



S. S. STEWART'S BANJO & GUITAR JOURNAL

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Banjo Clubs.

The progress made in the development of banjo, mandolin and guitar clubs during the past few years is something almost marvelous. It is to the publication of suitable music for such clubs, that the advancement must be credited. Almost every city and town now has its banjo club, some cities have a number of them. We are glad to see such clubs increase and multiply.

In Philadelphia we have some very experienced and capable teachers of clubs, such as Thomas J. Armstrong, 1431 Chestnut Street; Paul Eno, 1016 Chestnut Street; M. Rudy Heller, 141 North Eighth Street and others.

Many of our bicycle club houses now have their banjo practice room, for the accommodation of the banjo, mandolin and guitar players, the most prominent of the kind being that of the Century Wheelmen, at their beautiful club house on North Broad Street.

Parents may, with safety and pleasure, encourage their sons and daughters to practise upon the banjo, mandolin and guitar, and to form proper musical clubs or societies with these instruments, for this is far more instructive and conducive to the healthy development of the mental faculties than time spent in reading novels or in cultivating the billiard table.

There are two most excellent books published on banjo, mandolin and guitar clubs, at fifty cents, by Stewart; they are from the pen of Thomas J. Armstrong. One is called "BANJO ORCHESTRA MUSIC, OR HINTS TO ARRANGERS AND LEADERS OF BANJO CLUBS; the other is called "DIVIDED ACCOMPANIMENT." These two books at 50 cents each, will at once put the banjo club director (as well as the mandolin and guitar club) upon the right track, and show him how to arrange his work with the least possible loss of time. The books, too, are full of musical examples.

To Subscribers.

The *Journal* is published once every two months, or six times per year. The subscription price is 50 cents per year, payable in advance. There is no special day for the *Journal* to be issued or mailed to subscribers, although it has been pretty regularly sent out about the first of the first month of which the number is dated, sometimes a week or two later, and other times a little before the date it is due.

As we have lots of other business to attend to besides the *Journal*, and moreover, as we pay full book and pamphlet rates of postage for its mailing, we are not bound by any reason whatever to issue on any certain date. We mention this simply because a number of subscribers wrote us to know why their *Journal* had not come, the last number having been mailed on the ninth of the month instead of the first as usually, an over pressure of work being the reason.

We are glad the *Journal* is so much appreciated as to be missed and written for when it does not arrive "on time," but we have been more often ahead of the time than behind time, so that no apology is necessary.

To the list of premiums offered in No. 93, should be added a new one, consisting of a 10 x 12 colored

plate-portrait of the banjo virtuoso, Alfred A. Farland, believed to be the finest picture of this artist yet presented.

The Past, Present and Future.

HOW DO YOU LIKE
THE BANJO TO-DAY?

What A. A. Farland Has Done.

It is not in all cases a good plan to look backward. Those who are aiming for the top, knowing "there is always plenty of room in the upper stories," do well to keep the eyes cast upon the higher object. A retrospective glance, however, is some times a good thing. We are led to this observation by a casual glance over some of the back files of our little *Journal*, and have a tendency to feel somewhat pleased with the retrospect.

An article in the issue for June and July, year 1888, just eight years ago, headed *Musical Ideas*, contained a criticism of an article taken from the SUNDAY DISPATCH, of Pittsburg, Pa. The article in question consisted of a laudation of such instruments as the mandolin, guitar, piano and zither, with a passing slur



or two at our American instrument, the Banjo. After some laudatory remarks on the mandolin and its popularity at that time in Pittsburg, it spoke of the banjo as follows: * * * "The banjo does not seem to gain ground. What a blessing that is, every musician will tell you. 'The thing has no musical merit whatever,' said one of our foremost musicians, and I am pleased to say that Pittsburgers have too high a sense of the quality of music ever to allow the banjo to become popular here."

How well pleased the author of the above lines may have been with himself when he penned his prophetic (?) utterances in the year 1888, one may conjecture for himself, but in looking the matter over at this date it certainly appears as though he had written himself down as a false prophet, for indeed the popularity of our favorite American instrument, the banjo, has certainly worked in a manner decidedly contrary to the predictions set forth by the false prophet of the Pittsburg paper. And how often is this found in other paths of life. Some ignorant, self-assuming, biased mind, dominated by a narrow vision, wants things to go his way, thinking *this* the only clear vision. In a fog himself, he sees those in a clearer atmosphere, as if it were they who were in

the fog—not himself. Time is required in such cases, to clear the air, and to sum up—to separate the false from the true. With the banjo, a little time has served to bring its good points more firmly to the front, and the light has shown upon it, year by year, rendering its good points clearer and more readily grasped by the music loving public.

About the time the foregoing article appeared, there resided in Pittsburg, a young man familiarly known as Fred. Farland, a rather modest and retired individual, though an artist and musician by nature. At that time Mr. Farland was pursuing in that city his peaceful occupation of a teacher of music, his leading instruments being the banjo and mandolin. He was not at that time, widely known, although he was favored with quite liberal and intelligent patronage.

Now, it is often the case that one may walk through a town or city, and view the outside of many houses without being able to form an intelligent idea as to what is going on within the walls of a single one of the houses he seems so familiar with from an outside view. Just so, in this case, very few persons had an idea of the probable future of the young teacher of Pittsburg. There were a certain few who had listened to the young artist's marvelous music on the banjo, but even then, only a faint glimmer of the career of this young genius—this master musical mind—was suggested to even his most intimate acquaintances.

"Say nothing and saw wood," is a somewhat homely expression. Young Farland in his modest way continued to give lessons and pursue the even tenor of his ways, putting in his time, whenever he could find an hour free from a pupil's demands, in diligent progressive practice on his Stewart Banjo.

Soon his wonderful talent led him to develop an improved system of fingering the instrument, and it was not long before he discovered that the most difficult works composed for the violin, the piano and other instruments, generally recognized as "classical," could be rendered on the banjo with even better effect than upon the instruments the same works were composed especially for.

Now, it seems, that while all this was quietly going on, the Pittsburg prophet, whose "hindsight" was even better than his foresight, was giving to the public his conclusions that "the thing (banjo) has no musical merit whatever."

Alas! how sadly mistaken was this mighty musical prophet! It is the easiest thing in the world to make mistakes, any fool can do it, and to do it every day. "A wise man," it is said, "changes his opinion; a fool never." We trust the aforesaid critic has joined the former named class before this time.

"A good tree is known by its fruits;" and "By their fruits shall be known them," says the Good Book.

It is not our purpose here, to record the career and the marvelous musical success of the now distinguished virtuoso of the banjo, Alfred A. Farland. Readers of the *Journal* are more or less familiar with Mr. Farland and his work since he became a public musical character.

His appearance in Philadelphia, at the Academy of Music, before an audience of 3000 people, on the evening of January 14th, 1893, where he rendered upon the banjo such works as Mendelssohn's Concerto, Allegro molto vivace, op. 64, written for the violin, completely disarmed adverse critics of the only native American instrument, the banjo. (A full account of this concert has been published in Stewart's interesting little book, *"The Banjo"*, which may be had, in paper cover at 25 cents, or in cloth binding, 50 cents.)

And the good work did not cease at the concert of January, 1893, but has continued, becoming more forcible and more emphatic from day to day.

There was a time when a musician might have said, "the banjo is not a recognized musical instrument," or, "the banjo, has little, if any, musical merit," and yet not have been classed among the prejudiced. But not so to day, for to make such an assertion now, the one so stating displays ignorance more than prejudice, for he is not up to the musical times. No man, artist, musician, or virtuoso, has ever received finer criticisms from the musical press, and the newspapers generally, than A. A. Farland, the meteor light among banjo players.

We have space but for a few samples of them here, and these are applied for the benefit of such as may not be familiar with the journal reports of the past two or three years.

From the *Music Trades*, New York, Nov. 23, 1895.

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 instrument. By the aid of this artist, the banjo attains a dignity almost equal to that of a 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 the fascinating instrument. He was called 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.

From the *Music Courier*, New York, March 11, 96.

Farland Delighted All.—Mr. Alfred A. Farland, the banjo virtuoso, played in Chickering Hall, last Thursday evening, March 5th, when his wonderful performance of a Popper tarantella and the finale of the William Tell overture, arranged by himself, aroused tremendous enthusiasm. Mr. Farland can accomplish marvels with his instrument, which becomes in his hands almost as speaking and effective as a violin. After the performance a large gathering of artists, journalists and critics repaired to the new studio of Messrs. Phipps and Alpuente on Twenty-first Street, where Mr. Farland again played and excited an amount of considerable enthusiasm never before bestowed upon a banjo artist. He is certainly remarkable.

From *The Dominant*, Philadelphia, January, 1896.

***** The programme was full of contrast, and I am free to confess that the performance of several of the banjoists was a perfect revelation to me as to the capacity of the instrument. It is naturally an instrument of frolic and humor and I had always so considered it, but to my surprise I found it so flexible in expressing emotion that by turns it laughed, cried, became pathetic and in fact ran the whole gamut of sentiment. It was this all in the realm of dynamic expression I found its variety everything than could be desired. The programme included much excellent music, the same being performed by artists of wide repute.

Louisville, Ky., November 9, 1894.

MR. A. A. FARLAND,
Dear Sir:—The motto of my Auditorium is "FOR GREAT ATTRACTIONS ONLY."

I consider it not only a pleasure, but also an honor, to add your name to the list of great attractions which have played at my theatre since it was opened by the Booth and Barrett Co., week of September, 1889.

