

No. 86

Ten Cents

Y. 11-20.6.



S. S. STEWARTS BANJO & GUITAR JOURNAL

MUSICAL SELECTIONS

PALERMO MAZOURKA, Banjo	Armstrong
IDEAL TWO STEP, Banjo	Fish
GIPSY DANCE, Guitar	Frey
FUNERAL MARCH, Guitar	Frey

PUBLISHED SIX TIMES A YEAR BY

S. S. STEWART

Nos. 221 and 223 Church Street, Philadelphia, Penna.

**"THE MOTTO THAT HANGS
UPON THE WALL"**

....Get the Best....

THE S. S. STEWART

Banjos

THE GEORGE BAUER

**Mandolins
and Guitars**

S. S. STEWART'S

Banjo Manufactury and Sales Rooms

Nos. 221-223 Church Street

Philadelphia, Pa.

GEORGE BAUER

1016 Chestnut St., Phila.

20 West 14th St., New York

THIS TRADE-MARK used by S. S. STEWART.



and Stamped upon the S. S. Stewart Banjos, is registered at the U. S. Patent Office. BE SURE, when you purchase a STEWART BANJO, that it has this trade-mark upon it.

Be sure to write for **S. S. Stewart's Illustrated Banjo Catalogue**. The most complete book of the kind published.

S. S. STEWART'S

AMERICAN BANJO SCHOOL,

In two parts. Part 1st, by mail, \$1.13; Part 2d, by mail, \$1.08. Both parts bound in board cover, \$2.76 by mail.

These prices are net. Every banjo student should have a copy of Part 1st, which contains a vast amount of information.

Address, S. S. STEWART,

PUBLISHER,

221 and 223 Church Street, Philadelphia.

BANJO AND GUITAR TEACHERS.

ARMSTRONG, T. J., Banjo,
Room 45, 2416 Chestnut Street, Philadelphia, Pa.

ACKER, DANIEL, Banjo and Guitar,
52 Lanning Building, Wilkes-Barre, Pa.

ALBRECHT, O. H., Banjo and Guitar,
1016 Chestnut Street, Philadelphia, Pa.

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

BEEBE, I. R., Banjo and Guitar,
441 E. Main Street, Rochester, N. Y.

BERTHOLDT, CHAS. C., Banjo and Mandolin,
No. 2847 Lucas Avenue, St. Louis, Mo.

BLACKMAR, HENRY C., Guitar Banjo and Mandolin,
124 St. Charles Street, New Orleans, La.

BURCHARD, ROY W., Banjo,
42 Beach Street, Stapleton, S. F., New York.

CLARK, EDMUND, Banjo and Guitar,
No. 3 Shawmut Ave., Boston, Mass.

COLE, LOUIS N., Banjo,
Studio, 12 Jackson Street, Lake Wood, R. I.

DAVIS, EDWIN S., Banjo,
71 East 7th Street, St. Paul, Minn.

DUFOUR, MRS. J. M., Banjo,
1203 T Street, Washington, D. C.

DYKES, WILLIAM, Banjo,
817 Bridge Ave., Camden, N. J.

DEVEREUX, ROBERT W., Banjo, Guitar, Mandolin,
Violoncello, Double Bass, Slide Trombone, etc.,
2007 North Thirty-first Street, Philadelphia.

ENO, PAUL, Banjo,
1427 Chestnut Street, Philadelphia.

EVEREST, D. C., Violin and Banjo,
610 N. Thirteenth Street, Philadelphia, Pa.

FOLWELL, JOHN C., Banjo, Guitar and Violin,
324 Elm Street, Camden, N. J.

FREY, E. H., Violin, Guitar, Banjo and Mandolin,
404 1/2 N. Main Street, Lima, Ohio.

GELLENBECK, GEO. F., Banjoist and Teacher,
Omaha, Nebraska.

GREGORY, GEO. W., School for the Banjo,
35 W. 42d Street, New York City.

GROVER, A. D., Banjo and Mandolin,
58 Winter Street, Boston, Mass.

HARDING, MRS. S. HELENA, Banjo, Guitar and Mandolin,
Jamestown, New York.

HENDERSON, EDWARD J., Banjo, Mandolin and Guitar,
4 Bourbon Street, New Orleans, La.

HELLER, M. RUDY, Banjo,
141 North Eighth Street, Philadelphia, Pa.

ISBELL, HARRY J., Banjo, Mandolin and Guitar,
3205 Washington Ave., St. Louis, Mo.

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

JACOBS, WALTER, Guitar, Banjo and Mandolin,
169 Tremont Street, Boston, Mass.

KLANDER, M., Banjo, Guitar, Mandolin,
209 Powell Street, San Francisco, Cal.

KERR, E. J., Banjo,
141 Mill Street, Poughkeepsie, N. Y.

KOTTMAYER, N. J., Mandolin and Guitar,
355 Main Street, Memphis, Tenn.

KNEILL, BENJ. F., Violin and Mandolin,
2005 Memphis Street, Philadelphia, Pa.

LANSING, G. L., Banjo and Mandolin,
174 A Tremont, Boston, Mass.

LE VALLEY, H. E., Banjo, Mandolin and Guitar,
4 Greene Street, Providence, R. I.

LEONARD, W. B., Banjo, Guitar and Clubs,
Cortland, New York.

LYNCH, DOMINGA I., Guitar,
424 Chestnut Street, West Philadelphia, Pa.

LEWIS, C. S., Banjo,
56 James Street, Auburn, Me.

LWON, MISS ANNIE M., Guitar and Banjo,
422 N. Henry Street, Madison, Wisconsin.

MATTISON, C. S., Mandolin, Banjo and Guitar,
Cor. of 5th and Avenue B, San Antonio, Texas.

MORROW, FRANK S., Banjo, Mandolin and Guitar,
Room 3, Y. M. C. A. Building, Harrisburg, Pa.

MARKS, LAURA, Banjo and Mandolin,
450 Marshall Street, Philadelphia.

MARTIN, L., Guitar, Banjo, and Mandolin,
1015 Arch Street, Philadelphia.

MAFFEY, FRANK Z., Banjo, Mandolin and Guitar,
619 N. Illinois Street, Indianapolis, Ind.

MAGEZ, IDA LEE, Piano, Violin, Banjo, Guitar, Mandolin
and Zither Studio,
213 N. Charles Street, Baltimore, Md.

MOREY, G. T., Banjo and Mandolin,
226 S. Spring Street, Los Angeles, Cal.

NICHOLS, T. H., Banjo, Mandolin, Guitar,
327 S. Salina Street, Syracuse, N. Y.

NEWTON, P. W., Banjo, Guitar and Mandolin,
6 Irwin Avenue, Toronto, Canada.

OSSMAN, VESS. L., Banjo,
9 W. 12th Street, New York City.

PEARSONS, FRANK T., Banjo,
315 Park Avenue, East Orange, N. J.

ROACH, JAMES F., Mandolin, Guitar and Banjo,
27 West 7th Street, Cincinnati, Ohio.

REHRIG, J. M., Banjo, Guitar and Mandolin,
Lehighton, Penna.

SCHALM, MRS. M. C., Guitar, Banjo, and Mandolin,
616 S. Seventh Street, San Jose, Cal.

SULLIVAN, WILLIAM, Violin, Banjo and Mandolin,
28 Aylmer Street, Montreal, Canada.

STAHL, WM. C., Banjo and Guitar,
603 Main Street, St. Joseph, Mo.

STENT, W. J., Banjo Studio,
289 Pitt Street, Sydney, N.S.W., Australia.

SHEPARD, STEPHEN, Banjo, Mandolin and Guitar,
P. O. Box 483, Paterson, N. J.

SECOR, EDITH E., Banjo and Xylophone,
9 Ingham Avenue, Bayonne, N. J.

STRATTON, W. E., Banjo, Mandolin and Guitar,
Room 45, P. O. Block, Lowell, Mass.

SIMPSON, FRANK, Jr., Banjo Teacher,
69 Sauchiehall Street, Glasgow, Scotland.

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

STILES, MISS, Piano, Guitar and Banjo,
1813 Columbia Avenue, Philadelphia, Pa.

SON, MRS. B. A., Banjo and Guitar,
24 Brindley Street, Utica, N. Y.

VOLLMAR, JACOB, Banjo and Guitar,
49 Conkey Avenue, Rochester, N. Y.

WOODROW, FRANK M., Banjo,
(Send for catalogue.)
Newton, Iowa.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. XI. No. 6. Whole No. 86.

February and March, 1895

PRICE, TEN CENTS

Subscription Price, Fifty cents a year in advance. Published six times yearly by S. S. STEWART, 223 Church Street, Philadelphia, Pa.

THE PROGRESSIVE BANJOIST.

In this world, nothing that is worth possessing is obtained without effort. No progress can be made through standing still;—no gain can be had without expense of some kind;—no power to excel in any special art or science, without many sacrifices.

Let those who vainly believe themselves capable of going forth and "Conquering the World," try it, and perhaps *one* trial will be sufficient to convince them that what they do *not* know is far greater than what they ignorantly thought they knew.

Nothing in the world—nothing in the universe—is more vast than the expanse of that vast unknown; and with every thinking mind it must finally become an absolute truism that whatever be the present extent of our knowledge, that which yet remains to be learned is myriads of times greater. Take only a piece of rock, for instance, picked up perchance from the roadside. The mere casual observer will tell you it is simply a stone; nothing more, nothing less. Yet, as viewed by the geologist, the man of science, it may be a far different thing. He may see in this bit of stone beauties that do not present themselves to the view of the unlearned, unschooled, mere casual and careless observer. Knowledge, gained perhaps through ceaseless years of study and penetration into natural sciences, has given him a power of discernment possessed by only a few.

So it is that the finest violin ever produced by the Cremona masters may appear as two separate and distinct things, as viewed by the novice and by the violin virtuoso. To the former it appears, perhaps, as a mere *fiddle*, good for the purpose of scratching out a few more or less doleful strains, the higher notes of which are often very unpleasant and squeaky,—in fact, apt to make one's "blood run cold," and cause most unpleasant discordant sensations. Or, perhaps a casual untutored observer may see in

the violin an instrument for the low levels of the dance-hall associated in his mind with that Satanic Beast, often spoken of, but never by the well-balanced mind viewed—either objectively or subjectively. The trained and studious virtuoso, however, sees in the violin, something entirely different. With musical instincts cultivated,—with a mind attuned to harmony, he perceives in this violin the soul of music,—views it as a medium, a highly cultivated medium, for the expression of the musical thoughts of master minds,—limited perhaps, as every thing must have its limitations, but possessing a power for the expression of musical strains in unison with the powers of the artist who controls it.

Thus, all things are viewed in a different light, according to the development and mental status of those who come in contact with them.

These reflections have been suggested by listening to the performances of music on the Banjo by that noted artist, Alfred A. Farland, who stopped for a few days recently in Philadelphia, after a concert tour of the West and South, which covered some 12,000 miles.

Mr. Farland brought with him many newspaper clippings of comment on his Banjo performances in the different cities he had visited, the major portion of which it may be safely said can not be excelled by similar criticisms of the performances of the most noted Violin Virtuoso who has visited this country.

Many of these press reports pronounce the artist, Mr. Farland, a "musical wonder," speaking of his banjo playing as a revelation in music, as something scarcely to be believed without the hearing; as the very apotheosis of the instrument, etc. All of which is quite true, and in strict justice to the performer and his instrument.

A few show prejudice: The writers of them admit that the music is wonderful, the execution remarkable, etc., but they seem

unable to get over the fact that it is a Banjo Mr. Farland uses, and not a violin or piano.

The music, they admit, is grand, but unfortunately it is not strictly orthodox—it is all right, or would be all right, if the program only would call the Banjo a Violin—the banjo, they supposed was not intended for the rendition of classical music—it therefore must be out of its sphere.

And what, may we ask, would the violin have been to-day, had not some musical progressive minds done the same work with it that Farland is doing with the Banjo?

It is the upward march of progress—the unfolding and development of musical powers through evolution,—and must result, as is ever the case, in the survival of the fittest, or in other words, of that which is most fit to exist. And long after the discordant elements have ceased to be heard or remembered,—long after the "old time plunk" of the once so termed Plantation Banjo has passed from the scene, will the most beautiful musical tones of the apotheosized Banjo linger in the memory, as they came from the instrument in the hands of the true artist, Alfred A. Farland.

A violin, that noble "King of Instruments," as it has been called, (and as it certainly is when properly used and understood) may bring forth the most discordant sounds under certain unfavorable conditions. A violin sometimes squeaks far worse than the veriest plantation Banjo—all depending upon the condition of the instrument and the manner in which it is used.

Therefore it is unwise indeed, for any musician who has not heard the Banjo in the hands of an artist, to pass judgment upon that instrument,—for perchance the revelation that is yet in store may be to such a part of that great unknown, which, upon becoming known, causes one to think "what a fool I have been that I did not think this before."

Truly, indeed, are there Banjos and Banjos; Truly, indeed, are there Banjo players, and Banjo artists. Yet, all who call themselves

Banjo artists, are not *artists*—some of the so called Banjo artists, indeed, are not far removed from being only mere tinkers of the art,—merely sojourning, as it were, upon the borders of the land,—playing at and around the instrument, and passing current for the real thing among such as have not yet had their eyes and ears opened to the true possibilities of the instrument.

It is not so very long ago that our favorite instrument was almost entirely monopolized by the class of *artists* who disclaiming any knowledge whatever of musical science, yet presumed to assume such titles as "Kings of the Banjo," "Champion Banjoists," "Paganinis of the Banjo," etc.,—artists of the imagination perhaps, but far from giving the Banjo a just representation. False advocates, these, though perhaps some among them believed that they had reached the summit of the art, for ignorance may sometimes be plead as an excuse, although it is said that "Ignorance of the Law excuses no man." Perhaps the reader has heard the Banjo played by such "artists,"—it is possible that the "soul stirring strains" of one of those Grand Harmonious Stoke Marches, may have reached his musical ear, coming from a Banjo manipulated by force of contact, as it were.

Perhaps he has listened to a few variations on one of the classical melodies of the day. If so, this is very well. We have no fault to find with the player or the listener—each thing is good in its proper place.

But the point we wish to bring out most distinctly and emphatically is this:—*There is more and better music in a banjo than you have yet heard.*

There is a higher musical sphere for the Banjo; and there are two distinct classes of Banjo players and Banjo music, to-day, just as there are two classes of Violin players. We say *two*, although it is quite possible to make more divisions, but for practical purposes we will say *two classes*; these, in the case of the Banjo, being,—first, the ordinary, every day Banjo music; second, the higher sphere of Banjo music; such as is occupied by Farland.

The first is very good, and far be it from our object to belittle it; for those with the time at their disposal, together with the talent, essential to occupying this sphere are comparatively few, while those who wish to enjoy the instrument as a musical recreation, must be always in the majority in this "work a day world." There are, however, always some who wish to pass the ordinary level, and to such we speak when we declare that the Banjo is fully capable of occupying, in its higher development, a place as an

exponent of high class music. This is what Farland has been demonstrating, and is to-day demonstrating.

There are, to-day, in this broad land of our forefathers a great many intelligent persons who would not know the difference between a banjo and a guitar, if the two instruments were shown them.

There are very many who would doubtless be unable to distinguish between a Banjo and a Tambourine, were someone to ask which of the two he considered the more æsthetic instrument.

We do not mean to assert that this class embraces musicians, or that very many of the intelligent occupants of our great cities are to be found numbered among such.

Yet it is, nevertheless, a fact that such exist, for the same has been frequently demonstrated to our personal satisfaction,—or more properly speaking, dissatisfaction. Then, reader, to you let it be said, if you are *not* one of those happy or unhappy individuals, we write this not for you but to enlighten through you, the unenlightened.

