



S. S. STEWARTS BANJO & GUITAR JOURNAL

MUSICAL CONTENTS

PRACTICAL FINGERING FOR THE BANJO, (Continued)	G. W. Gregory
GUITAR FINGERING	Walter Jacobs

MUSICAL SELECTIONS

SPANISH DANCES, No. 1 and 2, Moskowski, for Banjo.	Arranged by Farland
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PRICE, TEN CENTS

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FARLAND'S PICK.

I've heard a prima donna,
Weighing net two hundred pounds,
Who could draw a thousand dollars
For singing just four rounds.

I've heard a famous fiddler
Fiddle at his very best,
And titillate the cat-guts
'Till you really couldn't rest.

I've heard the great Paderewski
Pound his "Concert Grand,"
And I've heard much other music,
From Jewsharp to Sousa's band.

But for downright "fetching" melody,
That goes to your soul just so,
In all creation there's nothing else
Like Farland and his 'jo.

When old Gabriel gets his trumpet
And give's a toot that's loud,
For us to get our gowns and wings
And go up with the crowd.

The Angels will put up their harps
And whisper sort of low,
As Farland, with his matchless touch,
Picks his tuneful 'jo.

—Scott Way.

THE PHILADELPHIA BOURSE

Visitors to the city should not fail to visit the new **BOURSE BUILDING**; that immense and costly structure fronting on Fourth and Fifth Streets, south of Market Street. Take one of the Heavenly-inclined, rapid and smooth-running cars, known as elevators, and slide to the seventh floor, when you will be at the **PERMANENT EXHIBITION DEPARTMENT**, where a number of things of interest will be found. Here you will find displayed samples of the manufactures and industries of our Quaker City, including **STEWART'S BANJOS**. Take a good look at everything, for it costs you nothing.

APOTHEOSIS OF THE BANJO.

Mr. A. A. Farland Has Convinced Musicians of the Value of the S. S. Stewart Instruments.

From the *Musical Trades*, N. Y., Nov. 23, 1895.

On the evening of Saturday, January 14, 1893, was given at the Academy of Music, Philadelphia, Pa., a prize banjo and guitar concert, under the supervision and patronage of Mr. S. S. Stewart, the famous manufacturer of high-class banjos. At this entertainment ten valuable prizes, including several handsome Stewart Banjos, were competed for by banjo and guitar clubs, and the star of the evening, Mr. A. A. Farland, popularly known as the "Banjo Wonder,"



—ALFRED A. FARLAND.

made his appearance after a journey of nearly four hundred miles, and astounded every one in the audience by the facility with which he played Mendelssohn's "Violin Concerto," on a Stewart Banjo.

Hitherto many of those who attended this concert had imagined that the banjo was a "limited" instrument, whose extreme possibilities were confined to negro jigs and other simple airs, and that a banjoist, no matter how expert he might be, could not properly be considered as much above the level of a musical trickster. But Mr. Farland has effectually and finally dispelled this illusion by his splendid work with the Stewart Banjo. In the hands of this artist, the banjo attains a dignity almost equal to that of the harp, and with him there seems to be no end to its harmonious or melodic results.

Through Mr. Farland, more than almost any other performer on the banjo, has come the apotheosis of this fascinating instrument. When he came from Pittsburgh to Philadelphia to participate in the prize concert which established his fame as a banjo virtuoso in the City of Brotherly Love, the musicians of taste and culture who were scattered through the audience were surprised and astonished. The banjo was shown to be no longer an instrument of purely *staccato* tone. All the sustained sounds called for by the original violin solo were produced by Mr. Farland from the banjo with telling effect.

Since that time, this progressive young artist has pushed steadily onward, never failing to meet with complete success as a banjoist in circles where the banjo had not theretofore received just recognition. His triumph at Chickering Hall, this city, last spring, will be pleasantly remembered by many readers of *MUSIC TRADES*. On October 16th of last year, he took part in a concert of the Jersey City Banjo Club, and was given an ovation of praise by the *Evening Journal* of that city. To quote from this article in the present connection does not seem amiss. Here are some extracts:

"Time was when the banjo was, considered a barbaric instrument, fit only to be picked by semi-savage fingers. In the palmy days of Bryant's and Christy's and Wood's and the San Francisco Minstrels, the banjo, in the hands of some grotesquely attired fellow, was quite a feature. Then we saw it rise gradually, until there were champion banjo players, who proudly handled silver-plated instruments. All this is different now. The banjo has become a classical instrument. Its apotheosis has taken place. Mr. Alfred A. Farland, of Pittsburgh, has been spoken of as the 'Paderewski of the banjo.' His playing last night was the very apotheosis of the instrument. Just imagine Beethoven's Sonata, Opus 30, with *allegro assai*, *moderato* and *allegro vivace* movements, played upon

a banjo, and so played that all their exquisite parts were brought out in such perfection that a thousand people hung upon the sweet sounds with breathless interest and delight! That is what happened last night. It was wonderful. Mr. Farland closed his efforts with a great rendition of the overture to "William Tell."

Such is Mr. Farland's wonderful record with the Stewart Banjo, an instrument which according to his own acknowledgment, has been a large factor in making his work what it is to-day.

THE BOSTON IDEAL CLUB.

The five members of the Boston Ideal Banjo, Mandolin and Guitar Club were out on a successful tour, covering some eight weeks, during December and January.

The party spent New Year's week in Philadelphia, and having two or three days spare time, had a much better opportunity for seeing a part of this good old city, than had ever before been afforded them.

Sunday Evening,—the last Sunday of the "Old Year," was spent at the residence of the publisher of the *Journal*, and during the evening some delightful music was rendered by the boys, up there in "Stewart's Den," his private office on the third floor, out of reach of strangers, and where freedom from disturbing the neighbors is assured.

On New Year's Day, P. M., these gentlemen were the guests of the Century Wheelmen at their beautiful Club House, on North Broad Street, and had the opportunity of hearing the Century Wheelmen Banjo Club render some nice selections. The boys were very much pleased with this Philadelphia Club's work, and the 'cello tones of the Bass Banjo convinced them that it was the right thing in the right place and that all large clubs should have one.

The Ideals said they had a most delightful time in Philadelphia, and Mr. Lansing, the director of the Club, told the writer a funny story of his New Year's Eve in the "Quaker City."

"I was sitting," said he, "in the hotel, talking with Mr. Heller; I did not give much thought to the lapse of time, until, all of a sudden, I thought that either the end of the world had come, or an earthquake was suddenly shaking the foundations of all creation—for I never heard such an immense amount of noise, and all beginning so very suddenly—thousands of steam whistles were sounding, cannons being fired, horns of every size and in most every octave were being blown, bells were ringing everywhere.

"For a few moments I did not speak, then, recovering myself, I exclaimed, 'What can be the matter?'"

"Rudy Heller, undisturbed, quietly remarked, 'I guess it must be 12 o'clock,' and drawing out our watches, sure enough it was 12 midnight; but, as I had never spent a New Year's Eve in the Quaker City before, I was entirely unprepared for the way it comes to one in Philadelphia. In no other city I have ever visited could such a celebration be equalled.

"We don't make such a racket in Boston.

"Then again, on New Year's Morning," said Mr. Lansing, "I should have fancied that I was in New Orleans, during the carnival—I never saw so many parades, and fancy costumes; but I enjoyed it all very much, after I got a little used to it. I tell you, Philadelphia is a great place."

The Ideals visited Cramp's Great Ship Yard; the new Philadelphia Bourse Building, and several other places of interest, and declared that in Philadelphia, during this last visit, they had had a jolly good time.

We should not overlook one item—while at the Century Wheelmen's on New Year's Afternoon, the Ideals played some of their most delightful selections, and made a great hit with all the wheelmen and guests present.

The admiration on each side was mutual, and the Bostonians will remember their Philadelphia visit for a long time to come, with the same pleasure that their Quaker City brethren feel when thinking of its guests of New Year's Day, 1896.

LEHIGH UNIVERSITY BANJO CLUB

C. E. Pettinos, of Lehigh University, was in the city during January and attended the concert at the Academy of Music.

The Banjo and Glee Club, under the able direction of Mr. Pettinos, gave a concert in Philadelphia, at the New Century Drawing Room, on Tuesday Evening, January 7th, which was well attended,—and considering that several members of the clubs were absent, on account of being at College, passing examinations, the work of the Banjo and Glee was excellent.

The Banjo Club, indeed, is in better shape than ever before, and playing a higher class of music.

Much credit is due its worthy leader.

AVOID THICK HEADS.

A great mistake is frequently made by misguided performers, who are apt to run from one extreme to another, in attempting to obtain a louder tone from their instruments by forcing upon them heads thick enough for a good sized drum, and then by the use of a good sized T wrench, straining such heads until something *must give*—or collapse.

It is not exactly the once propounded theory of "what will be the result if an irrepressible force meets an unmovable obstruction;" for in the case of the Banjo there can be no unmovable obstacle,—either the head must break, or the hoop, brackets, or screws bend to the occasion.

It must be a very thick headed party indeed who cannot see that a thick skin, one that is hard and tough, and like a piece of sheet iron when dry, requires a much greater amount of straining than a thinner and more sensitive head; and it is not difficult to prove that the vibration of the thinner head is more conducive to a musical quality of tone.

After a head is properly strained upon the banjo rim, nothing good is going to result from a constant daily or hourly use of the wrench.

When the head really requires more straining it will show it; but to force this process after the head has already been strained, is simply to wear out and abuse an instrument. There is a great difference between *use* and *abuse* of anything; and some judgment must be exercised by the banjoist in this work. If, however, the banjoist is without judgment, or is one of those musical block-heads we sometimes hear about, these remarks will do him no good, and he will probably continue to be "in hot water" with his thick drum heads from "now to doom's-day." But "there are others;" and it is to the sound and sensible banjoist, and banjo student, that these remarks are addressed.

Many is the Banjo that has come to this factory for repairs in a damaged condition, the result entirely of overstraining thick and heavy heads until the rim and hoop were twisted out of shape and the hooks and brackets bent almost beyond repair.

* * * * *

Would a sensible guitarist remove the thin deal top of his guitar, in order to substitute a top made of oak, with a view to getting more power, or a finer tone?

We have never heard of such a case; but there are some strange freaks of "genius," and one may meet with many flap-doodle curios during his journey through life.

The Cotton States Exposition.

The Atlanta Fair—Closed Dec. 31.



Mr. George B. Ross, the pleasant and gentlemanly representative of Stewart's Banjos at the Cotton States Exposition, in Atlanta, Ga., from Sept. 18, to Dec. 31, inclusive, has returned to Philadelphia, the Exposition having closed. The STEWART BANJOS were displayed to thousands of visitors at the Atlanta Fair, hundreds among them who had never before, perhaps, seen or heard a modern Banjo. It is quite a prevailing fallacy that the South is the home of the Banjo, or rather *was* the home of the old-time, so-called Plantation Banjo; but this is purely a fallacy and an exploded theory; even if there was any truth in it, as concerns the old-time tub," the *modern Banjo* has very little, if any, relation to the "Tub" of years ago. It is, however, a fact, that more violins and guitars were used by negroes in the South in past generations than were Banjos.

Passing all this, the MODERN BANJO is a recognized scientific instrument, and is capable of interpreting classical music when in the hands of such performers as A. A. FARLAND, and a few others.

At the ATLANTA EXPOSITION no Prize Medals or other awards were given for Banjos, and no Banjos of any maker whatsoever were placed in competition.

Let this be understood, once for all.

The S. S. STEWART BANJO EXHIBIT WAS

awarded a Bronze Medal, which was the ONLY MEDAL awarded for any exhibit of Banjos at the Atlanta Cotton States and International Exposition.

There were other Banjos exhibited, along with Guitars, Mandolins and similar instruments, and these displays received awards in the shape of medals, etc., but S. S. STEWART WAS THE ONLY MANUFACTURER WHO MADE A DISPLAY OF BANJOS ALONE.

It is always best to come out with the plain, straightforward unvarnished truth; therefore, we say again, there were no HIGHEST and LOWEST awards made or given at the Atlanta Exposition. No Banjos were

lic by this time should have learned just what "*Highest Awards*" at Fairs and Expositions are worth, and accept them for just what they are worth and nothing more.

* * * * *

When the awards were made known, it seems that most of the exhibitors "kicked" very hard; Mr. Ross, as representative of S. S. Stewart, being among the number. Mr. Ross knew very well that the "judges" had not given any kind of attention to the instruments, he represented, and desired a full inspection and examination. The following, however, represents the final result:

Atlanta, Ga.,

Dec. 24, 1895.

S. S. Stewart, Esq.

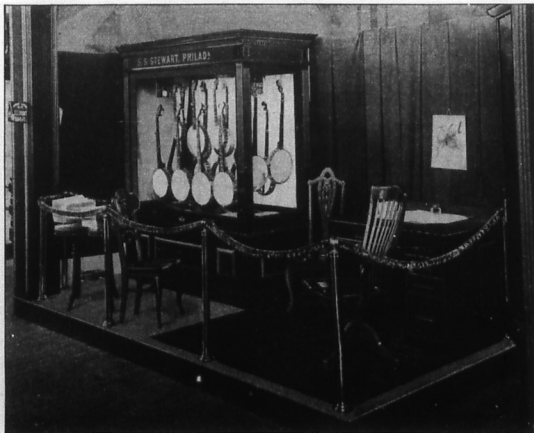
Geo. B. Ross,

Mfg. Bldg., Agt.

DEAR SIR:—I have to advise you that the action of the Jury of Awards is final, with the exception that the Board of Directors of the Exposition Company have advanced the grade of Medals. Your exhibit having been awarded DIPLOMA OF GENERAL EXCELLENCE, with BRONZE MEDAL, will now receive DIPLOMA OF GENERAL EXCELLENCE, with SILVER MEDAL.

Yours truly,

E. F. BLODGETT,
Asst. Sec.



put in on competition, and no examinations as to comparative merits of instruments were made; therefore, there were no "highest awards," and there can be no such thing advertised with any degree of common sense. Again, in order to make an award, medal or diploma, it would be necessary to have judges who were banjoists—both players and mechanics—or, at least, judges who were experienced players, and who knew a Banjo from a corn-stalk fiddle; and neither the Worlds' Fair, recently held in Chicago, or any other similar exhibition, so far as we have been able to ascertain, has ever been honored with judges who had made a study of Banjos. Hence, the pub-

The matter now stands as follows:

A Bronze Medal

for an exhibit of Banjos, (without an examination as to the relative merits of the instruments in any case) changed to a Silver Medal and a Diploma of General Excellence.