For \$1000 I would not give up the artistic pleasure derived by me from your two recitals, Thursday and Friday evenings, November 8 and 9, 1894. You are indeed "The Paderewski of the Banjo." You play on the banjo, compositions of great composers that musicians (until they hear you with their ears and see you with their eyes), would deem it insanity for any one to attempt on that instrument—so obedient to your will—and by your magic touch those compositions are rendered with a precision, with a dexterity of phrasing, which truly marvelous—indeed, a miracle of the Nineteenth Century.

Yours faithfully,

DANIEL QUILL, Manager.

From the *Springfield* (Mass.), *Union*, March, 1896.

Springfield has heard many virtuosos but never one more deserving of the title than Alfred A. Farland, who positively electrified the audience which gathered in Graves Hall last evening to listen to a banjo recital given under the management of John Davis. His performances on the instrument which, up to a few years ago was the instrument of the negro and the Southern plantation, were thrilling in the intensity with which he played, and the magnetic technique which was displayed in many of his selections.

From the *Evening Post*, Louisville, Ky.

In bringing Mr. Alfred A. Farland back to Louisville for a second banjo recital, Mr. Daniel Quill, then to those who did not hear this wonderful playing when he appeared for one concert at Mr. Quill's Auditorium last winter, an opportunity to enjoy an evening of music such as is to be had but seldom.

Baldwin's Hall last evening held a goodly number of music lovers, and those who had heard Mr. Farland before, were even better pleased than at his first visit, and those who had not heard him enjoyed a revelation. Perhaps nothing that has been said of this young genius so tersely and yet so adequately describes his playing as the title, "Paderewski of the Banjo."

His technique is marvelous, and shows the same degree of manual skill required of the violinist at his best; perhaps in the matter of fingering the test of technique is even severer. But there is something about his playing that is even more to be admired than his execution, wonderful as that is. It is the poetic interpretation of some of the world's masterpieces, the delicacy of feeling that leads to delicacy of touch and tone, the revelation of a fine artistic temperament, and the ability to touch the heart as well as the appeal to the mind that makes Mr. Farland's playing of such a high degree of artistic excellence.

To hear him play is to hear music, not merely a succession of manual gymnastics, but music in the highest meaning of the word. Among the masterpieces of his renditions were the exquisite "Schubert's Serenade," the dreamily poetic "Nocturne" (op. 9, No. 2) of Chopin, his own variations on "The Last Rose of Summer," and the "Valse" (op. 9, No. 1) of Chopin. The music was never combined with a warmth and delicacy of tone, beauty and variety of expression that at times suggested the violin, again the mandolin, then the guitar and sometimes all of them at once.

It is impossible to describe such playing, and that such exquisite tones, such power and such feeling could be evoked from the plebeian banjos, shows how real an artist and how consummately skilled a player Mr. Farland is.

From *The Times*, Louisville, Ky.

A few nights ago a wizard of the violin was introduced to Louisville music lovers, and from the purity of instruments he elicited notes of marvelous purity. Last night at Baldwin Hall another wizard made his bow, his second one, however, to an audi-

dence of lovers of melody. This man was Farland, and from that very prosaic instrument, the banjo, he enticed all the poetry of music.

Farland's command of the key-board is little short of marvelous. From the grand measured beauty of the "Largo of Handel," he quickly passed to the throbbing, dashing finale of the "Mendelssohn Concerto." In the exquisite "Nocturne of Chopin," the banjoist also drew forth all that dainty tripping phrases. The entire performance was a novelty and a rare treat.

From the *Sunday Journal*, Toledo, Ohio March 23, 1896.

Mr. Alfred A. Farland appeared at the Pythian Castle Hall on Wednesday evening, in what was announced as a banjo recital. Perhaps many who saw the announcement thought the term a misnomer, but they were much mistaken.

Mr. Farland makes the banjo talk in a manner that is startlingly novel. He is such a perfect master of the instrument that he undertakes, and actually accomplishes music of so classical a nature that its interpretation on the banjo would seem well-nigh impossible. It must be conceded that it is scarcely any other performer ever seen in this city on his chosen instrument.

Mr. Farland appeared under the auspices of the Burford Banjo Club, an organization of young Toledoans, who appeared with and accompanied Mr. Burford.

The following appeared upon the editorial page of the *Courier-Journal*, Louisville, Ky., March 31.

People who place the banjo about on a par with the piano have as much instrument, are willing to believe in miracles when they hear Alfred Farland. Evidently not only blood but champagne can be got out of a turnip.

From the *Utica Observer*, April 18, 1896.

The banjo concert arranged by F. K. Briggs, banjo teacher at the Utica School of Music, and given at Association Hall last evening, was very enjoyable.

Of course the star of the evening was the wonderful banjoist, A. A. Farland, who can get more music out of a banjo than any one that has ever visited Utica, besides being phenomenally expert in playing difficult music not even attempted by others. It is hoped that Farland will not fail to include Utica in his annual tour, for he is certainly a marvelous player.

From the *Daily News*, South Norwalk, Conn., April 11, 1896.

Hoyt's Opera House contained a large and representative audience last evening, assembled to enjoy the concert given by A. A. Farland, of New York, the king of the banjo, and assisted by excellent local musical talent. Mr. Farland was on the program for fourteen selections, and every one was a gem, executed with masterful skill that was a revelation of the possibilities contained in the banjo.

This instrument has until recently been looked upon simply as a necessary and inevitable adjunct to a vaudeville show, and associated, in the average mind, with burnt cork and nigger jigs. But Farland has redeemed the banjo and elevated it to a higher realm, transforming it into a pipe-organ with a score of stops, and reed and stringed re-inforcements. His wonderful manipulation of the magic strings aroused new enthusiasm among the local devotees of the banjo, and a revival of interest and improvement in performance will surely result.

Any attempt at technical description of Farland's playing would be futile. The only way to get an idea of his skill is to hear him play.

Miss Eva Collins, daughter of Mr. and Mrs. W. E. Collins, a pupil of Farland's, made her debut in two duets with her teacher last night and showed remarkable proficiency in her playing. She was enthusiastically encored, and two elegant bouquets were sent up to her. The little lady's performance reflected credit upon her teacher, as well as her own aptness as a pupil.

From the *Ithaca Daily News*, April 21, 1896.

An audience that fairly filled the Music Hall assembled last evening to listen to Mr. A. A. Farland, the world-renowned banjoist, assisted by Mrs. Ger-

trade Walker Egbert and Mr. C. F. E. Fiset. Mr. Farland captivated his hearers from the first to the last selection on the program, which included some of the most difficult music ever composed, such as Mendelssohn's "Concerto op. 64," "Allegro Vivace from William Tell," "Nocturne op. 9, No. 2, by Chopin;" "Minuet a l'Antique," by Paderewski, and "Polonaise op. 40, No. 1," by Chopin. He is indeed a wonder, and it can honestly be said that lithicans have never before heard his equal on the banjo.

The people showed their appreciation by continually applauding him from his entrance and exit-from the stage.

Mrs. Egbert's singing and Mr. Fiset's guitar solos added much to the enjoyment of the evening.

From the *Evening Journal*, Washington, Iowa, March 24.

Farland has come and gone, and the inhabitants of the gallery who paid their money to see some one waltz a banjo over his head and pass it up between his legs, and all the time keeping playing some how-done, were disappointed; but those who went to hear what was before Farland's time supported to be impossible, (that of playing classics from Chopin, Beethoven and Verdi) were more than pleased.

The banjo is an instrument that ordinarily has very little music, but the artistic work of Farland makes it one of the sweetest of musical instruments. Especially fine were "The Cradle Song," by Hauser; "Variations of My Old Kentucky Home," Paderewski's "Minuet," and a "Nocturne," by Chopin. He is certainly the wonder of the age on the banjo.

Who can doubt that the banjo, in the hands of such an artist as Farland, has a great future before it. Many violinists profess to wonder why Farland did not give his attention to the violin—some jealous ones, also, who dislike to admit the merits of the banjo, prefer to remain silent—a wise decision—after hearing him play.

The great scientific "banjo boom" is advancing, and no other instrument has ever made such rapid strides towards "the top of the ladder" as our American banjo.

Keep in touch with it and you will be happy.

Music in This Number.

Our banjo-playing subscribers will appreciate the arrangement of "La Perle," by Mr. Geo. W. Gregory, in this issue; also the continuation of his celebrated "Practical Fingering," which is now becoming very interesting, and of which we have received a fresh instalment for following numbers, that stamps Mr. Gregory's work as the finest ever produced for the banjo.

"The Charger March," Mr. Newton's clever banjo solo, will also hit the banjoist hard, and Mr. Frey's "South Mexican Dance," as a guitar solo, will appeal to the hearts and fingers of our guitar players. Mr. Jacob's "Guitar Fingering," being continued in this number, will add to its interest to guitar players and students alike, while for the mandolin we have a continuation of Mr. Paul Eno's excellent instructor, and a composition from the popular Australian player and teacher, Mr. W. J. Stent, entitled "Linwood Waltz," which appears with guitar accompaniment.

Compared with works bearing upon these instruments, published a few years ago, when music and instruction for the banjo, mandolin and guitar was scarce and high in price, the *Journal's* subscribers have "a picnic" at ten cents per copy, or 50 cents a year, and should not be stingy in sending in subscriptions.

William A. Huntley.

