



# S. S. STEWARTS BANJO & GUITAR JOURNAL

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# S. S. STEWART'S BANJO AND GUITAR JOURNAL

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

Vol. XIII. No. 5. Whole No. 97.

December and January, 1896-7

PRICE, TEN CENTS

## A Few Pointers.

If you have a good thing you want to let the people know it.

It is not well to suppose that because a few persons around and about you know of it that these people are all the world. The enterprising business man seeks as wide publicity as possible for the goods he has to dispose of.

There are some teachers in the business who occasionally get out a card, or a new circular once a year, and think when this is accomplished that they are well and widely advertised. Not so the successful merchant or manufacturer.

Look about you and you will observe that the most successful among such have been great advertisers.

There are some teachers who, perhaps, have composed a piece of music. They suppose that after undergoing the expense of printing the music, and spending perhaps \$3.00 or \$5.00 in advertising, their composition should find an immediate sale, and the returns come in at once, so that the profits will begin to manifest. Such are usually rewarded with disappointment. It requires time to make a book, musical composition, or anything else known, so that a demand may be created for it. If the article is good and has the merit, and the people want such goods, a sale for it will result, in time, if the dealer is persistent and keeps up. But in these depressed times one must work and "stand by the plough" if he expects to succeed.

Many a competent banjo, mandolin or guitar teacher falls to rise in his business and remains unprofitable beyond a small circle of acquaintances, for the lack of business methods and a failure to make his business known to the public who are liable to need his services.

If you want to "boom up" your business, your banjo, guitar or mandolin specialties, you must get them before the public and keep them there. There are yet thousands who have never listened to a good banjo in the hands of a good player, and the teacher of this instrument who fondly imagines that everybody knows just what a banjo is capable of, even among musicians, is laboring under a delusion.

Those who believe the banjo has reached its limit of popularity are, too, laboring under a mistake, for there is far more in the future for the banjo than the past has brought forth. The banjo club and kindred organizations are a thing still unknown to thousands of musically inclined persons, and the teachers should now aim to work everywhere, with the purpose of giving such combinations wider publicity, and at the same time to perfect and improve their organizations. Then there will be more good banjo music composed, published and played than at any time in the history of the instrument.

It is amusing to hear some people remark that the "banjo is going down." For that matter we are all going down—going down to rise again, of course. The entire country is going down to the "how wows," but only to come up again serenely with renewed activity and with bright prospects for all.

When the sales of a music dealer in banjos fall off a little, he is apt to think no one is going to use a

banjo. Now, perhaps, the instruments he sells may have had much to do with his falling off, or it may be that people thereabouts are short of money for musical pleasures, or perhaps interest in the banjo in his section may have been allowed to die out, by reason of there being no teacher, competent player or club, before the public there.

These things are all liable to occur. Were there no good violinists heard, there would be no sale for violins; if the piano remained unopened in the parlor, few pianos would be sold.

So, let the teacher keep his banjo in good trim, and let it be heard, and he will soon find that the bicycle, which is very good and useful in its place, will not prove a dangerous competitor to the banjo. The two work very harmoniously together. A man or woman may ride a "wheel" and find it a benefit and an assistance in banjo and piano execution; it will not interfere with the other. It is amusing to hear some people remark that the bicycle has "knocked out the banjo," or the piano, or the mandolin. True it may be that there are some so peculiarly constituted that a new "craze" carries them away, and a bicycle for such may, for a time absorb, every other idea. But there are thousands, all the same, who are better balanced and who are not so easily carried away by a single idea.

Just let the banjo be properly represented and kept to the musical front where it belongs, and it will create more new and closer adherents than ever before.

When we see the mighty progress that Farland, the true banjo genius, is and has been making, spite the stringent times we have been going through, we see no reason for being depressed over the situation, and teachers generally should do all in their power to assist Mr. Farland in the work he is doing for the banjo. It is to the best interests of all concerned.

Now, let all teachers who are not thoroughly alive wake up and take a hand in the great scientific development that is now surging along with the banjo. Those, of course, who are fully alive to it, will need no waking up.

## "The Banjo Boom."

"THE SCIENTIFIC BANJO BOOM" is now on us, and musically inclined persons are studying this instrument as it has never been studied before. Hence, the banjo is advancing in all directions, and the more it is studied the more it is appreciated, admired and loved by its devotees. The well directed efforts of men like ALFRED A. FARLAND are doing a vast deal to place the banjo where it rightly belongs; it is above all stringed instruments of its class (we do not mean to include bow instruments) and we are glad to see it in the hands of bright and intelligent people.

It was a little unfortunate that the so-called "Banjo Craze" took hold of the masses a few years ago, for these "masses" had not the musical ability, or the application to study, as a class, to represent the banjo properly, and the instrument was supposed, from such representation, to be only a very poor affair. Some people purchased banjos expecting to master all that was to be done on a banjo, without

the help of a teacher, and to have lots of fun from their association with it. Of course many of these were disappointed, and gave up the banjo. But when the musically-minded come to listen to such performers as Farland, a new idea is imparted respecting the wonders of the banjo.

The result being that we now have in almost every city players who are able to surpass anything done on the banjo by even the foremost players of twenty years ago, and the instrument is being studied by musicians in a legitimate way. Let the good work continue.



Alfred A. Farland.

This magnificent performer on the modern banjo, who is in every sense of the term a *virtuoso*, has been doing work that such virtuosos might be justly proud of, and the press notices received by him are up to the standard of such as the best among violinists receive.

Mr. Farland, in fact, dignifies the instrument, and with such work as his modern banjo must be brought to the front rank among musical instruments.

How far removed is his exposition of banjo playing from the "splunk-plunk" that used to characterise a banjo performance.

Truly indeed did Julian Hawthorne write, when he penned the following expression of opinion in one of his works:

"Its strings seem to be the very chords of being; their music is so near to life that they seem to vibrate from the emotions of the player. The sounds are mellow; in their essence they are pathetic, though they can rise to a humorous cheerfulness as one laughs with a sorrow at the heart. It is the music of nature, ordered and humanized. No charlatan or coarse-minded person can play on such a banjo; it is a fatal revealer of character. The passionate and gentle natures use the instrument best, and men oftener than women."

(From the Springfield (Mass.) Union, Oct. 15, 1896.)

## A SPLENDID CONCERT.

Mr. Farland and Misses Narvaez and Watson Charmed Their Audience.

