Armstrong, for Banjo Club,

Complete, 7 parts\$1.50
Solo Part, alone40
Bass Banjo part, alone10
Other parts, each..... .20

This is a very fine concert selection, and should be in the hands of every Banjo and Guitar Club.

Also published for Banjo and Piano, price, 75c.

Cedar Lake Waltz, by Jno. C. Folwell, for Banjo Clubs,

Complete\$1.40
Solo Part, alone20

Those who wish to try the melody, can purchase the solo part, or any of the parts at 20 cents each.

A very fine concert selection is here offered.

Mr. Folwell, leader of the Camden Banjo Club, is a talented composer and arranger of music for Clubs. Try his music and you will like it.

Lake Side March, by Jno. C. Folwell.

Complete for Clubs, seven parts\$1.40

Any of the parts separately may be purchased at 20 cents each.

Note this.—The three foregoing arrangements are complete for seven instruments, as follows: Banjeaurine (leading part), first and second ordinary Banjos, Piccolo Banjo, Mandolin, Guitar and Bass or Cello Banjo. The arrangements cannot be used without the Banjeaurine part. The Mandolin, Guitar, Piccolo and Bass parts can be omitted, but not the other parts.

BANJO MUSIC

Arcadian Polka, Duet, by C. B. Stretch.... .10

Ruth Schottische, Banjo and Guitar, by W. D. Kenneth..... .10

Tangle-Foot Jig, Banjo alone, by W. D. Kenneth..... .10

Dashing Waves Schottische, Duet, by G. T. Morey..... .10

North Penn Village Dance, Banjo alone, by M. R. Heller10

Masked Battery March, Duet, by Geo. C. Stephens35

Niobe Waltz, Banjo alone, by Vernet..... .25

Song of the Nightingale, Banjo alone, by Frey25

Fred. Stewart's Schottische, Duet, by Stewart25

Polka March Militaire, Duet, by Osgood, .25

Ju ia Mazourka, Banjo alone, by Herrick.. .25

MANDOLIN MUSIC

.....BY E. H. FREY.....

"The Lima," (New Society Dance.)

Mandolin Solo25
Guitar accompaniment..... .20
Piano "35
Banjo "20

Here we have a beautiful arrangement that can be used as a duo for mandolin with piano, guitar or banjo. It can also be used as a trio or quartette, and will work up nicely for mandolin club.

Simplicity Polka,

For Mandolin and Guitar25
Piano accompaniment20

Caledonian Gavotte, for two Mandolins, Guitar and Piano50

Mandolin and Guitar25
Second Mandolin Part10
Piano Accompaniment..... .20

Empire Patrol, for Mandolin and Guitar and Piano50

Mandolin Part25
Guitar Part..... .10
Piano Accompaniment20

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

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

Minstrel Clog, for Mandolin, Guitar and Banjo..... .35

Overture, "La Petite,"

Mandolin and Piano50
Mandolin and Guitar50
Second Mandolin part..... .25
Two Mandolins and Guitar..... .75

GUITAR MUSIC

Linny Clog, by Smith..... .10

Columbian Serenade, by Frey..... .25

Students' Serenade, by Frey25

Hazel Waltz, by Frey25

"Far from Thee" Waltz, by Lynch..... .25

Medley Schottische, for two Guitars, by Frey35

Spanish Mazourka, Guitar Solo, by Frey .25

Georgie Polka, Guitar and Mandolin Duet, by Frey25

"Sounds from Mexico," Guitar Solo. A pretty Waltz movement, by Frey25

"Mazourka Caprice," for two Guitars, by Frey25

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

Dress Parade March, Guitar Solo, by Frey35

"Forget Me Not," Grand Valse de Concert, Guitar solo, by Frey..... .40

SCHOOL for the BANJO,

543 FIFTH AVENUE,

NEW YORK. April 10th/94

As certain manufacturers of inferior banjos are, without authority, using my name, I wish to publicly announce that I use the S. Stewart banjo exclusively — all statements to the contrary notwithstanding.