This noted banjoist, teacher, composer and vocalist at his studio, No. 40 Broad Street, Providence, R. I., has had an unusually busy season. A recent letter from him contains the following:

"Business with me, both in teaching and concert work, has been unusually good. I have sold quite a number of your banjos lately, from the large stock of banjos of your make which you know I have always carried. I am still using your banjo in my concert work, and will say that I have never found a banjo that equals yours for carrying tone power and a

sympathetic musical quality. My music sales are on the increase every year. I have just published six new pieces for the banjo."

Among the late publications of Mr. Huntley are the following: "Maid of the Mist Waltz," 50 cents; "The Darksies Christening," 50 cents; "darksies Cake Walk," and "Hoo Doo Dance," 40 cents; "Grand Republic March," 50 cents and "Yankee Doodle," with variations, 75 cents.

F. Wilbur Hill.

This fine banjo player, formerly with Brooks and Denton, of New York, and later with George W. Gregory, of that city, settled some months ago in Boston, Mass., his present address being 375 Columbus Avenue, that city. Mr. Hill has a good class of pupils and does much concert and other playing. He is enthusiastic over his Stewart Thoroughbred Banjos, and thinks there is "nothing like a Stewart."



The Stewart Mandolin.

These mandolins are produced from the very best selected materials, carefully made and finely finished, and the prices are exceedingly low for first-class instruments.

The Stewart Mandolin is placed before our customers in response to a long unappeased demand for a good instrument of this kind that could be had at a moderate price.

As our output for the time must be somewhat limited, we do not offer these instruments to the trade, nor do we propose to make "cheap instruments" to compete with the immense number of such goods already on the market, many of which, like Peter Pindor's razors, are "made to sell, but not for use."

Many of the trade mandolins sold nowadays remind one of the "38 bracket" banjos, with which the cheap stores were flooded a few years ago; the eyes are fastened upon brackets galore, until the cheap purchasers were surfeited with brackets, and with banjos possessing small value beyond the few dozen cheaply made castings they contained. So it is with many of the mandolins which at present are offered to the world-be-players. A large number of "ribs," plenty

of glue, but very small tone, little durability or lasting qualities, poor regulation of the action or playing department, and instability of finish.

In the Stewart Mandolins, a fine musical quality of tone, together with lasting qualities of materials, workmanship and finish, are main points. All fingerboards are of genuine ebony, and all pearl inlaying the genuine thing, the same as used in the well-known Stewart Banjos. The fretting is absolutely correct.

We can with confidence recommend the following described mandolins, manufactured by S. S. Stewart, at his Philadelphia, Pa. Banjo Manufactory, as moderate priced instruments and first-class in every respect.

More elaborate and costly instruments will be made to order.

No. 1, Price, \$15.00. (Including canvas case.)

A moderate priced instrument that pleases everybody. 13 ribs, ebony fingerboard and head; pearl star inlaid in head; pearl "position marks" inlaid; tortoise shell guard plate. Highly finished and polished throughout.

Price, \$15.00

Canvas case included with each instrument. Correct fretting, easy action, excellent tone.

No. 2.—Rosewood, 21 ribs, with white wood veneer between ribs; highly finished and polished; inlaid guard plate and around sound hole; hand-somely pearl inlaid at head, and in ebony fingerboard, at 1st, 3d, 5th, 7th, 10th and 12th positions. (Not cheap imitation or marquetrie, but genuine hand cut mother of pearl inlaid work.)

Price, \$35.00

including canvas case. This instrument possesses a very fine musical character of tone; has easy action, and will improve rather than deteriorate with use and age.

If you want a good mandolin, try the Stewart.

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

You May Get One.

—Prices Awarded by Chas. Ferrigno.—

The modern advertiser, in order to boost his goods, must offer special inducements. Look at the following prices.

To all our customers we guarantee to give—Satisfaction.

The first customer, each day, will receive—A pleasant good morning.

Each purchaser of a *Thoroughbred* will get—The best Banjo made.

The gent who buys an American Princess Banjo for his sweetheart, will receive, in due time—Congratulations.

Every buyer of one of our "Grade 2" Banjos, (their equal cannot be bought for double their cost), will receive—The knowledge that they have a good Banjo for small money.

Every buyer of a Neapolitan string, gets—The best in the World.

Each buyer of a banjo case, will get it filled with—A fine Banjo for \$25.00.

Any one who buys a banjoette will get—A decided novelty.

The one who buys the Complete American Banjo School, will receive our note—Instruction Book.

The lady who buys a ten cent piece of music, will receive—The same courteous attention that she would in spending \$100.

Any one who thinks he can buy a good banjo for \$5.00, will get—Left.

Everybody coming to our store, whether buying anything or not, will receive—A cordial invitation to come again.



CHAS. S. VAIL, Banjo Teacher, Millbrook, N. Y., writes: "The two banjos, style \$15.00, *Amateur*, received. Thanks for promptness. They are much better than I expected for the money. The workmanship is first class, and they possess a remarkable tone, exceeding anything I ever heard in the shape of a banjo for \$15.00. For the past ten years I have found your instruments even better than you represented them, and it will be a long time before I change my mind."

Among the recent arrangements published by E. Pritchard, the New York teacher, we note *Serenata*, by Moszkowsky, and *Minuet*, by M. zart. Price 40 cents each.

We have received a handsome cabinet photograph of CHARLES S. FAUL, of Dayton, Ohio. The picture represents this gentleman with his Stewart "Orchestra" Banjo, and the little Piccolo Banjo by his side; also a mandolin. Mr. Faul is working for the elevation of the banjo in his part of the country, and we wish him every success.

GEORGE F. GELLENHECK, Omaha, Neb., writing recently, said: "A great ad. you had in the *Clipper*. I am working hard on Farland's classical arrangements, and will soon present them in public. Three of a kind that is hard to beat—STEWART, FARLAND and the THOROUGHBRED."

A recent letter from MEREDITH HEWARD, of Montreal, Can., runs as follows: "The Bass Banjo is complete without it when more than six men are included. I have three clubs this winter, and have been very busy during the season. I send programmes of entertainments at which we made our first bow with the Bass Banjo, and we brought down the house."

"An Up-to-Date Banjo Club. The Zingari Banjo and Guitar Club made the hit of the evening at St. George Minstrels, Montreal, March 10th and 11th, when their playing delighted the large audiences present at both performances. All the members speak in high terms of the Bass Banjo supplied by S. S. Stewart, and say they would not play without it after once trying it."

"Morningside Caprice," V. L. Osman's clever banjo and piano composition, is becoming a great favorite. Price 40 cents. S. S. Stewart, publisher.

W. B. MILLARD, Lake Park, Iowa, writing under date of March 30th, says: "The \$60.00 Orchestra Banjo and leather case came to hand O. K., and to say that I am pleased with it—its tone is absolutely correct, and I doubt if there is a banjo made that can equal it. It is the only instrument that I ever owned that proved satisfactory, and I have used all the different makes."

Every banjo and guitar club teacher and leader should possess copies of those interesting and important books, by Thomas J. Armstrong, entitled "BANJO ORCHESTRA MUSIC; or, HINTS TO BANDERS AND LEADERS OF BANJO CLUBS" and "DIVIDED ACCOMPANIMENT." These works are highly important to the development and popularity of banjo, mandolin and guitar clubs and orchestras. Price, 50 cents each book. S. S. Stewart, Publisher, Philadelphia, Pa.

MR. W. S. WOLFE, of New Harmony, Ind., under date of April 6th last, sends us the following testimonial to A. A. Farland:

"We, the undersigned citizens of New Harmony, take great pleasure in attesting our high appreciation of the wonderful skill and ability exhibited by the

renowned Banjo Virtuoso, Mr. Alfred A. Farland, on the occasion of his two appearances before New Harmony audiences.

"He renders the most difficult classical music of the old masters with a precision and delicacy of expression and phrasing that would seem incredible on an instrument hitherto regarded as crude and limited in the extreme."

"His wonderful execution is a revelation of the possibilities of the banjo, and we heartily commend him to all lovers of high grade music as a veritable genius and virtuoso. Julian D. Owen, Wm. M. Ford, Homer Lichtenberger, C. S. Lichtenberger, Eliza Lichtenberger, Horace P. Owen, L. E. Barter, W. H. Owen, W. S. Wolfe."

MORTIMER P. GRIFFIN, the banjo instructor, of Madison, N. J., made us a pleasant call recently.

CHAS. E. HEINLINE, the Eason, Pa., teacher, is very much pleased with his season's teaching business, the concert of his club, on January 31st last, being a highly successful one, as well as other entertainments at which his club has taken part.

PROF. L. A. RIBEZ, of the Campbell University, Holten, Kan., conducted the 111th Recital of the Department of Music there on April 4th. The mandolin and guitar were in evidence.

W. I. VAN HORN, Mars, Pa., writes: "The banjo—SPECIAL THOROUGHBRED—came to hand O. K., and I am more than pleased with it. It has a fine tone, and cannot be beaten in carrying quares. In fact I think it the finest banjo I have ever handled. It is far beyond what I expected. I wish you all the success in the world."

F. M. ATWOOD, Tell City, Ind., writing under date of April 13th, says: "I played at a concert here a few nights ago, using my *Special Thoroughbred* Banjo, with piano accompaniment. Although I played only comparatively easy pieces, I received the greatest applause of the evening, and I lay it all to the fact that I used the S. S. Banjo. One gentleman said he came near leaving before I played, but he was mighty glad that he did not, as he would go a long distance to hear me play again. They all gave me the credit; but I tell them it is all—or, at least, most all—in the banjo."