Alfred A. Farland gave a wonderful revelation of the tone capabilities of the banjo at his concert at Graves' Hall last evening. The banjo has generally been associated in the public mind with minstrel shows and end men and informal piazza concerts. Musicians have considered it to be not a

legitimate musical instrument, an instrument on which classical music cannot be satisfactorily rendered. But such an exhibition as that given by Mr. Farland must go far to controvert such an idea.

perform such an act. He is not satisfied with the light dance and jig music which constitutes the repertoire of the ordinary banjo soloist. His programme was entirely of classical music, and he was not content with the comparatively easy modern music which can be called classical, but also included some of the masterpieces of the two centuries of European music. The final test of a musical performance lies in the answer to the question: Was it worth the effort? Was it adequately understood and rendered by the player? It is a question yet unsolved, for there are as many interpretations as there are players. The answer is not to be found in the score, to secure the same ensemble on a banjo as on a piano, but it is also true of the violin. Yet there are violinists who claim to be able to play a piece of music on a violin as well as on a Mendelssohn, and judged in this light Mr. Farland certainly does. He not only draws a full, round tone from his instrument, but he is able to play with the same freedom and sustain such tone. So skillfully is it done that one has some difficulty in persuading himself that the strings are not moving in a way that is not in accordance with the movement of the fingers. Taking into consideration the possibilities of the two instruments, the banjo and violin, Mr. Farland

The strong points of Mr. Farland's work are the facility with which he plays rapid passages of great difficulty, the coloring which he puts into his playing and particularly the beauty with which he obtains legato effects, which are secured by a perfect tremolo resembling a mandolin tone. This tremolo is usually and so closely as the notes tied together, that the result is well as if the notes were actually tied. A fine effect appeared at its best in the beautiful rendering of the Hauser "Cradle Song," and in a minor variation of the air, "My Old Kentucky Home," played as an encore. The wild power with which he swept the strings, the tenderness of the rapid passages and the harmonic effects produced by the playing of three and four parts at once, can hardly be praised too highly.

Mr. Farland was supported by Miss Berissia Narveaz, mezzo soprano, who has a singularly sweet and flexible voice, and one unusually sympathetic in the middle and lower registers. Her singing of "One Spring Morning" was especially fine.

Mr. Farland was also assisted by Miss Alice L. Watson, who piano solo, Chaminade's "Pierrette," a brilliant piece of musical shading, was calculated to illustrate the pianist's perfect technique and her careful study of the work, and the apparent idea of the composer. Miss Watson's accompaniments were also a feature of the concert, being all the more creditable in that she took up the work at a moment's notice to appear for Miss Russell, who was unable to be present. It is exceedingly difficult to accompany a banjoist, even with continued practice, but Mr. Farland's work suffered none less.

The audience was of fair size and very enthusiastic, and it is probable that Mr. Farland and his associates will appear here again at a later date, when they will undoubtedly have such an audience as they deserve. At any rate, John Davis is to be congratulated on giving Springfield a concert of such excellence as that of last evening.

[illegible]

But it remained for the closing number, Mendelssohn's Concerto, to show the full possibilities of the instrument. The volume of tone and shading of touch were rendered to a degree seldom acquired on any other instrument. It was indeed, beautiful. The audience was enraptured. After hearing Farland play, we can best express ourselves by referring to Henry Watterston in an editorial comment in the *Lexington Herald*: "People who place the banjo about on a par with the jew's harp, as a musical instrument, are willing to believe in miracles when they hear Farland play." Miss Narvaez as a soprano was also very good, making a good impression, as also did Miss Watson, the pianist.

## Death of Frank H. Erd

Frank H. Erd, the piano and harp manufacturer whose advertisement has appeared in these columns for some time past, died at his home in Saginaw Mich., on October 15th last, of appendicitis. He left a widow, and was thirty-three years old. Mr. Erd was a very talented young man, taking great interest in musical matters. A few years ago he gave much attention to the banjo, and was an advanced performer on that instrument. His harps have been highly spoken of. His death will prove a loss to the musical world.

### The Stewart Bass, or Cello Banjo.

Every club of eight or more players should possess a bass banjo. It makes the greatest kind of an improvement in the harmony. Whether the club be a banjo, mandolin or guitar club, the bass banjo is a great addition. The Hamilton Banjo, Mandolin and Guitar Club of this city, the largest and finest club in existence, uses the bass banjo, from one to three of these instruments being used.

The Century Wheelmen Banjo Club is also fully equipped with instruments of this kind. In fact all the prominent banjo organizations have adopted the bass or 'cello banjo, which was originated by Stewart. This is so generally A FACT that one can scarcely imagine an up-to-date banjo club without at least one of these instruments. The bass banjo, however, is not intended to use as a "solo instrument," neither is it intended for duets or trios. A bass viol is a good thing, but no one would think of trying to use it in the place of a violin or cornet.

The price of the bass banjos is \$35.00, canvas box case \$4.00 extra. Maroon leather case, \$8.00.

beauty it is, too. We have quite a little mountain of music with us, and we have delightful musical rehearsals occasionally, our pieces comprising "Queen of the Sea, Waltz," "Darkie's Dream," and a number of the best duets we could procure in Australia. Our services are constantly in demand for free-and-easy concerts, socials, etc., and as there are no pianos out here as yet, we play all the accompaniments for the singing.

This is a beautiful climate for banjos, the air being so dry and rain is only known to fall here once or twice in six months, and not much of it at that. Sometimes we have trouble getting our *Journals*, but lately Mr. Stent has seen that they are forwarded to us.

The business of mining is certainly not conducive to good banjo playing, but we are living in hopes of "striking it rich" in our claim, and departing for a more civilized part of the universe, where our fingers may have a chance to get some of the roughness worn off them.

In conclusion my friend Alf and myself tender to you and all our American banjo cousins our best wishes for the continued success of the banjo all over the world. It is going ahead by leaps and bounds in Australia, and I have even made a few converts since I came here of people who never saw a real live banjo before.

I enclose a very rough bush photo of Mr. Heuschkel and myself, taken at the entrance to our "humpy," in this isolated part of the world. The writer is sitting. I remain.

Your very sincere well wisher,

WILLIAM YOUNG.

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The old and favorite song, "My Old Kentucky Home," is given with words and music, arranged for the banjo.

The musical instructive department is continued, and two more books of Eno's Mandolin Instructor will be found. Jacob's Guitar Fingering being continued likewise, and the final chapter of Gregory's Practical Fingering for the Banjo, which is soon to appear complete, in book form.

Banjoists and students should study and practise Gregory's Practical Fingering. In this way much improvement will become manifest. The banjo is making great progress, and we aim to have its subscribers keep abreast with the times. If so much progress has been made during the past decade, how much greater should the progress become by the assistance of aids such as here mentioned.

Those who purchase the *Journal* should bear in mind that the price charged for copies is far below actual cost of the publication, but if the publication meets the requirements, the publisher feels himself amply compensated.