G. W. Gregory

Pittsburgh, Pa., 3/1/94

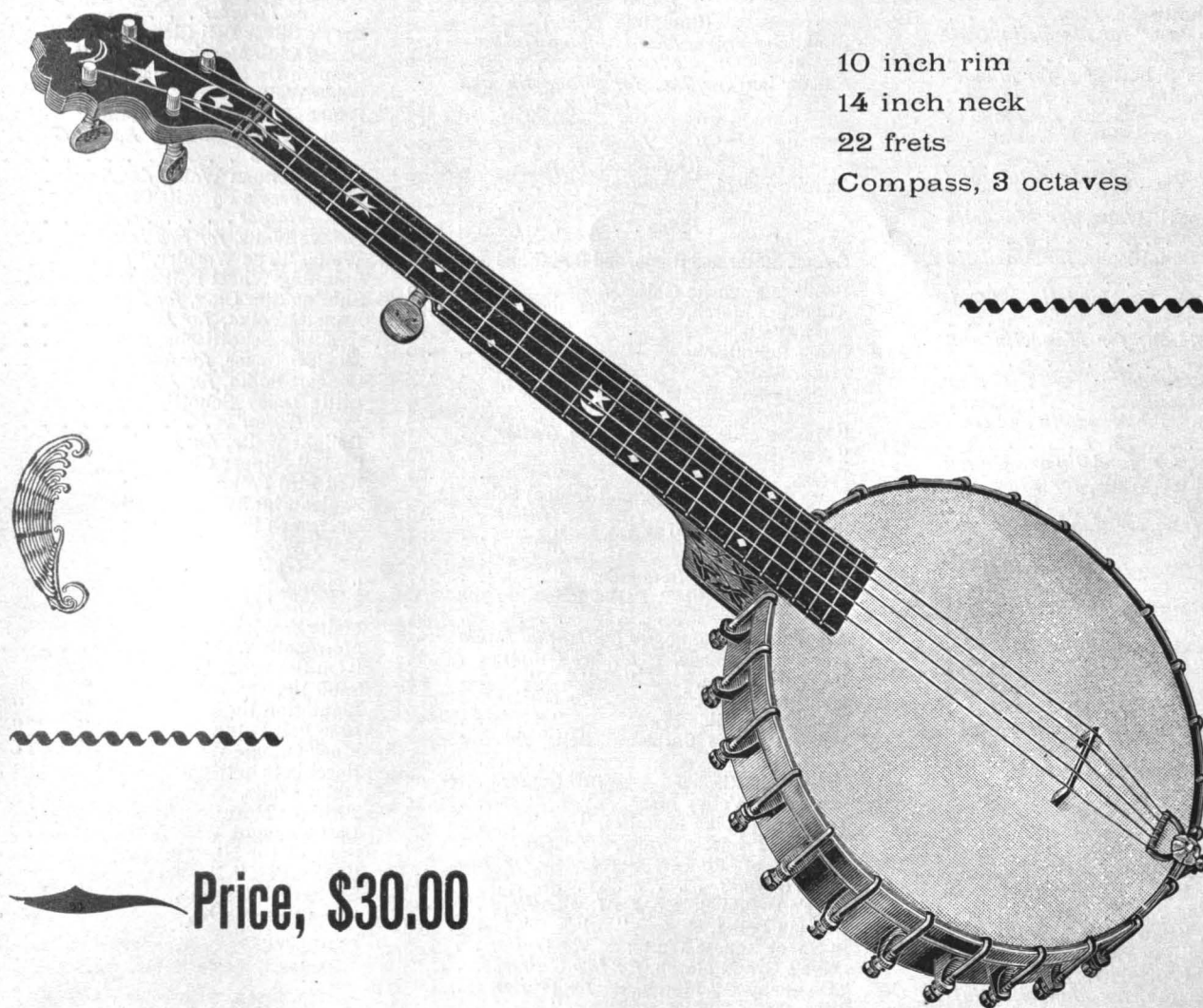
To whom it may concern:

As several parties are, without my knowledge or consent, using my name to "form" inferior makes of Banjos, I desire it distinctly understood that I use the S. S. Stewart Banjo exclusively. All statements to the contrary are false.

Alfred W. Harland

S. S. Stewart Three Octave "Banjo-Banjeaurine"

Designed for and adapted to the leading parts in Banjo Clubs
and for Solo Work



10 inch rim
14 inch neck
22 frets
Compass, 3 octaves

 Price, \$30.00

This is a handsomely finished instrument, and possesses a brilliant tone, and is particularly adapted to music that requires a greater compass than can be had upon the large rim Banjeaurine. The advance of the Banjo Club during the last year or so creates the demand for a leading instrument with a greater compass than the old style Banjeaurine, and here you have it. It is placed upon the market only after a thorough trial and test by such experienced Banjo Club men as Thos. J. Armstrong, Paul Eno, George Carr, W. K. Barclay (President of the Hamilton Banjo Club) and others.