* * * * *

The above is the exact standing of the award business; and there is no occasion for any one being misled by cries of "highest award"—at least, not as related to Banjos.

THE GRAND BANJO CONCERT AND PRIZE COMPETITION OF BANJO CLUBS.

The Fourth Annual Banjo Club Competitive Concert, under the management of S. S. Stewart, Thomas J. Armstrong and Chas. N. Corton, took place at the Academy of Music, Philadelphia, on Thursday evening, January 16th, to a large house.

So great was the interest manifested in this entertainment, that had it been given on a Saturday evening, as had been the custom heretofore, instead of Thursday evening, the large building would not have been able to accommodate the crowds; however, fortunately as it turned out, the Thursday evening crowd just comfortably found room—filling the entire seating capacity.

Under the able direction of Mr. Loftus Armstrong, who officiated as stage manager, the performance began shortly after 8 o'clock—everything running smoothly to the close.

The following is a copy of the Programme.

PART II

BANJO CLUB COMPETITION.

- The Folwell Banjo Club of Camden
1. a March, Action } Folwell
b Rosedale Waltz }

The Clover Banjo Club

2. a Aquilena Waltzes Eno
b Vale March Van Baur

Central Branch Y. M. C. A. Banjo Club

3. a Waltzes—Queen of the Sea Armstrong
b March—Honeymoon Roney

Drexel Institute Banjo Club

4. a Overture—The Grenadier Armstrong
b March—Honeymoon Roney

West Branch Y. M. C. A. Banjo Club

5. a Bonnie et Belle (Brilliant) Schaff
b Melody Arranged by Schaff

Eastburn Banjo Club

6. a March—Beau Ideal Snyda
b March—But One View Schrammel

Berwyn Banjo Club

7. a Triumph March } Armstrong
b Heroic March }

The West Branch Y. M. C. A. Banjo Club of Baltimore, Md., would doubtless have taken a much higher place, had it not been that they were crippled by the illness of two members who were unable to leave their homes; one of them being their very able leader, Mr. Chas. Schaff, who was confined to his bed by severe illness. The young men composing this club showed a very great pack, we think, in filling their engagement under such adverse conditions; they are surely honorable young men, and we wish them every success possible for the future.

One incident which was not on the programme of the evening, was the presentation to Mr. Paul Eno, the worthy conductor of the three Combined Clubs in the Opening Overture, of a beautiful pearl inland *Solo BANJO-FAIRY*, OF STEWART'S manufacture. The presentation was made by Mr. Hoskins, President of the Hamilton Banjo Club, immediately at the close of the rendition of Overture, "Cupid's Realm," and the gift was stated to be in honor of Mr. Eno's Birthday, (January 16th), coming from his many Philadelphia friends, in recognition of his faithful work among the Banjo, Guitar and Mandolin Clubs.

Of the Contests and Awards, we will not occupy space with comments; suffice it to say that such entertainments are a vast amount of trouble to arrange for and bring to a perfectly satisfactory conclusion; the Judges' positions not being sought after or considered a *sinecure* by any manner of means. In this instance the Awards made were considered about as fair and as near to accuracy as is possible to get in a one evening's trial of skill. Probably, were the Concert repeated three or four times, the results would come out differently; but it is a hard matter to decide.

Of the first part of the program, in the opinion of all, there appears to have been but one verdict; it was a splendid affair, the very best ever rendered here. The Hamilton, the Manheim and Century Wheelmen Banjo Clubs, in combination, played beautifully. Mr. Armstrong's overture, "Cupid's Realm," and march, "King Cotton," were splendidly rendered under Mr. Eno's leadership. This, to our view, indicates that clubs playing in competition cannot be expected to do as good work as when playing together in a social way, for the idea of *rivalry* is not always conducive to harmony.

Henry Meyers' Zither playing was up to the usual high standard. Laura O. Marks and Miss Schmidt, in banjo and piano duets, did splendidly; Master Lem, Stewart, in songs, fairly out-did himself, and received round after round of applause. Thomas Glynn played all his most "catchy" banjo compositions, being accompanied on the "Steinway Grand" by Prof. Louis Leake; the audience was "hit hard."

Messrs. Brooks, Denton and Ossman, the celebrated New York Banjo Trio, with their pianist, J. A. Silberberg, played beautifully.

Valentine Abt, the mandolin virtuoso, from Pittsburg, Pa., rendered music, the like of which is not often heard in this city, but was so unfortunate as to have a string break during the performance of his second number. Abt is one of the finest performers on the mandolin it has ever been our pleasure to meet with.

Alfred A. Farland, the Banjo Artist, is far too well known to our readers to require an introduction, having appeared in our former Academy of Music Banjo Concerts. Much of his work is done without the aid of a piano, and he brings out all the best parts of the banjo, showing what a good instrument is capable of in the hands of one who aims only for the higher sphere in music. Farland left Philadelphia immediately after the concert to fill an engagement on the evening of the 17th, in Richmond, Va., at the Mozart Academy of Music.

(Continued on page 25)

—PART I—

1. a Overture—Cupid's Realm Armstrong
b March—King Cotton Snyda

The Hamilton, The Manheim and Century Wheelmen Banjo Clubs
Conductor, Mr. Paul Eno

2. Zither Solos Mr. Henry Meyers
a Concert Polka Hauser
b Pearls from the Rhine Meyers

3. Fantasia—The Voyage—B. and P. Armstrong
Misses Laura O. Marks and
A. Florence Schmidt

4. Vocal Selections Master Lem Stewart

5. Mr. Thomas E. Glynn in his celebrated Banjo Specialties

6. Banjo Trio, Messrs. Brooks, Denton & Ossman
Assisted by J. A. Silberberg, Pianist
a Pierrette Chaminade
b Rakoczy Liszt

7. Mandolin Solos Mr. Valentine Abt
a Andante, Concerto, Op. 64 Mendelssohn
b Fantasia Luzzi

8. Banjo Solos Mr. Alfred A. Farland
a Tarantelle Popper
b Allegro vivace from opera Wm. Tell, Rossini

Haverford College Banjo Club

8. a Dark Town Jubilee Patrol Eno
b March—Homeward McGrath

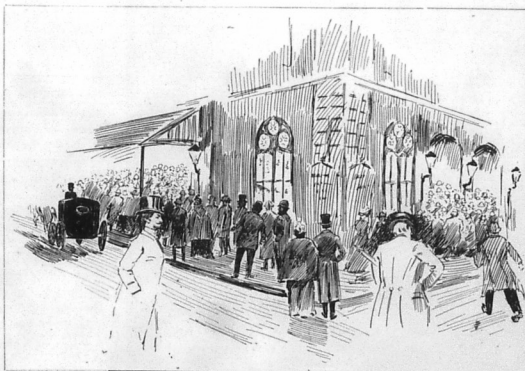
Carteret Banjo Club of Camden

9. a Galop—In Wild Haste Faust
b March—Cotton Gin Eno

The Judges, five in number, who decided the Banjo Club Contest, which made up the second part of the programme, were Messrs. A. A. Farland, Vess L. Ossman, Thos. E. Glynn, Frank S. Morrow and George Carr.

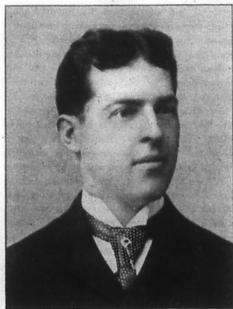
There was a Prize for each of the nine competing Clubs, as fully described in the last number of the JOURNAL, and the prize Banjos were awarded and delivered to each of the Banjo Clubs in the following order, after the entertainment.

- 1st Prize, Haverford College Club.
2nd " Clover Club.
3d " Eastburn.
4th " Central Branch Y. M. C. A.
5th " Drexel Institute.
6th " Carteret (of Camden).
7th " Berwyn.
8th " The Folwell (of Camden).
9th " W. Branch Y. M. C. A. (Baltimore)



THE FIVE JUDGES

IN THE BANJO CLUB COMPETITION WHICH TOOK PLACE THURSDAY EVENING, JANUARY 16, 1896
at the Academy of Music, Philadelphia, Pa.



VESS L. OSSMAN

Well-known as a masterly performer and thorough musician,
and member of the Brooks, Denton & Ossman
Banjo Trio of New York City



THOS. E. GLYNN

"The man who makes the Banjo talk." Well known to
the Banjo players of America, also of the Musical
Team of Hamilton and Glynn

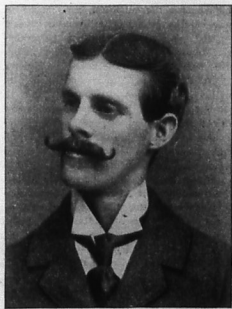


ALFRED A. FARLAND
Banjo Virtuoso



GEORGE CARR

The well-known Teacher of Banjo and Guitar, of Scranton, Pa.
A painstaking teacher; a good musician and a most ex-
cellent Banjoist of the new and modern school



FRANK S. MORROW

of Harrisburg, Pa., well-known as a talented Banjoist of
the Farland School; a good musician and a thorough
Teacher of the Banjo, Mandolin and Guitar

Reminiscences of a Banjo Player.

TWENTY-SIXTH LETTER.

BY A. BAUR.



I have lately read an excellent little pamphlet, entitled "Practical Hints on Modern Banjo Playing." The author states that "as music for the instrument (the banjo), was written in the beginning, with the bass string noted as 'A,' the notation has never been changed in this country, etc.," and in a footnote he corrects this by saying, "Since writing the foregoing paragraph, a gentleman who has played the banjo for many years as an amateur has called my attention to the fact that the late Thomas Briggs (a banjost of renown in his day) published his method for the banjo early in the '50's, and that according to Briggs, the bass string was tuned to G;" thus my statement that "music for the instrument was written in the beginning with the bass string noted as A would appear incorrect. As a matter of fact, it is practically correct, for Briggs' Method is the only one I have ever been able to discover giving the tuning as G, so it must be regarded as an exception, and hardly to be considered, etc."

With reference to Tom Briggs having published a banjo book, the amateur is mistaken—Tom Briggs died before the method called "Briggs' Banjo Instructor" was published. I have an original copy of the book and it contains a narrative of Briggs' death. The man who wrote "Briggs' Banjo Instructor" is living to day and is known to all lovers of the banjo. While Briggs noted the bass string as "G," he, (or the writer of the book) gave a table showing the manner of tuning the banjo in any key and advising the performer to frequently change the "pitch," so that he might have a pleasing change. In this table the author of "Briggs' Banjo Instructor," says to play in the key of "A" Major, tune the third string to E, and so on through the various keys. The author of "Practical Hints on Modern Banjo Playing" is mistaken when he says that Briggs' was the only book ever published giving the tuning as "G." "Howes' Practical Banjo Method" also noted the bass string as G, and there are several other banjo methods naming the strings just as they are in Briggs' Method. Nearly all these later methods, however, have been copied from "Briggs' Banjo Instructor;" at least, in so far as the rudimentary part is concerned. Music publishers, I imagine do not follow their trade for health and when they hear of a good thing they generally try to "keep up with the procession;" and when the banjo began to look up, publishers began to look round for some one to write books for the instrument. In doing so some of them probably employed persons who thought they knew all about the banjo. Before writing the book, the person so employed would procure a banjo book already published and familiarize himself with the scale, compass, etc., of the instrument: The most natural and easy way would then be for the writer to copy the rudimen-

tary part of Briggs', or any other instruction book, then add a few pieces and a song or two; then turn the work in as his own work and collect pay for it.

To my certain knowledge there are at least half a dozen Banjo Methods with the fourth string noted as G. I can think of but three now; Briggs, Howes and one by a prominent music writer whose name I shall not mention now, as it is not very many years since he wrote the book. There are at least three or four other books that I cannot recall at present.

It is a mistake to say that "the change to smaller instruments has been gradual, and while we have been slowly raising the pitch as the instruments were made smaller, no change has been made in the notation." In the early days of banjo playing—banjos were made *large* and *small*, as best suited the fancy of the player. Julius Von Bonhorst was a prominent player many years ago. I tried his last and best banjo once: It had such a long neck and the rim was so large in diameter that I could barely reach the natural position, while it was utterly impossible for me to stop any of the position chords correctly. I have a banjo that was made in the early sixties. It is an eleven inch rim with a nineteen inch fingerboard, or about the dimensions of our modern Banjo. In the old days the banjo player used a violin D for third string; violin A for second; a violin E for first and fifth, and a violoncello A for fourth.

Such stringing as this made a vast difference in the pitch. It was discovered that thinner strings gave a more brilliant tone and banjosts began to use a heavy violin A string for third; a light A for second; an E for first and fifth, and guitar D for fourth. This was also modified by using violin A for third; heavy E for second; light E for first and fifth; the guitar D still holding its place as fourth, until an enterprising dealer in New York imported a very thin violin E, which was called banjo first and fifth. About the same time the banjo fourth was specially made for the instrument, the seconds and thirds coming in later.

Our modern banjo player would think it an imposition if he were compelled to pay fifty cents a piece for gut strings. Yet for several years I paid fifty cents each to a retailer for the best Italian gut strings for my banjo. I got to know a bit, and then bought my strings by the bundle which was considerable of a saving. I do not know and do not believe that any one else knows, by whom, when or how the banjo first came to be tuned to "A" or "C." I never sought for nor had anyone impart the information to me. I believe we all just "fell into that way of doing business." I always played my banjo with piano accompaniment, then I tuned to A. I played the melodies of songs as they were written, while the accompanist played the accompaniment as published. I also played the violin parts in violin and piano duets. When I began using thinner strings I found that they were so loose that the snapping of the strings against the fingerboard was not as agreeable as it might be. I then began to tune my banjo in *B flat*, and transposed the melodies as much lower as I had tuned my banjo higher, leaving the accompaniments to be played as written. It was an easy and natural transition from B flat to C, and to D, but the banjo strings as then made, were of such inferior quality that with their constant breaking I settled upon tuning my banjo in C, as being the most satisfactory.