Let us take it for granted that you, reader, have read the *Journal*, and that this subject is more or less of a "Chestnut" to you; yet, how many of your friends and acquaintances can you count upon your fingers and toes who can be truthfully said to know a Banjo from a Guitar or Tambourine? Try it.

Just make a fair test of it and record the result.

We do not ask you to take a new census of the population of your town, but just solve the problem if you can.

There are doubtless some among those who have listened to Farland's performances who may suppose that his command over the banjo has been acquired without effort. Here is just where so many persons make a great mistake.

To our certain knowledge, Mr. Farland has given more than fifteen years of his time to the study of the instrument he now plays upon so beautifully. This time has been devoted to the Banjo almost exclusively; although its kindred instruments, the Guitar and Mandolin have received a fair amount of devotion. The rudiments of music, theory, harmony and chord construction, have all been studied and mastered, and the musical works of the World's Great Masters have become by degrees a part of the life of this artist.

It is just as impossible to step from the playing of jigs and reels into the masterly playing of Mendelssohn's or Beethoven's music upon the Banjo, as it would be upon

the violin. The interpretation of the higher class of music requires a certain training, together with an inherent musical capability or talent. The one goes hand in hand with the other, and Farland has it,—after long "bearing the burden and heat of the day," and winning his way through countless obstacles.

It has been a matter of some surprise and wonder to banjo students attending Farland's Concerts, that the tones throughout the entire compass of the Banjo were so entirely free from falseness, and the chords so accurate.

Knowing how difficult it always is to get a set of strings that are entirely true in all the positions on the nineteen inch neck, they naturally wonder where Mr. Farland obtains the strings he uses. To this it can be truly replied, as Farland puts it,—*they are the same strings that others use*—nothing extraordinary.

The secret is here:—Mr. Farland spends about one hour per day in getting a suitable set of strings upon each of his banjos, (before a concert). We have seen him, many a time, at this work. He carries a small pair of scissors in a vest pocket, and as fast as a string is tested and found in the least false, he clips it off where attached at the tail-piece, and cuts off as much as he deems proper, then tries the remainder of the string again in the same way. Thus, at times the same string is shifted and cut three or four times, and frequently found useless, upon which it is thrown aside, and another string is substituted, being tested in the same way.

The third and fourth strings are the ones that are generally put on a banjo to start with—the fourth, or bass, being very seldom false. The third, a good quality violin E string, is then put on, and after one that is perfectly true has been secured, the fifth string is gotten; then the first, and finally the second. The greatest amount of time is taken up with the first and second strings, as these are apt to give out much more frequently than the others, and to require daily changing.

The matter of false strings is and always has been a stumbling block to students of the banjo, and as very few of the gut strings that are manufactured to-day, are true in their entire lengths, there appears to be no other way of getting the notes on the artist's banjo true and accurate, except the method pursued by Farland.

There is no secret or mystery about it, but it requires patience, perseverance and hard work.

COMMONWEALTH JONES.

Our clever correspondent does some chanting through an opening in his Hat.

UPTOWN, N. Y., JAN. 3, 1895.
MY DEAR S. S. S.

I wrote you in so much of a hurry last time that I suppose your readers thought I was talking through my old plug hat—but I wasn't.

When I got my hands on the last number of the Journal, I just had to laugh—and not inside my hat either. I just let her go and roared right out. I was standing in front of the P. O. and two fellows, and another fellow with his girl on his arm, stopped right short and looked at me. I guess they thought I must be crazy. I heard one of the fellows say to the other, "He's off."

"No I ain't, my boy," I replied; "I'm just having a good laugh all to myself. There's no law against laughing, I believe, although there's a tax on incomes from four thousand dollars up."

The fellow with his girl on his arm skipped away about this time, and the other fellow smiled and said he thought laughing was a good thing for the liver, and as the Almighty had given to man *only* the faculty of laughing, and not the same gift to horses or dogs, that laughing, in a good old fashioned natural like way, must have been intended as a sort of specific for the equalization of the nervous electrical forces.

So, on that, I, of course, had to exchange cards with my new acquaintances, and we fell to talking "S. S." and Banjo music.

I'll tax my suspenders if I ever met a finer young man than the one whose acquaintance I thus accidentally formed. He taught me a lot of things that I never knew before; in short I found him a man of fine education, and one who had seen a great deal more of the world, in its different geographical localities, than your humble correspondent. He had, however, never heard any good music on the Banjo, although he seemed to possess considerable musical knowledge; so I showed him my Stewart Banjo; and the next evening we met at his house,—three or four of his friends and myself,—and I played for him.

He was very much taken up with the tone of my new Special Thoroughbred Stewart Banjo, and he thought that new fantasia of Armstrong's, "*The Courier*," was as fine a thing as he had ever heard on any instrument.

Then your "Arenia Polka," took him, and they all thought it was great.

But didn't that "*Liquid Inspiration*" Schottische catch them all, though! I guess so.

When I played it soft and *legato* like, with the *tremolo*, you could have heard a cat sneaking around the carpet after its prey,—so intensely interested were they all in the weird and beautiful strains of that soul thrilling, plaintive melody. As my friend, C. S. Patty, the poetical genius, would have remarked—"It was like the Dream of a Poet." But of course Patty would not have clothed his ideas in quite as homely language as this. He is a poet. I am not. Therein lies the difference.

* * * * *

Alas, poor Yorick! I knew him very well indeed. He was a superannuated Butcher and made a more or less precarious living by selling chops and steaks over a greasy counter in a small shop in the town where I was brought up. This was when I was a lad. He had a brother, who was quite young at that time, and who subsequently became a noted barber in the same town.

Both Yorick and his brother were noted as being quick witted, but the younger was far the quicker of the two, so far as repartee is concerned. One day, when quite a young lad, I remember that we were standing at the Butcher shop door, when I happened to mention that I had taken up the study of music. The older Yorick remarked that it was a great thing to be a musician, and that if he could only play on some other instrument as well as he could play the deuce with his meat chopper, he wouldn't be seen around there any more.

It was then the younger Yorick got in his wit. Said he, "I don't know what I'd do if I were a musician, but I fancy I'd like to join some travelling show, and travel around the country so that I could take a good look at the world." Then old Yorick remarked—"Well, since you don't know anything about music, or what you'd be likely to do under a musical influence, suppose you tell us what you'd do if you were a barber." "Oh; that's easy enough," replied he. "If I were a barber, I'd strap my razor."

This is about what the talk of some of our would-be banjoists amounts to. It has come to mind as a good simile.

* * * * *

I was showing some samples of those blue end strings, I wrote you about, to a dealer recently, and he said he thought they would go better if they had all the colors of the different Foot Ball Teams on them. But I told him it would be a good deal of trouble to make strings that way. There's no telling what these Cranks may ask for when one is on the road selling goods by sample.

"If you don't see what you want, ask for it," appears to be a watch word with many

of them. One day I was showing samples of those patent suspenders to a small dealer in Jabberston, and he wanted to know whether I couldn't get him up some with Pneumatic Tubes in them so that a man need not feel so heavy during hot weather. It was only the other day that a man asked me if I could tell him where he could get a Pneumatic Banjo Head; his Doctor, he said, having advised him to use one on his Banjo to make it sound more springy like.

Did you ever hear such nonsense?

Then the currency question is one that I hear talked about a great deal. It used to be all Tariff, but lately it seems as though they were giving us a rest on that, and everybody had his little scheme for improving the Banks and money system of the country.

Now, for my part, I think its all a matter of taste. As long as people have got the idea that gold is the only thing to use as money, people don't want to take any thing but gold in payment for their wares of whatsoever kind or nature. If, on the other hand, silver is thought of as highly as gold, they want both gold and silver, and will take one just as readily as the other. (I am always glad to take either, or both, and as much of either as I can get.)

Now, one of these would-be financiers was talking recently, and he said: "Neither gold nor silver is of any particular use, except so much of it as may be needed to plug teeth, plate with, or turn into ornaments to adorn the human carcass."

We can't eat gold or silver—Potatoes and Cheese are much better for that purpose. Therefore, it follows that to use as money we only need to get the idea out of the mind of man that he must have gold or silver as money. Send out speakers to get that Hypnotic idea out of their minds, and to instill the doctrine of improvement. Let the newspapers go for the people like a Moses of old, and lead them from the Wilderness of Gold Conceit. Let them understand that Gold and Silver is merely a Hypnotic influence on the mind and they will soon begin not to want it.

Then let the Government issue *Aluminum Bonds*, printed on thin oblong sheets of gilt edge aluminum, without interest, and the people will catch on to the idea, and take the bonds like hot cakes for breakfast.

Then, when enough of the aluminum bonds have been issued, let the Government issue paper tickets, good for so much each. Some worth 50 cents, some at \$1.00, and so on. This will do away with Banks and if the Banks bust up it will not create a panic, as the people will have gotten rid of the idea that Banks have anything to do with the

country's financial condition, which is all nonsense anyhow"—Stewart, I had to catch a train about that time and couldn't wait to hear the conclusion of the speech, but it occurred to me that it was about as sensible as a good many other speeches I had listened to before on political subjects.

* * * * *

I was selling goods in one of our large cities some time ago, and having considerable time on my hands, I attended the lectures of a Professor on Mind Cure and Hypnotism. Now this professor was no doubt sincere in his belief, and I was much interested in his lecture and more so in his experiments. One thing he said was that "Every thing was mind," and there really was no such thing as matter or material substance, only as it existed in our belief. He said that if one had Faith he could do anything he wanted to. Faith, he said, meant belief, confidence, self-reliance, or something of that kind. If one had faith, he said, he could pull teeth without pain,—and, I think, he said without a pair of forceps, but am not certain as to that.

Now a friend of mine was with me, a young lady, and she got very much interested in the subject of Faith and Hypnotism. As we were going out, she said to me that she had been trying to play the Banjo for a long time like Farland plays it, and asked me if I thought it was only her lack of faith that kept her from playing as well as Farland.

I said that perhaps that had something to do with it in her case, but that hereditary, early environment, etc., might also have a good deal to do with the case.

Then she said she didn't mind about the case, as she had a good banjo. (She had become so much engrossed in the "mind" subject that she thought when I mentioned "case," I was talking about a banjo case.)

But to make a long story short, the lady, after two or three attempts at Hypnotizing, herself into the belief that she was destined to become the greatest Banjoist of the day, finally concluded to give up the attempt and surrender the ambition. I was glad when she came to this decision as she really had not the talent to accomplish much in a musical way, and although I do not doubt that there may be some one who could have made her believe that she was to become a fine player, and imagine this to such an extent that at last she might have been induced to make a fool of herself before an audience, yet I don't think she would ever have been a really good performer.

It strikes me that there are a good many banjo players who are under the hypnotic influence, in so far as they think they are

playing great, but their music sounds really "rotten." Self-esteem is very large with some of them.

Yours, faithfully,

COM. JONES.

The following article was written for, and duly appeared in the *Indicator*, a well-known weekly, of Chicago, Ill. As readers of the *Journal* would doubtless like to have the opinion of a competent Violinist on the Banjo playing of Mr. Farland, we deem it not out of place to reprint the entire article.—Editor

A VIOLINIST ON FARLAND.

O. R. Dahl, the music dealer, composer and publisher of Seattle, Wash., contributes to the columns of the *Indicator* the following article on the banjo performances of Alfred A. Farland, who recently delighted the lovers of banjo music in this city:

The most remarkable performance by any virtuoso that has ever visited Seattle, was a grand banjo recital of classic music by the famous banjoist, Alfred A. Farland, who recently visited this coast and played with great success wherever he appeared.

Mr. Farland demonstrated to all musicians who heard him play, that the banjo, the only American musical instrument, is an instrument of which Americans may justly be proud.

All Americans with a soul for music who hear Mr. Farland cannot fail to feel a sense of joy and pride come over them that such a great artist has been born in their own country, who plays the national instrument and performs the most difficult compositions, written for violin and piano, in a manner equally as great and as satisfying to a musician as when rendered by the leading violinists of the day accompanied by a first-class pianist. When we take into consideration the fact that Mr. Farland can play these violin compositions, and also fill in the piano part where necessary, when he has no piano accompanist, and plays the following heavy program, receiving encores and double encores, he may be considered one of the greatest banjo players in the world, and his instrument one of the three leading musical instruments.

Not a \$1,500 grand piano nor a \$5,000 Cremona violin, but only a \$40 Stewart banjo was used in the performance of this program, and its tone could be heard distinctly in the largest theatre here, even in the most delicate passages.

I have never seen a violinist, nor heard of one who could or dared play such a program, all in one evening, alone, or with accompaniment, for a concert.

I have heard noted piano virtuosos give recitals of half as long a program, but the enthusiasm of the audience and applause were nothing when compared to the intense interest manifested and the spontaneous applause accorded Mr. Farland for every number of his long program, as well as his encore numbers.

Whether this difference in appreciation or enthusiasm is due to the difference in audience, to the selections rendered, to the instrument used, or to the artist, is difficult to say; but after having heard Mr. Farland play the banjo and perform such compositions as I have often heard performed on violin and piano, or as piano solos, and have myself studied the violin under eminent masters, I was impressed with the banjo for its great variety of colorature, for the variety of effects produced, the beauty of tone at all times, as well as the carrying power. Every composition displayed to the audience some new feature of the instrument and the fine touch and power of the artist.

The following was the program given at Tacoma, and, with some changes, at Seattle:

Elgh's Sonata.....	Beethoven
Largo.....	Handel
Pologneise, opus 40, No. 1.....	Chopin
Nocturne, opus 9, No. 2.....	Chopin
Spanish Dances, Nos. 1, 2 and 3.....	Moszkowski
Serenade.....	Schubert
Overture to William Tell (Allegro Vivace).....	Rossini
Sixth Sonata, Preludio, Minuet Gigue.....	Bach
Serenade.....	Moszkowski
Second Pologneise Brilliant.....	Wieniawski
Minuet a l'Antique.....	Paderewski
Gipsy Rondo.....	Haydn
Valse, opus 64, No. 2.....	Chopin
Concerto, opus 61, Allegro Molto Vivace Mendelssohn	

Not to speak of Mr. Farland's great technique which enables him to overcome all intricacies and massive mechanical difficulties with ease, his whole style of interpretation reveals a spark of that genius that may be possessed, but cannot be acquired. His performance was characterized by tenderness of sentiment, his phrasing has a pleasing delicacy, and his expression a peculiar grace and softness that cannot fail in carrying an audience irresistibly.

FARLAND CONCERTS.

A. A. Farland, now at his home and studio, No. 270 West 43d St., New York City, will make short concert trips only, for the present, and give lessons between whiles.

During the month of February he will play in Newark, N. J., Paterson N. J., Warsaw, N. Y., Wellsville, N. Y., Erie, Pa., Rochester, N. Y., Randolph, N. Y., Westerville, R. I., and Wheeling, West Va.

Mr. Farland states that his concerts will not occupy more than eight days per month, and that he will have sufficient time to attend to those who may come to New York for lessons.

HINTS TO GUITAR STUDENTS.

By DOMINGA I. LYNCH.

I will not attempt to trace the family tree of the Guitar, for the benefit of the Journal's readers, but would rather speak of it as we all know it—one of the sweetest of solo instruments, and an excellent accompaniment for either Voice, Mandolin or Banjo. Becoming interested in the Guitar during my residence abroad, I soon learned to love and revere it, all the more because of the scorn usually bestowed upon it and its brother, the Banjo. In speaking of this, I am reminded of my first instrument, and will here give a piece of advice for those thinking of taking a trip across the ocean.

Don't bring home a foreign instrument, believing that Spain understands the manufacture of Guitars better than any other country. I do not dispute this last fact, but do assert that the American who brings back a foreign instrument to brave Uncle Sam's changeable climate, makes a mistake. The one I brought home with me, went to pieces shortly after its arrival in this country. The sounding board sprang, the bridge fell off, the neck warped, and the inlaid pieces decorated the floor instead of the Guitar; till finally, after several trips to the instrument repairer, I heard him mutter to himself in German, that "it would make nice kindling wood."