This style is fitted with the "old fashioned" pegs, but those preferring the metallic patent keys can have that style if desired.

Wine Colored Leather Cases for this Style, \$5.00 each.

E. H. FREY'S ORIGINAL COMPOSITIONS, Published by S. S. STEWART, 223 Church Street, Philadelphia

Mandolin, Mandolin and Guitar, Mandolin and Banjo, and Mandolin, Guitar, Banjo and Piano.

Mattie Mazurka, for Mandolin and Guitar	.25
"Little Sunbeam" (Song and Dance), for Mandolin and Banjo	.25
Serenade, for Mandolin and Guitar	.25
"The Waterfall" Gavotte, for Mandolin and Guitar	.25
Marrionette Schottische, for Mandolin and Guitar	.25
Marrionette Schottische, Piano	.10
"Visions of the Past," for Mandolin, Guitar and Banjo	.50
Song and Dance Schottische, for Mandolin and Banjo	.25
Song and Dance Schottische, for Piano	.10
Acrobat Galop, Mandolin and Guitar	.25
" " Piano	.10
Mandolin Gavotte, for Mandolin and Banjo	.25
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Rippling Brooklet Waltz, for Mandolin and Guitar	.35
Evening Star Waltz, for Mandolin, Guitar and Banjo	.50
The Orphan's Prayer, for Mandolin, Guitar and Banjo	.25
Honeysuckle Mazurka, for Mandolin and Guitar	.25
Serenade "Enchantment," for Mandolin and Guitar	.35
Rose-Bud Gavotte, for Mandolin and Guitar	.25
Moss-Rose Gavotte, for Mandolin and Guitar	.35
Love-in-a-Mist Waltz, for Mandolin, Banjo and Guitar	.50
Mountain Pink Schottische, for Mandolin and Guitar	.25
Spanish Waltz, "San Paulo," for First Mandolin	.20
Spanish Waltz, "San Paulo," for Second Mandolin	.20
Spanish Waltz, "San Paulo," for Banjo	.20
Spanish Waltz, "San Paulo," for Guitar	.20
(Complete, .75)	
Lawn Fete Mazurka, for Mandolin, Guitar and Banjo	.35
Spanish Ballet Dance, for Mandolin and Guitar	.35
Silver Wedding Schottische, for Mandolin and Guitar	.25
Domino Noir Polka, for Mandolin and Guitar	.35
Little Florence Waltz, for Mandolin and Guitar	.25
Little Florence Waltz, for Piano	.10
Parachute Galop, for Mandolin and Guitar	.25
El Dorado Bolero, for Mandolin and Guitar	.35
Castanet Dance, for Mandolin and Guitar	.25
Medley Overture, First Mandolin	.10
" " Second " "	.10
" " First Guitar	.25
" " Second " "	.10
" " Banjo	.10
(Complete, .60.)	
Hippodrome March, First Mandolin	.10
" " Second " "	.10
" " Guitar	.10
" " Banjo	.10
(Complete, .40.)	

Morning Song, for Mandolin, Guitar and Banjo	.25
Evening Song, two Mandolins and Guitar	.25
Emma Waltz, for Mandolin and Banjo	.25
"Cradle Song," for Mandolin and Guitar	.25
"The Lima" (New Society Dance), for Mandolin	.25
" " for Guitar	.20
" " Banjo	.20
" " Piano	.35
(Complete, \$1.00.)	
Simplicity Polka, Mandolin and Guitar	.25
" " Piano	.20
Caledonian Gavotte, for Mandolin and Guitar	.25
" " Second Mandolin	.10
" " Piano	.20
(Complete, .50.)	
Empire Patrol, Mandolin	.25
" " Guitar	.10
" " Piano	.20

Guitar, Guitar and Banjo, and Guitar and Mandolin.