### The Philadelphia Bourse.

The Great Philadelphia Bourse Building, which is situated on 4th and 5th Streets, south of Market, running through the entire square, is now in the full bloom of success. The machinery exhibit in the basement, and the display of sundries on the seventh floor, are very attractive. Smooth running elevators will take visitors to the seventh floor, free of charge, in a moment of time. The Exhibition Department is open to all, without charge for admission.

Free promenade concerts have been given every Wednesday evening during the season, three bands and orchestras being utilized.

The STEWART BANJO, Mandolin and Guitar Exhibit will be found on the seventh floor, near the 5th Street elevators. Messrs. S. S. Stewart and T. J. Armstrong have played at the exhibit several times during the season to the delight of thousands.

As it is likely that the fine banjo display will be withdrawn after this winter, those who have not seen it yet should bear this in mind before it is too late. The display is now in its second year.

### Thomas J. Armstrong.

This well-known Philadelphia teacher has his musical institute at No. 1331 Chestnut Street, to which address he removed after the fire in the Haseltine Building last winter. He teaches the banjo principally, but is well up to date in everything musical. Go and see him.

He is up to the hilt of the landing. You press your foot upon the floorboard, and the sound of music is heard. It is in truth a musical institution.

Mr. Armstrong has under his charge the Drexel Institute Banjo, Mandolin and Guitar Club, and several other clubs. He is the author, too, of the only books ever published on these musical organizations. They are called "BANJO ORCHESTRA MUSIC OR HINTS TO ARRANGERS," etc. The other work is, "DIVIDED ACCOMPANIMENT." These books are sold at 50 cents each, but we now make the following special offer to all who want to organize new clubs. We will mail for a limited time copies of either of these books for 25 Cents each. All who order \$3.00 worth of club music will receive a copy of "Divided Accompaniment" free with the music.

### Paul Eno.

This well-known teacher and club director has his studio in the building 1016 Chestnut Street, which is largely occupied by George Bauer, the musical instrument dealer.

Mr. Eno had intended to give a combined concert of all the banjo and mandolin clubs under his direction in January, 1897, but he states that it will have to be postponed until later in the season, owing to his time being so taken up with his professional duties, that it has been impossible to devote his attention to the grand concert. All that Mr. Eno says in this connection is strictly true, for we never saw a busier man than he is. There is nothing slow about Paul Eno, and he has enough work on hand to stagger a less energetic worker. We hope he will find time to get up this concert before spring, and we expect to be present when it takes place.

Mr. Eno rendered efficient assistance in our last club competitive concert on January 16th, and has now more banjo, mandolin and guitar clubs under instruction than at any time previous. He arranges and composes a vast amount of music for the different clubs; plays every instrument, plays them well, and is ready at a moment's notice to fill in and play any part that may be required. No wonder Eno has not time, under these conditions, to get up a large concert during the most busy season.

Those who have an idea that the banjo is not going ahead ought to fall in and do some of his work, then they would change their opinions.

### Educate the Banjoist.

Almost every trade and business has its pretenders and its parasites. There are plenty of them connected with the violin business, and they are numerous as the students of the banjo, more so because of the banjo is not so liable to be "hooked up" in what pertains to a banjo. The "simple method" fake teacher has had his day, and does not trouble much now, but it took some years of hard work to drive him out by exposing his "methods." It is well known by banjoists generally that a poor banjoist never sounds well, and is kept in poor condition, and a banjo is about the easiest instrument in the world to be put out of playing condition. For this reason there are some dealers and so-called teachers who make a practice of selling cheap instruments to their new pupils at high prices, and afterwards the instruments of reputable makers by the side of "their own make" at a disadvantage.

Take, for instance, the best violin ever made, knock out or displace the sound-board, and put on false strings, and you will have a wretched affair. Yet the unlearned beginner on the violin would not know what ailed the instrument.

Students of banjo should be careful on their guard against similar methods of banjo fakery.

A musical instrument salesman said to the writer not long ago—"There are so few who ever become really good players on a banjo that the instrument is sold by our firm only as an article of merchandise."

There is a good deal of truth in this. The dealer knows that few banjo *artists* among his customers, and the majority of his buyers will not be apt to know whether the banjos he offers them are fit to play on or not.

The vast improvement, however, that is taking place in banjo-playing will soon make a great change in all this.

We have on our books already a vast number of truly splendid and enlightened banjoists, and their number is increasing.

Every banjo student should have a copy of our book, "THE BANJO," which contains over 130 pages of close type. This book is the only work of the kind ever published on the instrument, and is given free to each new subscriber to this *Journal* sending 50 cents for annual subscription.

Let the campaign of education continue.

The University of Pennsylvania Glee and Banjo Clubs will make an extended concert tour about the first of the year. Paul Eno will accompany them on the trip.

### The Wail of the Troubadour.

The poor old red-headed "Joe" (lately changed in name to the *Troubadour*), appears to have a hard time of it to maintain its position as a propeller of the discarded "Closed Back Banjo," and to maintain it as an English invention, dubbing it "Zither Joe," is far too amusing to be worthy of serious criticism. One can scarcely criticize a clown's jokes, however pungent they may appear to the clown himself. The anonymous article on page 220 in the November issue of the red-headed sheet seems to aim at abuse of the STEWART BANJO, but the Stewart is too well known to be injured by vituperation and slang, and would-be rivals will be obliged to concoct some better scheme if they wish to injure Stewart.

Another thing, the *Journal* has at no time aimed to be any more than an advertising medium for the Stewart Manufactory and Music Publishing House, and yet such sheets as "Cadenza" and "Gatcombi's Musical Gazette" class themselves as periodicals, or as musical literature, and claim the benefit of second-class postage rates. One thing seems certain, if these are not "second-class" sheets, they stand a long way off from being first-class. The funny little fellow will poke its red head out from under the covers and squeak out, but the fact remains that the *Banjo and Guitar Journal* is the only sheet in the field, and did not cut a pattern from any of these after-comers of mushroom growth.

To call such performers as the late world-renowned Horace Weston, E. M. Hall, or A. A. Farland, the modern virtuoso, "dudes," is rather more amusing than serious, but it may prove rather serious for the silly editor of such writings.

The little dog may bark at the Sun, but thus far we have not learned that the Sun was ever affected by it.

## THE S. S. STEWART BANJOS

Have been the favorites with leading players for more than 18 years, and their great popularity is upon the increase all the time.

FROM THE GREAT AND ONLY HORACE WESTON, 1847, down to the present time, the verdict has always been,

"There's nothing like a Stewart when it comes to a Banjo."

The Prices of the STEWART BANJOS range from \$10 up to \$200 each; they are the best and most satisfactory banjos manufactured.

The STEWART BANJOS were awarded PRIZE MEDALS and DIPLOMAS OF EXCELLENCE.

At the LONDON CRYSTAL PALACE EXHIBITION held in London, England, in the year 1884.