I was rather incensed at the time, but afterwards took the hint implied; not by burning my old instrument, but by becoming the possessor of a good American instrument.

As a solo instrument, the Guitar has possibilities that very few realize. Take some arrangement, or original composition, glance over it, and note the thin effect which is forced upon the instrument, where the addition of a few notes would bring out the triad with doubled fundamental or fifth, in all its fullness, and the astonishing part is, that this full chord is not so difficult to produce, but how much more satisfactory the result!

The different effects which can be used very pleasantly are quite numerous.

The drum, muffled tones, and others, are all so well known as to need but passing notice, but there is one, which I have never heard used, since my Spanish teacher first showed me this. This effect is produced by playing arpeggios composed entirely of harmonic of the 12th. This is done by fretting the desired chord in the left hand, and then producing the 12th harmonic by extending the first finger of the right hand, touching the string at the distance of twelve semitones from the left hand, and striking at the same time, with the thumb. An example to make this clearer—suppose we wish to play the tonic chord of A minor.

A, 5th string, A, 3rd string, C, 2nd string, and E, 1st string. We fret it so in the left hand—Now, as E is an open string, we take the harmonic at the twelfth fret with the right hand as described above; proceeding to the next note C, it must be touched at the thirteenth fret of the B string, to leave the distance of twelve semitones between the fretted note and the desired harmonic; then,

as the next note is A, we must produce the harmonic on the fourteenth fret of the G string. Coming to the open string A, we return to the natural position of the twelfth fret. If this is practised enough to render the harmonic clear, it will sound very well in piano passages.

For *fortissimo* passages, and also for pieces with the melody on the lower strings, a zither pick, used on the thumb, will make the melody stand out beautifully against the soft accompaniment of the gut strings. There are two kinds of picks in use; one made of tortoise shell, and the other of metal. I use the latter preferably, for not bending so much as the tortoise shell, the greater resistance gives a heavier tone.

These, and many other little touches, go towards rendering a performance attractive, and less ordinary. They can be employed equally as well in accompanying, but I would advise using them sparingly, as too much individuality in accompanying, is not artistic. There is one little effect I use when accompanying a short Italian canto, played by a mandolinist, who is a friend of mine, and every time that particular effect is used, I am conscious that the majority of listeners is giving more attention to trying to find out how it is done, than they are giving to the soloist. This, with perfect reason, is annoying to the soloist.

Now a word about strings. To the young student who is assailed on all sides with advice, I would say: don't listen to the person who tells you to put wire strings on the Guitar. The usual recommendation for these abominable substitutes, is that "they last longer." In saying, say twenty or thirty cents a month, one runs the risk of having to spend thirty dollars or so, on a new instrument; as the strain is so much greater than with the gut strings, that some Guitars cannot stand it. Then, as the tension is greater, they are harder to manipulate; and the last, but by no means minor consideration, is that the beautiful tone quality, peculiar to the Guitar, is entirely lost.

LEATHER CASES FOR BANJOS.

It is not very often nowadays, that one sees a green baize bag, going along the street, carrying a "banjo fiend" on its arm. Thanks to modern enterprise and the law of evolution, the green baize bag has gone "the way of all flesh," and is no longer in fashion, so far as the banjo player is concerned. Then, too, it is associated with the banjo in its earlier days, when that instrument was in swaddling clothes and had not yet arrived at the distinction of being recognized as a "musical instrument." We don't want green baize bags. Let them go; and "Bye, bye, my honey,—etc."

The best protection a banjo or guitar can have, is a suitable Leather Case, properly shaped to the instrument, well lined, and strongly made and stitched. Such a case made of really good leather is worth several dollars to the owner of an instrument, by providing

suitable protection from the weather and from being damaged through coming in contact with objects, in traveling from place to place.

Many a broken neck has resulted from the attempt to save the expense of a leather case, the banjo being transported from place to place in a cheap bag. Nothing is ever saved in this way, in the "long run." "The laborer is worthy of his hire," and the banjo is worthy of a good leather case. If this is not the case, then what is?

Stewart sells his wine color (dark maroon) leather banjo cases, at the following prices:—

Sizes for banjos not larger than 10 inch rim, \$5.00 each.

For sizes larger than 10 inch, and not larger than 13 inch, \$6.00.

Cases are carried in stock for banjos with from 7 inch rim up to 13 inch. From the 13 inch rim size, we jump to the 16 inch rim "Bass Banjo" size, and the price jumps to \$8.00, as an entire hide is required to make one of these cases.

A full line of canvas, box shape, hard finished banjo cases, is also carried in stock, the prices being one-half of the prices for the LEATHER CASES.

Next to a suitable leather case for a banjo, there is nothing as good as the Canvas Box Case, with leather edges.

A WORD. It may be necessary to state here that you can, if you wish, buy cheaper leather cases than we offer you—of course you can—but mark the result!

You save a dollar on the case and it lasts about one-half as long as the Stewart Case.

You may get the same color leather, the same embossed pattern, and all that—but the fact still remains, and we challenge any one to disprove it, that Stewart's \$6.00 Banjo Case is made of thicker and better leather than any banjo case in the market at same price.

There are many cases sold under the representation that they are the "same as Stewart's;" but they are not, and an inspection of the material of which the different cases are composed soon tells the story.

Just as there are persons who believe they are buying genuine Italian violin strings, when a cheap German string is sold them at a low price, and leave the store perhaps chuckling and laughing to themselves at the way in which they got the price of those strings "down to hard pan,"—just so are others cheated every day, in buying leather cases at reduced rates.

We have the \$6.00 cases and we have cheaper cases if you want them; but we tell you right here, that the cheaper ones will not give as good satisfaction; they will not retain their shapes as long—will not look well, and will not hold together as long as the better grade.

Those who must have cheap cases are just as welcome to them, as any other they wish to purchase, only, for Heaven's sake, don't walk up and down Chestnut Street, or be seen in public places with that "Relic of Barberism," the green baize bag, under your arm.

It is worse than a patent rubber bustle.

Reminiscences of a Banjo Player.

TWENTY-FOURTH LETTER.

BY A. BAUR.



I believe there is more jealousy among musicians than there is in any other business or profession. I am sorry to see this spirit so generally fostered among professional people. I have always tried, and flatter myself upon having so far succeeded, in keeping clear of this failing; and feel safe in saying that there is not a person who ever played a banjo or wrote music for it that I envied him his reputation. When I meet a player who is above the average, I take pleasure in listening to him, making a mental note of the fact that the largest part of my life has been spent in helping to do what I could towards advancing the banjo, and that my efforts in that direction have in a certain degree helped to make possible for anyone studying the instrument to be classed among musicians. If a performer's execution does not exactly suit my ideas, there is no reason why I should expect everybody else to think the same as I do. We cannot all be perfect, and I am glad to see so many performers upon the banjo "coming to the front." I have in a number of instances seen very poor players make rapid advancement, and by close application make wonderful progress in a few months. A beginner's efforts should not be despised, for he may in a few years develop into a perfect master. I was pained the other evening at what I considered a piece of boorishness. A troop was billed to appear in our opera house, and among the performers was a banjo player well known in a certain eastern state. His playing is far beyond the ordinary, but did not suit one or two ill bred persons in the audience. While the performer was coming upon the stage to respond to an encore, these persons hissed him. Of course, there were only two of them, and they, in the large audience did not amount to much; but I felt so mortified that had it not been that I was seated well in front and would have caused a commotion by so doing, I should certainly have gotten up and in the face of the audience rebuked the rowdies and then left the hall. The disagreeable incident upset me entirely; I have known the per-

former a number of years by reputation and he has known me in the same way. Before the performance I called at his hotel to see him, and took pains to tell him what a pleasant town we have and how his playing would be appreciated, etc. If this should meet his eye, and I have every reason to know that it will, for he told me that he is a constant reader of the Journal, it may be some satisfaction to him to know that the parties who acted so ungentlemanly could not tell the difference between a Cremona Violin and a fog horn, and that his really masterful performance was very favorably commented on by many of the appreciative audience, most of whom were ready to throw these two wisecracks into the street.

The late John H. Lee I think was the most unselfish person I ever met. When he was treasurer of the Madison Square Theatre, in New York, we had daily conferences in his office. Our time was mostly spent in talking about the banjo and banjo players, planning for the advancement of the former and discussing the capabilities of the latter. He never had an unkind word for anyone, and generally had on hand some scheme whereby he could assist some rising player. Many pieces bearing the names of authors who could hum, or give a mere outline of a melody that they wanted to arrange for the banjo, were almost entirely arranged by Mr. Lee. He has many times shown me outline sketches of banjo pieces, and would say, "I am arranging this for so and so, or so and so," and I have afterwards seen the pieces in sheet form, with nothing to show that Lee had ever seen them. I have known of banjo players "helping others out." But they have generally managed to have it known, so that the praise, if any, should be theirs. I have never met one so unselfishly generous as John H. Lee. Work like this has a tendency to elevate an instrument and at the same time encourages the beginner. The more we assist each other, the more good players we will have and the more popular our favorite instrument will become. There are hundreds of good banjo players and there is room for hundreds more. In the efforts of the multitude of young players who are striving to out-strip each other, the services of good teachers will be required.

THE ADVERTISING PROGRAMME.

IT IS BEING OVERDONE—WHAT WE ARE COMING TO.

Just what perfection may yet be attained in the matter of advertising sheet programmes, both in the theatrical and concert line, is difficult to say.

Up to date, the concert programme takes the lead.

One would suppose that the programme for a concert should contain a concise and suitably worded "bill of fare" for the evening's entertainment—nothing more. But, from present appearances, much more is given than necessity, in an artistic direction, at least, calls for; and one need not feel surprised if at some time in the near future the following model is adopted,—with perhaps a few variations:

GRAND CLASSICAL CONCERT.

PART I

- 1 PIANO SOLO—Nocturne.....JONES
Use Gibbs' Tooth Wash. It is fresh. It is also refreshing. Ask your druggist.
- 2 VOCAL DUET—Selected Miss So and So and Miss Long Winded
Call on Prof. Lugmuffin for an expert examination of the eyes.
- 3 VIOLIN SOLO—National Air Varie De MOTO
Get your hair cut at Long's, the Hair Dresser. 10 chairs; no waits between cuts.
- 4 BANJO CLUB—Selections..... FLAGARINI
Mossbanker Skin Shoe Laces and Travelling Bags can only be had at Rumford's.
- 5 A BRIEF ADDRESS BY.....Mr. Shortweight
All songs on this programme can be obtained at Brown's Music Store.

PART 2

- 1 BANJO AND GUITAR CLUB—Selections.....
Drop a nickel in the slot as you go out the door and get chewing gum, for the breath.
 - 2 TENOR SOLO, with Baritone obligato.....
Messrs. Mills and Trills.
For Dry Goods call at Wetwetwaters.
 - 3 GUITAR SOLO—Difficult motion, and Vars.
Mr. Nimble.
Don't fret about your sole; get your shoes repaired while you wait, at Oversoles, the Great Shoemakers.
 - 4 MANDOLIN AND PIANO SELECTIONS.....Miss Manayunk and Miss Dannylink.
For goodness sake, have your Teeth looked into by Dr. Holybolt. New and full sets at \$10.00. Guaranteed.
 - 5 GRAND TABLEUX—By the entire Concert Company.
Before you go home drop in at Loby-ander's Oyster and Lunch Cafe'.
Take a box of fried home to your wife and baby.
- N. B. Prof. Goldstring can be engaged as Pianist for parties.

CORRESPONDENTS

Who expect to have their letters answered, should enclose stamp for return postage;—then, if the letters are not too long, we will do our best to reply to them within twenty-four hours after receipt.

Musical composers and arrangers are kindly requested NOT to send manuscripts for publication in the *Journal*.



A. A. Farland the Banjo Virtuoso, formerly of Pittsburgh, Pa., now makes his home in New York City, at 470 West 43d St., where he will give lessons when not engaged in concert work.

Edw. J. Henderson, the New Orleans Teacher, writing under date of Dec. 3d, last, says:—

"The Banjo (Special Thoroughbred) is the most musically toned Banjo I ever had in my hands,—and my delight with it is beyond expression."

"The Arena Polka," for concert, rendered upon a Special Thoroughbred Banjo, has a brilliant effect.

"The cry of the teacher is often heard: Like this,—I find a great deal of trouble in getting a supply of the right kind of easy and pretty pieces for teaching purposes."

Then why in the name of common sense don't you teach your pupils MUSIC,—instead of tickling the membranes of their ears with simple tunes, which you must know will never advance them beyond the a. b. c. of banjo or guitar playing.

If pupils are properly taught the rudiments they will not have to continually be upon a lookout for any tune—all having a different name but all having "that same old familiar swing," as some would call it.

We have enough easy and pretty music in our catalogue to-day to keep a class of pupils going for a year, providing the teacher is a *teacher* and not merely a "would-be"—in it "for all it is worth."

Until the teacher is ready and competent to TEACH,—instead of merely catering to the undeveloped musical whims of so called pupils—there will be very little progress made in his or her neighborhood.

It need not every one who can teach—when the pupil has found a competent and trustworthy instructor, he should be willing to follow his advice. One may go on learning simple tunes from now on, forever, without making any progress as a performer or musician.

This has been demonstrated by the "simple method" professors, who, if they had been allowed to have their own way, would years ago, have sunk the banjo to the level of the saloon and bar-room, and there it would have remained,—unknown and unrecognized by higher musical minds to-day. Only such as have the interests of the instrument at heart can become successful instructors. Only such can hope to attain to the higher possibilities of the instrument.

An Australian correspondent writes:—

Melbourne, 26th Oct. 1894

Dear Mr. Stewart,

Thinking that amongst your numerous subscribers there are some who may not have seen a banjo made out of a cigar box, (which is a novelty here) I write to tell you of one I have lately seen. The head of this little instrument is composed of a box which, once upon a time held Flor Flina cigars, and which even now bears the original brand stamped in black letters on the side. A light band is attached, pegs, strings, tail piece and bridge complete the outfit and combine to make a charming little curio, with a wonderfully sweet mellow tone.

It had no frets, but in the hands of the gentleman who was playing this was unnecessary. I have seen it held between the knees like a Chinese fiddle and played with a violin bow.

Yours sincerely,

Musgrove.

Note—Cigar-box fiddles, cigar-box banjos, glass mandolins, paragon cornets and aluminum violins, all are to be met with in the market through life. There is plenty of room for all. Such as possess merit will hold out. Those that are fakes will soon die out.

"The Courier," Fantasia for banjo and piano, by T. J. Armstrong, is the leader as a neat concert selection. Price 75 cents.

Mr. and Mrs. C. H. Partee, of Louisville, Ky., prominent teachers of that place, are doing a good work for the banjo. They also teach the mandolin and guitar, and have one or more clubs under their direction.

The Stewart Banjos are used by these artists. Their studio is 642 Fifth Street.

Van L. Farrand, the Banjo Teacher, formerly of Oshkosh, Wis., is now located at Menominee, Mich., instead of Wisconsin, as erroneously stated in our last number.

Banjo, mandolin and guitar concerts are increasing in number and popularity. Glad of it.

Lee Rogers, Petersburg, Va., writing under date of Dec. 15, says:—

"The Special Thoroughbred Banjo came to hand in good shape by express, just before I received your letter."

I have to thank you for your promptness, and for the pleasure the instrument has already afforded me. I had never dreamed of such perfection in a banjo."

"The best Two Step out!" The Heptasoph March, by Richard H. Baker, has just been published for one or two banjos, (arranged by Armstrong.) Price 35 cents. S. S. Stewart, publisher.

S. S. Stewart is the pioneer publisher of music for the banjo. This Journal, "the Banjo and Guitar Journal," is the pioneer of Banjo Journalism.