Fannie's Favorite Galop, for Guitar	.10
Alhambra March, " "	.25
Flora Waltz, " "	.10
Carrie Schottische, " "	.10
Minor Waltz, " "	.10
Andante and Waltz, "The Eclipse," for Guitar	.25
"Medley of Songs," for Guitar	.25
"Ever the Same," Waltz	.10
Waltz, "Repose" " "	.25
Patsy McCane's (Song and Dance) Schottische, for Guitar	.10
"Here they Come" March, " "	.25
Circus Galop, " "	.10
"Chiming Bells" Serenade, " "	.10
"Happy Thoughts" Polka Mazurka, for Guitar	.25
American Fandango, for Guitar and Banjo	.25
Hermit's Serenade, for two Guitars	.25
Brighton March, " "	.25
Harmonic Fantasia, for Guitar	.25
Fascination Glide Waltz, " "	.25
Echoes of the Cathedral Bells, for two Guitars	.25
Nellie Schottische, for two Guitars	.25
Lily of the Valley March, " "	.25
Tube-Rose Polka Mazurka, " "	.25
Evening Primrose Waltz, for Guitar	.25
Bouquet of Flowers Serenade, for two Guitars	.25
Love's Dream Bolero, for two Guitars	.35
German Polka, " "	.25
In Sweet Repose Waltz, for Guitar	.25
Duke's Grand March, for two Guitars	.25
"Company C" March, for Guitar	.25
Romance, " "	.10
Crystal Schottische, " "	.10
Dream Visions Serenade, " "	.10
Spanish Dance, " "	.10
Dewdrop Mazurka, " "	.10
Dahlia Schottische, " "	.10
Harmonic Schottische, " "	.10
Evening Bells Schottische, for two Guitars	.25
Rainbow Pansy Waltz, " "	.25
Crown Waltz, for Guitar	.10
Yacht Club Waltz, " "	.25
Spanish Cavalier Dance, " "	.25
"Mazurka Caprice," for two Guitars	.25
"Silence and Fun" Schottische, for three Guitars	.35
Medley Schottische, for two Guitars	.25
Spanish Mazurka, for Guitar	.25
Georgie Polka, for Guitar and Mandolin	.25
"Sounds from Mexico," for Guitar	.25
Columbian Serenade, " "	.25
Student's Serenade, " "	.25
Hazel Waltz, " "	.25
Shooting Star Polka, for Guitar and Banjo	.25
Laughing Belle Polka, for Guitar	.25

Banjo, Banjo and Guitar, and Banjo and Mandolin.

Ardmore Mazurka, for Banjo and Guitar	.25
" " Mandolin	.10
(Banjo, Mandolin and Guitar, .35).	
Ardmore Mazurka, for Banjo	.10
" " Piano	.25
(Banjo and Piano, .35).	
Little Treasure Mazurka, for Banjo	.10
Fascination March, for two Banjos	.40
Waltz, "Springtime Greeting," for Banjo and Guitar	.35
Frey's Silver Bell Clog, for two Banjos	.25
Irving Club March, " "	.25
Spanish Dream (Serenade), " "	.35
Glide Waltz, " "	.25
Dance of the Fairies Gavotte, " "	.25
Fancy Wing Dance, for Banjo, Guitar and Piano	.25
Little German Waltz, for Banjo	.10
Eddie Frey's Favorite Clog Dance, for two Banjos	.25
Octave Waltz, for two Banjos	.25
Waltz, "The Warbler," for two Banjos	.25
Spinning-Wheel Polka, for Banjo	.10
Shining Star Clog, for two Banjos	.25
Annette Polka, for Banjo	.25
Eventide Schottische, for Banjo	.10
Shadow Dance, for two Banjos	.10
Concert Polka, for Banjo and Guitar	.25
Little Daisy Schottische, for Banjo and Guitar	.25
Delight Waltz, for Banjo and Guitar	.25
Crystal Slipper Clog, for two Banjos	.25
Red Bird Polka, " "	.25
Banjeaurine Waltz, " "	.35
Evergreen Schottische, " "	.25
Piney Woods Schottische, for Banjo and Guitar	.25
"Thoughts of Home" Gavotte, for Banjo and Guitar	.25
Major Frank Henn's March, for two Banjos	.35
Metropolis Waltz, for Banjo	.10
"On the Beach" Galop, for two Banjos	.25
Sand Jig, " "	.10
Plantation Jig, " "	.10
Blue Bell Polka, " "	.25
Mock Orange Waltz, for Banjo and Guitar	.25
Fuschia Schottische, for two Banjos	.25
Ohler Waltz, " "	.25
Twilight Mazurka, for Banjo and Guitar	.25
Last Thought Waltz, for two Banjos	.25
Song of the Nightingale, for Banjo	.25
"Jolly Five" March, " "	.25
Shaker's Hornpipe, " "	.10
Clara Schottische, " "	.10

CLUB MUSIC. Arranged for Banjeaurine, two Banjos, Piccolo Banjo, Guitar and Mandolin.