At that time the whole system of notation and tuning might have been changed, but it might be

said the banjo was in the experimental stage with no one to assert with certainty as to what would be for the best interests of the instrument. There was no concert of action; every man seemed to be for himself, and in this condition of things the "boom" came. But very little music was published for the banjo and publishers in every direction suddenly became anxious to "stock up."

No man, unless he was "in the swim," can imagine what a demand for banjo music, all at once, sprang up. In a little less than five months I arranged and copied over six hundred pieces of music for publication. Since then, thousands upon thousands of pieces have been added. Not twenty years ago I prided myself upon the fact that I had a copy of every piece of music and book that had ever been published for the banjo. At about the same time, the late John H. Lee and I made a list of every known banjo player in the United States who played by note. The list was not very long either. We may have missed a few, but I can assure the reader that there were not many that we did not know, either personally or by reputation.

A few persons are worrying over the fact that the American and English pitch are not alike. I do not see any reason for uneasiness on that account. Our American pitch is firmly established. What little music is published on the other side can be easily learned by any player of average ability. It is merely a question of mental gymnastics at best; is a little transposition, as easy as two and two are four.

* * * * *

By the time this letter reaches the reader, what promises to be the best of all the concerts given by Messrs. Stewart, Armstrong and Gorton, will have come and gone. As I intend being there with eyes and ears open, I shall endeavor in the next number of the Journal to tell its readers what I saw and heard.

The Washington and Jefferson College Glee Banjo, Mandolin and Guitar Club paid our town a visit on Christmas Night. This Club is under the direction of Mr. F. C. Meyer, of Wheeling, West Virginia. Mr. Meyer is a gentleman in every sense of the word, and deserves much credit for the efficient manner in which he has trained the W. and J. Boys (nearly all of whom use the Stewart Banjo). The events of the evening were Mr. Meyer's Mandolin and Banjo Solos in each of which he showed his ability as a skillful artist.

A GOOD MAXIM.

When you try your Stewart Banjo don't make the mistake of putting a little bit of a tom-tit bridge on the instrument, and then saying that the banjo has lost its tone, or "sounds tinny." Remember that the banjo can't tell you what it thinks of you, if you haven't got the musical instinct to cause you to understand its voice. If you possess musical instinct, go at the thing in the right way, and with careful practice you are bound to become one of the "best in the business"—for it is written—"To him that hath shall be given." If you lack musical instinct, don't blame the banjo for it.



E. H. FREY, the well-known composer, of Lima, O., has been very busy on orchestral work, and had little time to spare for teaching, so for this season. He thinks *Abt's* arrangement of "Love's Old Sweet Song," for Mandolin and Guitar, in the last *Journal*, very fine, and expresses his opinion that the music is in that number, throughout, was good.

Get a copy of *Newton's Practical School of Harmony* for the Guitar, price only \$1.00, and worth its weight in gold to the Guitar student. S. S. Stewart publishes the work. Send on your order with \$1.00, and receive the book, postage paid, by return mail. This is the only book that has ever been published.

The Imperial Mandolin Club, under the management of William I. Relf, in Titusville, Pa., is said to be quite popular and doing well.

A. F. WOHLBERG, M. D., of KENDRICK, INDIAN, writes under date of November 26th: "I had enclosed fifty (50) cents, for which please send me for one (1) year, the *Banjo and Guitar Journal*, with premium, *The Guitarist's Delight*; also a complete catalogue of *Mandolin and Guitar Music*. Although your *Journal* is chiefly devoted to Banjo music, there is always enough *Mandolin and Guitar* music in it to MORE THAN PAY FOR THE SUBSCRIPTION PRICE."

H. S. LAWRENCE, Topeka, Kansas, has worked very hard in perfecting his different Clubs, and has had a class of over to pupils to look after at the same time. He is surely an *epitome* of musical energy, well directed.

A. C. DOUGLASS, the popular *Mandolin and Guitar* teacher, of *Union, N. Y.*, writes under date of Dec. 3: "A publication, like a tree, is known and judged by its fruits." No. 91 of the *Journal* is a "peach." *Abt's* arrangement of *Love's Old Sweet Song* is certainly 'berry' fine, and the two Banjo pieces make a great 'pair' (pair)."

Robert C. Kretschmar, of 136 N. 9th St., Philadelphia, carries a large stock of musical instruments and trimmings of all kinds. One of his specialties in the way of instruments is the "RICCA MANDOLIN," which he handles largely, being the general agent for the State of Pennsylvania. Those dealing with this house may feel assured of honorable treatment and perfect satisfaction in every respect.

The house of Theodor Lohr, 208 Grand St., New York City, has long been recognized as a sort of headquarters for choice ZITHERS, and music for this delightful instrument. Those wanting Zither strings, Zither music, instruments or trimmings, should give Mr. Lohr a call, or drop him a line. We have known him for many years and have yet to hear a single complaint from those who have dealt with him.

WILLIAM FODEN, of St. Louis, is very highly spoken of as a *Guitarist*. Our friend, W. C. Stahl, of St. Joseph, considers him "away up" in his line, and says that his equal cannot be found. As a mandolinist, Scott Harrington is mentioned as a *wonder*. We have never had the pleasure of meeting either of these artists or of hearing them play, but we are glad to be afforded an opportunity of mentioning their names in this department and hope to hear more from them in the future.

The members of the Boston Ideal Mandolin and Guitar Club speak in the highest terms of the mandolin playing of Valentine Abt, whom they had the pleasure of hearing in Pittsburgh, during their tour.

August Pollman, the New York manufacturer and dealer in musical goods, presents the following:

Samples of Testimonials Received.

Meriden, Conn., July 18, 1895.

AUGUST POLLMAN.

Dear Sir—Received your *Guitar*, No. 3032, and am well pleased with it. It is perfect, no fault to be found with it in any way.

Yours truly,

M. C. KNIFER.

Eureka Springs, Ark., May 1, 1895.

Guitar arrived to-day. It is certainly a beauty.

P. BROWER.

Wellsville, N. Y., February 5, 1895.

The *Æolian Mandolin and Guitar Club*, of which I am President and first guitarist, decided to order a pretty nice *Mandolin*, and as a result of experience and recommendations, I have decided to recommend your "Royal Guitars."

OLIVER D. MATHER.

Wilmington, Del., August 2, 1895.

AUGUST POLLMAN.

Dear Sir—The *Mandolin* that I received some time ago has proved satisfactory.

Respectfully,

LAWRENCE DRAYTON.

Memphis, Tenn., March 8, 1895.

Some seasons I handle a number of many *Mandolins*; I have one of your make, it gives good satisfaction.

W. J. MILLARD.

Troy, N. Y., January 23, 1895.

Every one that has seen your *Mandolins* like them, even those that have other makes.

E. H. MILLER.

Ionia, Mich., January 5, 1895.

Having examined and tried many different makes of *Mandolins*, I certify that the instruments made by August Pollman surpass them all for tone and sweetness.

WM. CARTER, Manager,

Leader of Imperial Orchestra with Canadian Jubilee Singers.

"GUITAR FINGERING," by Walter Jacobs, of Boston, Mass., is begun in this number of the *Journal*. Some time ago we gave "NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR" to our readers, in serial form. Now the demand for a work on *Fingerings* is being supplied. This work, when complete, will probably cover only, say, from 16 to 24 pages, but its exact scope we are unable to give at this writing.

This *Journal* has, for years past, been foremost in its line in advancing the interests of *Guitar* and *Banjo* players and students, not taking into consideration whether there was an immediate return for the expense and labor, or not. This *Journal*, too, has been in the field since 1882, before there were any other publications devoted to the *Banjo* or *Guitar* interests, and many of our old subscribers are still on the list. It would be a difficult thing to duplicate the work that has been covered by the *Journal* during the past few years at anything like the cost of the *Journal* subscription.

E. Pritchard, the well-known *Mandolin, Guitar* and *Banjo* Teacher, of New York City, has lately issued an excellent arrangement of *Under the Rose*, by J. P. Skelly, for *Mandolin and Guitar*, 40 cents; for two *Mandolins* and *Guitar*, 50 cents.

Mr. Pritchard's address is 179 East 85th Street, New York.

The publisher of the *Journal* takes pleasure in acknowledging, here, the receipt of a beautiful little water-color sketch, which came to hand on New Year's day, and being the work of Mr. Pritchard, is a much valued souvenir.

New *Mandolin and Guitar Music*, by Paul Eno, is now being published. Two very fine selections for First and Second *Mandolins* with *Guitar* accompaniment.

ARLING SHAFFER, the *Mandolin and Guitar* Virtuoso, of Chicago, writes that his advertisement in the *Journal* has brought him a large number of replies. He was in Philadelphia, at the Concert, January, 1894, and would like to have participated in the late event, had not his work in Chicago kept him so busily employed. His *Guitar* book has taken much of his time.

Frank H. Erd, of Saginaw, Mich., advertises the Erd Harps and Pianos in this issue. Mr. Erd is a well-known manufacturer, and his instruments are A. No. 1, in every respect. Those writing for catalogues will kindly mention the *Journal*.

The Bauer Mandolins, manufactured by George Bauer, 1019 Chestnut Street, Philadelphia, are meeting with much success. George J. Schumacher, of Niagara Falls, N. Y., wrote recently to Mr. Bauer, as follows:

"Mandolin No. 30 received by me yesterday. In reply to your letter would say that it did not take me very long to decide whether or not to keep it. It is enough that I am completely satisfied with it; and as to workmanship, tone and perfection of scale, it is perfection itself. I have shown it to all the boys, and will do all I can to further introduce it."

Mr. John Saylor, of Pottsville, Pa., writes Mr. Bauer: "The *Mandolin* procured for my son, George, is perfectly satisfactory. We shall recommend the *Bauer* wherever we go."

The Bauer Guitars, too, are walking right to the front in popularity.

Mr. Robert L. Parkinson, Philadelphia, writes: "I find the Grand Concert *Guitar* bought of you recently, beautiful in tone, and perfectly satisfactory in every way. Its power and brilliancy cannot be excelled."

"THE GUITAR SOLOIST." Mr. Jacobs undoubtedly hit the mark when he composed and arranged "The *Guitar Soloist*," a collection of *Guitar Solos*, recently issued. We have heard many flattering comments upon the work, and believe it should be in the hands of every good *Guitar* player. The price is \$1.50. Address the publisher, per card in another column.

"A GRAND UPROAR."

In the Academy of Music, Philadelphia, on Thursday evening, January 16, at the Banjo Club Concert, chocolate colored (?) cards were discovered upon several of the seats, bearing the following legend.

GRAND OPERA

...IS...