To deny these facts would show an ignorance of the banjo business and its history during the last two decades.

All of the late Horace Weston's original banjo music is published by Stewart, and can not be had of any other publisher.

A friend in Philadelphia, gives the following, with permission for its publication in the *Journal*.

My Dear Stewart:—

I thought you might like to hear a good word I received recently, both as to a friend of yours, and to your instrument, and quote verbatim from a letter from a friend in New York.

"I have heard the most superb and finished banjo playing the other evening, at a private musicale.—Mr. Farmer, one of the Gregory Trio—he is immense—the perfection of banjo playing."

He had a superb Stewart instrument, with a most delightful and mellow tone, no twang, (it certainly was a beauty), and he swears by the Stewart instruments. He was accompanied by a guitar, just as well played. They are professionals, and entertained us most of the evening.

I thought at the time how much you would have enjoyed it. I consider him equal to Farland, except as to classical music. He told me he had to practise ten to twelve hours a day to bring himself to where he is. It would have been a big treat to you, as it was to me."

Sincerely yours, Daniel Filter.

Geo. P. Garcelon, the noted teacher of Auburn, Me., is doing a big business in banjo, guitar and mandolin teaching and selling.

He gave a Grand Concert at Auburn Hall, Dec. 20, assisted by his pupils and the Auburn Eldorado Club. The Boston Arion Ladies' Club was also a feature.

Paul Eno, the noted Philadelphia teacher, and club leader, writing under date of Dec. 11, says:—

"I used the new banjo Saturday evening, at the Academy of Music, University of Pennsylvania Banjo Club's Concert, and since, I have had words of praise of the highest order for it. It is without doubt the best you have been so good as to make for me, and contains wonderful points of merit."

George A. Rhame, Minneapolis, Minn., writes:—

"A word about your Orchestra Banjo: I have had it two years; it improves all the time; every one that sees it says,—Rhame I wish I had that banjo."

Thomas H. Nichols, of Syracuse, New York, writes:—
"Your two lithos received; thanks for the same. It is a perfect picture of Farland, and will occupy a prominent place in my studio."

I am going to have one of your banjos at an early date. You have the ART of banjo making down to a science. I read your valuable *Journal* with interest,—especially Baur's Reminiscences; as my interest in the banjo dates back to when Low Brimmer was in his prime, so you will know I am no novice.

I have a large class in this city, and am also instructing the Adams Collegiate Institute, at Adams, New York, and they will give their first concert on Tuesday next.

I would like to call your attention to a pupil of mine, Blanche Taylor, of Auburn, New York, who is only twelve years old, and a coming star. She plays Farland's arrangement of Home, Sweet Home, Miserere, Auld Lang Syne, without a break.

The Nichols Banjo, Mandolin and Guitar Club is cutting quite a figure here, locally, and is in demand at receptions and entertainments."

We acknowledge receipt of a handsome photograph of the Dore Brothers, the New York Banjoists, which came to hand recently.

J. M. Rehrig, Lehigh, Penna., writes:—

"The Banjo-Banjo in hand, and thought I would give a fair and impartial trial, before writing. It is the old story repeated, it goes beyond all expectations, excellent tone, fine workmanship, creates admiration wherever I exhibit it. The club is exceedingly strengthened by the instrument."

J. H. Parish, Meriden, Conn., writes:—

"The Banjo-Banjo in hand, and I must confess that I am more than delighted with it. In point of tone and workmanship, to use a familiar phrase, it is out of sight."

I have now five Stewart Banjos in my club, and shall add to them just as fast as I can. I expect to have a class of twenty members in another year."

William Leschke, Saratoga Springs, N. Y., writes:—

"Please find enclosed the necessary stipend for renewal of my subscription to the only *Banjo and Guitar Journal*. It is simply immense, and I have gotten so interested in it that I would like to have it come out every week."

H. S. Lawrence, of Topeka, Kansas, occupies the position of Professor of Mandolin, Banjo and Guitar in the Institute of Art and Languages, that city.

Jud Diehl, of Anderson and Diehl, musical artists, writing from Watonsville, Pa., speaks in high terms of the Stewart Banjos and Banjeurines used by that team in their musical act. Under date of Dec. 10, Mr. Diehl writes:—"I was in Williamsport on Thursday and Friday, and called on A. A. Farland, one of your favorite banjoists. He is certainly a wonder. He played for the Y. M. C. A., and took the people by storm, and would be playing yet if he had recognized all the encores."

The banjeurine came to hand O. K., and I can't say enough about it. We have now got two of your banjos and the banjeurine."

There are far too many self styled "banjo experts," who have forsaken the "Simple Method," and "graduated" in music.

These "experts," it will be discovered, are almost invariably "self taught." We have not yet met one who would confess to having been instructed by any but his own dear self. Perhaps, like the man who was his own lawyer, and had a fool for his client, such "experts of the banjo" may in time discover that a fool was the teacher they confessed to receiving lessons from.

PORTRAITS OF FARLAND.

Pictures of A. A. Farland, the Banjo Virtuoso, are now issued in variety. This *Journal* has reproduced several photographs at different times; and lately, the plate, 12 x 16 inches, (the work of the Electro-Tint Engraving Co., Philadelphia) which being much larger than the *Journal* pages, was issued in circular form, together with some advertising matter, and new wood engraving of the SPECIAL THOROUGHbred BANJO as used by Mr. Farland.

The only trouble with this portrait is that it is somewhat too large for the mails, and must be folded for the purpose of mailing. Our customers and friends can obtain a copy of the circular (24 x 38 inches) containing the Electro-Tint Engraving of Mr. Farland, by enclosing a 2 ct. stamp, with a request for the same, to the address.

Charles C. Berthold, of St. Louis, Mo., has also issued a portrait (being a so-called "copy" of the same photograph spoken of above) mounted on a 10 x 12 inch card, in photographic style, which has a steel engraving like appearance, and which is sold at 50 cts., with 5 cts. additional for postage.

Those interested in the souvenir portrait, can obtain a descriptive circular by addressing C. C. Berthold, as per card in our Teachers Department.

Mr. Nichols, the teacher, of Syracuse, N. Y., states that he has a very promising pupil in Miss Blanche Taylor, the talented daughter of Mr. George M. Taylor, proprietor of the Osborne House Hotel, Auburn, N. Y., and formerly proprietor of the Vanderbilt House, of Syracuse. The little lady is said to be said to play Farland's arrangement of "Home, Sweet Home," and Vars. in fine style, and to get over the finerboard of the banjo in a manner that would cause some of our grown up talent to turn dizzy from envy.

Mr. Nichols states that he has been giving the young lady lessons since her 8th year, and that she is not yet twelve, and will make a very fine player.

The Stewart Banjo is noted for its superior tone.

Callen and Collins, Banjoists, of Washington, D. C., publish a number of press notices in their new circular.

The following is one from the Washington Post (and the March, boys).

Joseph Callen and W. G. Collins are the two clearest banjo experts in the city.

"The experts," said Mr. Collins to The Post man, "is in its infancy. Of course it will never compare with the guitar, still it is capable of being made a most satisfactory interpreter of good music. A banjo player out West, who is making a concert tour, puts Beethoven, Mozart, Kossini, and other famous musicians on his programme and is creating a furore. We are going to see if we cannot do something, too, with good music. We play one of Moszkowski's Spanish dances, and are practicing other selections of a higher order than is usually heard on the banjo. We find it like good music, provided you don't make them tired with too much of it. Some popular pieces, with a little of the best, make up an entertainment that gives pleasure to all."

Albert B. Lyles, the gentlemanly banjo artist and teacher, of England, writing from Carr Dyke, under date of Dec. 26, last, says—

"Banjo came safely to hand a week ago. Everything fine. I like the banjeurine immensely, and shall use it next month in new band (banjo club). The band music (banjo club music) is very good and well orchestrated."

F. H. J. Ruel, St. John, N. B., writes—

"I consider your *Journal* has returned me ten times the value of my subscription, in advising me of your Banjo-Banjeurine; for without it I would probably still remain several years behind the times." Mr. Ruel is an enterprising man, and has recently organized a very promising banjo club.

Mr. George Carr, of Scranton, Pa., is considered a very fine banjoist, also well up in mandolin and guitar playing.

Newton C. Linsley, No. 431 Auditorium Block, Spokane, Washington, would like to exchange photographs with the banjoists and teachers of America.

Correspondents who wish a fine photo. of Farland, suitable for framing, should remember to send 50 cts. to Chas. C. Berthold, for the handsomely mounted picture he has recently published. Address, per our Teachers Cards.

Jas. S. Purdy, of the Alma Banjo Club, Williamsport, Penna., writing of the performances of A. A. Eland, says—"The Banjo Club has Farland here on the 6th (of Dec), and our musicians thought his performance on the banjo was wonderful. As some of them never thought such music could be played on the banjo, I think his playing has opened some of their eyes."

Charles McFarlane, of Hobart, Tasmania, Australia, is perfecting his banjo club on the American plan, and is very much encouraged by the progress made up to date of his last letter.

Although there are some very bad banjo players in Australia, there are also some good ones, and progress in the banjo art in that far away country it appears is being made, as well as in America, "the home of the banjo."

We are always pleased to hear from banjoists and teachers in any portion of the civilized world.

Miss C. M. Cochrane, the Buffalo, N. Y., teacher, still adheres to the old fashioned smooth fingerboard banjo, and prefers its "cello like tone" to that produced with the fretted.

Miss Cochrane plays many in truments, including the pipe organ and violin, and is a teacher of note. Her address is 501 Linwood Ave.

Johnson Bane, the well-known guitar and banjo soloist, writing from North Adams, Mass., under date of Dec. 23, says—

"While in Fitchburg, I gave a recital and played a number on the banjo, by request, and Mr. Cleveland, your agent there, loaned me the *Thoroughbred* Banjo, you sent him a few days ago. I must say that it was a perfect instrument in every particular; the tone, rich and full, and powerful. It is of the quality that I never before heard in a banjo. I will use your banjos every opportunity I have hereafter."

"Cupid's Realm," a new Overture for banjo clubs, by T. J. Armstrong, full seven parts, Price \$1.50 VERY FINE.

O. M. Gupill, Fargo, N. D., writes—

"Musical matters are on the boom here. The \$60.00 Orchestra Banjo which you made for me about two years or so ago, has taken on a sweetness and depth of tone which would seem hardly possible in a banjo. I am fully convinced that I have the best banjo, as far as tone, ease of manipulation and carrying power are concerned, that I have ever seen."

W. H. Yates, the banjo teacher, of Auburn, New York, writing under date of Dec. 27, says—

"Last Friday evening, I had A. A. Farland here at the Opera House for the second time this season. I am now so thoroughly convinced that there is no banjo man that comes up to the Stewart, that I have ordered one of your *Army Concert* Banjos for my daughter, who is eight years of age, and plays quite nicely. I own several banjos, but the clear tones of yours knocks them all."

It is the clear, distinct, musical tone in the Stewart Banjo that is noted by musicians. A merely "sharp" tone does not count with a musician. It is the "carrying tone," the musical, distinct tone, that is wanted. This is what the Stewart Banjo possesses, and what is possessed by the possessor of a Stewart *Thoroughbred* Concert Banjo.

The *tra of thumb and plant* has about died out in the "Banjo World," and the time has arrived when the banjo is to be studied on the same musical basis as other first-class instruments.

W. J. Connolly is teaching the banjo and guitar in Buffalo, N. Y.

Linley Belmont, of London, Eng., one of the banjoists who escaped entirely the "Zither Jo" contagion, which was quite prevalent in England for a time, writes us that he is hale and hearty and in fine health and spirits. He writes—"I think I am one of the few in London who has not followed the 'Zither Craze.' The night, I think, do away with the term banjo altogether, in connection with this class of instrument. I wish you success with your banjos, which in my experience of 8 or 9 years I have found to be at the top of the tree."

Chas. Perrigo, Sackett's Harbor, N. Y., writes—

"I have two or three instruction books, but although they are called instruction books, they are not of much use. I have a piccolo instruction, a banjo instructor, both written by the same man and the music in the banjo book is exactly the same as in the piccolo book. It makes me tired every time I look at it. It has only about three pages of instruction, and leaves you to guess at the rest. I received your book, *The Banjo*, and am much pleased with it."

E. L. Baily, teacher of banjo, mandolin and guitar, Newark, Ohio, writes—

"I am now using one of your three octave Banjo-Banjeurines, and I think the tone of the Stewart Banjos has no equal. I have used five S. S. Banjos, but I think this new style banjeurine beats them all."

Heptaphone March, for two banjos, arranged by Armstrong, Stewart publisher, price 35c. Here is an entire story in a single brief paragraph. Enough said.

Esatus Osgood, is rushing things at Concord, N. H.

F. D. Gilbert, of the Gilbert Portrait Co., Cooperstown, New York, desires to hear of a competent banjo and guitar teacher in his vicinity.

Dealers sometimes have peculiar ideas as to cataloguing instruments, fixing prices, discounts, etc., on paper. When one wishes to eat a walnut or shell-bark, he must crack the nut of course, before getting at the kernel, not wishing to eat the shell along with the nut.

Judging from the manner in which some of our instrument dealers arrange their catalogues, it seems as though they had attempted to ape nature's plan, but got some how or other mixed up as to how it was to be accomplished. As a case in point we give the following, which may be relied upon as strictly true.

A young man wished to purchase a Banjeurine to prepare himself for entering a banjo club. An acquaintance advised him to get a Stewart Imperial Banjeurine. As a case in point we give the following, which may be relied upon as strictly true. The young man went to a music dealer and was shown the Stewart No. 1 Banjeurine of that style, price \$30.00, being informed by the dealer that it was a \$50.00 instrument, and a "wholesale catalogue" produced, showing this instrument, (the \$30.00 style) listed at \$50.00.

Being without experience, the young man was induced to accept the \$30.00 instrument as a \$50.00 one, and having a clarinet he wished to dispose of in the transaction, the dealer offered to take the instrument in part pay at \$20.00—the customer giving \$30.00 cash, and his clarinet (which he states was listed at about \$40.00) for a \$30.00 banjeurine.

Thus the dealer got full price for the banjeurine, with the clarinet "to boot."

One is likely to wonder if such a system of dealing can possibly pay. Does it pay?

We think not. In the ultimate, the dealer must lose customers, and the advertising thus gained will prove anything but "profitable advertising" in the long run.

What possible sense there can be in making prices lists with prices fixed far above legitimate rates, it is difficult to conceive of—and leaves any amount of room for dishonest dealers to "pull the leg" of an unwary customer. Further than this it makes lots of work for those who wish to do business in the old-fashioned honest way of straight prices. For purchasers who become accustomed to dealing with catalogues from which thirty, forty or fifty per cent.

must be taken off before the true price is arrived at, become doubtful as to all printed prices,—no matter how consistent and fair these figures may appear, and the result is that a vast amount of correspondence is done that could all be avoided, if prospective buyers were sure that printed price lists could be relied upon. This is why so many write for "very lowest price," "lowest possible price," "rock bottom price," "bed rock price," etc., etc., all of which is directly chargeable to the false methods of jobbers in getting up their catalogues and price-lists. The system is bound to undergo a radical change sooner or later, and the sooner a move in the right direction is made, the better.

OTTO H. ALBRECHT, 1016 Chestnut St., Philad'a., Pa., publishes the "Musical Enterprise." He will send specimen copies free.

Mrs. O. R. Dahl, of Seattle, Washington, is a fine banjoist, also a composer of music for the instrument, of ability.

H. G. Fitch, Canandaigua, New York, writes:—
"Allow me to say that the two banjos shipped me last week are more than are claimed for them,—certainly no one could wish for a finer tone instrument than the No. 2 Champion."

C. A. Dockstader, Three Rivers, Mich., writes:—
"The *Special Thoroughbred* Banjo arrived in perfect condition. All that I know of the banjo I have learned, without a teacher, from your publications and Farland's, but I think I recognize in this instrument excellence of the highest order. My expectations of its tone and finish are fully realized.