In these arrangements the "Banjeaurine" part is the principal, or leading, part.

"Silver Crown." Medley Overture	\$1.00
The Knights' Reel	.50
Limited Mail Galop	.50
Schottische, "Ecstasy"	.50
Gypsy Prince Polka	.50
Ring-Dove Waltz	.50

The following selections are contained in the Book called **Banjo and Guitar Budget**. Price, 25 Cents:

Leoto Polka	Guitar.
Starlight Polka	Banjo and Guitar.
Roy's Favorite Waltz	Guitar and Mandolin
Polonaise, "Lillian"	Guitar.
Tidal-Wave Mazurka	Two Guitars.
"Dawn of Evening" Waltz	Guitar.
Annie's Dream Mazurka	"
Bicycle Galop	"
Little Josephine Waltz	"
"Sweet Reverie" Serenade	"

The following selections are included in the book called **Portfolio of Banjo Music**. Price, 25 Cents:

Little Pet Schottische	Banjo.
Jolly Cadets' March	"

The **Guitarist's Delight**, a 25-cent book, contains the following, together with a number of others:

Waltz, "Twilight Musing"	Guitar.
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DIVIDED ACCOMPANIMENT, BY T. J. ARMSTRONG—Continued from Last Number.

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To enumerate all the harmonic aspects under which each of these different groups would appear, excites the wonder and amazement of the young arranger.

He might have a grand prelude, executed in unison, on the banjeaurines, piccolo banjos and mandolins.

This prelude doubled in the lower octave on first and second banjos and guitars.

A duett given to the banjeaurines and guitars alone.

A grand deep melody given to the 'cello banjos and guitars, with an accompaniment on the piccolo banjos and banjeaurines.

A soft plaintive theme for the mandolins accompanied by 'cello banjos and second banjos alone.

A trio for banjeaurines, second banjos and 'cello banjos, with a responsive theme for mandolins and first banjos.

A stirring martial air for all instruments in each group; seconds, guitars and basses taking the harmonies, with mandolins playing a responsive theme on their high strings.

An air for mandolins accompanied by guitars alone.

A solo for banjeaurines, played in harmonics, without accompaniment. This solo being re-enforced, at a certain stage, by adding the guitars, then first banjos, then second banjos, then 'cello banjos, then mandolins and piccolo banjos in one grand combination, rising step by step to an imposing climax.

These are a few effects awaiting the young arranger and inviting him to future efforts and improvements.

To enumerate and illustrate by examples, all the resources at his command would be impossible. Only a very few will be given and these are used for the sole purpose of exhibiting and illustrating parts for second banjos, written in the divided form. Beyond this the arranger must depend on his own musical taste and exercise of judgment.

Introductions and preludes to ordinary musical compositions, such as marches, waltzes, etc., can be given, with good results, to the entire band of instruments in a club. For this purpose the entire compass of the second banjos can be looked upon as available and capable of being used to advantage in conjunction with the solo instruments.

In such cases, parts for second banjo would play in unison, passages with the solo instruments or an octave lower, just as the taste dictates and the character of the composition demands.

A good form for such an introduction is as follows:—
Banjeaurines and mandolins playing in unison.

Piccolo banjo in unison or possibly an octave higher than banjeaurines.

First banjos, second banjos and guitars having the same melody, an octave lower than banjeaurines.

Bass banjo with same part, an octave lower than second banjo, first banjo and guitar.

As will be seen in this arrangement of a prelude, the melody contained therein is sustained in different octaves by all the instruments; the piccolo banjo having it in its highest octave; mandolins and banjeaurines one octave lower than piccolo banjo; first banjos, second banjos and

guitars one octave lower than banjeaurines; bass banjo one octave lower than those three instruments or three octaves lower than piccolo banjo.