The old style banjo, and what was known as "banjo playing" a few years ago, is rapidly giving way to the more advanced new school of banjo playing. It is showing itself in every direction. No instrument has at any time, or in any age, made more rapid strides to popularity and gained prestige like the American Banjo. Let the good work continue.

DANIEL ACKER, of Wilkesbarre, Pa., was much pleased with the abundant success of his first annual *Recital*, which was given in Concordia Hall, that City, on the evening of April 8th, last. The local press spoke in high terms of the performances of the numerous players, and Mr. Ackers is to be congratulated upon his success as teacher and manager.

FRANK B. RUTTER, Lebanon, Pa., writes: "I am now the possessor of a *Special Thoroughbred* Banjo, having purchased one through Mr. Morrow, a month ago. I expected a great deal from this Banjo, and am glad to say that my expectations have been fully realized. This is the introduction of this grade of banjos into Lebanon, and it has won many admirers, both for quality of tone and finish."

The Amphion Banjo, Mandolin and Guitar Club, with the Concord Ideal Banjo Quartette, gave a grand concert in Exchange Hall, Pocomoke, N. H., on the evening of April 16th, assisted by Erastus Osgood, the Reader and Impersonator; F. A. Leavitt, Banjo Soloist; Miss A. Lilian Flagg, Banjeurine Soloist; Harry E. Upton, Mandolinist, and Capital City Banjo and Mandolin Clubs. A Grand Banjo Orchestra of 30 performers took part.

DANIEL P. WESTBROOK, Banjo, Mandolin and Guitar Teacher, of Port Jervis, New York, writes:—

"I receive the *Journal* regularly and must say that it is really an essential part of my teaching. Despite plenty of competition, I have more pupils than I can handle, and the Stewart Banjo predominates."

CHARLES A. SCHARF, the well-known Baltimore Teacher, is highly pleased with his Stewart 11 inch rim *Special Thoroughbred* Banjo, made to his order a short time ago. Scharf is the leading teacher of Baltimore, and is bringing his Banjo Clubs rapidly to the front.

J. A. WELLS, teacher of banjo, mandolin and guitar, in the School of Music, Danville, Ill., has had a very busy and prosperous season.

JOHN DAVIS, the well-known Banjo Teacher, of Springfield, Mass., has associated himself with the music house of L. M. Pierce, of that City, and will have his Instruction room on the premises.

CHARLES C. BERTHOLIT, the St. Louis Mo., teacher and music publisher, is with his Stewart 11 inch share of Banjo, Mandolin and Guitar business this season, and keeps moving right along.

THE DORÉ BROTHERS, of New York, and Brooklyn keep moving along. With pupils and engagements for concerts they have their hands full.

GEORGE A. AUSTIN, the well-known teacher of New Haven, Conn., gave a fine Invitation Recital, at Steiner Hall, on the evening of April 24th. In his banjo work he was ably assisted by Frank H. Kelly, Guitarist.

THE EASTBURN BANJO CLUB of Philadelphia, have now a good subscription membership, each subscriber paying the sum of \$2.00, being entitled to six tickets for the Annual Concert given by the Club. Their last concert came off at Musical Fund Hall, on the evening of May 4th, and was a highly enjoyable entertainment. The rooms of the Eastburn Club are situated at No. 9 North 13th Street. Musical people would do well to encourage this enterprise by becoming subscribers.

The well-known HAMILTON BANJO, GUITAR AND MANDOLIN CLUB, gave their Annual Concert at Musical Fund Hall, Philadelphia, on the evening of April 28th. The Hamiltons, under the direction of Paul Eno, have become the leading organization of the kind in Philadelphia. The Concert of April 28th, was the 64th Concert of this Club, and was participated in by Miss T. Florence Gillan, Violinist; Mrs. Victor Roman, Soprano, and Fortnightly Club, Double Quartette.

ERNEST M. GLIDDEN, Dorchester, Mass., writes: "Having been a subscriber to the *Journal* for some time, and deriving therefrom, as one would naturally, such valuable and instructive material as your paper affords, I feel as if I should like to express my appreciation of the same; but after noticing the many letters of praise which you receive, it becomes extremely difficult to find words to do so, but I will say, though I repeat what some former subscriber has said, that I have yet to see a paper, devoted to the interests of the modern banjo player, that so completely fills all requirements as your *Journal*, and the atmosphere will undoubtedly be extremely frigid when I allow my subscription to the same expire for good and all."

Such a work as PRACTICAL FINGERING should not be overlooked by the ambitious banjo student, and I confess that it is of the greatest assistance to me. In conclusion, I wish to state that my SPECIAL THOROUGHBRED, lately purchased of you, is the finest instrument it has been my luck to procure, and although I have not as yet named a Farland or a Gregory, I had the great pleasure recently of convincing a pianist of considerable repute, who had *unknowingly* derided the banjo, that there *really* was music in it, and music of such a quality as he had never imagined. I like to come across just such people, and the words are probably full of them."

FARLAND'S NATIONAL SCHOOL, for the banjo, price \$1.00 by mail. Stewart's American Banjo School, \$1.13 by mail. These are the books to buy.

FARLAND'S CONCERT in Ithaca, New York, on April 26, assisted by Gertrude Walker-Egbert soprano, and C. F. E. Frier, guitarist, was a pronounced artistic success. The Ithaca *Daily Journal*, reported as follows:

"A. A. Farland proved himself all that he was heralded to be at his concert last night at Music Hall. His work was nothing less than marvelous. He received spontaneous and enthusiastic recalls after each number."

First scored a triumph with his masterly and musically handling of his instrument, both in solos and accompaniments. He gives promise of becoming as great on the guitar as Farland is on the banjo, when time has ripened his powers.

Mrs. Egbert was in fine voice; every note ringing out as clear and true as could be imagined. Her voice was the standard of the greatest artists in both tone, production and technique. The dash and spirit with which she sang Ardin's difficult waltz song will not soon be forgotten by those who heard it. She was twice enthusiastically recalled but did not respond with an encore."

"VIVA LA STEWART AND HIS JOURNAL," writes Frank Wynn, the teacher, of Lykens, Pa. He says also: "Of all the papers, published both old and new in the interests of banjo, mandolin and guitar work, not one gives half the music to its subscribers, or the information that Stewart's *Journal* gives. Business is becoming better every day. Have a larger class than at any time since I took up the work, and the boom still goes on."

The great "scientific banjo boom" is taking the place of the last "boom," when "society" monkeyed with the banjo strings, but failed to show up the real beauties of the instrument. Farland's recalls have proven an "eye-opener" to the musical public. Those who learn to appreciate a good banjo purchase the Stewart *Special Thoroughbred*, price \$40.00 and \$50.00, and find they have better value for their money than they can obtain elsewhere. The player needs a Stewart Thoroughbred soon finds practice a pleasure, hence makes rapid advancement in the art.

W. F. FLETCHER, teacher of banjo, mandolin and guitar, of Tiffin, Ohio, composes and publishes quite a number of pieces for the banjo. He will send catalogue to those interested.

Every passing year develops new beauties in the banjo. It is an instrument that possesses wonderful possibilities, undreamed of only a few years ago. Let the good work continue.

WALTER JACOB, of Boston, has lately published the Congo Polka, by A. B. Bider, for banjo and piano, price 50 cents.

HANDSOME COLORED WOOD ENGRAVED PRINTS, representing the Stewart "Solo Banjeurine," the Stewart "Special Thoroughbred" Banjo and the Stewart \$10.00 "Student" Banjo, may be had upon application to S. S. Stewart, the manufacturer, Philadelphia, Nos. 221 and 223 Church Street. Whoever thinks of getting a banjo should write for these beautiful engravings.

The best low priced instrument made, is the Stewart \$10.00 "STUDENT." The best Banjeurine for leading parties in all Banjo Clubs, is the Stewart Improved "SOLO BANJEURINE," price \$30.00 and the best toned Banjo made for all manner of fine Banjo playing, is the Stewart "THOROUGHRED," a pretty well-known fact.

THE STEWART DISPLAY of fine Banjos, in the Philadelphia Bourse Permanent Exhibition Department, serves to give visitors a brief glimpse of how beautiful an object a banjo may be. If all these people, or such of them as possess musical taste, could but hear and see, the banjo students would multiply more rapidly than ever.

MARKLEY AND WESTLEY, Musical Team, writing from Sanford, Ky., under date of April 24th, say: "The *Lady Stewart* Banjo arrived O.K. yesterday, and we are more than pleased with it. The banjo is a wonder in tone and workmanship. It is perfect in all details."

E. PRITCHARD, the well-known up-town New York Banjo, Mandolin and Guitar Teacher, has removed to 177 East 60th St., corner of 3d Avenue.

CHARLES A. HOLLAND, Newport, R. I., writes:—"The SPECIAL THOROUGHRED Banjo came safely, and I am delighted with it. Every one who has seen it pronounced it the most beautiful banjo they have ever seen or heard."

Geo. F. GELLENBECK, Omaha, Nebraska, the well-known Banjoist, writes:—"Bernard Rosenbaum is a first and a delight with it. Every one who has seen it pronounced it the most beautiful Banjo. The girls don't stand a ghost of a show." Mr. Gellenbeck is an ardent admirer of the Stewart Banjo, and himself and two boys play these instrument all the time. They know what it is good."

MEREDITH HEWARD, the Montreal teacher, is doing well with his Banjo Clubs, as the following clipping from the *Daily Herald* of that City, dated April 27th, will show.