At the WORLD'S COLUMBIAN EXHIBITION, Chicago, Ill., U.S.A., in 1893.

At the COTTON STATES & INTERNATIONAL EXHIBITION, in Atlanta, Georgia, in 1895.

"THERE IS NOTHING LIKE A STEWART," and the STEWART BANJO is used by the HIGHEST CLASS PERFORMERS OF THE DAY.

Purchasers should beware of cheaply made imitations. The Registered Trade Mark of S. S. STEWART is plainly impressed upon every genuine instrument.

The Celebrated STEWART BANJOS, MANDOLINS and GUITARS are now on exhibition in the PHILADELPHIA BOURSE, in the Exhibition Hall, seventh floor. No charge for admission. Free Promenade Concerts each Wednesday evening. Visitors to Philadelphia should make a note of this.

NOTICE: All banjos made by STEWART, at from \$20.00 upwards, will, from this date, have the patent neck brace and adjuster attached thereto without extra charge.



A correspondent not far from London, Eng., writes "I do not for one moment doubt that Mr. Farland, by his new invention, can obtain many beautiful effects, quite unobtainable without it; this is not the question."

"I also believe that a rifleman could make a better score with an artificial rest."

"It is quite possible for some man to invent an attachment to the violin, by which the most surprisingly beautiful and unheard-of effects could be produced—but would any violinist of reversion dare to use it? I think not."

"You state that the attachment stands in the same light as the pedal does to the piano or harp. You must remember that the piano, after all, is but a mechanical thing; a kind of one string, one-note affair, and that the harp stands in the same light as regards the one note, one string, but one is played with the fingers and the other struck by hammers. But the harp, in my opinion, is by far the most beautiful instrument, and with large instruments, like these, the pedals are necessary."

"But you cannot place these in the same category as instruments on which the notes are made, by the mouth with the aid of keys or valves, and I think you will have great difficulty in convincing musicians that because the attachment is screwed to the banjo, it is part and parcel of it."

"The banjo wants elevating, and to gain this it must be acknowledged as a musical instrument in London. London is the capital of the musical world, and must be conquered if the banjo is to advance, and Farland was the man I expected to do it. But we want no trick solos, but Mr. Farland knows his own business, and it will give him time for me to give him my opinion when he asks it."

"During the past 20 years we have had the best American banjoists (with few exceptions) visit us. Have any of them done anything to elevate the instrument? No! They cared little whether they played with a black face or white one so long as the salary was good. Can you blame them? It was not their place to sacrifice themselves. They played the wrong class of music, and played at the wrong class of entertainments, to help the poor old banjo on its uphill task, but we will go up and reach the top, I am pretty sure."

"The Banjo has never been played at a first-class concert in London. Let Farland be the one to give the poor Old Jo a chance. Now I have done, As I see by your writings you are a brother angler, the next letter we will talk fish, and on the subject I might speak with a little authority, but on the banjo I have none. So I trust you will take what I have written in good part, and only as the opinion of an outsider."

"Having every confidence in the good faith of our correspondent we take his remarks in the spirit they are given. He is justly entitled to his views and opinions concerning Mr. Farland's Patent 'Harp Attachment' for the banjo, only as he has never seen the article, or heard Mr. Farland play the banjo with the 'Harp' thereof, we must be excused for taking his opinion as somewhat prejudiced. The musical effects produced on the banjo, with the addition of the 'Harp Attachment,' are really beautiful, but Farland also produces most beautiful musical effects on his STEWART BANJOS without the use of the Harp Attachment. Farland and his Stewart Banjo are a sure winner anywhere, no matter how you take it."

"Of course London is the musical head of the universe. How could it be anything else with the 'Old Dobson Closed Back' sailing around under the name of 'Zither Jo,' and shoving on to the enlightened musical public as a legitimate banjo? In London they appear to swallow the entire attachment, boxed back and sides, and yet seem to strain

at a simple 'Harp Attachment.' Verily do they 'strain at a gnat and swallow a camel.' This is the way the world works always. There are, as our correspondent says, some players who do not care whether they play with a black face or a pitch-fork, so long as they 'get there.' In fact there are all kinds of people to make up a world, and even the lesser 'BANJO WORLD' is no exception to this fact. Perhaps the banjo would be a better instrument after it had conquered London. Then again, perhaps not."

"Of course the sun would rise and set, and the rain fall upon the just and the unjust just the same as before. The adults would sit on one side, with the adulteresses upon the other; the sheep would be separated from the goats, and the lion lie down with the lamb, and there would be plenty of people left who could not tell a banjo from a tambourine."

"Let us not then haggle as to what constitutes a fixture, and how a certain fixture is to be designated from 'an attachment.' Rather let us attach ourselves to the banjo and take it with us musically. There is a good deal in it and we want to get it out."

"STRIKING BREAK." It is often the case that where strings break too frequently the player is found to have moist fingers, and the moisture from the fingers of some persons is much more detrimental to strings than that of others. A very good plan is to harden the finger ends through constant and persevering practice, for it is found that the hard finger player has much better luck with his strings than the player who has soft fingers, and the tighter the strings are stretched, the higher the instrument is tuned, the more hunched will become the fingers from practising upon the instrument. The best tone produced from a banjo, so far as concert music is concerned, is when the instrument is tuned up high enough to have the strings feel tense in playing, but which does not depend upon the length or thickness of the string. A 10-inch rim banjo might not sound as 'sharp' when pitched in D, as a 12 or 13-inch when pitched in C. D, however, is a brilliant key, and most banjos of 10, 10 1/2 or 11-inch rim, sound best when tuned to that pitch. (See page 127 of the book, "The Banjo," by Stewart.)

All has not yet been learned about the banjo and banjo playing that is possible to learn, and we hope to see an improvement every year.

The banjo is a comparatively young instrument, and although it has made rapid strides during the past decade, time is still required to perfect it, and to bring out its best qualities.

Why can't there be such a thing as a tested banjo string? We have them for violin, and I should think could be gotten for banjo.

We do not think a "Tested Banjo String" would find a ready sale. In the first place, as it is agreed that there could be no use in having a string tested in half a dozen places, such a test should be accompanied by a guaranteed insurance policy, would be very high priced. Now, all violins are nearly the same length, and a proved and tested string may readily be shifted from one instrument to another without possibly altering the status of the string. Again, the delicate work on the violin does not scrape and tear a string to pieces in so short a time as is the case with banjo playing. The banjo is a hard instrument on strings, and there are to many different sizes of banjo, and each size uses the same size strings are used, that it would prove rather a hard job to keep a supply of tested and insured strings on hand. It is much better, we think, to test our own strings. "Get on to" Farland's plain and practical system of finding a true set of strings for his banjo. (See No. 4 of *Journal* article on page 2, for an exposition of this matter.)