An illustration of this manner of writing an introduction is here given:—

PICCOLO BANJO.

BANJEAURINE.

MANDOLIN.

1ST BANJO.

2ND BANJOS.

GUITAR.

BASS BANJO.

After this introduction executed in unison, the second banjo can have the harmonies belonging to that which follows; these harmonies being taken on its lower strings; the basses being given to 'cello banjo.

Preludes and *forte* passages like the above require as much brilliancy, force and energy as it is possible to bring forth from the instruments. For this reason the second banjos, with guitar and 'cello banjo, can assist the solo instruments, and play the melody on their high strings. A pleasing change is then produced by giving the harmonies that follow, to the lower strings of second banjos. A greater contrast is thus obtained between the introduction and the melodies that follow, thereby producing an effect that is much more superior than if the harmonies were continued on the high strings.

Another form of writing such a prelude, would be to give second banjos and guitars the harmonies required on their high strings, reserving their lower strings for chords in the principal melody that comes after. This is a style that is very popular with some writers and arrangers of orchestral compositions, in writing for viola and second violin, because it often exhibits many opportunities for display in the bass.

An example of this manner of writing the previous introduction is here given. The mandolin and piccolo banjo, in this case, playing in unison:—

The melody in its highest octave, is played in unison on piccolo banjo and mandolin in the above example. An octave below this it is repeated on banjeaurine and first banjo in unison. The harmonies and basses are then given to second banjos, guitar and 'cello banjo, the latter instrument having a theme of its own in the second and third measures.

Another form of introduction is to double the bass part an octave above 'cello banjo. This can be done by giving the same to second banjos and guitars; thus:—

The above is an introduction in mazurka time, the two previous examples being in march time.

Sometimes the prelude or introduction to a musical composition, would assume the character of a bass solo. In this case the harmonies could be given to the solo instruments, while the solo itself would be played on the lower ones, including the second banjos.

There are so many opportunities for effect in this line, that it is impossible to name them all. The object of these few illustrations being to show the use of the higher strings of second banjo in such cases. The aim of the composer must be to obtain as many pleasant contrasts in the arrangement, as the character of the composition will permit. These changes may be introduced, not only in a prelude, but also in the midst of a composition; such as a strain of four or five measures, executed in the respective shades of *forte*, *mezzo forte* and *fortissimo*.

This method will have the result of securing, first, an excellence of execution, among the performers, that never can be obtained under the old system; and next, of producing musical effects that ensemble playing demand.

The following movement, in waltz time, is given as an example to be studied by the young arranger who wishes to write for the 'cello banjo and second banjos in this form. A melody is added for banjeaurine and it can be played with good results by those four instruments.

Waltz.

WALTZ.

Musical score for the first system, labeled "Waltz." and "WALTZ." The score is in 3/4 time and key of D major (two sharps). It features four staves:

- BANJEAURINE.** Treble clef, 3/4 time. Starts with a melody in the first measure, followed by rests and chords.
- Bass elevated.** Treble clef, 3/4 time. Starts with a melody in the first measure, followed by rests and chords.
- 2ND BANJOS.** Treble clef, 3/4 time. Starts with a melody in the first measure, followed by rests and chords.
- BASS BANJO.** Treble clef, 3/4 time. Starts with a melody in the first measure, followed by rests and chords.

The score is divided into two sections by a double bar line. The first section is marked *f* INTRODUCTION. The second section is marked *mf*.

Musical score for the second system, continuing the waltz. It features four staves:

- BANJEAURINE.** Treble clef, 3/4 time. Continues the melody from the first system.
- Bass elevated.** Treble clef, 3/4 time. Continues the melody from the first system.
- 2ND BANJOS.** Treble clef, 3/4 time. Continues the melody from the first system.
- BASS BANJO.** Treble clef, 3/4 time. Continues the melody from the first system.

The score is divided into two sections by a double bar line. The first section is marked *f* INTRODUCTION. The second section is marked *mf*.

First system of musical notation. It consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace on the left and each has a treble clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The system contains seven measures. The first measure has a treble note and bass notes with fingerings 4, 2, 0, 1. The second measure has a treble note and bass notes with fingerings 0, 2, 3, 1. The third measure has a treble note and bass notes with fingerings 0, 2, 3, 1. The fourth measure has a treble note and bass notes. The fifth measure has a treble note and bass notes. The sixth measure has a treble note and bass notes with a triplet of 3. The seventh measure has a treble note and bass notes with fingerings 2, 0, 1, 0.