A very successful smoking concert was given by the Victoria Army. Those who took part were: Messrs. Waddington, Poole, Nichol, Hickey, Bartholomew, Varney, Bethune, Heneard and Traynor, also the Royal Victoria Quartette and Arion Banjo Club. The playing of the Arion and Zingari Banjo Clubs was excellent, and Messrs. Nichol and Hickey in "The Bicycle Meet," were a great success. Mr. Meredith Heward was frequently recalled in his banjo solos, and at the conclusion of the programme was presented with a handsome baton by Mr. Rodden, the popular president of the Zingari Banjo Club, for the satisfactory manner he has discharged his duties as conductor of the club.

GEORGE STANNARD, the Trenton, N. J., teacher, has been doing a good business all the season. He also intends to concert work as well as giving lessons. George is a bright young man, and deserves his success. He is a hard worker."

MISS CLARIET JEFFERY, the Newark, N. J., teacher, gave a Farland Recital, on the evening of April 28th, at Ward's Hall, to an audience which completely crowded the hall.

J. T. ROCKWELL, Harrisburg, Pa., writes: "The *Journal* came yesterday, and I must say it is worth alone ten times the price of subscription."

FRANK MYER, Turners Falls, Mass., writes: "I received your banjo April 29th, and I must say it is the best I ever have seen for the money. I am going to show it to all my friends."

A GRAND BANJO, Mandolin and Guitar Concert was given in Chicago, Ill., on the evening of May 7th at Oakland Music Hall under the direction of Claude C. Rowden. The leading features were the Orpheus Banjo Orchestra, the Elite Quartet, the Elite Quartet, the Zephon Mandolin Sextette, the Juvenile Mandolin Club, Miss Jennie M. Durkee, guitarist; Master H. L. Linard, mandolinist; Mr. Geo. H. Bowers, banjoist.

At Turner Opera House, Menominee, Mich., on the evening of April 28th last, came off the V. L. Farrand Concert. The Mignon, Euterpe and Orphean Banjo, Mandolin and Guitar Clubs took part. Messrs. Farrand and Moulton appeared in their popular banjo and guitar duets, and Mr. Farrand, in banjo solos, made the hit of the evening.

The entertainment throughout was a great success.

WILLIAM SULLIVAN, the Montreal teacher, has been engaged as leader of orchestra for the Hotel Roberval, Lake St. Johns, for the season. His violin and bass playing made so great a hit last year at this house, that it led to an engagement for the present season.

FRANK S. MORROW, the Harrisburg, Pa., teacher, writes that he finds the *Little Wonder Piccolo Banjo* an indispensable addition to his Banjo Club. This is the report of all other club leaders. The Piccolo and Bass Banjos balance up the instrumentation of a banjo and guitar club wonderfully.

L. D. BURFORD is an active banjo worker in Toledo, Ohio.

HOMER C. GARBER, teacher of banjo, mandolin and guitar at the Des Moines Conservatory of Music, writes: "In regard to the SPECIAL THOROUGHRED Banjo, I must say it goes in as clear and sweet as that of the mocking bird, while in appearance it is as slick as a four-year-old. It has always been my opinion that all other makers would have to get a 'Nancy Hanks' or 'Maud S.' put in order to keep up with your banjos, especially the *Thoroughbred*."

MISS NELLIE E. EIBEL, of Boston, Mass., is spoken of in the highest terms as a banjoist, mandolinist and guitarist. Although but fifteen years of age she has a large class of pupils.

"THE BOSTON IDEAL CLUB," writes Mr. Geo. L. Lansing, its popular leader, "has been engaged for the summer at the Castle Square Theatre, Boston, and opened there, May 4th."

E. H. FRYE, the Lima, O., composer, has organized a banjo club, composed of ladies belonging to the best class of society. We wish them the best of success.

F. J. Bacon, of Norwich, Conn., has published his "Pride of Fifth Avenue March" for the banjo. It is very good.

Letter from C. S. DeLano, Los Angeles, Cal.: "In reply to your query as to how things are progressing with us on the Pacific coast, will say that the interest in stringed instruments here seems to be on the increase. The banjo is being given a recognized place among the schools and colleges of Southern California, and is now admitted to be good music."

"I have been the director of the Ideal Club here for the past five years, and we have played to standing room in our largest theatre when other entertainments of a musical turn have not made expenses. I have carefully noted what the critics on the programme have been the best received, and in almost every instance they have been the ones in which the banjo has been the leading instrument. During my residence in Los Angeles I have been on the musical faculty of six colleges, and am now connected with the University of Southern California. The Director of its Conservatory made careful inquiry as to the wisdom of adding the guitar, banjo and mandolin to the list of studies before creating the department, and was informed that these instruments can no longer be left out of the best conservatories."

"Since such banjos as the Special Thoroughbred has been used, the instrument has been given a new life, and it alone has given a decided character to banjo music."

"I am very busy filling orders for my Elite Banjo Tail piece, which has met with greater success than I had any reason to hope for. Business has been good during the winter, and we look forward to no distant day when the banjo will hold its own with the highest class of instruments."

I join with others in Los Angeles in wishing you much success in your earnest efforts to advance the banjo and banjo music."

Geo. P. GARCELON, Auburn, Me., writes: "Your banjos are better than ever. Everybody seems to be taking to a Stewart Banjo now."

VESS L. OSSMAN, the New York Banjoist and Teacher continues to meet with his accustomed success. On the evening of May 5th, he gave a concert in Harlem, which was noticed in the *Harlem Local Reporter* as follows:

An entertainment under the direction of Mr. Vess L. Osmann, the noted banjoist, was given in the Y. M. C. A. Hall last evening.

The number present taxed the hall to its utmost capacity. The different numbers of the programme were highly received by the audience. The entertainment was one of the best seen in Harlem this year. Piano solos, musical monologues, humorous sketches, banjo solos, and a variety of other numbers absorbed the interest of the people from start to finish.

Among the artists who appeared were Walter Leon, Dan Quinn, Vess Osmann, Tom Ballentyne, Frank Banta, Hugh Emmett and the Murray brothers."

Something choice in the way of new music for the banjo and piano may be had in Paul's, Enlo's latest compositions, issued by Stewart, entitled *Value de Concert and The Darkies Wedding*.

T. L. SNYDER, the well-known teacher, of St. Paul, Minn., writes:—"I have one of your \$40.00 Banjeurines, and think a great deal of it. The banjo will be quiet for the summer, but will be better than any other instrument next fall, for teachers. Everybody teaches mandolin; with a dozen lessons they start teaching."

EDWIN LATTELL, the highly gifted banjolist and musical artist, traveling with TONY PASTORS' Co., writes as follows:

Chicago, Ill., May 11, 1896.

Mr. S. S. Stewart: Dear Sir and Friend: Enclosed please find Ex. M. O. for balance due on the best banjo I have ever played upon. I have given it a thorough trial the last 3 weeks on the road with Tony Pastors' Co., and I am more than satisfied with it.

Wishing you good health and success, I am, Your sincere Friend,
EDWIN LATTELL.

NOTE: The above has reference to the 11 inch Rim "Special Thoroughbred" Banjo, with 19½-inch neck.

W. A. HUNTLEY performed at a concert given by the Imperial B. M. and G. Club, in Haverhill, Mass., on May 6th, meeting with his usual success. He writes: "I was engaged as *soloist*, it was a fine concert and a good house. The boys were all carried away with my Stewart Banjeurine, and said it was the best they ever heard of."

NOTE: Mr. Huntley, in connection with the late John H. Lee, first introduced the "Banjeurine," as the original invention of S. S. Stewart, in the year 1884. Stewart was the originator of the "Banjeurine," which has been largely imitated by others; but somehow the imitators don't seem to "catch on" for tone.

FONTAINE MAURY, the Washington, D. C. teacher, finds business in his line somewhat dull, which, however, is not to be wondered at, taking into consideration the anticipated political changes. Those having money like to hold on to what they have. Mr. Maury, however, has done his share of business, which will doubtless become very much larger when business generally begins to revive.

MRS. ROSALIE JAMES, who has been studying music in New Orleans, for some time past, will teach in Montreal, Canada, during the summer season, her instruments being the piano, banjo, mandolin and guitar.

In England many so called banjo players designate the American Banjo as the "ordinary," while the so called advanced (?) players of that country use the "Zither Banjo." Now, as there is scarcely any noticeable difference between the so called "Zither Banjo" and the old time "Closed Back" Banjo, once used in America, and designated a "tub," we are led to believe that the British Isle is a little behind the times in banjos.

By Jove! It's funny, don't you know. Just get a copy of the great Mandoline Zither "Jo Teeter, and you'll see the joke.

Newark, N. J., May 14, 1896.
S. S. STEWART, Esq.,

Dear Sir: We acknowledge receipt of the illuminated portrait of Mr. Farland, and we thank you for the same. Knowing the artist personally, we think this picture does him great justice, and as an artistic piece of work it is *gilded*.

Yours very truly,
MAULBETSCH & WHITTEMORE.
NOTE: Any subscriber to the *Journal*, is entitled to one of these portraits on receipt of a 2 cent stamp for postage.

Business in almost every line, has for some time past been generally dull, and the music business, especially teaching, has had to suffer almost universally. Being classed among the "luxuries of life"

music cannot do a rushing business when the people at large have not the wherewith to rush.

After the political situation is more settled business will revive, and teachers will find as good fish in the sea as have yet been caught.