WHAT YOU WANT

AFTER A

THING OF THIS KIND

~~~~~

PRICES, FROM 25 CTS. UP

Can it be that the management of the Grand Uproar were driven to such an expediency for advertising purposes?

Or, has some practical joker taken this method of comparing the Grand Opera to

**A Dose of Pills?**





GEORGE A. AUSTIN, New Haven, Conn., writing under date of December 18, last, says: "My *Special Thoroughbred* is a beauty; I like it better all the while; everybody says the same. I called on Mr. Farland and was wonderfully surprised."

THOMAS H. NICHOLS, Syracuse, N. Y., writes that his Banjo Club is getting Armstrong's "Grenadier" Overture "down fine," and will use it in public. "It's a beauty," he says, "and will prove a revelation to the natives in this part of the country."

"PRACTICAL FINGERING FOR THE BANJO," by George W. Gregory, was begun in No. 87 of the *Journal*. The five back numbers, 87, 88, 89, 90, and 91, may be obtained at 10 cents each, until they are all gone. The engravings in this work are all made from direct photographs; this point should not be overlooked.

THOMAS H. NICHOLS, BANJO AND GUITAR CLUB OF SYRACUSE, N. Y., under the leadership of THOMAS H. NICHOLS, gave a highly enjoyable concert on November 25th last. The press in general united in pronouncing it a grand success, and the biggest affair of its kind ever seen in Syracuse.

Writing under date of November 6th, JOHN P. WALL, of Sioux City, Ia., says: "The *Amateur Banjo* I bought from you has given splendid satisfaction. I must say I consider it a great bargain. Although it is a cheap banjo it possesses that wonderful and delicate tone so characteristic of the *Stewart Banjo*."

We acknowledge with pleasure the receipt of a handsome photograph of Warner and Chambers, the talented banjists of Philadelphia, representing these gentlemen with their *Stewart Special Thoroughbred Banjos*.

THE HARTFORD BANJO CLUB, of Hartford, Conn., is well organized, with Frank M. Hawkins, Leader, and J. W. Russell, Manager. The photograph shows nine (9) members: 3 Banjeurines; 1 Piccolo Player; 3 Large Banjos, and 2 Guitars. What they need now is a good Bass Banjo.

Philip C. Breslow, writing from New York, under date of November 15th, says: "I received the Banjo I ordered—12-inch rim *Special Thoroughbred*—some time ago, and must say that it is a *peach*. I should have written sooner in acknowledgment, but I wanted to wait until I had the hoop down and tested the high positions. It is perfect in every detail, and the inlaying is magnificent."

A. L. Tisdell, of Scranton, Pa., sends a fine photograph of the Haydn Banjo and Guitar Club, of which organization he is Secretary.

This Club was organized in June, '94, with the following: Albert Haldean, Banjeurine; Louis Housarth, 1st Banjo; Arthur Tisdell, 2d Banjo; Louis Hartman, Piccolo Banjo, and William Held, Guitars. The Club is well balanced and possesses a nice set of Stewart Banjos.

For years the Banjo was held back in its attempted progression—just as if a load of bricks were attached to its head, and checking its headway. Intelligent men have been the solvent. Simple method has gone to see Helen.

Ben Rosenblum, Omaha, Neb., writes: "The *Special Thoroughbred Banjo* I ordered through Mr. Gellenbeck is perfect in every respect, and I am more than pleased with it."

ED. JACOB, writing from Los Angeles, Cal., under date of November 16th, says: "I tried a good many of the best makes of banjos, but did not know what a first-class BANJO WAS UNTIL I GOT ONE OF YOUR *Special Thoroughbreds*. When I got from you through Mr. C. S. Delano, of this city, and I must say, if there is a perfect banjo made just by your *Special Thoroughbred*. I WOULD NOT PART WITH IT FOR \$50.00, AS I THINK THEY ARE WORTH IT. HAVE YOU AT NEW FOUR MONTHS AND KNOW WHAT I AM TALKING ABOUT. Please send me your *Journal* for another year, enclosed find money for same."

L. D. BURFORD, the well-known Banjo, *Mandolin* and *Guitar Teacher*, of Toledo, Ohio, writes: "Permit me to thank you for sending me such a fine *Bass Banjo*, and on such short notice. I had it on exhibition for three days, and it attracted the attention of thousands. We have used it at two rehearsals, and felt elated over the effect."

W. G. COLLINS, Washington, D. C., writing under date of December 8th, says: "Mrs. Dufour, Cullen and myself brought Farland here last night, and gave a recital at Mrs. D.'s residence. Well, he afterwards gave us a private *seance*, and the music he gets out of that long beloved instrument is—I was going to say—marvellous, but there is no word I can think of to express my astonishment and delight. As has been said by many others, he is the one master of the Banjo."

CHAS. E. HEINLINE, the proficient teacher of Eastern Pa., gave a very successful concert at the Opera House in that city, on November 26th last, on which occasion a highly enjoyable programme was rendered, including Mr. A. A. FARLAND, the phenomenal Banjoist, who delighted all with his wonderful performance. The playing of the *Lorraine*, and *Peerless Banjo Clubs*, and the *Amphion Mandolin Club*, reflected great credit upon their teacher, Prof. Heinline, and was fully appreciated by the large audience present. The Guitar playing of Miss Maito was also a feature of this concert and worthy of special mention. Manager Heinline offered a prize, consisting of a Stewart Banjo, to the one selling the greatest number of tickets for his concert; the same was won by Maurice Hartzel.

E. M. KEATING, the well-known *Banjo* and *Mandolin* performer, at present travelling with *Guy Brothers' Minstrel*, writes us from London, Ont., under date of November 27th: "I received the \$50.00 *Banjo-aune* and case, and after examining it I find it in first-class condition, and it is FAR MORE FOR MY MONEY THAN I EXPECTED. I can appreciate your instruments, for superior tone, etc, when I compare them with other good makes of Banjos."

E. B. SCHRAMMER, Anderson, Ind., writing under date of December 14th, last, says: "Find enclosed stamps for renewal of subscription to the *Journal*. Most dear to me is A THING OF BEAUTY AND A JOY FOR EVER."

F. Herbert J. Ruel, of St. John, N. B., writes under date of December 11th:

"You may be interested to learn that in a club of fourteen members, your Banjos stand in the following proportion: Out of three Banjeurines, two are Stewart's; out of four First Banjos, three are Stewart's; out of three Second Banjos, one is a Stewart; and we also have a Stewart Piccolo. The three remaining instruments are Guitars. When we have one of your Bass Banjos our cup of happiness will be full."

Considering how far we are from Philadelphia, I think that out of eleven Banjos, a pretty good proportion, and I am pleased to say that the four members who are so unfortunate as not to possess Stewart Banjos, feel their condition keenly, and wish that they belonged to the majority.

I think have before mentioned to you my appreciation of your *Journal*, but still the wonder grows, that you should give so much for so small a price. Why, I would not take fifty cents each for the numbers since you began Gregory's Practical Fingering for the Banjo in No. 87, if I could not replace them. They are simply invaluable to me, and contain what I have been a long time wanting."

THE BASS BANJO was first introduced by Stewart. It is now becoming a standard instrument in Mandolin, Banjo and Guitar Clubs. The Piccolo Banjo, too, the "life of a Banjo Club," is always sadly missed when absent.

GEORGE L. LANSING, the popular leader of the Boston Ideal Club, when in Philadelphia recently, spoke of the success his Club was meeting with, and, we think, very deservedly. Another club member said: "Our Concert in Boston, on the evening of December 3d, was a great success. Besides the *Ideals*, the talent consisted of the Ladies' Ariel Quartette; Dudley Prescott, Monologue Artist; The Superb Bandurria Club, of Waltham, Mass, and Lansing's Banjo Orchestra, of 30 pieces."

The Boston *Herald* in its report, said: "The playing of the *Ideals* was the best in this line of music. Mr. Lansing's solo showed brilliant technique and admirable musical conception. In his encore he played harmonies of a much higher order than is usually heard on the Banjo."

J. M. Purdy, Hincley, New York, writes: The *Thoroughbred Banjo* received all right. I find it the best toned, and the nearest to perfection of any banjo I have ever heard. I place it with my Steinway Piano.

HORACE E. LAPP, writing from Buffalo, N. Y., speaks in very high terms of his Stewart Banjos. Among other good things, he says: "Stewart is, and always was, good enough for me, and I shall always be glad to play and exhibit my instruments to any one."

F. S. Reynolds, Gardiner, Me., writes briefly and to the point: "I thank you very kindly for your favor and promise. It may please you to know that I have purchased your *Champion No. 2* Banjo. It does me. We have a Club of eight players here. It is as fine a toned Banjo as there is in the Club."

A. A. PARTRIDGE, the Auckland, New Zealand, Banjoist and Teacher, sends the following interesting account of his Banjo Club and pupils:

"I gave a very satisfactory Concert this week, by my Club. I had been keeping it dark so as to give a surprise to the people here. I sent out cuttings from the papers, showing what they think of the performance. Since then I have fourteen more pupils. The next Concert I give is in February."

"I took good care that my pupils thoroughly knew their parts, and I am very proud to say that they did extremely well. I had previously drilled them to stage presence (as you know, a very essential thing), and there was no nervousness or excitement that amateurs sometimes get, or no tuning up, on or at the lack of the stage; not the faintest pick could be heard. Strings thoroughly stretched the day previously."

"The stage decorations I designed beforehand, so there was no time lost. My wife and my niece arranged the flowers, of which I had fully a large spring cart full of cut blooms. In fact, the stage was a perfect picture, so much so that one of our leading citizens wanted to have it photographed, but as I did not finish the decorations until 5.45 P. M., the photographer could not take it."

"I had suspended above the performers, an emblem of the Club—Banjo, Mandolin and Guitar. The Banjo and Guitar having five feet each and made of white flowers and violets for the fingerboards; the same with the Mandolin."

"My wife made a splendid imitation of the position marks on the fingerboards, and I put some very small electric lights in the centre of the marks, to imitate pearls. The ladies tell me that they have never seen or heard anything like it since the Opera House was built. We had a packed house, 1800 people paid for admission, which I made at a low figure in order to get the people."

"They have had, so many concerts, one kind and another, that it is hard to draw a house unless it is something good. I have a very happy and sociable lot of members in the Club—they will do almost anything I ask them. If I take them back time after time over a passage in the music, in order to get it perfect, there is no grumbling, black looks, everything is done with good grace."

E. G. MINER, Topeka, Kansas, writes: "Your arrangements are excellent. I have never found a piece of music published by Stewart that was not all right. You must give it your personal supervision."

Mrs. J. G. Horner, Sioux City, Iowa, writes: "I sent, through Mr. Wall, for one of your *Special Thoroughbred* Banjos, and received it within 6 days from the time of ordering."

I wish to thank you for sending me so beautiful an instrument. It is much beyond my expectations; and as for the tone, there is no banjo in this city that can compare with it."

J. A. Wells, Lincoln, Ill., writes that his change from Fairmount to his new location has proven a fortunate move. He is doing a good business in Mandolin, Banjo and Guitar teaching.

Will Saunders, over in Swansea, Wales, is happy with his Stewart Banjo in his hands, and his thoughts upon far distant lands—he draws forth real musical strains. Without his "Stewart" he would not be content.

E. W. CUNNINGHAM, Walla Walla, Wash., writing under date of December 2d, says: "I received the BASS BANJO all right to-day. It is *immense* and I am well pleased with it."

EDWIN LATTELL, the Musical Artist, has been making great hits with his Stewart Banjos—the 10½; and 12-inch *Thoroughbreds*. The papers all speak very highly of his artistic work.

W. B. McATEE, of Baltimore, Md., has many kind things to say of A. A. Farland, the masterly performer. He says that Farland made a most profound impression upon the audience—a refined and appreciative one—at his recital in the Y. M. C. A. Hall, in Baltimore, the audience remaining seated after the artist had finished his last number and bowed himself off, apparently not realizing he had finished the program.

W. M. SCHOOLEY, Ovid, N. Y., writing under date of Dec. 18th, last, says: "The banjo you sent me (*Special Thoroughbred*) is a wonder; the head is not well drawn down yet, but when I get it pulled down to its proper position, it will be a wonder indeed. It is so easy to execute upon, and has such a fine tone."

W. C. STAHL, the St. Joseph, Mo., teacher and player, is right "at home" on the Banjo, Mandolin and Guitar. His love for the Stewart Banjo is still as warm as ever, and he is one of those far seeing men who perceives a greater, grander and higher development for the Banjo in the future.

TOM MIDWOOD, of Hobart, Tasmania, still sends his regards to the American Banjoists, in the shape of skillfully executed drawings upon the outside of his envelopes; the one on the outside cover of this number is most original and striking.

FRANK SOMMERS, Banjo and Guitar Teacher, New York City, is still "pegging away" at the old stand, 122 Third Ave. Frank is doing well.

VESL L. OSMAN, the New York Banjo player and teacher, passed through the city on the last day of the "Old Year," and made us a call. He is certainly a remarkably fine performer.

A. L. TIDDEL, Scranton, Pa., writes: "I could hardly get along without the *Journal*. I think it is the best published, and every banjo player should take it, as the music alone is worth more than twice the price of subscription, besides the information it gives."

MR. SCOTT WAY, of Baltimore, has taken a trip to Southern California; expecting to be absent about three months.

C. C. ROWDEN, the well known Chicago Banjo Teacher, not only plays the banjo very artistically, but is a brilliant Mandolin player as well; while at the Guitar he is wonderfully at home.

FRANK S. MORROW, of Harrisburg, Pa., has long been recognized as a most finished banjoist of the advanced school, as well as a guitarist of no mean ability. His work on these instruments is deserving of the highest praise.

In a recent letter he says: "I was at Baltimore on December 6th, to attend Farland's Recital. He and I were entertained royally at the home of Mr. Scott Way, Roland Park. A funny incident happened in the car, on the way to Mr. Way's home. Farland had his banjo with him, and in the car was a man that had taken just one (drink) too many. He had a clarinet, and seeing that Farland had a musical instrument he (evidently thinking he would have an audience) started to blow, much to the amusement of all in the car. After he was *blowed out*, he asked Mr. Farland what kind of an instrument he had."

Farland replied that it was a large Jews harp. The man looked surprised, until Farland finally informed him that it was a banjo.

At the Concert, Farland prized the Baltimoreans with his fine playing—every number on the Program being heartily enjoyed. After the last number, the people refused to leave the hall; even after Mr. Farland came out and bowed twice did they sit and applaud, until this great artist came out and played another selection.

Mr. Scott Way is the happy possessor of a Stewart Thoroughbred Banjo, and plays it well. He seems perfectly contented with this life, and well he may be, for his lovely home, a noble wife, and is an ardent lover of the Stewart Banjo."

The Programme of the Boston Ideal Club, in Philadelphia, which was rendered at Y. M. C. A. Hall, January 2d, in the Association Course, was as follows:

## PART 1.

- |   |                                       |              |
|---|---------------------------------------|--------------|
| 1 | a March, "Second Connecticut,"        | Rever        |
|   | o Spirit of the Dance,                | Monti        |
|   | Mandolin and Guitars.                 |              |
| 2 | Banjo Solo: a Golden Bird             | Baquet       |
|   | a Swanee River (various)              | Foster       |
|   | Mr. Lansing, assisted by Mr. Galucia. |              |
| 3 | Reading: a Little Boy Blue            | Engene Field |
|   | a Lizzie and the Baby                 |              |
| 4 | a Glop, "Limited Express,"            | Huntley      |
|   | a Patrol, "The Darkies' Parade,"      | Lansing      |
|   | Banjos and Guitars.                   |              |

## PART 2.

- |   |                                                                                |            |
|---|--------------------------------------------------------------------------------|------------|
| 1 | a "Don't be Cross,"                                                            | Zeller     |
|   | (From the new German Opera "Der Obersteiger.")                                 |            |
|   | a Serenade Espanol,                                                            | Mitra      |
|   | Mandolins and Guitars.                                                         |            |
| 2 | Reading, "Dad's Favorite Gal."                                                 |            |
| 3 | Humorous Song, "Just on Those Occasions,"                                      | Lansing    |
|   | Mr. Lansing.                                                                   |            |
| 4 | a March, "Honey-moon" (requested)                                              | Rory       |
|   | a Indian War Dance,                                                            | Bellstadt  |
|   | (Introducing Tom-Toms, Indian Bean Grind, War Whoop, Apache Scalp-Songs, etc.) |            |
|   | Banjos and Guitars.                                                            |            |
| 5 | Song Melody,                                                                   |            |
|   | "If the waters could speak as they flow,"                                      | Graham     |
|   | Mandolins and Guitars.                                                         |            |
| 6 | Reading, "Uncle Peter and the Trolley Car,"                                    |            |
|   | Miss Grancell.                                                                 | W. H. Neal |
| 7 | A Reminiscence of Dixie (Characteristic)                                       | Lansing    |
|   | Boston Ideals.                                                                 |            |

Never have we heard the Ideals play better than at this time. Their work is very fine, and they deserve all praise.

C. S. Lane, Hagerstown, Md., writes: "The Banjoists arrived safely the other day, and it has pleased us very much. It's rich, mellow tones are certainly very much better than a cheap banjo."

F. P. Holcomb, of Fort Meade, S. D., writes: "The Banjo, which was ordered for me, came to-day. It is a beauty, and is admired by all who see it. The tone grand."

F. M. PLANQUE, an artist who whistles two melodies at one time, and plays the Banjo like Ole Bull used to play the violin (only without a bow), has settled down in Indianapolis, Ind., to give lessons. His latest march, entitled "*Admission Free!*" is just being taught for Banjo Club, full seven parts, price \$1.40.

Mr. Planque's "*University Cadets*" March has lately been published for Banjo and Piano, with part for "Second Banjo," price 60 cents.

CHARLES SCHIARE, the Baltimore Banjo, Guitar and Mandolin Teacher, is doing a good work with Clubs in Baltimore. If he sticks at it he will, in time, have as many Banjo Clubs in that city as we have in Philadelphia. In a letter from him, under date of December 29th, last, he says: "My boys are preparing themselves to meet you, and at the same time to play at the Concert. Our idea is not so much for winning the prize, as show our appreciation for your work of elevating the Banjo to its proper sphere."

C. L. PARTER, publisher of *The Cadence*, in Kansas City, Mo., advertises his latest works for the Banjo; also, latest sheet music in this issue. *The Cadence* is published each alternate month, at a subscription price of 50 cents per year. Single copies, to cents.

For Circulars, Catalogues, Sample Copies, etc., address as per ad. in another part of the *Journal*.

One of the latest successes in the musical work of George W. Gregory, of New York, is the "Gay Gotham Waltz," or Waltzes. "This work has been issued for Piano, by Harry Pepper & Co., 57 West 42d Street. It is being played by leading pianists and orchestras. The price of the Piano edition is 60 cents. It is not published for the Banjo."

THE ELITE BANJO TAIL-PIECE is advertised in this issue by C. S. DeLano, of Los Angeles, Cal. "It is a Good Thing" We have them in stock. Price, 50 cents, comp'te. A splendid thing to use on a Piccolo Banjo in the Club, if it don't break strings; but is not suitable for the Bass Banjo.

Lansing and the Ideals, generally, were much pleased with the performance of the Century Wheelmen Banjo Club, on New Year's afternoon, in Philadelphia. The Bass Banjo was something new, as used in the Philadelphia Clubs.

George I. Lansing has recently published his late composition for two Banjos, entitled, "*The Dancing Ducky*." It goes well. The Ideal Club plays it, and it is sure to sell. Price 40 cents per copy.

*The Whispering Pines* Waltz is another new composition which has lately been issued; for two banjos, 50 cents. For all Lansing's music, address George I. Lansing, 171 Tremont Street, Boston, Mass.

The Banjo, to day, is played and studied the same as any other high class instrument, by musical notation. Simple methods gone to H—.

R. D. MARSHALL, Boston, Mass., writing under date of January 1st, says:

"As I am very fond of the instrument I possess, a *Universal Favorite Banjo*, I thought you would like an item for your widely-known *Journal*."

The Orpheus B. M., and G. Club, comprising the following: R. D. Marshall, Director; Charles A. Johnson; James Potter; Miss Mabel Perry and Miss Ida McKenize, are busily engaged in rehearsing for the coming season.

The Orpheus Club will endeavor to give the lovers of the above instruments some choice selections in the future, as in the past."

C. S. DE LANO, the popular teacher of Banjo, Guitar and Mandolin, of Los Angeles, Cal., is a busy man these times. With giving concerts, teaching pupils, writing music and marketing his "Elite Banjo Tail-piece," he has enough to keep him out of mischief."

TEN OR FIFTEEN YEARS ago, it is doubtful if a number of Banjo players could have been found in Philadelphia capable of forming a Club and rendering such selections as Armstrong's Overture, *Cupid's Realm*. "Things are different now." The knock-out of "Simple Method," with its decent burial, and the progressive study of the Banjo on the same basis as the violin and other high-class instruments, is showing its good results at the present time. As the work advances the progress will be more rapid, and more readily noted. Let us be thankful that the "Simple Method" microbe has been induced to leave its place more in harmony with its nature. "Simple Method," among musical Banjoists is like a clodhopper with muddy boots on, and onions in his breath, associated with refined ladies and gentlemen in a parlor musicale.

"Class in Simple Method notes will now stand up."

Teacher—"How many many are there in Simple Method?"

Pupil—"Two."

T—"Name them."

P—"Open and shut."

T—"How came they by this name?"

P—"Sense was out and the door open when 'Simple Method' came along and he was tempted and caught unawares. Then the Old Nick shut the door."

T—"What lesson is taught by this fact?"

P—"That every boy should be his own door-keeper, and should not allow the Old Nick to work his Simple Method illusions upon him, or he will be conjoined and won't know what he's doing."

T—"What would then result?"

P—"In course of time the Simple Method's victim will begin to drain away—his skull will shrink in size, as the inner substance dries up; his teeth will fall out; his legs grow weak and shaky; his blood get thin and watery; his hair turn white; his lungs get microbes in them, and at last he will—"

T—"That will do. It's too horrible. Let us thank Heaven that we do not live in the times of 20 years ago, and that it is our great privilege to enjoy the fruits of those who labored to usher in the dawn of musical civilization for the Banjo. Simple Method is busted forever." Amen.

THE TURNER B. M., and G. Club, has been organized in Dayton, O., with Charles S. Faul, manager. "Good Luck to them."

Fred. W. Sherratt, Upper Nicol, near Koebourne, North West Australia, writing under date of November 10th, last, says: "You, no doubt, have a large number of correspondents, from all parts of the world, but few, I imagine, from such an out-of-the-way corner, as that from which I am at present writing. It is over 2,000 miles from civilization (London), and it takes two (2) months to get anything in that line, which you may want; yet it was in this place, that I first started to learn the banjo, and became acquainted with your admirable *Journal*. I am trusting to your good nature and judgment in my order, as I haven't the means of finding out just what would be likely to suit, but please send a good tutor, as I am studying the Theory of Music, without a teacher. Even in this out-of-the-way place there is a 'simple method' crank, but I have managed to convert one of his pupils. I am already a subscriber to the *Journal*, through Mr. Lyons, of Melbourne, and I WOULD NOT LIKE TO BE WITHOUT IT."

GEO. W. GREGORY, the well-known and talented author of "Practical Fingering for the Banjo," a work which has attracted very much attention, during its serial publication through the *Journal*, is about to work completing his masterpiece. He has been so much engaged recently upon other work that we are able to give but two pages of this work in the present number of the *Journal*, but our readers who are so highly interested, in the study of Mr. Gregory's work, should not think that more of it will not appear in subsequent numbers. In fact the author writes us that he has the remainder of the work entirely mapped out, and will finish and send in more copy very soon. Mr. Gregory is a genius,

and is so thoroughly versed in the musical art as it pertains to the banjo, that it is no wonder this masterly work attracts the attention of thoughtful and studious musical minds in all parts of this country and Europe. When completed as a serial publication in the *Journal*, *Practical Fingering* will be issued in book form.

MEREDITH HEWARD, Montreal, Canada, writing under date of Jan. 6th, said: "I played Hall's *Blue Ribbon* March a few nights ago, on the *Special Thoughtful* Banjo you sold me, in the largest hall here, where several were a good people. The song passages were heard all over the building, and I am delighted with the instrument."

THE DREXEL INSTITUTE Banjo, Mandolin and Guitar Clubs have their Second Annual Concert in the beautiful Auditorium of the Drexel Institute, 32d and Chestnut Sts., West Philada., on Tuesday evening, Jan. 7th, last, to a good house. A. H. Walters, the leader, should feel proud of his banjo club, of more than twenty members. The rendition of Armstrong's Overture, *The Grenadier*, was well done. The xylophone solo of Mr. Bart Anthony, with obligato by the banjo club, was the hit of the evening—the xylophone proving to be a novelty with the audience. The harp solo of Sig. Sataro deserve special mention, for a musical standpoint. Sataro was the artist of the evening, and the audience listened, appreciated and applauded vigorously. The concert was a success.

R. S. Russell, Wilmington, Del., writes under date of Jan. 7th: "I have used one of your Orchestra Banjos for about five years and have found it to be satisfactory in every way, especially during a tour of five months through the south, including Florida, where the climate is, rather severe on banjos, and I am always glad to recommend your banjos to pupils and any others interested."

A correspondent in Birmingham, England, writes:—"A short time ago I had occasion to call on a banjo manufacturer (that is, if you can call piano wires on a wooden fry pan a banjo) in this city, and during the conversation tried to convince him of the superiority of American banjo music and Stewart Banjos. After a few remarks, he politely informed me that he was not advanced in the art, and that his banjo players were, we had BANJO CLUBS here and BANJEAUQUES, and that they knew nothing about those things in America. This from a conductor of a piano wire band was too much; I bolted, jumped down a flight of steps and never rested 'till I got home and safely locked the doors from such a madman. I am only just getting over the shock, or would have renewed my subscription before."

(From the Baltimore Herald, Dec. 7th, 1895.)

#### Mr. Farland's Banjo It gives forth music that is remarkable.

So long has the banjo been associated with minstrelsy and with the boisterous fun of low comedians that its possibilities from a musical standpoint were regarded as limited to that form of entertainment. The performance of Mr. Alfred A. Farland was therefore in the nature of a revelation. Cont. a way to nearly all banjo players he makes up his programs from standard high-class compositions, and seeks to interest the cultured rather than those fond of ho-dowds. In his hands the instrument assumes an unexpected importance, and gives forth a tone which comes like a revelation. He dignified it and showed that it can be made to satisfy exacting musical taste.

The program was notable for variety and technical difficulties which the various numbers involved. It contained Beethoven's Eighth Violin Sonata, a cradle song by Hauser, Haydn's Gypsy Rondo, variations on "My Old Kentucky Home," a Chopin Polonaise, Schubert's well-known Serenade, the William Tell Overture, a Tarentelle by Poppo, Paderewski's Minuet, selections from "Il Trovatore," "Auld Lang Syne" with variations, a Chopin Nocturne, and a Wieniawski polonaise; certainly a very ambitious selection. It was given with admirable skill and

artistic finish, Mr. Farland executing the most difficult passages with apparent ease. The large audience present greatly enjoyed the concert. The artist appeared under the management of Miss Ida Lee Magee.

(From the Evening Star, Washington, D. C., of Dec. 9th, 1895.)

#### Another Tribute to Farland.

"The banjo recital given by Mr. A. A. Farland, at 1203 T Street, Saturday evening, was one of the musical events of the season. Mr. Farland is undoubtedly the foremost banjoist of the country, and his work Saturday evening was up to his highest standard. The program presented embraced some of the most difficult music ever attempted by a banjoist, but it was played, and played well. Nearly every prominent banjoist of this city was present, and each one was warm in his or her praise of the excellent work done by Mr. Farland. The full limit of tickets was disposed of, and the results of the recital fully justified all expectations. Mr. Farland's playing opens some entirely new channels for the thoughts of rising banjoists. The music which he played was entirely above the standard of banjo music, and it created possibilities for the instrument which were never thought of before. Outside of the marvelous technique of the performer, he possesses a masterful touch, and exhibited the true musician's spirit in his interpretations."

JUST OUT. Gavotte (No. 2) by Poppo, arranged for two banjos, by A. A. Farland. Splendid duett. The *Special Thoughtful* Banjo is for sale as the first. It makes a fine solo, also. Price 60 cents. Published by A. A. Farland, for sale by S. S. Stewart.

A correspondent recently sent us quite a lengthy article, for publication in the *Journal*, requesting that it be printed verbatim, and at the same time stating that he had made no attempt at punctuation—leaving that for the printer.