We must confess that we prefer to break in our own new shoes, to get the first test out of a new pair of suspenders, to tan our own saddles—bicycle as well as horse—and to put down our own heads, and we prefer to go to a little trouble in breaking in and testing our own strings. We feel very confident that tested and insured strings for banjo will never be a complete success. "Too Oxy Penicillin" by Farber.

"Would you recommend wire strings to be used on a high priced banjo?"

We cannot recommend wire strings to be used on any banjo, as the construction of the instrument is not intended for such strings. The banjo, more than any other instrument, requires stringing with flexible and elastic strings. The saving of a few cents in strings must be overbalanced by the loss in musical tone, if such strings are used.

There may be some excuse for it in countries or places where the atmosphere is hot and humid to such a degree that gut strings cannot be used, but even then we would prefer not to play at all than to use such strings.

FARLAND'S NATIONAL SCHOOL for the Banjo, price \$1.00, should be in the hands of every banjo student. It contains Mr. Farland's system of practical "uniform fingering." Those wishing to acquire the wonderful rapidity of execution possessed by the great Farland should practice from this work.

STEWART'S AMERICAN BANJO SCHOOL, price reduced to \$1.00, contains a vast amount of practical instruction, diagrams, illustrations, etc., and is the most thorough general instructor for the banjo ever produced. Compare the late addition of this book with all others, and you will see that you get more and better for the money than in any other form.

A correspondent wishes to know why we do not change the name of the *Journal*, to read "Banjo, Mandolin and Guitar Journal." We might briefly remark that 3 years before the present issue of the present title, STEWART'S BANJO AND GUITAR JOURNAL, renders a change inadvisable. It may not be long before we may want to introduce ZITHER music, or BANJO AND GUITAR VOCAL SELECTIONS, in which case another change might be suggested, something like this: STEWART'S BANJO, GUITAR, Mandolin and Zither Journal, also Vocalizer."

No, we do not see that any new title is necessary.

W. L. You can prevent the mandolin strings from getting rusty by using a drop of oil on them, and rubbing off with a small piece of tissue paper or rag.

N. S. W. The *Journal*, No. 91, issued December 1895, has been, for some time, out of print. Lately we were able to gather in a few copies from agencies, but have now but three or four copies left. This was the number that contained "Love's Old Sweet Song" for mandolin and guitar (now published in sheet music form). The publication of the *Journal* was begun in the year 1882. There was no other Banjo periodical published at that time, either in this or any other country.

Anyone stating that this was not the pioneer *Journal* is herewith politely requested to prove it, or forever after hold his peace. Since the publication of the *Journal* there have been many changes in the "Banjo World," and the mandolin and bicycle have come into use in this country. The banjo, however, smiles serenely and goes right along the same as ever.

A few years hence we shall doubtless rise above the earth, and "wheels" will go below par. About that time we shall be using flying machines, and navigating the air with far greater ease than we can now "pedal." The banjo will go on just the same. A few aeronic machines are in the air, but they may never be out of reach, even though "out of sight."

The first to introduce umbrellas in England were riddled with stones, because rifles had not been invented, and it was an ignorant and stony age. Those who dared to interfere with the rain sent by the Great Creator were stoned. The very thing new in every age has been by ignorance assailed.

Even now there are some ignorant persons left who think the banjo a mere musical toy, or only a crude negro instrument. These are the same kind that ridiculed steam, sneered at electricity, and shut themselves out of the temple of ignorance, sailing for the last great day, which never came. Verily, there are all sorts and kinds of people in a world.

"Go to thine aunt, thou sluggard, and learn Wisdom."

"How long will it take me to learn the banjo?" A half year, or a year, if you "have it in you," and will work an hour a day at it. If not, it may require a half-century, and your hair and beard grow gray under the operation, and yet find you not much nearer the goal than when you began. Begin with a good teacher, a good instrument and a suitable instruction book.

This is "half the battle."

Mandolinist! The same laws in acoustics which govern the vibrations of all instruments apply to the mandolin. The 12th fret divides the open string into two equal parts, and lies midway between the nut and the bridge. If the strings on your instrument are too far above the frets, there will be a slight tension in the string when it is pressed against the frets, which is liable to sharpen the tone; or if the frets are too high a change in tension with a wire string may have this effect, but it should not exist in a properly constructed instrument. Such a change in tension between strings of steel wire, because the gut strings are so much more elastic. If the mandolin strings are set too close to the frets there is danger of "clanking," should the volume of tone be forced.

The following article is from *Godé's Magazine*, for November, '96, and shows that what the author does not know about the modern banjo would fill a good sized book:—

#### PORTABLE MUSICAL INSTRUMENTS.

The girl who can pick the banjo, thrum on the guitar, or sweep the strings of the mandolin or zither, are always in request. These small instruments are easily carried about, and frequently serve to enliven what might otherwise be a dull evening. Many of the college girls are able to perform on some instrument, as when they get together in the evening music is a favorite diversion.

There are a number of small musical instruments which do not cost much and are easily learned.

The banjo is by no means as popular as it was ten years ago, it still has many adherents. The apt pupil can in a few lessons learn to pick out a simple tune, but much study and practice are necessary for proficiency; a dark duty performed with a rollicking accompaniment is always attractive, or a simple break-down for dancing. Plantation melodies sound best on the banjo, which seems the instrument best adapted for such music.

Banjos can be obtained at a moderate cost, from \$5 to \$50 being the usual range; for \$25 one can purchase quite a nice instrument; the higher priced ones have more ornate cases but are not necessarily better as to tone.

The banjeaurine is a compromise between the banjo and the mandolin, and has a more metallic ring, as the strings are of fine steel wire instead of gut; one great recommendation is, that it is unsuited by sudden variations in the stage, a fine musician swings it around her head, all the while playing a lively tune. The bell-banjo is provided with a shining nickel of silver rim and emits a bell-like tinkling sound.

It is a mistake to think that in a few lessons one can become an expert banjo player; however, if it is necessary for perfection; however, it takes but little skill to pick a simple tune or play an accompaniment on this convenient little instrument.

The author's knowledge of the xylophone is even more limited, for the article says:—

"The xylophone is also a beautiful and simple instrument, and consists of a series of tubes, made of bell metal, which are struck with a metallic hammer; it is effective with other instruments."

Now, the xylophone is an instrument constructed from pieces of wood, resting upon a stand, and the author it has been confounded this instrument with the *metallophone*. The *Godé's Ladies' Book* should have stuck to its original business of writing upon *Dress for Ladies*, as it is clearly out of its depth when it essays to write upon the banjo. The state-

ment made that the banjo is not as popular as it was ten years ago shows ignorance. We wonder if its editor ever heard a modern banjo artist, such as Alfred A. Farland.