Second system of musical notation. It consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace on the left and each has a treble clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The system contains seven measures. The first measure has a treble note and bass notes with fingerings 4, 2, 0, 1. The second measure has a treble note and bass notes with fingerings 4, 2, 0, 1. The third measure has a treble note and bass notes with fingerings 4, 2, 0, 1. The fourth measure has a treble note and bass notes with fingerings 4, 2, 0, 1. The fifth measure has a treble note and bass notes with fingerings 4, 2, 0, 1. The sixth measure has a treble note and bass notes with fingerings 4, 2, 0, 1. The seventh measure has a treble note and bass notes with fingerings 4, 2, 0, 1. The dynamic marking *mf* is present on the first measure of each staff.

Third system of musical notation. It consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace on the left and each has a treble clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The system contains seven measures. The first measure has a treble note and bass notes. The second measure has a treble note and bass notes with a crescendo marking *cres.*. The third measure has a treble note and bass notes with a crescendo marking *cres.*. The fourth measure has a treble note and bass notes with a crescendo marking *cres.*. The fifth measure has a treble note and bass notes with a crescendo marking *cres.*. The sixth measure has a treble note and bass notes with a crescendo marking *cres.*. The seventh measure has a treble note and bass notes with a crescendo marking *cres.*. The dynamic marking *f* is present on the first measure of each staff. The system also includes a 2 pos. marking and a 5 pos. marking.

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

Continued from last number.

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DIMINISHED SEVENTH CHORDS ON TONIC.

Intervals used in constructing diminished seventh chords have double stems.

PLAIN SEVENTH. DIMINISHED SEVENTH.

PRACTICAL FORM FOR GUITAR.

2*..... 3*..... 5*

DIMINISHED SEVENTH CHORDS ON TONIC. Concluded.

Intervals used in constructing diminished seventh chords have double stems.

PLAIN
SEVENTH.

DIMIN-
ISHED
SEVENTH.

PRACTICAL FORM FOR GUITAR.

DIMINISHED SEVENTH CHORDS ON SUB-DOMINANT.

The diminished seventh upon the sub-dominant is constructed upon the sub-dominant note to which is added its third, fifth and seventh intervals, raise the root (sub-dominant note) half a tone and lower the seventh half a tone by accidentals.

Intervals used in constructing diminished seventh on sub-dominant have double stems.

PLAIN
SEVENTH.

DIMIN-
ISHED
SEVENTH.

PRACTICAL FORM FOR GUITAR.

DIMINISHED SEVENTH CHORDS ON SUB-DOMINANT. Concluded.

Intervals used in constructing diminished seventh chords on sub-dominant have double stems.

PLAIN
SEVENTH.

DIMIN-
ISHED
SEVENTH.

PRACTICAL FORM FOR GUITAR.

DIMINISHED SEVENTH CHORDS ON THE DOMINANT.

Intervals used in constructing diminished seventh chords on dominant have double stems.

PLAIN SEVENTH.

DIMINISHED SEVENTH.

PRACTICAL FORM FOR GUITAR.

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

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

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

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

2* 3* 3* 5* 6* 6* 8* 9* 11*

3* 4* 6* 7* 9* 10*

2* 1* 2* 2* 4* 5* 7* 8* 10*

2* 2* 3* 3* 5* 6* 8* 9* 11*

1* 4* 3* 6* 7* 9* 10* 12* 12*

0 0 0

"MERRY-GO-ROUND" POLKA.

FOR TWO BANJOS.

By E. H. FREY.

1st Banjo.

2nd Banjo.

FINE.

The musical score is written for piano accompaniment, consisting of five systems of two staves each (treble and bass). The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes fingerings (3, 1, 3) above the first measure. The second system has a '3' above the first measure. The third system has a '3' above the first measure. The fourth system has a '3' above the first measure. The fifth system has a '1' above the first measure and a '2' above the second measure. The score concludes with a double bar line and the instruction 'D.C. al Fine.'.

"Merry-go round" Polka.

D.C. al Fine.

TRIO. *dolce.*

p 2

cres.

ff

ff

1

2

D. C. al Fine.

MAGNOLIA SCHOTTISCHE.