I notice in the circular, you advise tuning the 4th string to D, and 3rd string to A. Will the strings stand this strain?

Are there any objections to tuning to C—that is, 3rd string to G, 4th to C?

I took up the study of the banjo to relieve the pressure on my head, of hard continuous work in store and office, and have found it a complete success. An hour's study of the banjo in the evening is better than a pound of bromides, to relieve insomnia, due to business cares."

The pitch spoken of,—3rd string to A—is used by Mr. Farland with this size banjo, and it is not considered too high; in fact it works very nicely. It is conceded that the pitch of C (3rd string to G) is sufficiently bright for solo work; and even with larger size banjos, such as the 12 inch rim, used by the "Gregory Trio" and other noted players, this pitch is used with success. The banjos certainly sound more brilliant and the tone is more powerful than at a lower pitch, but it is not recommended to amateurs, so far as the large banjo is concerned, on account of the trouble experienced with strings breaking, and because the piano parts are published to suit the C tuning.

The "Special Thoroughbred" Banjo, however, having 10½ inch rim, with 19 inch fingerboard, should be tuned to the D pitch in order to obtain a full tone for solo playing, and strings should not break at this pitch, unless it is in very humid weather—certainly not in winter.—Editor.

A. W. James, Greeley, Colo., writes that he wouldn't be without the *Journal* for a farm in Kansas. He also says—"I have had my *Thoroughbred* for about six weeks, and am more pleased with it than ever. Every one hearing it remarks on its grand tone and beautiful finish."

A correspondent writes, as follows:—

"Received the *Complete American Banjo School*, and to say that it fills the bill, is putting it mild.

My experience as a banjo player is as follows: Three years ago I had a violin given to me, and I commenced to learn it. One day, after I got so as I could play a few simple pieces, a fellow asked me to come over to his house. After we got there, he went upstairs and brought down a violin and an old banjo. He asked me to tune up the violin and play something, and he would play an accompaniment to it; as we both played by ear you can guess what kind of music we made.

He played a few pieces on the banjo, and the *banjo* tone pleased me immensely. I asked if it was hard to learn, and he said no. Well, about a week after that, I saw an advertisement that stated that anybody buying a banjo worth over \$5.00, would get a simplified method free. Well, this firm was in Chicago and I sent and got a banjo. The express charges were \$1.40, and I might as well say right here that they offered to send me the best banjo they had in stock, if I would pay the express on it, I wouldn't do it.

After I had learned the pieces that were in the book, I sent to New York City and got some pieces written in the simplified method. There was a fellow that lived around there, who claimed nobody could beat him playing a banjo, so I asked him who sold the best instruction books, and he replied, Carl Fischer.

I sent \$1.00 and got one. After I had learned what there was in it, I found I didn't know much about the banjo after all. Then I sent to Lyon & Healy and got a Bowers Instruction Book. Well, the next one I got was written by an unknown author. In the front of the book it said that when the pupil had mastered the instrument he could thank the unknown author for teaching him how. I then sent to one who could learn anything from that book, could thank him,—I think I can learn as fast as the ordinary person, and after I mastered the book I didn't know anymore about playing a banjo than I did before.

Then I sent and got your book, and it fills the bill in every respect; I would not take \$10.00 for it. I hope to soon be the owner of one of your fine banjos."

H. S. Lawrence, Topeka, Kas., writing under date Dec. 27, '94, says:—

"The banjeurine and case reached me safely, and in time for Christmas,—thanks to your usual prompt attention. It is a beauty, and has the finest, tone of any banjo I've heard. Stewart Banjos beat the World, surely."

Oscar M. Gupitt, Fargo, N. D., writes that the 5th Anniversary Exercises of the Ancient Order of United Workmen, of that city, which took place recently was a most enjoyable affair. The banjo playing of William Hart, on the Stewart Banjo was a leading feature.

W. H. Yates, Auburn, N. Y., writes:—

"The Little Pony Concert Banjo is here, and to say that it is a beauty, and A. No. 1 in tone, and contains all the qualities sought after by a good banjoist, is drawing it mild."

Mrs. B. A. Son, the enterprising teacher of banjo and guitar of Uca, New York, gave a Grand Farland Banjo Concert, at the Ulica Opera House, on Monday evening, Jan. 21st.

E. C. Moore, Lakewood, N. J., writes:—

"The Banjo, *Universal Favorite*, No. 3, arrived safely, and I thank you for the prompt fulfillment of my order. The instrument is all you claimed for it, and those who have seen it consider it lovely."

L. H. Wheat, the well known teacher, of Newark, N. J., thinks the last number of the *Journal* was unusually fine.

John Davis, the banjo teacher of Springfield, Mass. reports brisk business.

E. H. Frey, writing from Lima, O., says:—

"The *Little Wonder Pico* Banjo, No. 2, came to hand. I am delighted with it. You have certainly given it an appropriate name,—*Little Wonder*. I played a much better last night, with orchestra accompaniment of 12 pieces. The L. W. could be heard above all. I tell you, it has immense tone for such a small instrument."

A correspondent writes for information,—which we are always pleased to give when it lies in our power—the letters runs thus:—It seems impossible to obtain perfect strings. We have tried, and we have tried, and have no fault to find with them, except that they

have not as clear a ring (tone) as the gut strings, and on a small banjo they do not sound so well. Now, if you manufacture a *perfect* string, kindly let us know, and we will be glad to order a couple of sets."

Our book, "The Banjo," contains information upon this subject. Perfect gut strings are never made, and can not be had at any price. In other words, gut strings for banjo, guitar or violin, are as uncertain as weather forecasts for the month of March; and we all know how uncertain that is.

The silk string for banjo, when it only has been brought to perfection, is the shape the banjo artist has of obtaining true strings in the future. (See under heading of "The Progressive Banjoist," in this issue, reference to Mr. Farland's system of stringing the banjo.)

The twisted silk first string for banjo ("Stewart's Specialty Silk String") is in nearly every instance, true in tone, but will not answer for low pitch tuning, as strings of this kind must be drawn up tense, if you expect to obtain a good tone from them; they are not sufficiently elastic to sound well if left loose and slack. We can furnish an excellent quality of gut banjo first strings, at the rate of 15 strings for \$1.00,—as good banjo strings as can be obtained, we believe,—but there are no perfectly reliable gut strings for any instrument. Only a novice expects such a thing, and only such a novice is regular enough to expect increased novices ever guarantee the gut strings they sell.

Let players who use strings remember that they are getting just as good strings to-day at the rate of 15 for \$1.00, as they could buy fifteen years ago, 15 or 20 cents each, and tuning to the same pitch,—and when the strings are purchased by the bundle (of 30 strings) they can be had at a very much less cost,—so that the banjoists of the present day have much to be thankful for.

Erastus Osgood writes from Concord, N. H., under date of January 7th:—

"The 'Dartmouth Glee, Banjo and Mandolin Club' made their annual visit to Concord, on Saturday evening, the 5th, and the citizens packed White's Opera House, attesting their pleasure by hearty applause after every number on the programme. My teacher, Mr. Armstrong, would have been greatly gratified, had he attended to the complimentary remarks on every hand that were bestowed on his sterling composition, 'Queen of the Sea Walzes.' By many it was considered the gem of the evening. That the Club rendered it finely, there can be no doubt; as, in fact, they did all their selections, and their careful training reflects great credit on Mr. Palmer, their leader. More than a double quartette composed their Glee Club. The young men are all good singers—far above the average—and have profited by the coaching of Heneri, Blaisdell, who has been drilling them for the past few weeks. The Mandolin Club is a new departure for Dartmouth, but is a great addition to their concerts.

Their two selections, 'Alpine Waltz,' and Giesle's melodious 'Forgotten Gavotte,' each received an encore. Of the solo work, it would be hard to say which artist did the best work in his respective line. Mr. Palmer picked his banjo strings with his accustomed skill, and was obliged to respond to an enthusiastic encore. Mr. Leggett, the very same mandolin soloist, at once gained favor with the audience, his rendering of 'La Tipica Polka' was excellent. Mr. Woodworth's rendition of Packard's 'Moon and I,' was delightful. A special word of praise should be awarded Mr. B. W. Couch, the manager of the year. He has worked hard and with judgment to make the concert a success, and has gained his point indisputably. The Dartmouth Club intend visiting Philadelphia in the spring, on their way to Washington, D. C."

W. O. Patch, San Francisco, Cal., writes:—

"I have a banjo, and thought it a good one until I heard A. A. Farland, and saw and handled one of your instruments. Farland surprised me and lots of others. His playing is wonderful. I don't think he will ever call again; at least, call and get back rest; for they hold good things out here; even if Frisco is called a 'jay' town, it knows a good thing. I subscribe to the *Journal*, and will continue to do so as long as I am on my feet."

W. J. Conolly is teaching banjo and guitar in Buffalo, N. Y.

The Hamilton Banjo Club's Annual Concert came off at Musical Fund Hall, Philadelphia, on Thursday evening, January 31st.

"You may judge how badly I wanted to hear Farland when he was here last fall, when I tell you I was so crippled up with rheumatism that it required the combined assistance of my wife and two canes to get me there, and I did not even step out of the house for four weeks after. There is no use of my wasting time trying to tell you what I thought of his playing, for there are no words in the English language to express the delight I experienced while listening to him. I shall make a great effort to hear him at every opportunity."

The above is an extract from a recent letter from F. M. Atwood, of Louisville, Ky.

C. S. DeLano's "Ideal Club" gave its Eleventh Grand Concert, at Y. M. C. A. Auditorium, Los Angeles, Cal., on December 28th last.

F. H. J. Ruel, St. John, N. B., writing under date of January 7th, says:—

"The 12-inch rim *Special Thoroughbred* Banjo arrived safely last week, and it has been a perfect revelation to us here—particularly in regard to tone. It has called forth the most unbounded expressions of admiration from all who have heard it; the unanimous verdict being that it is the most beautiful instrument of the kind, in tone and finish, that has been brought to this city. I want to thank you again for the uniform fairness and courtesy with which you have treated me in all my dealings with you."

Geo. B. Ross, the well-known banjoist and former teacher, of Philadelphia, spent the Christmas holidays with his mother in New York. Since the close of the Chicago World's Fair, Mr. Ross has not resumed his former occupation of giving banjo instruction, finding that business too confining and preferring a more active life. He will probably travel in the interests of some mercantile house.

We acknowledge receipt of a fine cabinet photograph of H. G. Fitch, of Canandaigua, N. Y. Mr. Fitch is director of the "Crescent String Orchestra," consisting of two banjos, two mandolins, two guitars and a flute. Mr. Harry Claudius, guitarist of this organization, is very highly spoken of as a soloist. "Among our repertoire," writes Mr. Fitch, "we have nothing that takes better with the people in general than Armstrong's 'Love and Beauty Waltzes.'"



Low. Keyes, banjo soloist and teacher, of Lewiston, Me., writes:—

"Business is better this season than ever before. I still play the Stewart Banjo you made for me a number of years ago, and I have yet to find one that can equal it for tone and carrying power. I own and use three other banjos, all of different makes, but none of them can approach my 'Stewart.'"

Charles H. Partee, Louisville, Kentucky, writes:—

"Will you make a banjo for me exactly like the last ones you made for Mr. Farland? These are the last banjos I have yet seen, and the shape of the neck facilitates execution in a manner never equalled by any other make of banjos. What wonderful tone they have. I could hear distinctly the softest music produced by Mr. Farland in the Auditorium here, (seating capacity, 3,502)."

Mr. Partee thinks that "People do not take the banjo seriously yet. Probably they may do so at some future time. Only those who have studied its beauties for years, are interested in its development." These remarks strike us as being well put, and applicable to the great majority of persons, who do not as yet know what a good banjo is. There is much yet in store for us—for the banjoist in the future. When all music-loving persons shall have become acquainted with the banjo and its higher capabilities, then will that instrument be accepted as seriously as a violin, but this cannot be accomplished in a day, of course.

Further, Mr. Partee writes: "It has always been my opinion that a good banjo is the equal of the violin as a solo instrument, and as far as I am personally concerned, I prefer the banjo (Stewart's make)."

Mr. Partee certainly knows whereof he speaks, for he spent several years in studying the violin, finally neglecting it entirely for his new love, the banjo.

Concluding, Mr. Partee says: "I think the music produced by Farland on the Stewart banjo is equally beautiful in expression and volume, (and I know it is in technique), as that rendered by Sig. Pablo Sarasate on his 'Cremona.'"

F. K. Briggs, banjo teacher, of Utica, N. Y., writes:—

"I have just returned from Boston, and am very busy, as I have fifty pupils and the Hamilton College Banjo, Mandolin and Guitar Club to attend to. I have used the S. S. S. Banjo and Banjeaurine for six years, and have tried all others, and must say that for a nice banjo for parlor or stage use, yours is the one I prefer."

"A recent issue of the Dedham, (Mass.) Transcript pays this tribute to a popular can: 'Professor Frederick K. Briggs, of the Utica School of Music, was the guest of his sister, Mrs. J. Fred, Dailey, of Bryant Street, this week. Prof. Briggs is considered by musical critics the finest banjo player in the United States, and those in our town, who this week have had the very great pleasure of hearing his playing, are of a similar opinion. Thursday evening a number of ladies and gentlemen were the guests of Mr. and Mrs. Dailey, at their pleasant home, where they met and were presented to Prof. Briggs and spent a very pleasant evening in listening to his skillful manipulation of his favorite musical instrument.—Exchange."

Malcolm Shackelford, of Richmond, Va., writing under date of January 12th, says:—

"On last Thursday night, I played at the Mozart Academy of Music, before an audience of over twelve hundred, the 'Love and Beauty Waltzes,' with piano accompaniment. The number took by storm. While I think the piece very fine, two thirds of my success was due to the banjo I used, my *Special Thoroughbred*, manufactured by you. I have received congratulations, one after another, saying the banjo was nearer perfection than any they had ever heard. The notes in the upper register are like bells, being absolutely true."

M. Heward, banjo teacher, of Montreal, Canada, is doing well with his banjo teaching, and the banjo club which he has under his leadership.

E. D. C. Jordan, Newport, R. I., writes:—

"I was rather in the dark about the outside banjo world until I made the acquaintance of your very valuable paper, at the World's Fair. I was one of those despised creatures who play by ear; but owing to your *Journal*, I am playing by note now, and I have learned more in one year by note than I knew before in twelve years of playing by ear. So I consider making the acquaintance of your *Journal* one of the best results of my trip to the Fair."

William Russell, New York, writes:—

"The banjo arrived all safe by express. Everything is satisfactory; I am well pleased with it. I have been playing the banjo for twenty-five years, and if a testimonial from me would do you any good, I will send you one with pleasure. I have owned about 25 different makes of banjos."

Daniel Acker of Wilkes-Barre, Pa., has issued a directory of banjo, mandolin and guitar players.

Edw. J. Henderson, the enterprising banjo and guitar teacher, of No. 4 Bourbon St., New Orleans, La., is continually on the move, pushing and enlarging his business. He is a good teacher and good performer combined.

Daniel Acker, of Wilkes-Barre, Penna., is a good player and enterprising teacher, and the banjo in his hands is well represented.

J. P. Hogan, the Hartford, Conn., teacher, reports his Charter Oak Banjo Club as meeting with great success.

The Banjo Club of the Century Wheelmen performed during the week of Jan. 14, in the theatre of the club house, in the rear of No. 1606 North Broad St., Philad'a., the occasion being the annual week of Century's Theatricals,—the fifth annual entertainment of this character given by this enterprising club.

Mrs. A. J. Douglass, Illion, N. Y., writes:—

"Please find enclosed fifty cents for renewal of subscription, and please solve this problem for me: How a year can roll so rapidly away when two months are so very long in passing, while waiting for the *Journal*."