### The Future.

For a long time past, and at frequent periods during the past fourteen years, the publisher of the *Journal* has been urgently requested to make certain changes in the publication of the *Journal*—that is, to make it more generally applicable to the wants of artists, dealers, teachers, and amateurs, by entering it at the mails as "second-class postal matter," and accepting all advertisements that may come in from the various makers, dealers, etc. These suggestions we have promised to consider when the time should arrive to be acted upon if we saw fit.

For several years the *Journal* has maintained its position, coming out very regularly every two months, and the pleasure derived from its publication has been deemed ample compensation for the time expended in devotion to it.

With the cares of other business occupying so much of our time, we have postponed from time to time a full consideration of these requests, but it may be that the time is not far distant when we shall conclude to make the move suggested.

To be sure the *Journal* has extended very much its sphere of action, since its early days, and it is a great pleasure to know that it has become so widely circulated and is so largely appreciated. Instead of giving two or more pages of music and instruction in each issue, as a few years ago, the field has enlarged to from \$5 to \$10 more pages in each department, and the popularity of banjo, mandolin, and guitar music has thus been greatly augmented. The expense of the publication has, of course, somewhat increased from year to year, and this expense borne by the publisher for the general satisfaction derived from the work.

We have been contented to allow it to continue in that manner. We were the first in the field to take up this department of musical publication, caring very little for the efforts of would-be rivals. In fact the more "competition" in the publishing of this kind the better for the one having the field in advance, and as it is so very unlikely that a publication at the nominal cost of 50 cents per year could lose ground by reason of competition, or that several publications of this class can interfere one with another, it is a suggestion that is not worthy a moment's consideration.

We therefore proceed in our own independent course, which will be adapted to the requirements, so far as practicable, of our subscribers. Just at present we propose no new innovation, except it may be further improvement, but if the times should be more than two cents postage, per copy, becomes necessary, owing to greater weight of the publication, we shall then deem it essential to make a few changes, and embrace the benefits of reduced postal rates by entry of our publication at second-class mail rates.

J. RICHARD PORCH, East Orange, N. J., writes:— "I received my SPECIAL THOROUGHBRID BANJO, and certainly was surprised to see such a fine instrument. You cannot say too much in its praise, there is such a sweet tone to it. Every one that has seen and heard it, say they never saw such a beauty. It is a *peach*. I did not expect to have it in such a good condition, as was told by express. Of course, you know about what I would say if I came to the fine words enough to send you. I expect to play at a concert in a few months, and will let you know the results; it is for solo work.

Thanking you for your kindness in sending it so promptly, I remain respectfully, &c.

Edw. A. Groat, of Boston, advertises his music in this issue.

A correspondent in England writes:—"It is simply disgusting, the stuff we get published here, and if any of your good turns up, much our surprise it turns out to be one of yours or some other well known American writer, under a different title. We are suffering here from what you had to contend with in America a few years ago, viz: 'Brain suckers,' 'mushroom authors,' & 'swell heads.'"

### Subscribe for the Journal.

Our subscription price is but FIFTY CENTS per year, in advance, and we are confident, from the great amount of letters received in affirmation, that all feel well repaid for the small outlay.

Those who have not sent in subscriptions should do so without delay, and thus assist in maintaining the best banjo, mandolin and guitar musical publication in existence. The only way to keep up the improvement is to send your subscriptions, not so much for the value of the money as to show that the work is appreciated.

### The Stewart Concert Guitar

has met with very flattering success already, and we have received many congratulations upon the advent of this instrument. This guitar is made in the fine birds-eye maple, is finished in a beautiful silver grey color, and encased in a neat canvas box case. Price \$35.00. For concert solo work there is no better guitar manufactured. We shall also carry in stock guitars of smaller models and at lower prices.

It is not to be overlooked that the choicest quality and grade of strings for guitar are handled by STEWART.

### The Stewart Mandolin.

The prices of this mandolin are \$15.00, \$35.00 and \$50.00. There are no better instruments made than the STEWART, which are gaining in popular favor every day. Each mandolin is accompanied by a canvas case, and a beautiful picture.

The very finest quality of mandolin STRINGS are handled by STEWART. We manufacture and sell no cheaper mandolin than \$15.00, and for tone and durability this instrument is worth far more than we ask for it.

### To Teachers.

Out of compliment to teachers the publisher of the *Journal* allows all such a commission or discount of 20 per cent. (or 10 cents) on all subscriptions to the *Journal* they may send in.

GOT ONE YET? 16 page book of pointed and comic pictorial cartoons, all bearing upon the subject of banjo playing, sent free to our *Journal* readers, on receipt of a cent postage stamp.

S. S. Stewart, Publisher.

### The Hamilton Banjo Club.

We were present at a rehearsal, or practice night, of the Hamilton Banjo Club, recently, which took place in their headquarters in the Fuller Building, on 18th Street below Market.

Anyone who has not followed the progress made in banjo playing, from step to step, during the past few years, would meet with great surprise, by jumping from twenty years ago into the present. To see some forty gentlemen, seated upon an elevated platform, with their music stands and music before them, and playing at sight, difficult music, on such instruments as banjos, mandolins, guitars, etc., would not have been thought of twenty-five years ago. The instruments used in the Hamilton Banjo Club comprise banjeaurines, first and second banjos, mandolins, guitars, piccolo banjos and bass banjos. The handling of the two bass banjos by the players of the Hamilton is something most extraordinary; in fact, these gentlemen have got the bass banjo down fine, and the harmony of the entire organization is thereby much improved.

We were indeed surprised at the vast progress made by the Hamilton Club. We doubt if such an organization can be found in any city outside of Philadelphia. New York is greatly behind the times in the matter of banjo clubs, although at present it is the home of the most advanced banjo artist, Farland.

The Hamilton Club will probably give its annual concert about the third week in January.

Those wishing to become contributing members, should address the Secretary, Henry Howison, 1540 Diamond Street, Philadelphia.



The elections are over; wheat has gone up, and the scientific "banjo boom" is now on. Better times are in the near future. The banjo is "all right."

E. M. KEATING, with Guy Brothers Minstrels, on the road, writes under date of Oct. 30th:—"I am making the people in the front seats clap their hands for more, so I guess they must like the banjo pretty well, and the gallery yells for more. I do all my playing in white face."

WILLIAM A. HUNTLEY, of Providence, R. I., is doing a good business. The banjo appears to be enjoying a great "boom" at present.

P. MICHELSON, Lethbridge, Alto, Canada, writes:—"The *Special Thoroughbred* Banjo was received some time ago, and I thank you for sending me such a fine instrument. It is, by far, the best banjo I have ever seen, and everybody here admires it."