A pretty mess this would indeed make. The purport of the article seems to be that we have no system of uniform fingering for the banjo, which the correspondent thinks a great—in fact, the one great—drawback to the progress of the instrument. Pray, where is Farland's National School, all this time? Those who want practical fingering, or a system of scientific and "uniform" fingering, have only to study *The Banjo*, by S. S. Stewart, and to see Mr. Farland, and the very thorough work of George W. Gregory, now appearing in this *Journal* as a serial. It seems rather late in the day to cry out against old methods, when the new are ready and are being studied by all enlightened players. Considering the vast number of years it required to bring the violin up to its present high position in musical art, the banjo can afford look back and smile. We do not lack a proper system of right and left hand fingering. We have it right here.

J. J. LEVERT, School of Music, New York, writes:—"I have received the *Special Thoughtful* Banjo and find it an excellent instrument, both in workmanlike and tone. I am very much pleased with it."

THE CENTURY WHEELMEN CLUB held their Annual "Smoker," on Tuesday evening, Jan. 14th, in the theatre of the club house, 1606 N. Broad St., Philadelphia. Music was rendered by the banjo club, assisted by the Hamilton and Manheim Banjo and Guitar Clubs. Music from the phonograph was also a feature, reproducing as it did, some of Vess Ossman's Banjo Solos.

Just before going to press, we received a valuable article from the pen of James M. Firth, a member of Stent's American Banjo Club, in Sydney, N. S. W., Australia, together with a well executed photograph of the writer, for which we tender many thanks. The article will appear in our next number.

#### The Manheim Banjo Club.

The above named club, a branch of the Germantown Cricket Club, held its first entertainment and dance, at Manheim, on Saturday evening, Jan. 25th. Its second entertainment will be given later in the season. Tickets can only be had through subscription

## From an Original.

"Look now and do not send me a Banjo that wont Register up in the high notes Send me one that will talk to the Boys in the gallery. Be sure it has a head that is even and one that will stay after i get the Banjo Broken in. You take interest in me and you will take interest in people that Boonst the Joe if you do why it will be to your interest in the fater i will tell the people who you are and let my Stewart Banjo do the Rest Stewart i am master of my instrument the Banjo i no what a Banjo is when i take hold of it dont take too long to find out the week Points in it use me Right and i am with you if i can Put anything in your way i will dont forget the adjuster for neck and Be sure and Put in a head that is even and will stay after i get the Banjo Broken in i dont like to Rehead and Break in a good Banjo it is logging time and money for me i think just as much of a true Banjo as a jockey does of a good horse (why.) because it is my living and has been for 15 years i am an old timer and no my Buissness do as well by me as you Can and Send me a trusty instrument its all up to you Stewart if i am not Right it will throw me off of my feet i have lots of use for a good Banjo you will hear from me later on how about the safty Keys i Prefer them Yours Respect my address is

Put a Set of the Enapellion Strings on dont for get Rend for tightning Brackets  
Send the Banjo to

send Orchestra number one 12 inch Rim 10 inch neck good by till i hear from You Send the Joe at once."

Miss CLAIRIE JEFFERY, of Newark, N. J., whose card appears in our Teachers' Department, is very highly recommended as a musician and teacher of the banjo, mandolin and guitar. Her address is 631 Broad St.

A. A. FARLAND is billed to play at Warner's Hall, New Haven, Conn., Thursday evening, Feb. 6th, under the management of George A. Austin, the enterprising teacher, of that city.

MASTER GUY WILLIAMS, the boy banjost, of Duluth Minn., who is spoken of as "the only boy of eight years of age in the world who plays the compositions of the best writers of banjo music," is meeting with much success. He gave a concert not long ago, in Michigan, almost unassisted, which was so successful that it had to be repeated a few days later.

Daniel Acker, the well-known banjost and teacher, was in town for the big concert, Jan. 16th. He reported business in Wilkes-Barre, as excellent. Daniel brought us a beautifully executed photograph of the Lanchford Mandolin Club, of Wilkes-Barre; for which we must return our best thanks.

A circular letter, received from a New York banjo teacher, states that he has "*Banjo Pieces in Simplified Music*." (?) Wonder if "simplified music," (?) is not the old "Simple Simon Method!" We ever heard of musical or other sciences simplified? To acquire a knowledge of any science or art, a certain proportion of "brains," or intelligence is required. The dandy "simplified" gives the following *points* at the top of his circular.

1. "Prices represent merit and not length.
2. Degree of difficulty refers to playing.
3. No banjos for sale.
4. No tunes in regular note.
5. No music exchanged.
6. I do not arrange music to order.
7. No strings or music sent except on receipt of price in full."

Truly indeed, once in a while, in our travels through the banjo world, we meet with some strange "old doodles." The tad pole no doubt enjoys his home in the muddy pond, for it is his native element. Like the tad-pole, the "simple method banjo fiend" cannot comprehend that which is above and beyond his sphere.

A new overture for banjo clubs, by Paul Eno, will shortly be published by Stewart.

ALBERT BAUR, the well-known writer on the banjo, was in Philadelphia, from Brookville, Pa., on some legal business, on Jan. 15th. He remained for the concert, at the evening of Jan. 16th, on the 16th. Our readers will, no doubt, hear from Mr. Baur, on the concert matter, in the next letter of his series of reminiscences.

The Dartmouth College Glee, Banjo and Mandolin Clubs gave their Annual Concert, in Phoenix Hall, Concord, N. H., on the evening of Jan. 16th. It was a huge success and deserving of the highest praise.

Brooks, Denton and Ossman, with their pianist, Mr. Silberberg, played delightfully at the Academy of Music Concert, Philada., Jan. 16th. Perfect time, excellent harmony; every part well finished, and expressly shaded. Their performance was much enjoyed.

Thomas Glynn was in a jolly good humor and went in for all "round hit in his banjo act, at the Academy of Music, on the evening of Jan. 16th, in Philada. He "caught the audience," and, indeed, one of the newspapers reported him as the one man in the entertainment around whom the interest centered. Musical opinions varied, and there was sufficient variety in the program to suit everybody.

Henry Meyers, the well-known zither soloist, did some elegant work at the Academy of Music Banjo Concert, Academy of Music, Philadelphia, on the evening of Jan. 16th. Meyers is a master of his instrument.

Miss Ida Lee Mager, the well-known Baltimore teacher, was in Philadelphia, and attended the Grand Banjo Concert at the Academy of Music, Jan. 16th.

"Grand Opera" don't seem to be "in it," when compared with a high class Banjo, Mandolin and Guitar Concert.

Farland's mastery banjo performance—much of his work being done without the assistance of a piano accompanist—has, we believe, never been equaled by any other performer, either upon the banjo or any other instrument. It is very interesting and amusing to note the varied expressions of countenance, as musicians listen to Farland's classical selections. The banjo has a great future before it.

Miss Laura O. Marks, our lady banjo soloist, played beautifully, with Miss A. Florence Schmidt, the pianist. Miss Marks was married on the day of the concert, (Jan. 16) and bid farewell, to the stage after the Academy of Music Concert. We congratulate the happy couple and wish them every happiness.

## A Comment on the Concert.

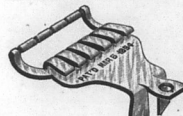
W. D. Kenneth, Westerly, R. I., was in Philadelphia, Jan. 16th. He writes: "Well, another grand success. I was there. Every number was good, and the audience knew it, as all had to respond. THE CLUB WORK WAS THE BEST I HAVE EVER HEARD. The Haverford Club did nobly under the circumstances. I did not have time to call, so send congratulations now."

L. F. CHERMIN, Portland, Oregon, writing under date of Jan. 7th, says: "The banjo you sent me is a marvel in its way. Its magnificent tone, and clear ringing qualities, are simply wonderful, challenging the admiration of all who hear it. I cannot help adding my testimony to your acknowledged genius in producing such an instrument as the *Special Thoroughbred*."

F. MAURY, Washington, D. C., has opened Banjo Instruction Rooms at 611 7th St., N. W.

## From an Enthusiastic Player.

Banjo teachers and players never get over praising the merits of the Stewart Banjo. Mr. Henry Owen, banjo teacher, of Matteawan, N. Y., says that the Thoroughbred and American Princess Banjos are the best in the market. Mr. Owen has just added his name to the subscription list of the Journal, knowing, as other teachers do that you can't get along without it.



The only  
Perfect  
Tail-Piece  
Made

The best and lowest price in the market. In September I sold two hundred gross, against two gross the same month last year. I have thousands of unsolicited testimonials.

HOOD BUILDING, Near the Patent Office,  
WASHINGTON, Jan. 12, 1904.  
E. D. SON—Your Banjo String-holder is the most complete, ingenious and artistic one ever sent to the Patent Office. We congratulate you and wish you the success you deserve.

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# SPANISH DANCES.

MOSZKOWSKI.

Arr. for Banjo by A.A. FARLAND.

*Allegro brioso.*

1

*f*

4\*

1 2 0 3 0

1 Fine.

2

*p dolce.*

1 2



3 Bar . . . . .



*p* Grazioso .

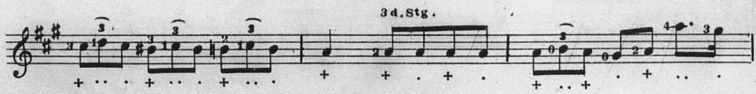
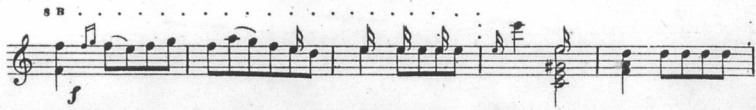
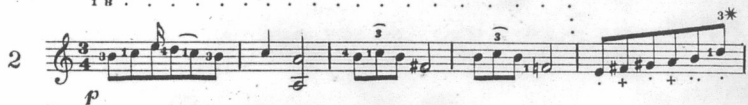


*D.S. al Fine .*



*Moderato.*

1 B . . . . .



24. Stg.

*ff con fuoco.*

*D.C. al Fine.*

# <sup>kk</sup> ROSY, SWEET ROSY<sup>TM</sup> SONG AND DANCE.

MANDOLIN AND GUITAR.

By E.E.LINN.

*Allegro Moderato.*

Arr.by E.H.FREY.

Mandolin  
or Voice.

Oh there *p* is a girl in this here town nam'd Ro.sy, sweet Ro.sy, She

is my queen she wears a crown does Ro.sy, sweet Ro.sy, I

loves her more than I can tell And o. ver me she's cast a spell The

lit. tle witch she knows It well does Ro.sy sweet Ro.sy.

*Chorus.*

[illegible]

Musical score for the song "Rosy Posy". The score is written for a single melodic line (treble clef) and a single bass line (bass clef). The melody is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "Rosy Rosy Rosy she's a Posy Posy Posy And I". The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The bass line provides a simple harmonic accompaniment with chords and single notes.

1 2

love her yes I do sweet Ro-sy. love her yes sweet Ro - - sy.

*rall*

*Dance. 1st.time p*

*Moderato . 2nd.time ff*

A musical score for the song 'The Rose Tree'. It features two staves, a treble and a bass staff, in 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The music consists of three measures. The first measure has a treble staff with a quarter rest followed by a quarter note G4, and a bass staff with a half note chord of C3 and F3. The second measure has a treble staff with a quarter note A4, a quarter note B4, and a quarter note C5, and a bass staff with a half note chord of G2 and C3. The third measure has a treble staff with a quarter note D5, a quarter note E5, and a quarter note F#5, and a bass staff with a half note chord of D3 and G2. The score is written on aged, slightly yellowed paper.

Rosy Sweet Rosy.



# THE TRILBY DANCE.

## CHARACTERISTIC DANCE FOR THE GUITAR.

*Moderato.*

By E.H. FREY.

*Rather slow.*

Solo E String.

The musical score is written for guitar and consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes dynamic markings of *mf* and *p*, and fingering numbers 2, 1, 2, 4, 2, 1, 0. The second staff features a *cres.* marking. The third staff is labeled "6th. String" and includes fingering numbers 2, #1, 2, 4, 2, 2, 0. The fourth staff has a *f* marking. The fifth staff includes first and second endings. The sixth staff has a *p* marking and a *ff* marking. The seventh staff includes a *cres.* marking and a *ff* marking. The eighth staff includes a *cres.* marking and a *ff* marking. The score concludes with a double bar line and a repeat sign.



## Practical Fingering for the Banjo.—(Continued)

Began in No. 37.

By Geo. W. Gregory.

Copyright 1896, by S. S. Stewart.

21

## MINOR FORMULA, No. 3.

Parallel Signatures.

The diagram illustrates the Minor Formula, No. 3, across five staves, each representing a different key signature. The staves are labeled with their respective key signatures: C major (one flat), D major (two sharps), E major (three sharps), F major (one sharp), and G major (two sharps). Each staff shows the progression of the formula through various positions (1st, 2nd, 3rd, 4th) and includes fingerings (1-4) and string numbers (1-5) for each note. The notation includes treble clefs, key signatures, and notes with stems and flags. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. String numbers are indicated by 'x' marks below the notes. The positions are labeled as 12th Pos., 13th Pos., 14th Pos., and 15th Pos. The formula is presented in a way that shows how the same sequence of intervals can be played in different keys by shifting the starting position on the neck.

Major formula No. 2, and Minor formulas Nos. 1 and 2 are arranged in two series: "A" and "B" each having a different compass and the latter requiring greater facility. The choice of the "A" or "B" series is left to the option of the student. It is advisable, however, to learn both.

Having learned all the scales, the student should practice them in the order exhibited in the following plate and supplement each scale with a cadence formed of the Tonic, Sub Dominant, Dom. 7th and Tonic chords of the key.

The Correct order of scale practice giving the Major and relative Minor keys.

C Major    A Minor    G Major    E Minor

D Major    B Minor    A Major    F# Minor

E Major    C# Minor    B Major    G# Minor

F# Major    D# Minor    D# Major    Bb Minor

Ab Major    F Minor    Eb Major    C Minor

Bb Major    G Minor    F Major    D Minor

It will be observed that in the foregoing order of practice, certain scales which appear in the formulas are missing. These scales are rarely used and have their parallels in other of the scales given,—hence the omission.

# GUITAR FINGERING.

By WALTER JACOBS. Op. 124.

The majority of good guitar players, we believe, will readily admit that the system of guitar fingering for the right hand as marked and explained in the following exercises, will allow of more rapid and connected execution than the system that employs the thumb alone on the bass strings.

Some of them, however, will undoubtedly oppose this idea of fingering, on account of their belief that the bass strings cannot be picked with the fingers with sufficient force to produce as loud a tone as is capable of being produced by using the thumb.

We are convinced that not only far better execution is obtained in playing scale passages, etc., by alternating the first and second fingers, but, if the fingers have been properly trained and strengthened by sufficient practice of scales and exercises, that the tone will be equally as loud and of a more satisfactory quality.

Any fingering is good enough for those guitar players who like to amuse themselves and *amuse* their friends by trying to imitate a whole brass band. This fingering is more for those who wish to learn to play music on the guitar—solos that are appreciated by musicians. Resting the little finger or wrist on the sounding-board is, of course, impossible with this style of fingering, and disadvantageous in any.

## SIGNS USED TO MARK THE FINGERING.

LEFT HAND.   
 { 1st finger, 1.   
 { 2nd finger, 2.   
 { 3rd finger, 3.   
 { 4th finger, 4.

0   