Will a happy lot of subscribers we would be if we could receive our *Journal* every month,—there, I did not intend to write one word about it; have tried to possess my soul in patience, and suffer in silence, but how often have I devoutly wished for a month by *Journal*, a larger *Journal*, but never for a better *Journal* than the *Banjo and Guitar Journal*, published by S. S. Stewart."

B. J. Tolhurst, Troy, N. Y., writes:—

"I received the music and *Journal*, sent by mail, in good shape. I was surprised to see the difference in the *Journal* from what it was five years or more ago, when I dropped the banjo, owing to business and other cares. It was good then; now it is about perfect, as near as we can get anything in this world."

The instruction book is a splendid work and finely gotten up."

NO 'JO FOR HIM.

IT IS A BAND-JAW THIS TRIP.

It seems rather late in the day for anyone to attempt to change the name of America's favorite musical instrument, the banjo. But, as we all know, inventors are always turning up, with something new, or something that makes a pretension of newness.

We have heard of the Closed Back Banjo, Steel Rim Patent, 38 Bracket Wonder, Steel Truss, Solid Arm, (not speaking of the wooden leg) and many other contrivances of one kind and another, "too tedious to mention;" but not until lately has it fallen to the lot of one to get so clean stuck on a claim for improvement, as to content himself with bringing out the same old banjo under a supposed new name. A certain John Smith once changed his cognomen to Jone Smythe, but inside was the same flesh and blood.

An attempt at changing the name of the Banjo, to Bandjaw, or Bandjax, appears to show a lack of originality, rather than inventive genius; weakness rather than knowledge, or strength. Those who labor with such a mountain will labor in vain. The banjo has a good enough name, and does not require monkeying with.



The George Bauer Guitars—George Bauer Mandolins. These are fine instruments, and are sold at very low prices.

Call or address, 1016 Chestnut St., Philadelphia, or, 20 West 14th St., New York.

Benjamin F. Knell, a member of the "Lapetina Trio", consisting of F. M. Lapetina, Mandolin, B. F. Knell, Mandolin and G. Setaro, Harpist, speaks in high terms of the *Journal*.

Prof. Lapetina's Musical School is situated at the N. E. Cor. of 14th and Chestnut Sts., Philadelphia, where letters should be addressed concerning the Trio, or G. Setaro, the Harp Soloist. Mr. Knell, Violinist and Mandolinist, should be addressed, as per card in our Teachers columns.

Walter Jacobs, of Boston, has recently issued "Boston Visit" Valse, and "Banc's Grand March," both guitar solos by the celebrated guitarist, Johnson Banc. The names of both the composer and publisher of these pieces is a sufficient guarantee of their excellence. The price of each is 50c, and they may be obtained of the publisher, whose address will be found in our Teachers cards.

Miss Bertha Blakney, Teacher of Guitar, Mandolin and Banjo, of Watertown, Mass., is highly recommended by a correspondent. We are always pleased to note the addresses of good teachers, as we do not approve of hiding a light under a bushel. Therefore let the light shine.

Arling Shaffer, the well-known Guitarist, is at present teaching the Guitar, Mandolin and Banjo, in Chicago, Ill., his address being 41 Kimball Hall, 243 Wabash Ave. Mr. Shaffer has charge of several clubs, among which are the Chicago University Banjo Club and the Young Ladies' Mandolin, Guitar and Banjo Club.

R. A. Schiller, of St. Paul Minn., writes:

"I find the mandolin and guitar music written by E. H. Frey to be far ahead of that of other composers."

Armstrong's new Overture for banjo club, "*Capitol's Realm*," when rendered with the guitar, mandolin and bass banjo parts, as published, will outshine the old favorite, "*Martaneaux Overture*," one of the earlier works of this composer.

George F. Holloway, Guitarist, who is now playing with Mr. Farmer, Banjoist of the "Gregory Trio," at private musical entertainments in New York, is very highly spoken of as a guitar virtuoso.

Get the "St. Louis" March, guitar solo, by D. I. Lynch, price 25c. Published at this office.

Mrs. C. S. Swartz, has a large class of guitar pupils at Galesburg, Ill.

Geo. F. Holloway, the New York Guitarist, writing under date of Dec. 28th, said:—"My Partner Waltz," by E. H. Frey, which appeared in the *Journal*, No. 84, is exceedingly tuneful, and nicely adapted to the guitar, and I should like to include more of his compositions in my repertoire."

A beautiful arrangement of Gounod's *Ave Maria*, by E. H. Frey, for two mandolins and guitar, has just been published by Stewart, price 50 cents.

Earle H. Grainger, of San Diego, Cal., performs Gregory's "L'Infanta March as a guitar solo. He has sent us his guitar arrangement, which we may possibly use in the *Journal* at some future time, but it is most too difficult as a guitar solo for the majority of players.

Mr. Grainger thinks that the reason why more difficult music is not written for the guitar, is because the average guitarist requires something easy. This we think is quite true, but, at the same time, if nothing difficult is published there will be little if any improvement made in this direction. Practicing more difficult music leads on to playing the easier pieces with greater ease, and brings a better command over the instrument, until the average becomes higher, and better guitarists are developed. Mr. Grainger also remarks that L'Infanta March makes a brilliant guitar solo, and that he would make more of the same kind. This we are pleased to know, because we hope to see players get to work and give the guitar a fresh impetus, and this can not be done without making a start. Music like Gregory, Farland, and a few others are playing on the banjo has given that instrument an upward start, which will develop in time to the great good of the instrument. All can not play such music, of course, but the average advancement must be better and more rapid through the aiming for a higher level. We hope to see guitarists keep pace with the banjoists in this direction, and if all who are interested will contribute their mite, by sending in subscriptions to the *Journal*, and keeping their names on the list, at the small cost of 50c per year, we will soon be able to publish in each number, not only good and easy guitar music, but more of it, together with music that is more difficult, and interesting to the few advanced guitar players—whose number we trust may be largely increased.

A correspondent in Lorain, Ohio, writes:—

"I would like to suggest to composers and arrangers, that they give the correct (in metronomic measure) on all music,—especially on such as "Melodie by Rubenstein," in No. 85 *Journal*; as persons who are situated like myself, where they have no opportunity of hearing such music rendered by artists, find some difficulty in acquiring the proper tempo."

P. W. Newton, whose Practical School of Harmony for Guitar, we hope to have ready in book form shortly, is very busy. He writes some fine music. We have just published his latest guitar solo, "Dreams of Spain," Polka Caprice, price 25c. Those who want a good guitar solo should purchase a copy of this.

Mr. Newton is now teaching and leading the Toronto University Club, of 25 members.

Chas. B. Carlson, teacher of mandolin, Erie, Pa., says of the Geo. Bauer Mandolin—"It is A No. 1 in every respect, and the tone is elegant. I will let all who are interested see and try it."

F. C. Meyer, Wheeling, West Va., writes of the Bauer Mandolin:—"I like your mandolin very much. It beats any I have ever heard."

REPUDIATED AND DISOWNED.

It appears that the dishonored and self-stilified publisher of the so called *Baiser d'Amour Waltzes*, is disowned and repudiated by his fellow banjoists in England. Those who have read the *Journal* No. 84, are aware of the fact that this publisher, copied the well-known "Love and Beauty" waltzes, by Thomas J. Armstrong, reproducing the same in England, under the false title of "Baiser d'Amour Waltzes," giving

the composer's name as one Newberry, with his own as arranger.

This publication, however, is not the only one treated in this way; there appears to have been a number of others—for instance, Armstrong's "Normandie March," which has been issued by the same party, under the title of "*Zouave March*," etc.

The "ass in the lion's skin" does not get very far, however, before he forgets himself and utters one of those "piercing roars," so peculiar to the animal—which attracts the attention of the public. Then it is found out that 'tis only an ass, and there is neither lion nor musical composer there, but only the shadow of an imitation.

The following extract from the letter of a prominent banjo player in England will speak for itself.

"It is not an Englishman's trick, and we, over here, can not accept the responsibility. Mr. Cammeyer calls himself an American. We therefore let you keep credit for his actions."

We blush for the American (?) who with his English partner is obliged to occupy so gallant a position as arranger and publisher of music he neither arranged nor composed, and whose fictitious Newbury, (probably an imaginary shade of Old Deacon Dewsberry) can not hide him from the just retribution that is sure to follow.

Another letter from England contains the following:

"The majority of the music published by Essex and Cammeyer has been simply altered from the American to the English key, and given another name. They, however, take credit for the compositions instead of giving it to the composers."

Such actions bring upon the perpetrators full punishment. It only requires a little time. There are enough fair minded people who despise such dishonorable practices, among the lovers of banjo music, to give the banjo and its music proper representation, and to leave little room for the operations of pretenders of this kind.

The "Simple Method" age, was an evil epoch for the instrument to pass through,—but it safely lived it down, and rose from the disgusting associations which had been forced upon it, until it has become better known and fully respected.

'Tis no time to attempt the crowding of disgrace upon the now respected and esteemed American instrument, and all true lovers of the banjo should take pride in encouraging only fair, honest and just dealings.

GEORGE W. GREGORY.

Mr. Gregory, about the first of this year, removed his Banjo Instruction Rooms, from 543 5th Ave., in New York City, to No. 55 West 42d Street. He was forced to make this move, in order to obtain increased accommodations and more room for his work, his business having assumed much larger proportions than ever before.

He has associated with him, Mr. F. W. Hill, an excellent performer and musician, as assistant teacher.

Mr. Gregory's rush of business has rendered it impossible for him to complete his work on "Practical Fingering," upon which he has been for some time engaged, but as soon as the MS. can be completed we will begin its publication in the *Journal*.

"The Gregory Trio," consisting of Geo. W. Gregory, W. B. Farmer, and Chas. Van Baar, still continues as before, but as Mr. Farmer does not care to be a banjo teacher, he has never been connected with Mr. Gregory's Banjo Instruction Rooms, being associated with Mr. Gregory as performer only. Mr. Hill, formerly with Brooks and Denton, is now associate teacher with Mr. Gregory. Mr. Gregory thus expresses it—"The firm here will be Gregory and Hill; and the Trio, Gregory, Farmer and Van Baar, will continue as before."

The writer called at Mr. Gregory's studio, recently, finding him very pleasantly situated, Mr. Gregory stated that he might not remain very long in the new location, as he had removed there to obtain more space for his work, but was on the look out for something better, and therefore we should not announce his present address as final. Mr. Gregory also stated that he was about to undergo a surgical operation on his right hand, which, as some of our readers are aware, has been giving him trouble for some time past, Mr. Gregory not having been able to use the second finger of that hand for about a year and a half.

GEORGE BAUER'S NEW DEPARTURE.

Mr. George Bauer, who lately opened an office in New York City, at 20 West 14th Street, will represent Paul Stark, one of the largest manufacturers of musical goods in Europe. Mr. Bauer will visit the principal musical instrument houses in the United States, in the interests of Mr. Stark, and will carry several trunks of samples with him on the road. Between each trip, he will be found in New York, where a full line of samples will be carried in stock, of all the goods manufactured by Paul Stark, which

may be inspected by dealers and their buyers who visit New York.

In representing the great house of Stark, and taking import orders for goods, Mr. Bauer will not neglect his own line of mandolins and guitars, nor will his representing the S. S. Stewart Banjo to the trade be interfered with. Should the labor become too great, competent assistants will be employed, the force being augmented from time to time, as deemed expedient.

This present move of Mr. Bauer's has long been contemplated, and negotiations long pending have lately been put in shape, so that Mr. Bauer will begin the Stark agency at once.

We wish him every success, his enterprise and business foresight so richly merits.

JOHNSON BANE, GUITARIST.

Mr. Bane, the Guitar Virtuoso, writes us that he expects to appear in Philadelphia, on the evening of Feb. 23d, at F. H. Griffith's Concert. He has been meeting with much success in his Guitar recitals. The following extract from the *Musical Record* of Boston, will give an idea of what Mr. Bane can do with the Guitar.

MR. JOHNSON BANE, the Western Guitarist, gave a guitar recital in Boston on the 15th of last month, with a result that must have been highly satisfactory to himself. It was Mr. Bane's first professional visit to Boston, and he consequently had to contend with all the obstacles which a newcomer for public favor must invariably meet. A fair-sized audience greeted him in Wesleyan Hall, however; and if Mr. Bane ever chooses to play in Boston again, he need have no doubt of the welcome which will be extended him.

The program of the evening was as follows:—

1. { a. Overture l'artistique. E flat. }
 b. Valse Brillante. C. } Bane.
 c. "Mie Dolcia" Gavotte. C. }
2. { a. Love's Dream After the Ball. A. }
 b. Grande Marche. A minor. } Czibulka.
 c. Minuette. A. } Bane.
3. { a. Serenade. F. } Bane.
 b. Operatic Selection }
4. { a. Nocturne. C minor } Bane.
 b. Lark. A. }
5. { a. Spanish Dance, No. 2. G minor, Moszkowski.
 b. Marche Militaire. C. } Bane

It would be difficult to speak too highly of Mr. Bane's playing. Greater masters of the guitar than he may have been upon the American concert platform, but the present writer has not heard them. His technique,

his delicate appreciation of the fine points of his instrument, and the artistic manner in which he took advantage of them, the class of music which he played, and the manner in which he played it, gave his audience an insight into the finer, rarer possibilities of the instrument, which was as wonderful as it was delightful. There were no *tours de force* of manual dexterity, no painful straining after unnatural and dazzling effects. The whole evening's work was that of the artist so sure of his instrument that its mechanical difficulties were intuitively overcome, leaving him free to give himself up wholly to the spirit of his music.

Mr. Bane's audience was most enthusiastic, and he was compelled to respond with a general *encore* after the concert itself was over. Mr. Bane left Boston for New York and an extended Western tour. Of his success there can be no doubt.

MAKE A GOOD START.

In organizing a Banjo, Mandolin and Guitar Club, much depends upon starting aright.

It used to be that young players, in beginning an organization of this kind, were forced to grope around in the dark, blindly, making their experience as best they could, and often paying dearly for it. The result was *discouragement*, and an unsuccessful effort finally given up in despair.

Therefore, we say to all who wish to organize clubs, begin by purchasing those two valuable books, by T. J. Armstrong, "BANJO ORCHESTRA MUSIC; OR, HINTS TO ARRANGERS AND LEADERS OF CLUBS" and "DIVIDED ACCOMPANIMENT." These books cost but fifty cents each, and are positively worth many times this amount to every leader and organizer of a banjo club. They are, also, the only books ever published on banjo, mandolin and guitar clubs. No organization can afford to be without a copy of each of these works.

The time was when a so-called banjo and guitar club could stand the chance of making a passable showing without a proper arrangement of music and instruments; but that day has gone by, and no club that is not properly organized and conducted can expect to compete with the well organized musical clubs as they now exist.

Therefore we say to all, if you organize at all, go at it in the right way; for it is just as easy to organize a good club as a poor one, and much time and money is saved by starting aright. In fact, a good beginning is one-half the battle.

FUNERAL MARCH.

GUITAR.

By E. H. FREY.

At this sign, to imitate a drum, the fingers of the right hand are to be closed and opened one after another, letting them pass over the strings close to the bridge, towards the 1st. string, in strict time.

The main guitar score consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a mezzo-forte (mf) dynamic marking. The music features a series of chords and single notes, with fingerings indicated by numbers 1 through 4. The second and third staves continue the melody, with various chordal textures and single-note passages. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic accompaniment.

Bass Solo.

The bass solo section consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). The music is characterized by a series of chords and single notes, with fingerings indicated by numbers 1 through 4. The second and third staves continue the melody, with various chordal textures and single-note passages. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic accompaniment.

This musical score is for a piece titled "Funeral March." It is written for piano and includes a Trio section. The score is organized into eight systems of music.