THOMAS E. GLYNN, "the man who makes the Banjo talk," is very enthusiastic over his Stewart THOROUGH-BRED BANJO. Writing to his friend Harry Warner, of this city recently, he says: "There's nothing like a Stewart; I tell you the Stewart Thoroughbred Banjo is a wonderful instrument."

E. W. ARMSTRONG, of the firm of Armstrong & Bacon, music publishers, San Francisco, Cal., was in Philadelphia recently. He visited the great Philadelphia Bourse and saw the Stewart Banjo Exhibit, of which he speaks very highly.

L. D. BURFORD, Toledo, Ohio, writes: "The color picture of Mr. Farland are splendid. Many thanks for them."

FRANK S. MORROW, writing from Harrisburg, Pa., under date of May 17th, says: "I received the pictures of Mr. Farland. They are fine. Many thanks for same. I will use them to my advantage."

Mr. Farland, together with my Banjo, Mandolin and Guitar Orchestra, will give a concert at Myers-ton, on the evening of May 25th, and in this city on the 26th."

E. M. HALL, the veteran banjolist and singing comedian, is traveling with his musical company through the east. He has used the Stewart Banjo for many years, and speaks in the highest terms of them.

From the *Music Trades*, New York.

A. A. FARLAND in Colors—Mr. S. S. Stewart, the celebrated manufacturer of banjos, No. 221 and 223 Church Street, Philadelphia, Pa., has issued, as a supplement to his *Banjo and Guitar Journal*, a large and handsome portrait, in colors, of Mr. Alfred A. Farland, now recognized as the world's greatest banjo virtuoso.

The picture, which is a faithful likeness of Mr. Farland, represents him seated and holding one of S. S. Stewart's handomest instruments. Mr. Farland uses banjos of no other make.

NOTE—Any subscriber to the *Journal* can obtain a copy of this handsome portrait by requesting same and enclosing a TWO CENT STAMP to cover postage.

E. M. KEATING writes that he has returned to his home, at Corning, N. Y., to remain for the summer, and will resume giving banjo instruction while there. He has been traveling and performing with Guy Brothers Minstrels for some time past, and will go on the road again with that company next season. His address is 125 W. Market Street.

ALBERT BAUR.—Our friend A. Baur, the widely-known writer on the banjo, of Brookville, Pa., who holds the office of *Justice of the Peace* in that Borough, seems to have been much amused at the lengthy criticism of his recent letter by Clarence I. Partee, which appeared in our last number. He writes that he has been too busy to write anything on the subject for this number, but will, if possible, have something on the subject for the next issue.

Mr. Baur is a busy man, and although the banjo is a special favorite with him, he has not much time to devote to it in his present position.

CLARENCE ARKASMITH, Newport, Ind., writes: "No. 93 has a good one in many respects. Com. Jones ought to be taken out and put under the pump. He may be a good player, but his writings are rather hard upon the average stomach."

"Farland's arrangement of the *Spanish Dances* in No. 92 is superlative. Couldn't you persuade him to contribute to the *Journal* more to the *Journal*?"

"Success to you in all the term implications."

We are in receipt of a fine cabinet photograph of ALBERT BAUR. It is a faithful representation of the original. May he "live long and prosper."

L. MARTIN, the banjo, guitar and mandolin teacher of Philadelphia, has removed from 1015 Arch Street to 1025 Arch Street.

ERASTES OSGOOD, Concord, N. H., writes: "Thank you very much for sending the beautiful colored plate pictures of Farland, received yesterday. I agree with you that they are the handsomest work of the kind I have ever seen, and worthy of the subject, our dear friend and artist, FARLAND."

"I met Tommy Glynn in Boston last week. He plays well. He said: 'STEWART MAKES THE BEST BANJO OF ANY MAKE IN THE BUSINESS.'"

"He will be glad to get fully posted in regard to your MANDOLINS when you are ready."

MR. MALCOLM SHACKLEFORD, formerly of Richmond, Va., but at present in New York City, favors us with a beautiful photograph, size 9½x11 inches, representing himself and his favorite Stewart SPECIAL THOROUGH-BRED BANJO. It is a fine portrait, and we embrace this opportunity of thanking the sender for his kindly remembrance.

Mr. Shackleford can be engaged as banjolist and humorist. On Monday evening May 11, he performed at a *musical given* by the Friends' Mission School Workers, rendering selections from *Il Trovatore*, and 'The Last Rose of Summer,' with fine effect, and winning great applause.

CHARLES H. SHEPHERD, Wamego, Kansas, writes: "I am still using your Banjeurine, No. 1397b, bought of you in 1892, and it is first-class in every respect. Its tone is as clear as a bell, and I think it is the best friend I ever had, as it never goes touch on me; it is always willing to respond to my touch."

E. L. BAILEY, the Akron, Ohio, teacher, gave a Farland Banjo Concert recently, assisted by his Imperial Banjo and Mandolin Club, which proved a grand success. In speaking of Farland's playing, a local paper said: "His rendering of some of the most difficult music on the banjo proved him to be an artist of exceptional merit on his chosen instrument. Many good banjo players have been heard in the city, but none were as completely masters of the instrument as is Mr. Farland."

THE CARLETON BANJO CLUB.

The well-known Carleton Banjo, Mandolin and Guitar Club, of Philadelphia, has been engaged by the Castle Square Opera Company, of Boston, for the Grand Opera House, North Broad Street, Philadelphia, Pa., during the run of the Opera Company.

The club will perform for the promenade concerts in the lobby, where they will play the opera, and cannot fail to prove an additional attraction.

This engagement is similar to that of the Boston Ideal Club at the Castle Square Theatre, Boston.

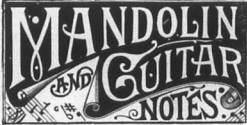
Be sure to use Stewart's strings on your banjo, together with Stewart's Hand finished Bridges. There are two styles of tail-pieces that are first-class, "THE ELITE" and the "COMMON SENSE." Price of either is 50 cents.

From the *New York Clipper*.

S. S. STEWART, the well-known manufacturer of banjos, has just issued a handsome colored portrait of Alfred A. Farland, the banjo virtuoso. The portrait is for presentation to subscribers to *The Banjo and Guitar Journal*, published by Mr. Stewart at 221 and 223 Church Street, Philadelphia, Pa. It is a well-executed picture of a size suitable for framing.

"The tinted picture of A. A. Farland, which you sent me, is one of the best things you have gotten out. Also the cuts of SOLO BANJEURINE. Allow me to congratulate you on both, for I think they excel anything in that line I have seen—MALCOLM SHACKLEFORD."

The foregoing named tinted engraved plate portrait of FARLAND is undoubtedly the finest thing of the kind ever produced. Each subscriber to the *Journal* can have one by enclosing two-cent stamp to the publisher of the same.



CHAS. W. STUMP, the mandolin, banjo and guitar teacher, of Washington, Iowa, gave a very successful Farland concert, assisted by his "Washington Banjo Club," on the evening of March 23rd last. As a novelty, and to assist in the sale of tickets, Mr. Stump offered a handsome mandolin to the student who succeeded in composing the greatest number of words from the letters contained in the name ALFRED A. FARLAND. Miss Minnie Smith was the winner, her list containing 60 words.

Under date of March 30, Mr. Stump writes: "At last we have heard Farland and the Special Thoroughbred Banjo, and they are both *tuners*. We put new strings, obtained from you, on all our banjos, and one of the boys said they would keep repeating S. S. STEWART all the time we were playing."

Every guitar student, teacher and player should have a copy of NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR, published by S. S. Stewart, Philadelphia, bound in boards. Price \$1.00. This is a most thorough and comprehensive work on chords, harmony, etc., especially adapted to the guitar, and is the only work of the kind published.

We are indebted to a subscriber for a copy of a paper published in the State of Ohio, which refers as a premium to boost its circulation, a so-called wonderful new method guitar instructor. The paper publishes a couple of "sample tunes" from the wonderful new work, showing it to be something on the old style "simple method" plan, with lines and figures, but without notes. Such systems, it is needless to say, do not make guitar players. A number of botches and bunglers of the guitar strings may be the result from the circulation of such books, but where musical principles, or the theory of notation of musical sounds is ignored, no book can have any value in developing a knowledge of the guitar or any other instrument. Persons who write recommendations for such publications are not usually such as have made any progress as recognized performers, and while, in their ignorance they may consider themselves performers, yet the cultured in music recognize them as pretenders only.

A person may be able to take a guitar and pick a tune from its strings, or some sort of an accompaniment to a song, and lay claim to having become a "guitarist" through the instruction contained in some "simple method" plan of mouse trap instructor. But such persons cannot be classed with the guitarists of the day, or as musicians, in any sense of the term.

To term rubbish like this "Wonderful New Method Guitar Instructor" an "improvement in musical art," is worse than misleading to the uninitiated aspirant for knowledge of this beautiful instrument. "Played at Sight," for this method, is not a sufficiently explicit term. They have omitted but one word, and that little word of three letters omitted, changes the entire sense of the term; it should read "Played OUT AT SIGHT," for the one who starts upon such a "method" can never become a player, the method leads to ignorance, the method would be a botch.

The Conservatore Mandolin Club, under the direction of F. M. Woodrow, Newton, Iowa, can be engaged for concerts and other entertainments.

WALTER JACOBS, the well-known Boston, Mass., teacher and composer, has been unusually busy this season, and for exciting rides a wheel whenever he finds the time. Mr. Jacobs has been working at several new titles, besides his "Guitar Fingering" and his well-known "Guitar Soloist," and will issue a revised edition of "Carcassi's Celebrated Guitar Method" about the time this number of the *Journal* is ready.