 indicates the open string.

RIGHT HAND.   
 { 1st finger, .   
 { 2nd finger, :   
 { 3rd finger, :   
 { 4th finger, not used.

## SCALE OF C MAJOR.

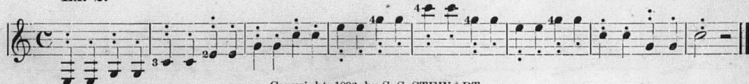


Begin the lowest note of a passage with the thumb, unless the following note comes on the same string. That is, avoid as much as possible, alternating the thumb and a finger on the same string. See notes with thumb-mark in the above scale.

Ex. 1.



Ex. 2.

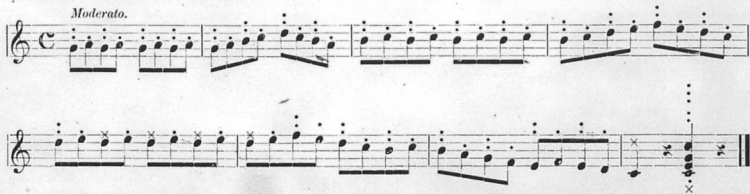


( 3 )

## Ex. 3.



## Ex. 4.

*Moderato.*

When the thumb is not in use as in the first line of Ex. 4, it can rest lightly on one of the lower strings, thereby steadying the hand. The first note (D) in the first measure of the second line in the above exercise is picked with the second finger to avoid alternating the thumb and a finger on the same string.

## Ex. 5.

*Allegro.*

( 4 )

## Ex. 6.

*Andante.*

## Ex. 7.

*Allegro moderato.*

( 5 )

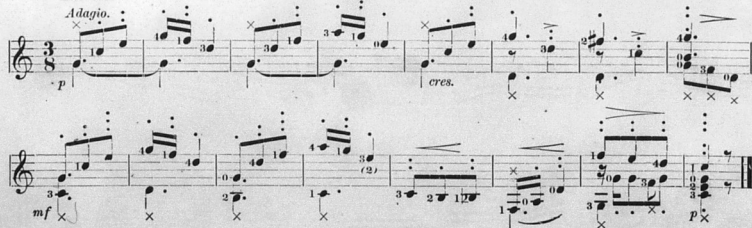
## Ex. 8.

*Allegretto.*

## Ex. 9.

*Allegro.*

## Ex. 10.

*Adagio.*



**"JAKEY AND DER BANJO."**Written for the *Journal*, by C. A. P.

Our poy, von day,  
I heard some von blay,

On der Banjo.  
He gif us nein rest  
Dill he bossessed

A Banjo.  
It had ein nickle-blated rim,  
Der neck vos long and slim,  
But it dakes the cake mit him—  
Der Banjo.

It stood der test,  
It's tone der best  
For der Banjo.  
Wanted to learn pretty bad,  
Did der young lad,  
On der Banjo.

Der strings he vood begin to pick;  
I feel like hitting him mit a brick;  
For der music she make me sick—  
On der Banjo.

My money he dook,  
Bought ein instruction book,  
For der Banjo.  
Now he learn maybe,  
Aber she was N. G.  
For der Banjo.  
I dink me not perhaps  
I gif him ein drink of Schnapps,  
A tune he vood slaps,  
Outer der Banjo.

But der music she stopped,  
And der darn foot droped  
Der Banjo.

It was a great choke,  
But de head he was proke  
On der Banjo.  
He got her fixed all right;  
Now she way outer sight;  
He dries to blay mit all his might—  
On der Banjo.

Lessons he took  
Outer der instruction book  
On der Banjo.  
But he learned not ein word;  
At last of der *Journal* he heard,  
For der Banjo.  
Den to Stewart wrot ein line,  
Asking him if he be so kind—  
Send him ein copy of der *Journal* so fine—  
For der Banjo.

Small was der cost;  
But see what dot poy lost  
For der Banjo.  
He subscribed for ein year,  
And said we need have nein fear,  
But dot fine music we'd hear—  
On dot Banjo.

His blaying was infernal,  
Till he hear of dot *Journal*  
For der Banjo.  
But now he's ein "dandy"—  
You pet your lifer he's handy—  
On der Banjo.

In de front rank he now stands,  
A large salary he commands,  
And he has blayed in many lands,  
On der Banjo.

**COMMONWEALTH JONES**

**Confines Himself to Solid Facts and  
Family History.**

Walhalla, Fla., Dec. 25, 1895.

My Dear Stewart:—

This glorious Christmas morning finds me recuperating in the most luxurious manner in the best hotel of this delightful health resort and sanitarium generally. After such an extended tour as it was my fortune to indulge in, I have felt myself somewhat rusty and weatherbeaten, and in need of repairs generally—not only to my interior decorations but my exterior furnishings as well. After leaving the Atlanta Exposition and bidding my esteemed friend, King Thimble-thumper, an affectionate adieu (which took all night) I hid myself hither in search of the first-class shoemaker, Abraham Jones, of whom I told you some time ago, and who, owing to some mutual arrangement, became one of my cousins. He is one of the most whole-souled, half-sole and "heelers" that can be found among the curiosities. I mean characters of the South.

Our family has always had his branch of shoemakers. It was really a necessity, as owing to the peculiar formation of our feet, our custom was never solicited by shoemakers outside of the family, and owing to our inability to secure free accommodations in the way of first-class transportation (except in proceedings of the law) we have always been compelled to pay the strictest attention to our pedal equipments so as not to be "left" in the seasons when walking was good—you know what that means (I heard of the trolley troubles in your city).

Why Abraham Jones, or "Old Abe," as he was commonly called, located himself in this section of the earth, is to me an absolute conundrum, as nine-tenths of the population go barefooted, and the other tenth are invalids and can't go. Very little shoe leather is used—even in the nursery. Now, it was not my intention to write about shoes or shoemakers, but by way of explaining the whyforness of writing from this section, I had to make some allusion to that article of commerciality (come to think the subject could be used). I should at present be in St. Petersburg by invitation of the Czar. I am not; and that settles it. What I want to get at is this:

Having been corresponding for quite a while with you on different subjects, of which the banjo was the chief ingredient, and its performers and admirers the important nucleus, the readers of the *Journal* are, perhaps, inquiring naturally, and good-naturedly asking, "Who is this man Com-

monwealth Jones, who is so distinguished in the art of banjo playing and seems to be so well informed in that direction that he is so much sought after and whose letters are so universally read?" I will therefore let you into a little bit of history of the illustrious Jones' family, from which I have the honor to have sprung. To have been born a Jones was an event of which I am entirely innocent. Although being present at the time, let me assure you that I was blissfully ignorant of any details or preliminaries, but was completely surprised afterwards when I heard of the emphatic success of an affair which concerned me very much—in fact, could not have come off without my presence—without the slightest cognizance of any of its arrangements.

Some people are under the impression that the Jones family is a branch of the old Jonah family, spoken of in sacred history, and assert that in the course of civilization and other complications of education, chiefly phonetic spelling and pronunciation of the characteristic articulation, the word Jonah was gradually hatched into Jones. This is entirely incorrect. There are no "Jonahs" in the Jones family, nor have there been since the "Two Johns" were abandoned by Fatty Stewart Jones.

\* \* \* \* \*

In the year 1828, on a little farm in New Jersey, near the glue factory, in summer, your humble servant, Commonwealth Jones, —that's me—was ushered into existence, without much disturbance, and in a very short time attracted a little attention by his boisterous habits, generally from midnight to dawn, and afterwards by the original methods he was compelled to adopt in order to keep the flies at a safe distance. At that time New Jersey was a fly country. (It has since gone Republican.) There being sixteen other children, chiefly boys and girls, who had preceded me in the family, I soon found upon gradual introduction to them that I would very shortly be compelled to look out for number one. This was the first actual study of my extensive education.

My father, whose name was Constitution Jones, at first jollied me into believing that I was the most important acquisition to his vast collection, but I soon tumbled to the fact, from what came under my observation in the course of events, that I would either have to pay board or get married; but as I soon found employment at cutting ice, I did not resort to the latter extremity that winter. My mother's name was Betsy Gibbs. She was a sister of Comstock Gibbs, who was the husband of the late Bolsover Gibbs' mother, Mary Ann Cranberry, near Salem. Mary

Ann Cranberry Gibbs was the only aunt I ever had who recognized and appreciated my ability to get outside of mince pies. It was owing to this accomplishment that I was frequently the companion of the illustrious Bolsover Gibbs, and our pranks frequently kept the Sheriff, old Snatcher Jones, my uncle on my father's side, from his duties on the farm below Trenton (since consolidated).

\* \* \* \* \*

The Cranberries are known all over New Jersey and are closely allied to the Boggs, also well known, by marriage, in November. My grandfather, Terrance Jones, who is at present in his second childhood near the old home, was always proud of his connections and would talk as long as any of his victims remained, about his father—my father's grandfather and my great-grandfather—Peter Jones, who had made arrangements to come over in the Mayflower, but who missed the connections because he went after his banjo, which was a mistake, as he had sent it ahead with his family and other furniture.

Peter Jones soon followed the Mayflower, however, in something of the same sort, the Augustflower, and by some stroke of lucky fortune was shipwrecked near the coast of New Jersey around the Inlet. This is the first instance where a Jones became stranded. It is also (not) the last.

He always claimed to have been the discoverer of New Jersey, although many of its inhabitants have since been discovered by green goods men and bunco steerers from the United States (since organized). At any rate, parts of the Augustflower came ashore with him, and as the August flower has since become one of New Jersey's chief productions (this is paid for) he has always had the undisputed right to his claim—the Jones estate.

According to the chronicles of Terrance Jones, my grandfather, who was nicknamed Pedigree Jones, Peter Jones, my great grandfather, explored and cleared the whole of that country, including Toms River, where a man owes me \$25.00, and which he named after his oldest daughter, my grand aunt Susan, whose early habits gained for her the sobriquet "Tom," not saying anything about Elizabeth, which he dedicated to Elizabeth Creedmore, his mother-in-law, and whose husband was a shoemaker. (He being a shoemaker who never advertised, out of consideration to his immediate family, his name will not be given.)

\* \* \* \* \*

In those days (and nights) my great grandfather played the banjo; the natives danced on their shoes—and my great grandfather's

father-in-law mended their shoes, and, strange to say, that the more my great-grandfather played the more shoes his father-in-law got to repair, yet he always had a good stock of prejudice around against the banjo, which he has succeeded in handing down. He may, perhaps, have been about half right, for without some opposition the whole Jones family, including Captain Paul, may have become banjoists and the State of New Jersey may have been "tabooed" by the Four Hundred (since increased) who, in those days, actually despised the 'banjo, even if they sometimes paid the shoemaker (I mean the piper).

It will thus be seen that while a great number of my ancestors were banjoists and shoemakers, the contention for supremacy between them resulted in bringing out a branch of statesmen and parliamentarians—also farmers—which eventually resulted in the common good of all, not excluding Gloucester; and, as we could not all become statesmen, the whole year around, myself among the number, we still hold on to banjo playing and shoemaking (in fact some of the statesmen have been known to work); and as my birthplace has since become too small to comfortably accommodate the present entire Jones family, we have gradually hibernated to foreign parts, even Boston, and that explains why I am here. To abbreviate a long dissertation, the Joneses are "in it" as far as pedigree and numerousness is concerned, the Smiths, Browns, etc., notwithstanding.

My cousin, Abraham Jones, with whom I am at present getting acquainted, seems to be both banjoist and shoemaker combined; you ought to hear him play the "Fandango." And it would do you good to see the natives here dance the "Juba" when he plays it. They make their numerous appearance whenever he does it. It is a glorious sight these warm moonlight evenings, after sundown, to see the delighted dark-complexioned natives dancing in the shadows—found here also—to the music Abraham Jones produces on his truly patient banjo. Did I say *banjo*? Well, let it go at that. I have kept my Stewart in the background thus far, as I fear that if I showed it to him it would break his gentle heart. And such music! Just picture to yourself a composition where every other note is played on the fifth string, and you will form an idea of what Abraham Jones accomplishes. This performance is the nightly diversion of the place, and where the dancing humanity comes from in such short time after he strikes the first note, is, to me, a perceptive mystery. They simply come in silence, dance in silence,

and when he takes his banjo inside they go away in the same manner. If Abe should fail to make his appearance just once it would be the subject of universal conversation the next century. I have not as yet played for them. I don't know if I will. It might break the spell of happiness and the rural simplicity of the community. There are times when silence is golden. Have you ever been South? Enough said.

Yours, till further notice,

COM. JONES.

### MY SWEETHEART.

Shall I tell you of my sweetheart,  
My lover tried and true;  
Tell you of his many virtues  
And the deeds that he can do?

We've not been lovers very long,  
But our love is strong and deep;  
He's ever in my daily thoughts  
And I dream of him in sleep.

He patiently awaits my will,—  
Is always in good trim;  
And ever ready to respond  
To any passing whim.

My pleasure is his only thought,  
He knows no other law,—  
His heart is tuned to my accord,—  
Has not one single flaw.

I put my arms around his neck,  
And lose myself in bliss:  
Hat do you know, I never yet  
Have given him one kiss!

'Tis true I sit and fondle him  
A loving life we've led  
And oft-times in my willing lap  
He's laid his handsome head.

Now, you ask me all now do you,  
Who my model lover is,  
And when I intend to change  
My maiden name for his.

Let me whisper, yes, bend closer—  
We will never, never wed,  
For my lover is—my Banjo  
"Stewart's Special Treasured."

ARLETTA ROWE.

(Continued from page 4)

To all the artists who took part in this entertainment, the publisher of the *Journal* conveys his best thanks, congratulations, and kindest wishes. To Messrs. Brooks, Denton and Ossman, the New York Trio, who accepted an engagement for this event upon rather short notice (owing to the canceling of engagement by the Doré and Farmer combination) we tender special thanks; for the change in bill, owing to their part, was greatly a benefit to the program.

It was the intention of the publisher of the *Journal* to reproduce in this issue a photograph of each of the clubs taking part in the concert; but finding it impossible to obtain more than one-third of the photographs necessary, the contemplated project had to be abandoned.

**"OUR BANJO CLUB."**

Written for the Banjo and Guitar Journal, by J. H. Anker.

"Twas a beautiful day in the summer,  
When all was serene in the place;  
From the city there came a slick "drummer,"  
With a smile that disfigured his face.  
We were not there discussing the weather—  
The crops, and such things, in the store—  
We were holding a meeting together—  
And the "drummer" just walked in the door.

The cause of our meeting together that day  
Was to get up a good banjo club;  
For Ike Jones, just back from Boston, did say  
"They were now all the rage at the 'Hub.'"  
He spoke to Lem Parker, Jim Smith and Ike Lang;  
And they told a dozen, or more.  
So they formed the club, the darnation gang,  
And the "drummer" just walked in the door.

We never once thought what the future would bring,  
As we paid in our first dues that day;  
But alluded to how the village would ring  
When our banjos together we'd play.  
We then all drank cider to the health of the club;  
Elected officers, too, by the score; [ "Hub," ]  
Ike Jones was made leader—for he'd been in the  
And the "drummer" just walked in the store.

The question of how to proceed then came up—  
The instruments that were to be played—  
Just what kind of music with which to begin;  
And the time for the dues to be paid.  