JOHN ENDRIES, Schenectady, N. Y., writes:—"I would like to say that the two banjos I got from you give excellent satisfaction. They are No. 1 instruments for the money; I can't recommend them, I shall surely do so."

J. HYDE GOWAN, Vancouver, B. C., writes:—"The *Special Thoroughbred* Banjo purchased from you is a beauty. I have played on banjos of various makes, but never found one that could equal the one I now possess. It just arrived in time for me to use it in the Opera House here, last week, where I had a four nights' engagement. It could be distinctly heard in every part of the building, without requiring to be forced."

F. C. ARMSTRONG, writing from New York, under date of Oct. 1st last, expresses himself as highly pleased with the *Journal*, and says he would not be without it for three times the price. He also says that the *SPECIAL THOROUGH-BRED* Banjo, and the banjearine recently purchased for his trio, are wonderfully fine instruments. Mr. Armstrong, who, by the way, has no connection with Thomas J. Armstrong, the composer and teacher of this city, has opened instruction rooms in Harlem, N. Y.

GEORGE ROBERTSON, Montreal, Canada, writes:—"I received one of your *UNIVERSAL FAVORITE* Banjos purchased through my teacher, Mr. Wm. Sullivan, and may say I am thoroughly pleased with it, as it has a full tone and is satisfactory in every respect, and I'm sure any person who purchases one of these will receive the same satisfaction as I have."

NEWTON C. LINSLEY, Spokane, Wash., writes:—"I have one of Farland's Banjo Harp Attachments, and it is immense. I can recommend it very highly for tremolo work and when playing accompaniments to whistling or singing."

Under date of Sept. 29th, last, C. S. MATTHEWSON, the San Antonio, Texas, teacher, writes:—"There is nothing as yet on the market, to compare with the STEWART BANJO."

W. E. ADAMS, of Melbourne, Australia, writing under date of August 27, last, said:—"My little son, of whom I told you in former letter, who is now just 11 years old, has had several good engagements here during the last twelve months. He had two engagements at the theaters here, one of them for two months, and lately has been going in for a lot of concert work. As young as he is, he has done good deal for the banjo in this part of the world. One of his favorite solos at concerts is Haydn's Gipsy Rondo, as arranged by Farland, and this always takes well."

At public performances, excepting, of course the theaters, I always play his accompaniments, so it saves the trouble of any rehearsal. Amongst others he's very partial to Armstrong's compositions; *The Courier*, Queen of the Sea Waltzes, Love and Beauty Waltz, and all his Marches.

He has been specially engaged by some of the leading musical societies here and is always a success.

We are glad to give space to the foregoing, as it shows that the banjo is making good progress in musical circles in the hands of the young, and when we consider that such music as Haydn's Gipsy Rondo is being played by a boy of eleven years, on the banjo, we can safely look for great things in the future. Mr. Adams and his son have our best wishes for the future.—EDITOR.

CHRIS WETZEL, of Wetzel Brothers, writes from New York, as follows:—"I received your \$4.00 *Special Thoroughbred* Banjo, Saturday, Sept. 26, and, to say that I was pleased with it, is putting it a little too easy; I was simply wrapped up in it."

Your banjos far surpass any other make, both in workmanship and for volume and sweetness of tone, and that is not praising them too much.

Every one that has seen my banjo, say it is the sweetest toned banjo they ever heard of.

I also received the picture of Farland, and will say it is a beauty, and I think every banjoist ought to have one of those pictures and every time he got tired practicing on his banjo, all he would have to do would be to look at Farland's picture and think of the amount he had to learn yet before he could become a Farland on the banjo, and I think that would encourage him a little towards practicing.

Your promptness in filling my order was also fully appreciated.

"Universal Favorite No. 1, and case, arrived safely, and I am greatly pleased with same. It is a splendid instrument, both in tone and workmanship. The leather case is also very fine."

The above comes from C. H. HINKEN, Brooklyn, New York.

P. A. DAY, of Springfield, Mo., has reorganized his banjo club, and the boys are working hard and taking a great interest in the work. The club is called the Queen City Banjo, Mandolin and Guitar Club.

C. C. ROWDEN, Chicago, writing under date of Sept. 20th, last:—"Last Wednesday evening being my birthday, I gave a *musical* for the banjo clubs, receiving many valuable souvenirs, among them being a beautiful cabinet, from my ladies' club. The evening was spent in each club playing alternately, and closing by all playing together."

W. J. STENT, the well-known teacher, and performer in Sydney, N. S. W., Australia, gave his third Annual Concert, in that city, in August last, which proved to have been the most successful given up to date, both artistically and financially. The American Banjo Club, of 20 pieces, took part under Mr. Stent's leadership, rendering Armstrong's well-known "Cupid's Reel" Overture, and other choice selections. Mr. Stent, too, appeared in banjo solos, and the program was full of good things, the mandolin and guitar being well represented.

Mr. Stent proposes to increase the size of his American Banjo Club, an organization of not less than 50 members, in the near future. We wish him all success.

JOHN T. WHITAKER, who is connected with Blasius & Sons, Chestnut Street, this city, has his banjo, mandolin and guitar studio, at 171 W. Somerset St. Those interested may write or call upon him.

C. L. DE LANO, of Los Angeles, Cal., is associated with the Y. M. C. A., in that city, as instructor in the musical department, of banjo, mandolin and guitar.

F. L. TURNER, Dayton, Ohio, in subscribing for the *Journal* writes:—"I anticipate more than a busy season. Your article in favor of the yellow metal was a plain-to-be-seen fact."

VISS L. OSSMAN has reported to No. 21 West 125th St., New York, and says he has moved to that place with the change; he likes his new location immensely.

F. M. PLANQUE, the well-known teacher and player, writing from Indianapolis Ind., under date of Oct. 5th, said:—"I received No. 96 *Journal* a few days ago; it is a jewel. You may know that I appreciate the *Journal*, when I tell you that I took it from the wrapper and read it through, every word, without stopping for anything."

E. PRITCHARD, the New York teacher, has accepted the direction of the department for mandolin, banjo, zither and guitar, at the International Conservatory of Music, No. 744 Lexington Ave., that city. Mr. Pritchard is a worker.

The most thorough banjo instruction books, up to this date, are *Stewart's American School*, and *Farland's National School*, price \$1.00.

F. M. TENNEY, Aurora, Ill., writes:—"The new *SPECIAL THOROUGH-BRED* came to hand O. K. Monday, and I feel. I owe it to you to say that I am wonderfully pleased with it. It is just the instrument I want. Too much cannot be said in praise of this little instrument. It rings like a bell and plays with an ease that is remarkable."

T. D. MCANULTY, Nekosha, Wis., writes:—"Your *THOROUGH-BRED* received a couple of weeks ago, and I must say it surpasses my expectation. It is a dandy and no mistake."