VAN L. FARLAND, of Menominee, Mich., has published two mandolin and guitar, his "Oakwood Beach Two Step," as performed by mandolin and guitar clubs at his concert on April 26. The price of the publication is fifty cents.

ARKING SHAFER, the celebrated guitar teacher and writer for the mandolin, guitar, banjo, etc., says that he is still doing the "continuous performance," as to giving lessons at his Chicago studio. He is, and has been, very busy with mandolin and guitar pupils. He writes: "There seems to be very little *teaching* in Chicago just now, as everything seems to have turned to the guitar and mandolin, and I think the East is more interested in the banjo than the West."

If the banjo lags at any time or in any one place, it is generally because nothing is done to maintain or create interest in the instrument. It is easier to bring sweet music from the guitar and mandolin than from the banjo, but the music of the former becomes monotonous, while the latter one goes with the banjo the greater variety of tonal effects are found possible. Wherever the banjo is properly cultivated it will never grow shallow.

Mr. Shafer is so great a master of the guitar that it is but natural he should have a large following wherever he is located.

If you want a good mandolin at a fair price, purchase of S. S. Stewart; prices, \$15.00 and upwards.

THE STEWART CONCERT GUITAR.

How often the question is asked, "Do you manufacture guitars?" To which we have replied, "No." This query is then generally followed up with something like the following: "As it is known you make the best banjos that are made, and publish a *Journal* for banjo and guitar players, which circulates so largely, and also publish so fine a variety of music for these instruments, it has always been a mystery to us why you did not have a STEWART GUITAR."

Now let me put the readers of the *Journal* straight upon this subject in a few words as possible.

Several years ago, before the mandolin was much in use in this country, we investigated the matter of guitar manufacture with the idea of possibly making it a branch of our business. The result was that, after careful examination, we decided to let it rest, because the guitar is a very delicate instrument to construct, perhaps more so than any other. Any slight crack or warp in any part of the instrument is liable to cause it to crack and become worthless, and there are very few men in this country who understood the secret of seasoning woods for guitar making, so few indeed that among the large jobbers in New York and elsewhere who undertook this line of manufacture, with scarcely a single exception, found so much loss the result, that it was abandoned.

Now that we are manufacturing the STEWART MANDOLIN, it has become essential to have a thoroughly good and reliable guitar to meet the requirements of our patrons, but we do not wish to undertake the responsibility of making such an instrument. We have therefore secured the services of a thoroughly reliable and experienced guitar maker, whose work in this line is far superior to anything we have ever seen, who will manufacture for us the STEWART CONCERT GUITAR. These instruments will be ready within a few weeks, and we shall be able to guarantee their superiority in every way. It is proposed to have only one style and size at first, viz., the large and solo instrument, as it will be finished mostly to concert players and to banjo, mandolin and guitar clubs.

RICHARD J. WEAVER, the well-known Philadelphia Mandolin, Banjo and Guitar soloist and teacher, at present performing with the Carleton Banjo and Mandolin Clubs at the City Garden, expresses himself as being highly pleased with the Stewart Mandolin, having made a thorough test of some of these instruments at Stewart's establishment recently. He pronounces the tone "just the kind he likes, and the fingering so very easy."

Paul Eno, too, was greatly pleased with the twenty-one strip Rosewood instrument, and thinks Stewart

will have no trouble to sell all he can manufacture.

NOTE.—The prices of these mandolins is \$15.00 and \$35.00, and include canvas case. You get the full value of your money in the Stewart.

To obtain the best results in the tone of mandolins, it is now conceded that the A, or second string, should be a span or covered string, similar to the D and G strings, only of less thickness, of course. Such a string gives greater power and richness of tone.

The Cotton States and International Exposition, Atlanta, Ga., 1895.

The diplomas and awards of above Exposition have been distributed. The one sent us reads as follows:

Award

A Diploma of Excellence with a Silver Medal

To

S. S. Stewart, of Philadelphia, Pa.

For

A very complete exhibit of different kinds of banjos.

This is "short and sweet," also right to the point. The banjos, however, were all Stewarts, every mother's son of 'em.

My Opinion.

(TO OBTAIN IT, READ DOWN, USING FIRST LETTER IN EACH LINE.)

Some time ago it happened that
The kingdom named Musicdomatt
Elected a sovereign. Excitement begun
When Guitar was named the lucky one.
A procession was formed, torches lighted,
Rifles fired. The people excited,
The town they painted; the color, red;
So all the papers next day said.

Just as they passed by the hotel,
Out of it a person rushed pell-mell.
Under, above, now up, now down,
Rushed this person around the town.
Now here, now there, till the king espied,
A bomb he threw; the poor king died.
Language could not express the people's plight.

It was a sad end to election night,

"Some one must elect be!"

The people said, "for don't you see
How things will all go to ruin
Except we elect one very soon?"

But "who shall we choose and how?" so
Excitedly they exclaimed, "We all know
Some one must be elected to-day—
That is if we keep the customary way."

"Of course we must, and we shall, too.
Now where is one that will do?"
Each one knew of a different man.

Passing around to help if they can,
Undoing what others did.
But the kingdom still of the king was rid.
Later on a stranger went to the committee.
I am a candidate for the office," says he.
So by passing a strict examination,
He obtained the power to rule the nation.
Every one loved him, he ruled with such care,
Did this king, BANJO, out him if you dare.

Charles Perrigo.

Banjots, if you want a good March, get a copy of

"MARCH CARCIASSI,"

by C. H. Compton, for Two Banjos, price 35 cents. It is an excellent 6-8 time March in key of A, with Trio in D.

STEWART PUBLISHES IT.

SELECTION FROM LA PERRICHOLE.

OFFENBACH.

BANJO SOLO.

Arr. by G.W. GREGORY.

The musical score is written for a single-staff instrument, likely a banjo, in G major (one sharp) and 4/4 time. It consists of seven staves of music. The notation includes various chords, single notes, and rests. Fingerings are indicated by numbers 1-4 and * for thumb. Rehearsal marks 1, 2, 4R, 7R, and 15 are present. The piece ends with a 'ril' (ritardando) marking and a final double bar line.

To be played with three fingers and thumb — wrist support. The thumb, first, second and third fingers to be used on the 4th, 3d, 2d, and 1st. Strings respectively throughout. All bass notes are taken on the 4th. String.

To my friend Stephen J. Bryen.

LINWOOD WALTZ.

FOR MANDOLIN AND GUITAR.

By W. J. STENT.

Mandolin

Guitar

The first system of music consists of two staves. The Mandolin staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note. The Guitar staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note.

The second system of music consists of two staves. The Mandolin staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note. The Guitar staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note.

The third system of music consists of two staves. The Mandolin staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note. The Guitar staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note.

The fourth system of music consists of two staves. The Mandolin staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note. The Guitar staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note. The system concludes with a double bar line and repeat signs, with the word "Fine." written below the staff.



THE CHARGER MARCH.

BANJO SOLO.

By P.W. NEWTON.

Intro.

Tempo di Marcia.

Banjo.

ff *f* *mf* *f*

rall

8fr. 5fr. ②①

0 0 ②① 8fr. 5fr.

ff

②①

ff

1 2

fff

2 1 2 4 3 2

② Second String. ① First String.

Copyright, 1896, by S.S. Stewart.

Musical score for "The Charger March" in G major (one sharp). The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The first system contains three measures. The second system is marked with a first ending bracket (1) and contains four measures, including a triplet of eighth notes. The third system is marked with a second ending bracket (2) and contains four measures, ending with a repeat sign. The fourth system is labeled "Trio." and contains four measures, with dynamics *mf*, *f*, and *p* indicated. The fifth system contains four measures, with dynamics *mf* and *f* indicated. The sixth system contains four measures, with dynamics *f* and *ff* indicated. The seventh system is marked with a first ending bracket (1) and contains four measures, including a "D Slide" instruction. The eighth system is marked with a second ending bracket (2) and contains four measures, including a "D.C. al Coda." instruction. The final system is labeled "CODA." and contains four measures, including a triplet of eighth notes.

SOUTH MEXICAN DANCE.

GITAR.

By E.H. FREY.

Allegro Moderato.

5th. Pos.

The musical score is written for guitar in the 5th position. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato'. The first staff starts with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff continues with more triplets and a slur. The third staff includes a forte (*f*) dynamic and a triplet. The fourth staff has a decrescendo (*dim*) marking and a section labeled 'A String solo.' The fifth staff begins with a crescendo (*cres.*) marking and ends with a double bar line and a repeat sign. The score includes various musical notations such as triplets, slurs, and dynamic markings.

3rd. Pos.

p *f* *rit.* *cres.* *a tempo* *rall.*

The musical score is written for a single melodic line on a piano. It begins with a treble clef and a key signature of one flat. The first staff starts with a piano (*p*) dynamic and features several triplet patterns. A forte (*f*) dynamic appears later in the first staff. The second staff includes a ritardando (*rit.*) marking. The third staff begins with a crescendo (*cres.*) and an *a tempo* marking. The fourth staff continues the triplet patterns. The fifth staff also features triplets. The sixth staff includes a *rall.* (rallentando) marking. The seventh and eighth staves conclude the piece with a final chord and a fermata.



DEAR SIR

YOUR LAST ISSUE OF JOURNAL I
DULY RECEIVED - I CAN ASSURE YOU IT
IS APPRECIATED BY MORE THAN ONE.