To secure a good teacher was next brought about,  
For none of us could read the score;  
But we hadn't concluded the subject as yet  
As the "drummer" just walked in the door.

Now the drummer was a man of affable mien;  
He was sure he could help us, he knew;  
So we gave him the floor, and listened, serene,  
And this he advised us to do:  
"As teachers were scarce—and most of them bad—  
We could do without one," he was sure.  
He knew of a "self-teaching" book we could use,  
This "drummer" who walked in the door.

The drummer then told us we ought to start right;  
He was a banjost himself;  
He then took his banjo, which he played "out of sight,"  
And which he afterwards laid on the shelf.  
He said he was selling for a music concern,  
And showed samples and "photos" galore  
Of banjos, he said, that were easy to learn,  
This "drummer," right there in the store.

We gave him an order for a banjo for each,  
With stands for the music—and things—  
Such as a case for each one, as "sweet as a peach,"  
And each man a gross of good strings.  
The "self teacher" he would "throw in," he explained,  
"Send the goods C. O. D. to the store";  
And he set up the cider, while we all remained;  
This "drummer," who walked in the door.

As the bill for the banjos was sure to be large,  
In a fortnight it was to be raised;  
We got up a fair, which helped us along,  
For by all our projects were raised  
We handed the money—three hundred all told—  
To Baldy Smith, who kept the old store,  
And he paid for the box that came by express,  
From the "drummer," who came in the door.

Baldy Smith was a "chump" of the "way back" kind—  
He has since killed himself on the rocks—  
He produced the club's money, in a way that was blind;  
And never once opened the box.

Now our "dashed" banjo club is a thing of the past;  
And we don't show our "mugs" at the store;  
But something will happen, if we once get a sight  
On the "drummer" who walked in the door.

**STEWART'S BANJO CLUB MUSIC.**

Young Clubs who have not been long in the business, should keep in mind that Stewart has been in the Banjo music publishing business since 1878.

Stewart was really the pioneer in this line of business, as well as the first publisher of music for "BANJO CLUBS."

He also publishes the only works in book form ever written on the subject of Banjo Clubs; These are "*Banjo Orchestra Music, or Hints to Arrangers and Leaders of Banjo Clubs*," by Thomas J. Armstrong, price 50 cents, and "*DIVIDED ACCOMPANIMENT*," by the same author, price 50 cents. These works are worth their weight in gold to all interested in Banjo, Guitar and Mandolin Clubs.

Don't forget that Stewart publishes a large collection of the best Banjo Club music in existence.

Clubs wanting music to try over, should obtain the Banjeaurine parts, as those parts have the principal or melody.

But, remember at the same time, that much of the effect depends upon the "counter melody," which is usually contained in the part for "first banjo,"—and upon the second banjo; and guitar parts as well. If your club has a "Piccolo Banjo," so much the better, as we always have a brilliant part for that little instrument. Then the guitar and mandolin parts come in very nicely if you use these instruments in your club with the banjos. We don't forget the deep foundation tones either, and you will find in all Stewart's late club publications, a very fine part for the bass banjo, a highly important instrument in a club of seven or more instruments.

If you mean to keep up your banjo club, remember that a thing worth doing at all is worth doing well—and if you want the best arranged music for banjo clubs, Stewart's is the kind you should get. You can "bank on it," with good security.

We have a few pretty and catchy banjo club selections recently issued; among which are "*Autumnal Festivities*" march, by F. M. Planque, which on account of not being very difficult is bound to have a "big pull" among the clubs. "Plantation Dance," by Paul Eno, recently issued, is

another good thing—so "push it along," by playing it once, and it will "go" with you and you will like it.

The Overture, "Cupid's Realm," by Armstrong, has been a "winner" from the start—It is a beautiful thing and requires no pushing, for it has a musical *perfume*, which like the scent of the roses, makes one long for another dose, after hearing it once. Play it once, and you will play it again.

But it is not necessary to elaborate. Stewart's Banjo Club Music has "the pull" with leading clubs, because it is right, and good in every particular. It is not of *Mushroom Growth*, but the result of years of practical experience, and abreast of the times. "There are others," of course; but Stewart employs the best brains in the profession, and does not have to guess at what is wanted; for he has been over 18 years in the business, hand running, at 360 days to the year.

A correspondent in New York, wrote recently:—"If the strings you sent me were anything like what I got here, I would not be coming back to you for more, but such Banjo strings as your cannot be had here!"

Stewart's Banjo Strings are sold at 10 cents each, or 15 strings for \$1.00. These are of the best and toughest kind of gut. Silver-plated, carefully spun bass strings wound on best white silk, 10 cents each or \$1.00 per dozen. By the way; don't forget Stewart's *Specialty Silk Strings for Banjo*, 15 for \$1.00. When the weather is damp, or warm, and gut strings do the Barometer act on you, bear the Stewart Specialty Twisted Silk Banjo first, second and third strings in mind. Try them, and you will keep them on hand. Purchase by the bundle of 30 strings and you will get them for \$1.75 per bundle.

G. R. E. KENNEDY, Newport, Vermont, has just published his latest composition for the banjo, and two banjos, entitled "*Thoroughbred Two-Step*," price 50 cents. As the piece is lively, and not very difficult, it will no doubt meet with quite a large sale.

C. H. SOULE, of Waterville, Me., writes concerning the Stewart \$15.00 *Amateur Banjo*, as follows: "I received the banjo, O. K., and was more than pleased with it, and also the way you used me. The parties I sold it to were more than pleased. I don't see how you can produce such a good banjo for the money. It has got an excellent tone, and it is better than lots of them that I have heard that cost \$25.00 each."

(To be issued during February)

## NEW MUSIC Overture—Raymonde

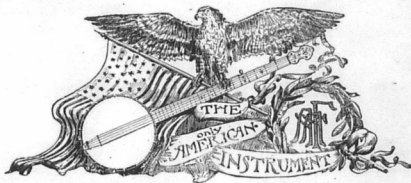
For BANJO CLUB

By PAUL ENO

7 Parts complete.....price, \$2.00  
This is something very fine

S. S. STEWART, Publisher

# PRIVATE SUBSCRIPTION RECITALS



BY

## ALFRED A. FARLAND.

### SPECIMEN PROGRAMME.

#### PART I.

1. BEETHOVEN—8th Violin Sonata.
2. HAUSER—Wiegenlied (Cradle Song).
3. HAYDN—Gypsy Rondo.
4. FOSTER-FARLAND—My Old Kentucky Home, Variations.
5. CHOPIN—Polonaise. Op. 40, No. 1.
6. SCHUBERT—Serenade.
7. ROSSINI—Overture to Wm. Tell (Allegro vivace).

#### PART II.

1. POPPER—Tarantelle.
2. VRADIER—La Paloma.
3. PADEREWSKI—Minuet a l'Antique.
4. VERDI—Selections from Il Trovatore.
5. —Auld Lang Syne. Variations.
6. CHOPIN—Nocturne, Op. 9, No. 2.
7. MENDELSSOHN—Concerto, Op. 64.

THOSE who cannot spare the time necessary to successfully manage public concerts can do well by engaging Mr. Farland for a private subscription recital which may be given in a studio, private parlor or other suitable place large enough to accommodate 100 or more, the use of which may be obtained for little, or nothing, except the rent of chairs.

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Should the number of subscriptions secured warrant the expense, and should there be sufficient time in which to properly advertise the affair, a hall may be rented and the recital made public at pleasure.

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Write for full particulars without delay.

Mr. Farland is constantly negotiating for dates in all parts of the country.

It matters not how small the place, or in what part of the country you may be located, it is within your power to secure his services.

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**BANJO SOLOS.** "Tripping Through the Meadow," Schottische, 35 cents; "The Dandy 5th," Quickstep, 30 cents.

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**BANJO ORCHESTRA.** "The Dandy 5th," complete for Banjeaurine, 1st and 2d Banjos, Piccolo Banjo, Mandolin and Guitar, \$1.00.

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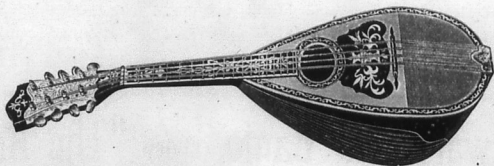
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# S. S. Stewart "2d Grade" Banjo for Students and Amateurs.

Size, 11-inch Rim, 19-inch Neck, - - - Price, \$10.00

" 10-inch " 17-inch " - - - " 10.00

*The 10-inch Rim size is designed for ladies; the 11-inch for gentlemen.*

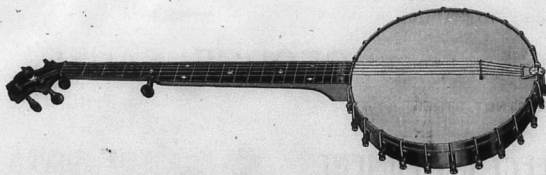


**T**HIS instrument is quite an improvement over the old-style Ten-Dollar Banjo, and is really an excellent instrument, considering the moderate price.

**DESCRIPTION:**—Nickel-plated rim, with wire edges on both sides, with maple wood inner rim; twenty brackets, grooved hoop, metal tail-piece, etc.—all metal parts being nickel-plated; ebony fingerboard, polished neck, raised frets, pearl position-marks, etc.; ebony pegs.

A very good idea of the appearance of this instrument may be obtained from accompanying engraving. This instrument, although not a high-grade "Stewart," is well-made and finished, and will be found a good instrument for the money.

## S. S. Stewart, \$15 Banjo, styled "The Amateur."



**T**HIS Banjo, style "The Amateur," may be described as follows:—Nickel-plated rim, wire edge at top and bottom, maple wood inner rim, twenty-four nickel-plated brackets and hoop, ebony veneered fingerboard, pearl inlaid positions, raised frets, ebony pegs, "common-sense" tail-piece—all parts finely finished and polished.

Size, 11-inch Rim, with 19-inch Neck, - - - Price, \$15.00

The same Banjo may also be had with 10-inch rim and 17-inch neck for ladies' use.

**BEFORE ORDERING, PLEASE BE PARTICULAR TO MENTION THE SIZE WANTED, WHETHER 10 OR 11-IN. RIM.**



# NEW BANJO PUBLICATIONS

## UNIVERSITY CADETS MARCH

By F. M. PLANQUE

For Banjo and Piano, with Part for Second Banjo.....60c.  
2d Banjo Part, or Piano Part, separate, 20c. each

|                                                                         |    |
|-------------------------------------------------------------------------|----|
| Leap Year Clog . . . } Banjo, Graeber.....                              | 10 |
| Alameda Schottische }                                                   |    |
| Garden City Reel, Banjo, Fish.....                                      | 10 |
| "Get There" Reel, Banjo, Fish.....                                      | 10 |
| Waltz, "Happy Hours," Banjo, Fish.....                                  | 10 |
| Jeannette Mazourka, Banjo, Fish.....                                    | 25 |
| Silver Shoe Clog, Banjo, Fish.....                                      | 25 |
| The Ideal Two-Step, Banjo, Fish.....                                    | 25 |
| Imperial March, Banjo, Fish.....                                        | 25 |
| Dance, Fantastique, Banjo, Dahl.....                                    | 25 |
| Merry-Go-Round Polka, 2 Banjos, Frey.....                               | 25 |
| Essie Schottische, 2 Banjos, Heller.....                                | 25 |
| Lillian Schottische, 2 Banjos, Marks.....                               | 35 |
| The Lark (Song & Dance), B. & G., Folwell.....                          | 25 |
| Kuivaviak (Polish National Dance), B. & G.,<br>arranged by Corbett..... | 25 |
| Brownies Dance, B. & G., Frey.....                                      | 25 |
| La Premier March, B. & P., Eno.....                                     | 50 |

## Mandolin and Guitar

"Driving Club" Waltz, by E. H. Frey

|                              |        |
|------------------------------|--------|
| For Mandolin.....            | \$ .35 |
| For Mandolin and Guitar..... | .65    |
| Guitar part, separate.....   | .30    |
| For Mandolin and Piano.....  | .70    |
| Piano part, separate.....    | .35    |

This selection can be used either for Mandolin and Guitar or Mandolin and Piano, or as a trio for the three instruments, as desired. It is very fine.

Overture, "Fairy Dell," by E. H. Frey

|                                          |     |
|------------------------------------------|-----|
| For two Mandolins, Guitar and Piano, 140 |     |
| For one Mandolin and Guitar.....         | .65 |
| For 1st and 2d Mandolin and Guitar.....  | .95 |
| For Mandolin and Piano.....              | .85 |

|                                                    |     |
|----------------------------------------------------|-----|
| Either part may be purchased separately if desired |     |
| 1st Mandolin.....                                  | .35 |
| 2d Mandolin.....                                   | .30 |
| Guitar.....                                        | .30 |
| Piano.....                                         | .50 |

|                                                             |    |
|-------------------------------------------------------------|----|
| Sleigh Ride Schottische, M. & G., Frey.....                 | 25 |
| Spanish Waltz, M. & G., Frey.....                           | 25 |
| My Little Blue-Eyed Nellie (S. & D.), M.<br>& G., Frey..... | 25 |
| Dance in May, two M's & G., Eno.....                        | 35 |
| Ting Tang (Chinese) Dance, two M's & G.,<br>Eno.....        | 35 |

The above two selections are complete, also, for one Mandolin and Guitar, 25 cents.

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Aurania Waltz, Guitar Solo,

by P. W. Newton

A very tasteful composition. Will be much in demand among Guitarists. Price, 25 cts.

|                                                      |    |
|------------------------------------------------------|----|
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| Village Bell Walz, Guitar, Frey.....                 | 25 |
| Lillian Polka, Guitar, Frey.....                     | 25 |
| Funeral March, Guitar, Frey.....                     | 25 |
| Gipsy Dance, Guitar, Frey.....                       | 25 |
| Mexican Dance, Guitar, Frey.....                     | 25 |
| Magnolia Schottische, Guitar, Frey.....              | 25 |
| Patrol of the Nymphs, Guitar, Frey.....              | 25 |
| My Partner Waltz, Guitar, Frey.....                  | 25 |
| "A Moment With You" Waltz, Guitar,<br>Schaeffer..... | 10 |
| Enterprise Waltz, Guitar, Lynch.....                 | 25 |

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By THOMAS J. ARMSTRONG

Complete in seven parts, as follows:

Banjourine, (leading part), first and second ordinary Banjo, Piccolo Banjo, Mandolin, Guitar and Bass Banjo.

Price, complete, 7 parts, \$1.50

Solo, or leading part, separate, 35c.

This overture may be used with good effect as a

Duet for Banjourine and Guitar, 55 cts., or for Banjourine and 2d Banjo, 55 cts.

An easy and pretty piece for young clubs.

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Complete in seven parts.

Price, 50 cents

Solo part, 10 cents

Each separate part, 10 cents

## POLKA, "JACKSTRAWS"

By PAUL ENO

Six parts, complete. "The first Banjo" part may be used also for Piccolo Banjo.

Price, full parts, \$1.20

Solo part, 25 cents, separate

## MARCH, "COAT OF ARMS"

By PAUL ENO

Complete for Club in seven parts

Price, \$1.40

Solo part, separate, 25 cents

## "Plantation Dance"

FOR BANJO CLUB

—By PAUL ENO—

|                        |          |
|------------------------|----------|
| Solo Part, - - -       | 20 Cents |
| Complete, 7 Parts, - - | \$1.40   |

## OVERTURE, RAYMOND

FOR BANJO CLUB

By PAUL ENO. Price, \$2.00

|                      |     |
|----------------------|-----|
| Solo Part.....       | .40 |
| Bass Banjo Part..... | .20 |
| Each other Part..... | .30 |

## "Autumnal Festivities" March

By F. M. PLANQUE

|                            |      |
|----------------------------|------|
| Solo Part, Banjourine..... | .25  |
| Bass Banjo.....            | .10  |
| Each other Part.....       | .20  |
| Complete, 7 parts.....     | 1.30 |