- System 1:** Features a treble clef with a key signature of one sharp (F#). The melody consists of eighth-note chords, while the bass line has a slow-moving line with a trill on the second measure.
- System 2:** Continues the melody and bass line. The bass line includes a triplet of eighth notes in the first measure.
- System 3:** Labeled "Trio." in the left margin. The key signature changes to one flat (Bb). The tempo is marked "p" (piano). The melody is more active with eighth and sixteenth notes, while the bass line has rests.
- System 4:** Continues the Trio section. The melody includes some sixteenth-note runs, and the bass line has a few notes.
- System 5:** Continues the Trio section. The melody has a triplet of eighth notes in the first measure. The bass line has a few notes.
- System 6:** Continues the Trio section. The melody has a triplet of eighth notes in the first measure. The bass line has a few notes.
- System 7:** Continues the Trio section. The melody has a triplet of eighth notes in the first measure. The bass line has a few notes.
- System 8:** Continues the Trio section. The melody has a triplet of eighth notes in the first measure. The bass line has a few notes.

The score concludes with a double bar line and a repeat sign.

THE IDEAL "TWO STEP"

J. E. FISH.

Banjo

ff *mf*

*7**

*7**

1 *2*

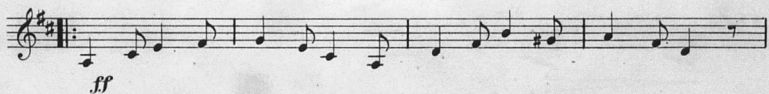
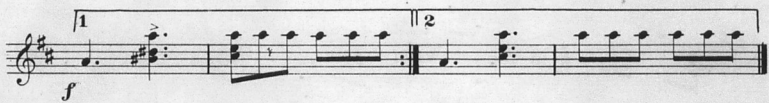
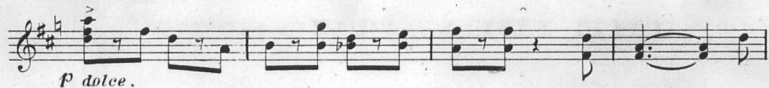
*5** *mp*

ff

ff

ff *Fine.*

TRIO.



D.C. al Fine.

PALERMO MAZURKA.

By THOS. J. ARMSTRONG.

Tempo di Mazurka.

Banjo.

f

mf

p

p

mf

f

Fine.

mf

f

D.S. al Fine.

Trio.

P *dolce.*

cresc.

5 Pos

2 Pos

3 Pos .

10 Pos

D. C.

GIPSY DANCE.

GUIAR.

By E. H. FREY.

Moderato.

The musical score for "Gipsy Dance" is written for guitar in common time. It consists of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a forte dynamic marking (f). The music is in a key with one sharp (F#). The notation includes various rhythmic values, accidentals, and fingerings. The second staff has a '2' above a measure and a '3' below a measure. The third staff has a '+' below a measure. The fourth staff has a '+' below a measure. The fifth staff has a '7' above a measure. The score concludes with a double bar line.

A handwritten musical score for a piece titled "Gipsy Dance". The score is written on eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 3 above notes. Some measures contain complex chords or triplets, with the number "3" appearing above groups of notes. The manuscript is written in dark ink on aged, slightly yellowed paper.

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

Continued from last number

Copyrighted 1894 by S. S. Stewart

40

A line from a figure, thus: 7—, means that the notes of the chord over the figure are retained.

Exercise No. 3:—

Bass and treble given, an alto part to be added.

Exercise No. 3 worked:—

Exercise No. 4:—

Bass and treble given, a tenor part to be added. No alto.

Exercise No. 4 worked:—

Exercise No. 5:—

Bass and treble given, a tenor part to be added.

Exercise No. 5 worked:—

It has been seen above that only three notes are required to form a common chord. In four-part writing one note has to be doubled,—this is the octave of a note taken in order to have four voices. It is better to double the tonic than the fifth, and better to double the fifth than the third of a chord.

Exercise No. 6:—

Very good.

Exercise No. 7:—

Not bad, but not as good as No. 6.

Exercise No. 8:—

This should be avoided.

Taking the following example, No. 9, as a copy, write out the same in the following keys, using the proper signature in each case:—A, E, D, G, B \flat , A minor and F \sharp minor. Use two staves and write as if you were writing for two guitars, although try and make it practical for one, as the example is.

Exercise No. 9:—

Add an alto and tenor part to the following. The best position of a four-part chord is when the notes are nearly equidistant, that is, it is bad to have two or three of the four parts very high up or low down, leaving a large interval.

Exercise No. 10:—

Exercise No. 10 worked:—

42

Exercise No. 11:—H. B. Newton, March for Organ.

Bass and treble given, add alto and tenor.

Exercise No. 11:—H. B. Newton, March for Organ.

Bass and treble given, add alto and tenor.

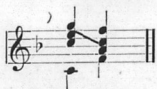
(No fifth.)

Exercise No. 11 worked:—Arr. for two Guitars by P. W. Newton.

Exercise No. 11 worked:—Arr. for two Guitars by P. W. Newton.

Some writers in order to make a full chord at the end of a passage take the leading note downwards, but the beginner should as a rule make the leading note ascend.

Example of leading note taken downward:—



One part having the third of a chord, but having taken another note the third of the chord should be taken by another part.

43



The bass part is now only given, and alto, treble and tenor parts are to be added. When there are no figures, the common chords of the bass notes are to be added. There is a certain amount of freedom in adding three parts to a bass part. In these exercises it is better for the student to use two treble clefs, because as seen before, the progression of each part can be observed better.

Exercise No. 12:—

Bass given; add treble, alto and tenor parts.

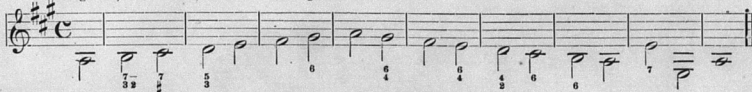


Exercise No. 12 worked:—



Exercise No. 13:—

Bass given; add treble, alto and tenor parts.



Exercise No. 13 worked :—



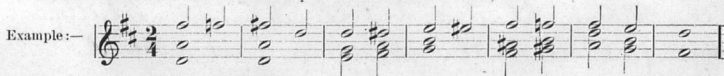
44

A *false relation* is the separation of two chromatic notes by giving one of them to one part and the other to another. When a chord in which any natural note occurs is followed by a chord having the same note raised or lowered, that note so altered should appear in the same part, if this is not done a false relation between the parts is produced.

Example of False Relation:—



When chromatic notes occur in the same part the bad effect is avoided; thus:—



SEQUENCES.

A Sequence is the repetition of the same progression, in melody, or harmony, and sometimes both, with different notes or degrees of the scale.

Sequences are divided into two classes, viz:—*Real* and *Tonal*.

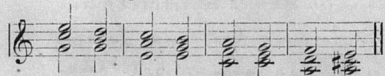
A sequence is called *Real* when all the intervals of the chords are major or minor, at each recurrence of the repeated progressions, as at the original occurrence of it.

Example of Real Sequence:—



A sequence is called *Tonal* when the chords or intervals at each recurrence, are according to the key in which the passage occurs, and of course, therefore, do not strictly copy the original pattern. The tonal sequence is the more frequently found.

Example of Tonal Sequence:—

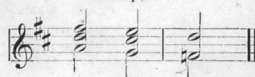


SUSPENSIONS.

A suspension is the sustaining of a consonant note into the next chord so as to form a discord. The suspension 9 to 8 occurs on all degrees of the scale, the leading note excepted. It is, however, not found frequently on the mediant. Suspension 9 to 8 is the discord of the ninth resolving on to the eighth, the ninth being prepared in the foregoing chord. The first inversion is figured 7 or $\frac{7}{3}$, but it would not be right to call it a chord of the seventh

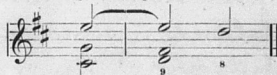
In many cases where a progression appears to be a false relation to the eye, and yet is not at all offensive to the ear, experience only will show the student when he may safely neglect the rule against them. The bad effect of a false relation may be heard even when a chord comes between the chromatic notes.

Example:—



because figures only show intervals which a chord may contain, they do not explain its derivation.

Example of Suspension 9 to 8:—



It often occurs that the root of chords of the ninth is omitted in inversions.

First Inversion 9 to 8:—

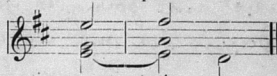


Second Inversion 9 to 8:—



In the last inversion when the ninth itself is in the bass, the root is sometimes admitted.

Example:—



Write out similar to the above in all keys.

In the above the student should note that the $\frac{7}{3}$ does not include a 5. The reason for this is that the fifth of the bass note would here be the seventh of the root and so make another discord. The same may be said about the $\frac{9}{5}$ which does not include a 3.

At Home, Sunday Eve.

Dear Tom:

At last I have heard Farland play the Banjo. You certainly told the truth when you said I had never heard the Banjo played before. I am now fully satisfied that the Banjo is just as fine an instrument as the Violin or the Piano.

I never thought such tones could be gotten out of a Banjo - I would not have believed it could be done, - on the "say so" - but now I know it can be done (by A. A. Farland, at least) and that Stewart Banjo of his is surely a wonder.

I am going to ask Papa to write to S. S. Stewart about getting me one of those Special Banjos of his. I think you said it was called the Thoroughbred and Stewart's address was 223 Church St, Philadelphia! Is this right? If not please let me know, as I am going to get Papa to ~~write~~ get the Banjo for me as soon as possible.

Your loving cousin, Lizzie.

P.S. For a good guitar or mandolin
go to George Bauer, 1016 Chestnut St.
Philadelphia. *Pa.*

Dear Cousin, Your letter of recent
date is rec'd. and I have just
a few moments to answer in,
as I am about to start on
my annual hunting expedition.
The Banjo Mr. Farland uses
is made by S. S. Stewart,
and his factory is situated
at 221 and 223 Church St.,
(just above the old Christ Church
Building) in Philadelphia.
The name of the Banjo is
the "Special Thoroughbred";
they are \$40.00.
Mr. Farland, I learn, has
settled down in New York,
at No. 270 West 43^d street,
and will give lessons when
not travelling and giving
concerts.
With love to Aunt, I remain,
Your affectionate Cousin, Tom.

You will remember seeing Stewart's Banjos at Chicago World Fair

TUNING THE GUITAR.

I think that all teachers will agree with me, that a very small percentage of those who are taught on stringed instruments learn to tune them quickly and accurately. Even those with a good ear for music, have to acquire it by degrees, and many never make rapid work of it; one reason for this is that so many in learning to tune do so hurriedly, and are not particular to get each string exactly correct, and as a result the ear becomes accustomed to hearing the instrument only partially tuned; and as time goes on, no improvement is made, and a final result is, that the player really gets accustomed to slight discords, caused by the instrument out of tune, and the instructor finds it very hard to make them apt at tuning. Another reason is the defective method of tuning given by most guitar methods, where the A string is tuned to any desired pitch,—the D string tuned from its 5th fret,—the G string from the 5th fret of the D, and so on.

If I were to make ten copies of a certain piece of manuscript, it would be folly to make my 2nd copy from the 1st; the 3rd from the 2nd, and so on to the 10th. The only correct way would be to make them all from the original sheet. This illustrates exactly the defect in the usual method of tuning; for where the D string is not tuned exactly to the 5th fret of the A, it is impossible for the remainder of the strings to be in tune with the starting note, and as many beginners are careless about tuning, this is apt to be the rule rather than the exception. I have had many years experience as a teacher, and find that very few tune accurately by the old method.

Permit me to suggest a method of my own, which I have used with great success for 3 years, and by which my pupils learn to tune much quicker and more accurately. By this method all the strings are tuned directly from the A string.

First, tune the A string to the desired pitch; then tune the D string to the 5th fret on the A. Next, press the finger on the 2nd fret of the G string, which gives A, and tune this A to the A string open. The B string is then tuned to the 2nd fret on the A string, or B. Both E strings are then tuned to the 7th fret on the A string, or E.

By this method each string is tuned independent of any other, and it has proven to be very accurate, and one which may be used successfully by beginners.

It is the custom of most players to test the tuning by trying various chords in different positions; which of course puts on the finishing touch.

Los Angeles, Cal.

C. S. DeLANO.

Newton's Practical School of Harmony for the Guitar.

Newton's Practical School of Harmony for Guitar will be published, complete, in book form, bound in board cover, we hope, sometime in March. The price will be \$1.00. When the publication of this treatise was begun in the *Journal*, the author's intention was to complete the entire work in some 24 pages; but the original plan has been enlarged upon, until now we will present a book of about 60 pages, the most complete and thorough work on harmony and chord construction for the guitar, ever published in any country,—if not the *only* work of the kind ever published. Guitar students and players can thank Mr. Newton for the enterprise and painstaking effort he has put forth in the matter, and the publisher of the *Journal* as well, for bringing before them such a work as they most need.

The book will, it is thought, be ready for delivery some time during March, and orders will be filled by mail upon receipt of one dollar per copy. The five pages contained in this issue of the *Journal* will be the last of the work to appear as a serial publication.

S. S. STEWART, Publisher,

221 and 223 Church Street,

PHILADELPHIA, PA.

MUSIC CATALOGUE.

We have no complete catalogue of our Banjo, Mandolin and Guitar musical publications up to date, but one is now being prepared, a complete revision of the former catalogue having been made. The new catalogue will be ready in a few days.

Address,

S. S. STEWART,

221 and 223 Church St.

THE GEORGE BAUER MANDOLINS AND GUITARS.

If you wish to purchase a first class Mandolin or Guitar, the place to obtain such is of George Bauer, No. 1016 Chestnut Street, Philadelphia, Pa. Mr. Bauer also has an office at 20 W. 14th St., New York City.

There are tons of Mandolins and Guitars being unloaded on the market at present, in order to take advantage of the present "boom" in these instruments. The Bauer Mandolins and Guitars, however, are first-class reliable instruments, and those who want a good instrument should bear this in mind.

BANJO STRINGS.

Buy your strings right. Buy them at the right place. Buy them at the right price. Buy them of the right kind, and get good prices by buying them in the right quantity.

Where to buy!

Stewart's, 223 Church St., Phila., Pa.

How to buy!

Enclose order to Stewart for the strings you want, with P. O. M. O. for the amount.

Get your strings by return mail.

Prices?

Fifteen gut banjo strings, assorted sizes, \$1.00. Best quality bass strings, wound on prepared white Japanese silk, 10 cents each—or \$1.00 per dozen. In larger quantities at lower prices in proportion.

Stewart carries a large stock of all banjo strings.

Try Stewart's strings.

NEW MUSIC

Published by S. S. STEWART
Philadelphia, Pa.

"ST. LOUIS MARCH" FOR GUITAR

By D. I. Lynch. 25 Cents.

OVERTURE, "CUPID'S REALM," FOR BANJO CLUB

By T. J. Armstrong. Seven Parts, \$1.50.

Banjourine (leading part), 35 cents; other parts, 20 cents each. The full arrangement consists of Banjourine, 1st and 2nd Banjos, Guitar, Piccolo Banjo, Mandolin and Bass Banjo. It will work very nicely as a Quartette, for Banjourine, two Banjos and Guitar. This overture is recommended as being especially attractive.

"MINUETTE" FOR MANDOLIN AND GUITAR

By E. H. Frey. 25 Cents.

"AVE MARIA," A fine arrangement of Gounod's well-known melody, for two Mandolins and Guitar

By E. H. Frey. 50 Cents.

"MARCH OF THE MACCABEES," Guitar Solo

By E. H. Frey. 25 Cents.

"SAILORS' DANCE," Guitar Duo

By E. H. Frey. 35 Cents.

"ROMANCE FOR GUITAR," (Op. 14)

By E. H. Frey. 40 Cents

"DREAMS OF SPAIN," Polka Caprice, Guitar Solo

By P. W. Newton. 25 Cents.

"HEPTASOPH MARCH"

By Richard H. Barker. Arranged for two Banjos by T. J. Armstrong. 25 Cents.