FOR TWO GUITARS.

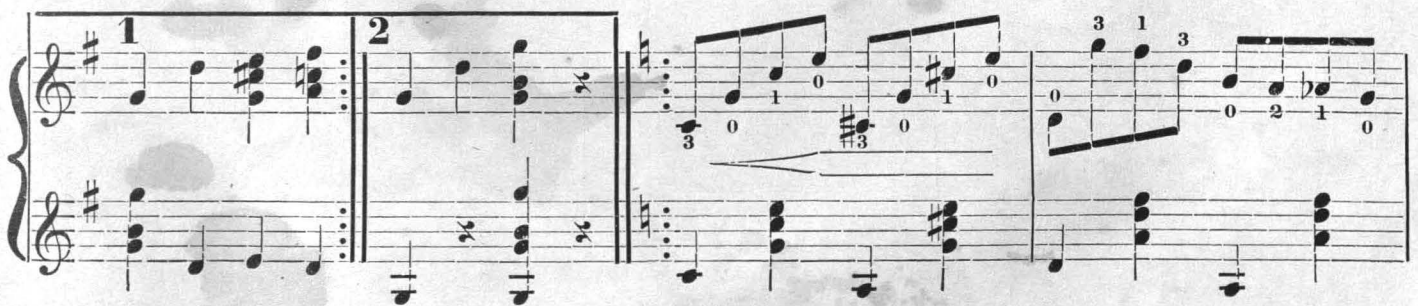
Tune 6th string to 

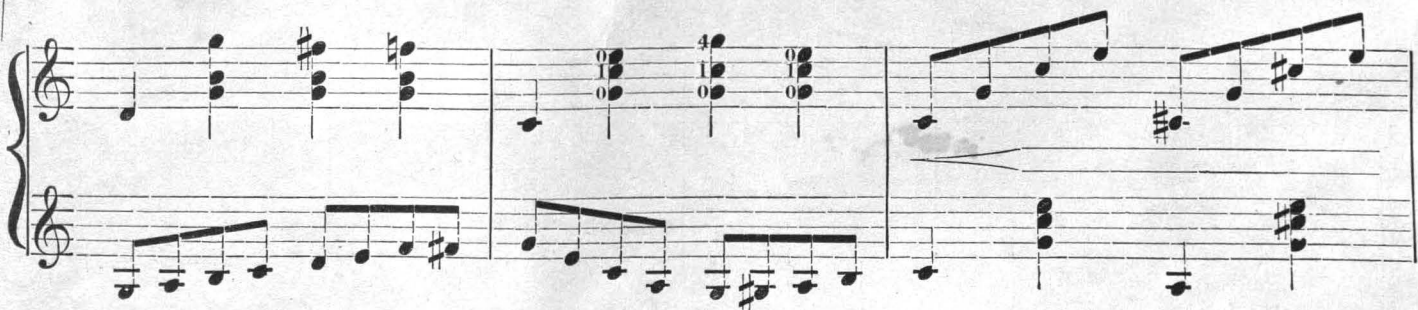
By E. H. FREY.

1st Guitar. 

2nd Guitar. 







The first system of musical notation for 'Magnolia Schottische' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, followed by a triplet of eighth notes (labeled '3'), another triplet (labeled '3'), and a descending eighth-note scale (labeled '1', '3', '2', '1', '0'). The system concludes with two first endings, labeled '1' and '2', each followed by a repeat sign and ending with a double bar line. A third ending, labeled '3', is indicated at the far right of the system.

The second system of musical notation continues the piece. The upper staff features a series of chords and single notes, while the lower staff provides a bass line with eighth and sixteenth notes. The system ends with a half note chord in the upper staff.

The third system of musical notation continues the piece. The upper staff features a series of chords and single notes, while the lower staff provides a bass line with eighth and sixteenth notes. The system ends with a half note chord in the upper staff.

The fourth system of musical notation continues the piece. The upper staff features a series of chords and single notes, while the lower staff provides a bass line with eighth and sixteenth notes. The system ends with a half note chord in the upper staff.

The fifth system of musical notation continues the piece. The upper staff features a series of chords and single notes, while the lower staff provides a bass line with eighth and sixteenth notes. The system ends with a half note chord in the upper staff.