YOURS &c T.M.

Practical Fingering for the Banjo.---(Continued)

Began in No. 87.

By Geo. W. Gregory.

Copyright 1895, by S. S. Stewart.

25

and *fifth* degrees of the major scale are *major triads* and those on the *second, third* and *sixth* degrees *minor triads*.— (See: "Intervals.")

Hence, while the latter are found in the ordinary *major scale*, they form the principal harmonies of, and naturally belong to, the *minor*.

Figure 3.

Principal Triads in the Key of C.

Submediant.	Seventh.	TONIC.	Supertonic.	Mediant.	SUBDOMINANT.	DOMINANT.	Submediant.	Seventh.	TONIC.
VI	VII	1	2	3	4	5	6	7	I

Principal Triads in A Minor.

TONIC.	Supertonic.	Mediant.	SUBDOMINANT.	DOMINANT.	Submediant.	Seventh.	TONIC.	Supertonic.	Mediant.
I	II	III	IV	V	VI	VII	1	2	3

EXERCISES.

Write the *tonic, subdominant* and *dominant* triads of every key, minor and major.

Do not neglect the *raised seventh* in the minor.

These exercises need not be confined to the staff or to one octave, but should be written on the added lines both above and below, (See: Figure 6). Such a course should familiarize the pupil with the appearance of the chords and enable him to recognize them immediately when reading music.

A number of the triads given in the following figure can not be played upon the banjo, but this does not detract from the utility of writing the exercises as suggested. This will be explained hereafter.

Figure 6.

	Tonic.	Subdominant.	Dominant.
A Major.			
F# Minor.			

INTERVALS.


We distinguish in the interval two elements, DENOMINATION (i.e., *seconds, thirds, fourths*, etc., etc.,) and KIND (*minor and major*).

To determine whether the *triad* is *minor* or *major* we consider the kind of *third* only, the same kind of *fifth* being common to both. A *major* triad is composed of a *major third* and *major fifth*. A *minor* triad has a *major fifth* and *minor third*.



The triad on the *seventh degree* has both *minor third* and *minor fifth* and is called a *double minor* or *diminished triad*. The surest method by which to determine the nature of an interval is the "*half step formula*." For example: In Figure 3, the interval



is a *third* and the number of half-steps contained is *four*. *Four* is the formula of a *minor third*. In Figure 4, the

interval  is likewise a *third* but it contains *five* half steps and is therefore a *major third*. In Figure 6, it will be seen that

the formula of a *major fourth* is *seven*, and in figure 7, it appears that the formula for a *minor fifth* is likewise *seven*, but this should not confuse the student if the proper course of procedure to determine the nature of an interval is resorted to. For instance, let us

take the interval  (Figure 6), and determine its *denomination* by counting the degrees— and it

becomes at once evident that the interval is a *fourth*, and then to decide as to *kind* count the half steps, as in Figure 6, and we find that it is *major fourth*, 7 being the formula of a *major fourth* and 6 the formula of a *minor fourth*.

ILLUSTRATION OF THE HALF STEP FORMULA—WITH ONE EXAMPLE OF EACH INTERVAL.

FIG. 1.

Minor Second.
Formula: 2.



FIG. 2.

Major Second.
Formula: 3.

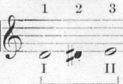


FIG. 3.

Minor Third.
Formula: 4.

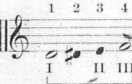


FIG. 4.

Major Third.
Formula: 5.

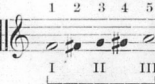


FIG. 5.

Minor Fourth.
Formula: 6.

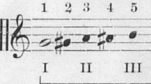


FIG. 6.

Major Fourth.
Formula: 7.

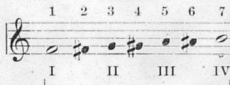


FIG. 7.

Minor Fifth.
Formula: 7.

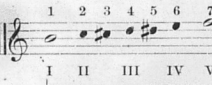


FIG. 8.

Major Fifth.
Formula: 8.

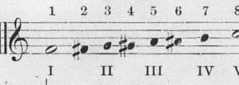


FIG. 9.

Minor Sixth.
Formula: 9.

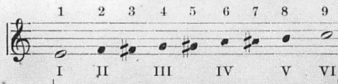


FIG. 10.

Major Sixth.
Formula: 10.

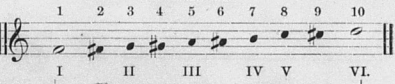


FIG. 11.

Minor Seventh.
Formula: 11.

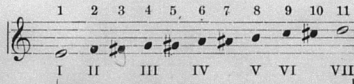
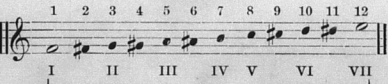


FIG. 12.

Major Seventh.
Formula: 12.



Guitar Fingering,

By Walter Jacobs, (Continued.)

Began in No. 92.

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(10)

Ex. 19.

Ex. 19. Musical notation for guitar exercise, featuring two staves with chords and fingerings (1, 2, 3, 4) and 'x' marks indicating muted strings.

Ex. 20.

Adagio.

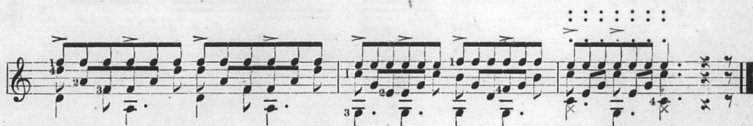
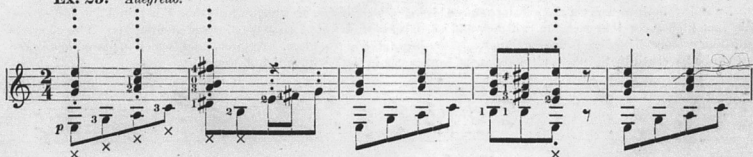
Ex. 20. Musical notation for guitar exercise, marked *Adagio*, featuring two staves with chords and fingerings (1, 2, 3, 4) and 'x' marks indicating muted strings.

Ex. 21.

Adagio.

Ex. 21. Musical notation for guitar exercise, marked *Adagio*, featuring three staves with chords and fingerings (1, 2, 3, 4) and 'x' marks indicating muted strings.

(12)

Ex. 24. *Adagio.*Ex. 25. *Allegretto.**rallentando.*

(Written expressly for S. S. STEWART'S BANJO AND GUITAR JOURNAL.)

PAUL ENO'S MANDOLIN INSTRUCTOR.

PAUL ENO'S MANDOLIN INSTRUCTOR.

5

No. 12.




No. 13.

MELODY.

In this number we have half and quarter notes. Give half notes four full strokes and quarter notes two full strokes.

In the seventh measure a *sharp* is introduced, being placed before F, which means that F is raised one fret or one half tone higher, for that measure, which would occur on second fret of E strings instead of first fret. This sharp is called an *accidental*, because it does not appear at the beginning of the piece. An accidental, which is placed before the note to be governed by it, affects all notes of the same name in the bar in which it occurs.



The lines drawn through the stems of the notes; thus: —  mean the *tremolo*. [See No. 13]. These signs are not followed by all writers but are used extensively. When they are omitted, the performers may use their discretion as to tremolo.

6

PAUL ENO'S MANDOLIN INSTRUCTOR.

No. 14.

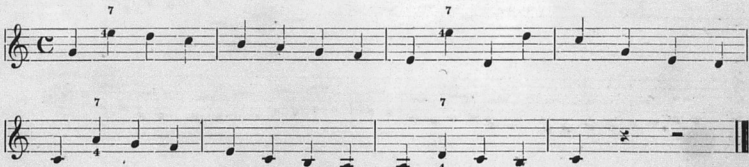
HALF AND QUARTER NOTES.

**No. 15.**

QUARTER NOTES AND RESTS.

**No. 16.**

Illustrating the use of the fourth finger (left hand) in certain passages. The figure over the note tells the fret, under the note, the finger.



The fourth finger is used in the first measure to get E, which is gotten on the A string at 7th fret—same in the third measure. In the fifth measure A is gotten on the D string at 7th fret, and in the seventh measure D is gotten on the G string at 7th fret. These notes could be played open, which would necessitate jumping or skipping from the D string to the E and G strings to the A and would be rather awkward in producing a smooth tremolo,—the use of the fourth finger, as shown above, obviates those jumps.

PAUL ENO'S MANDOLIN INSTRUCTOR.

7

No. 17.

EXERCISE ON No. 16.



No. 18.

EIGHTH NOTES.

Give each of the following eighth notes one half stroke—staccato movement.



Begin this exercise slowly, striking each note with equal force, thus equalizing the volume.



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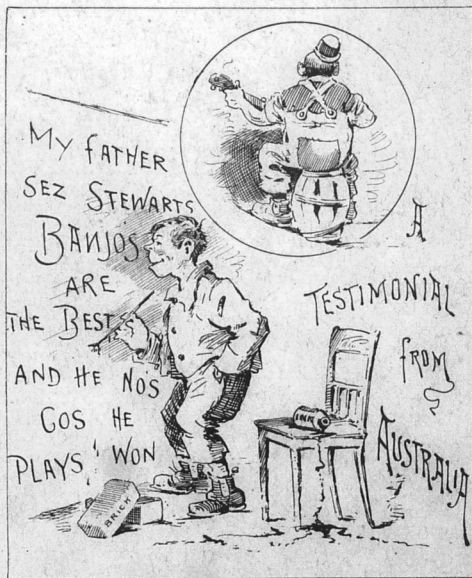
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