All the above musical issues are *new* and extremely good. Address,

S. S. STEWART, Publisher
223 Church Street, Philadelphia, Pa.

The only person in the world who successfully
renders the works of Bach, Beethoven, Mendelssohn, etc., on the Banjo;
producing most novel and beautiful effects.

Entire Programme given if desired



A strong attraction for Concerts, Musicales, etc.

A. A. Farland, The Banjo Virtuoso

And his S. S. Stewart Banjo

Residence and Studio:

...270 West 43rd Street, New York...

(One block West of Broadway)

Amateurs taught, professionals perfected. Original method of fingering; correct in theory and practice. Grand transcontinental tour just completed. Recitals given in all the important cities, from the Atlantic to the Pacific, and from the Great Lakes to the Gulf.

BRAZILIAN MARCH...

By THOMAS J. ARMSTRONG

JUST PUBLISHED FOR

BANJO + CLUB

Complete in seven parts, for seven instruments, as follows: Banjeaurine, first and second ordinary Banjos, Piccolo Banjo, Mandolin, Guitar and Bass Banjo.

PRICE \$1.40

Solo part 20 cents; any of the parts separate, 20 cents each.

This is a fine March, by a popular writer, and will, no doubt, rival in popularity the well-known "Normandie March," of the same composer.

S. S. STEWART, Publisher

..L'Infanta March..

For Two Banjos

.....and Piano.....

BY GEO. W. GREGORY

as performed with immense success by the

Gregory Trio

of New York

PRICE, SEVENTY CENTS

The *obligato* for second Banjo has only lately been published and can be had separately at 20 cents, by those who already have the parts for Banjo and Piano.

This is a very fine march, but is difficult, and requires considerable practice in order to render effectively. The "obligato for second Banjo" is nearly as difficult as the principal part.

S. S. STEWART, Publisher.

THE GOURIER.

(Descriptive Fantasia)

FOR BANJO AND PIANO.

By THOMAS J. ARMSTRONG.

This will, no doubt, become as popular as "The Voyage," by the same composer. It is free from difficult position fingering, and is very "catchy" and tuneful.

S. S. Stewart's Fine Banjos

MAKE NO MISTAKE



STORE AND FACTORY

221 and 223 Church Street,

Philadelphia, Pa.

Crystal Palace Waltzes.

By E. H. FREY.

For two Mandolins and Guitar, with Piano part, ad. lib.

Price, Complete, (all the Four parts),	\$1.50
For Mandolins and Guitar,	.60
" Two Mandolins and Guitar,	1.00
" " " Piano,	.60
Solo part alone,	.35

A Fine Club Piece

"Mazourka Imperial"

BY THOMAS J. ARMSTRONG

Price, complete, \$1.50, 20 cts. each part

S. S. STEWART, Publisher.

Complete for Eight Instruments, arranged in the "Divided Accompaniment" System.

The instrumentation in this arrangement is as follows:—

Banjeaurine (solo part), first banjo, two second banjos, guitar, piccolo banjo, bass banjo, and mandolin. This is the first arrangement to be published in the "Divided Accompaniment" form, and where a bass banjo and two second banjos can be had there is no doubt that this method is vastly superior in harmony and general musical effect to the other method of arranging music for clubs. Where the bass banjo is lacking, the guitar and one "second banjo" should be used.

This arrangement may also be used with good effect for four instruments only, viz:—banjeaurine which plays leading part, first banjo, having counter melody, mandolin or piccolo banjo and guitar. In order to bring out all the beauties of the musical arrangement, however, the entire eight parts should be rendered on their respective instruments, or seven parts, omitting the extra "second banjo." There are two "second banjo" parts which, when both are played, renders the harmony full and complete. These parts in order to designate them are marked as follows: *first second banjo* and *second second banjo*, or third banjo. These terms may sound a little singular, but where only one "second banjo" is used in a club, it is necessary that the part for the "first second banjo" should be used, and this explanation is made in order that the arrangement of instruments must be understood before practising.

AN INVALUABLE WORK FOR BANJO, GUITAR AND MANDOLIN CLUBS.

DIVIDED ACCOMPANIMENT

By THOMAS J. ARMSTRONG

PRICE, - 50 CENTS.

This work treats upon the subject of dividing the accompaniment in the Banjo Orchestra, and Banjo, Guitar and Mandolin Club, so that the instruments may be utilized in the most attractive manner, and the parts musically balanced.

Numerous musical examples are given in the work, and a great amount of valuable instruction for the arranger and club leader.

This work originally appeared in serial form in the *Journal*, and is now issued in book form, complete; being the first and only book of the kind published.

PRICE, BOOK COMPLETE, 50c

S. S. STEWART, Publisher.

223 Church St.,

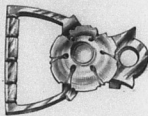
Philadelphia.

S. S. STEWART'S

Common Sense Tail Piece

Nickel plated with Ivory Rosette,

FOR THE BANJO.

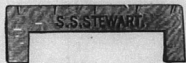


PRICE, - - FIFTY CENTS.

Mailed to any address on receipt of price. This tail piece does not slip from side to side, and assists the bridge in maintaining its position upon the head through proper pressure of the strings. The strings are easily attached, and do not pull against the knot.

Used by hundreds of prominent performers.

BANJO BRIDGES



Stewart's Banjo Bridges, made of fine old maple, notches for the five strings sawed in, ready for use.

Price, 6 cents each, by mail, or 50 cents per dozen.

The above is a fair representation of the bridge.

Those who prefer a more highly finished Bridge should order the hand-finished Bridge, a fair representation of which is here given.



The price of the hand-finished Bridge is 10 cents, that is, 10 cents each or \$1.00 per dozen.

Bridges for Banjeaurine at same prices.

S. S. STEWART

MANUFACTURER,

221 and 223 Church Street, Philadelphia, Pa.

The Minstrel's Serenade

For One or Two Mandolins and Guitar,

By P. W. NEWTON.

PRICE, - - 40 CENTS.

JUST PUBLISHED BY

S. S. STEWART. Philadelphia, Pa.




P. W. NEWTON

Author of Practical School of Harmony for the Guitar

GEORGE BAUER GUITAR, No. 18

STANDARD SIZE

PRICE, \$18.00

 This is the Best Guitar for the
Price ever offered



MEASUREMENTS

12 inches across lower part of body
8 1/4 inches across upper part of body
3 1/4 inches deep, tapering to 3 1/2 inches
Finger Board 16 1/4 inches

DESCRIPTION—BODY MADE OF THOROUGHLY SEASONED SELECTED ROSEWOOD WITH THREE RINGS OF ORNAMENTAL INLAYING AROUND SOUND HOLE; FRONT EDGE NICELY INLAID STRIP DOWN BACK AND ACROSS UNDER END PIN. SELECTED MAHOGANY NECK (WARRANTED NOT TO WARP), CONVEX ROSEWOOD FINGER BOARD WITH PEARL POSITIONS AND EIGHTEEN GERMAN SILVER FRETS. STRINGS CAREFULLY SET. HIGHLY FRENCH POLISHED, FINE TONE, AND FULLY WARRANTED.

Guitar No. 18a, same description as above, but Large Concert Size, \$20.00

"	18b,	"	"	"	Extra	"	"	22.00
---	------	---	---	---	-------	---	---	-------

GEORGE BAUER

Manufacturer of and Dealer in **FINE MANDOLINS AND GUITARS**

1016 CHESTNUT STREET, PHILADELPHIA, PENNA.
20 WEST FOURTEENTH ST., NEW YORK CITY, N. Y.

.....Books for the Banjo and Guitar.....

PUBLISHED BY S. S. STEWART, PHILADELPHIA

JOHN H. LEE'S WORKS

Eclectic School for the Banjo

Published in three parts, the prices of which have been reduced to the following:

Part First, Instruction	\$.75
Part Second, Musical Selections . . .	1.50
Part Third, Chord Construction . . .	.50

Part First is an excellent rudimentary work, and is very successful in teaching pupils to read music at sight.

Part Second contains some of the author's choicest arrangements of instrumental music for the banjo, and those who are familiar with Mr. Lee's work recognize his arrangements as among the most correct and thorough ever given to banjo players.

Part Third gives an excellent idea of the rudiments of harmony and chord construction, as applied to the Banjo.

Every banjo student should have these valuable works in his library.



THOMAS J. ARMSTRONG'S WORKS

"Banjo Orchestra Music," HINTS TO ARRANGERS AND LEADERS OF BANJO CLUBS, by Thomas J. Armstrong.

Price, 50 cents

This is an invaluable book to those interested in banjo, mandolin and guitar clubs. Copies mailed on receipt of price.

"Divided Accompaniment," by Thomas J. Armstrong.

Price, 50 cents

Contains numerous musical examples, in the divided accompaniment form of arrangement for banjo, guitar and mandolin clubs and orchestras. Shows how to put these instruments to the best possible use.



...Works Written or Edited by... S. S. Stewart

Rudimentary Lessons for the Banjo, by S. S. Stewart. Parts 1 and 2.

Each part, 25 cents; postage free.

Stewart's Thorough School for the Banjo, Price, \$2.00

This is an older and not as complete work as the "AMERICAN SCHOOL" of the same writer, but is a good work. The price has been reduced to the above figure. It was formerly sold for \$2.00 per copy.

The Complete American Banjo School, by S. S. Stewart.

Part First . . . \$1.00; postage, 13c. extra
Part Second, 1.00; " 8c. "
Complete, both parts, in board cover, \$2.50; postage, 25c. "

The above work is believed to be the most thorough and complete work on the banjo extant. The price has been reduced to the above figure in order that the work may be easily within the reach of all. Those who wish the instruction and explanatory matter alone, without the musical selections, need purchase *part first* only, as that volume contains all of the rudimentary and explanatory matter, exercises, chords, scales, etc., while *part second* contains musical selections.

The Young Banjoist.

Price, \$1.00

A very good book of quite easy selections for young players, and containing some rudimentary instruction.

The Artistic Banjoist.

Price, \$1.00

A collection of choice music for the banjo. This collection should be in the hands of every banjo player.

The Banjoist's Own Collection of Choice Music.

Price, 50 cents

This is a very excellent collection of banjo music, well arranged, and it is doubtful if it can be duplicated for the small price.

The Universal Banjo Instructor.

Price, only 10 cents

With a course of instruction, contains the following tunes:

Johnny Roker's Jig; Homoeopathic Polka; Carnival de Venice; Hine Sweet Hine; Swampy Creek Jig; The Wampus Reel; Banjoist's Pastimes; Harp Clog; Old Virginia Never; Favorite Jig; Landerbach Waltz; Irish Jig; Spanish Pandango.

This is the cheapest banjo book ever published. Price, 10 cents by mail.

"The Banjo," by S. S. Stewart.

A literary work. This is not a book of music or musical instruction, but a work treating upon the banjo—giving its history, progress, etc.,—up to the year 1894. For further particulars see another part of catalogue.

134 pages. Paper Cover . . . 25 cents
Bound in Cloth . . . 50 "

"Sketches of Noted Banjo Players."

(Year 1881.)
Price, 10 cents

"The Banjo; Its Makers and Its Players."

(Year 1881.)
Price, 10 cents

"Champion Lightning Banjo Instructor."

Price, 5 cents

... MISCELLANEOUS WORKS ...

"The Banjoist's Delight."

Price, \$1.00

A collection of the gems of the late Horace Weston, the world-renowned Banjoist, together with a few others.

The following are the names of the principal pieces contained in this collection:

Horace Weston's New Step Jig; Alice Weston Waltz (Weston); Young Squaw Jig (Carroll); Spanish Waltz; Song and Dance Melody (Weston); Hustler Minor Jig (Weston); Fire Alarm Jig (Weston); Favorite Polka (Stewart); Corn and Bunton Waltz (Stewart); Stewart's Rattling Minor Jig; L. Bettscomb's Thundering Jig (Weston); Last Rose of Summer (Stewart); Weston's Harmony Schottische (Weston).

The Banjoist's Compendium.

Price, 60 cents

Contains the following banjo music:
"Sweet Home" Drum March; Kemo Kimo, with variations; Kiss Waltz; Lucky Hit Clog; Afraid and Ashore Jig; Paddy on the Turnpike; Reel; Hummer's Reel; Minor Jig; Heben Galop; Oh! Susannah; Old Time Minor Jig; Landler; Snapper Jig; Rose Polka.

Price, 60 cents for the entire collection.

Lightning Guide to Guitar \$.05

The Banjo and Guitar Album 25

The Banjo and Guitar Budget 25

Portfolio of Banjo Music 25

The Guitarist's Delight 25

Newton's Practical School of Harmony for the Guitar 1.00

The New Era Professional Banjoist. A fine collection of thirty solos for the banjo, by A. Bair.

Price, \$2.00 per copy by mail

1. Devil's March	\$.20
2. Doane Schottische . . . . .	.20
3. Sonata . . . . .	.30
4. Bocaccio March . . . . .	.20
5. Up and Away Galop . . . . .	.20
6. Fredrick's Grand March (22d Reg't), . . . . .	.20
7. Soldier's Retreat March . . . . .	.20
8. Tanz Jübel Polka . . . . .	.20
9. Bachus's Polka . . . . .	.20
10. Air Varie, by Rode . . . . .	.20
11. Wyoming March . . . . .	.20
12. Wanda Mazourka . . . . .	.20
13. Jubilet Galop . . . . .	.20
14. Rogues' March . . . . .	.10
15. Chinese Dance . . . . .	.10
16. Virginia Quickstep . . . . .	.10
17. La Grange Waltz . . . . .	.20
18. Coronation March . . . . .	.20
19. Norton's Walk Around . . . . .	.10
20. Remembrance of Cologne, Schot. . . . .	.20
21. Rhenlander Polka . . . . .	.20
22. Wedding March (Mendelssohn's) . . . . .	.30
23. Passaic Waltz . . . . .	.20
24. Clara Polka . . . . .	.30
25. Centennial Clog . . . . .	.20
26. The Power of Love . . . . .	.20
27. Departed Day . . . . .	.20
28. Star of England Polka . . . . .	.20
29. Traveaux Mazourka . . . . .	.20
30. Contentment Galop . . . . .	.10

Those who wish to purchase the pieces in sheet form, instead of the entire work, can do so. Prices as above.

Read the following letter from A. A. Farland:

New York, Dec. 1st, 1894.

My Dear Stewart:-

You would like to know how the two Banjos, made for me just before starting on my Transcontinental tour, have turned out!

I can scarcely find words to express the satisfaction and pleasure those instruments have given me. When you wrote me, last June, of your recent experiments in Banjos, stating that the result had convinced you that you could improve on the Stewart Banjos I was then using, I was scarcely prepared to believe it, because I did not think that a better Banjo could be made; but, as I wrote you at the time, I would be only too happy to see and test one of the new "Thoroughbred" Banjos, as soon as you could finish and forward to me.

When the new "Special Thoroughbred" Banjo came to hand, in response to my order, I was greatly astonished, and agreeably so, at the volume of tone, the ease with which it played, and the beautiful musical quality of its tone--for, as I wrote you, it seemed to stand almost any amount of what may be termed "forcing",--without losing any part of its peculiar musical character. At the same time, the delicate quality of its tones, when producing expressive tremolo passages,--particularly its carrying power, struck me at once as superior to anything I had heard in any Banjo I had ever used.

I entertain the same opinion to-day, after my concert tour of over 12,000 miles, and after using the duplicate instruments in many of the largest Theatres and Halls, and in varying climates,--I am more than ever convinced that the instruments of your manufacture are the Best Banjos in the World.

These "Special Thoroughbred" Banjos, are not only the most brilliant sounding I have ever played upon, but, in my opinion, the only Banjos upon which it is possible to effectively render the difficult works of the great composers.

Faithfully yours,

Alfred A. Farland.