"Business is good and my 'UNIVERSAL FAVORITE' is talking every day, and night as well. The *Journal* stands at the head of the list, and I could not get along without it now. And those pen-sketches by Mr. Midwood. Well! I often wake up in the wee small hours and laugh at them. Long live the *Journal* and its publisher."

The above comes from C. S. NEAL, Asylum Station, Mass.

We sometimes hear it said that the banjo is a limited, or feeble instrument, but such remarks are usually come from such as are not familiar with the instrument. Now, the sun may not appear to shine for the blind man, and the boundary line of the earth's expanse may not seem to extend further than the boundary lines of the native village of some would be critic, but there are many others who know better. It may be that some person will declare that there can be no music worth speaking of in a violin, because its native villager fails to bring out anything but harsh, rasping noise from his pet fiddle; yet there are many others who have gone further, and who know more about it.

Because you have never seen the Alps or the Himalaya Mountains, is that any reason they do not exist?

Just as good music is produced from the modern banjo, as ever been produced from any known instrument.

Thousands know this to be a fact, and if the reader does not know it he has yet a thing or two to learn.

The wise man learns something new constantly—ever adding to his stock of knowledge before it is too late.

The unwise "know it all," and therefore continue in their unwisdom.

The work of FARLAND on the banjo is becoming known far and near. Who is there that can equal him? Farland has a multitude of the finest kind of *Prize* notices and comments. Who can show more or better, even among those who espouse the oldest and best established instrument of the world?

The banjo may be *feeble*, it may be *weak* in tone, as compared to the pipe organ, or to the roar of the cataract of Niagara, but so also is the voice of man feeble and weak as compared to the steam whistle, or the roar of the cyclone or thunder peal.

There are some banjos that are *musical* in tone, and among those the well-known STEWART BANJO stands at the head of the column.

Farland uses the Stewart, and his performances are spoken of everywhere as *chaste, musical, poetical, sublime*.

The banjo, indeed, has a great future before it.

The manager of BAILEY'S MUSIC ROOMS, Y. M. C. A. building, Burlington, Vermont, shows much enterprise in advertising. They have the Stewart banjos in stock there.

CHARLES S. FAUL, Dayton, O., writes:—"The banjo-banjoing and case received. O. I. He is surprised at the volume of tone in an instrument of that size. Will do all I can with it to further the interest in the S. S. Stewart Banjos."

MEREDITH HEWARD, the well-known Canadian teacher of Montreal, is quite a busy man this season, and says he has all that he can do. He teaches guitar at three of the leading educational institutes, and has his pupils divided into three clubs, among them being the well-known Zingari Banjo and Guitar Club, which is booked for several concerts for this season.

CHAS. E. PETTINOS, the well-known leader of the banjo, mandolin and guitar club, of the University at Lehigh, Pa., was in town recently, looking hale and hearty. He informed us that he had been riding bicycle with much pleasure and profit for some months past, and had entirely recovered from the effects of injury received while playing football, which had proven a great drawback to him some months ago. The bicycle that had injured others had in his case proved a cure. Mr. Pettinos is still maintaining his great interest in the banjo and has a fine club at South Bethlehem, Pa.

He is a fervent Stewart Banjo man.

We are indebted to N. C. LINSLEY, the banjo soloist, teacher and whistler, of Spokane, Wash., for two very fine cabinet photos of himself and the interior of his banjo and mandolin studio. But Mr. Linsley informs us that he is about to make a change of location and to take himself to San Francisco, Cal., and open up a new studio at that place. We extend our best wishes for his success, and hope that his new location may prove to be advantageous. At any rate Mr. Linsley is an ardent "Stewart Banjo man," and states his intention of adopting the Stewart Mandolin for all future performances.

A large department store in New York has been advertising Stewart \$10 and \$15 Banjos at "cut prices." These banjos, however, turned out to be the old style \$10 and \$15 banjos, and not the latest improved kind, which are vastly superior. It is sometimes found advisable to "cut prices" in order to work off old stock.

CHARLES E. HEINLINE and FANNIE E. HEINLINE have opened a conservatory of music at No. 52 N. Fourth Street, in Easton, Pa. They give lessons in banjo, mandolin and guitar playing. They also hold free rehearsals every Tuesday evening.

Master FRED STUBER, the youthful banjo artist, performed at Heinline's studio in Easton, Pa., at a recital last September 24th. Stuber is progressing finely.

FRANK S. MORROW, the banjo, mandolin and guitar teacher and player, of Harrisburg, Pa., has issued an attractive circular for this season. Morrow is a painstaking and intelligent worker for the banjo.

No more thoroughly concise and reliable work on the banjo has ever been written than the work of Mr. Geo. W. Gregory, the New York banjo master, entitled "PRACTICAL FINGERING FOR THE BANJO," which has been running through the *Journal* for some months past. This work will bear close study. It is about a hundred thousand times finer than any of the old style banjo books called "Simple Banjo methods." Let musicians pursue this work and they will have greater respect for the banjo than ever before.

The work will, ere long, be issued in book form, and placed on sale.

Rudy Heller's latest banjo club success, "DREAMS OF DARKIE LAND," is issued for banjo club, 7 parts, price \$1.40. Stewart publisher.

Duncanson, Pa., Oct. 15th, 1896.  
Mr. S. S. Stewart, Dear Sir:—I received the banjo some time ago and am well pleased with it. It's a beauty, and sounds like a harp. Can only say it's all right and owe you thanks.

Yours very respectfully,

BRUCE CARPENTER,

Chicago, Ill., Oct. 14, 1896.

Friend Stewart—I suppose it is hardly necessary for me to mention the fact that the banjo was all I expected it to be. You know that as well as I do—that the instrument is the best in the market.

Wishing you every success, I am,

Yours respectfully,

G. M. SPENCE,

The foregoing comes from George M. Spence, a performer of many years before the public, also one of our first customers many years ago. Mr. Spence has reference to the SPECIAL THOROUGH-BRED Banjo, the same as used by Mr. Farland, and he knows what a thoroughly good banjo is.

MEREDITH HEWARD, the popular Canadian teacher, is playing Farland's classical music in public, and pushing to the front with the Stewart Banjo.

MISS BARNES, Lowell, Mass., writes:—"Please renew my subscription to the *Journal*, which I appreciate and value just as highly now as I did eight years ago, when I first became a subscriber. It is indispensable to the student of the banjo."

FISCHER BROTHERS, banjo teachers of Cincinnati, O., are prospering. Their card appears in our Teachers' Department.

F. WILBUR HILL, the well-known banjoist, who now makes his home in Boston, but who has recently been spending some time in New York, sold one of his STEWART THOROUGH-BRED BANJOS recently, having received a very liberal offer for it, and was therefore compelled to order another one. After receiving the new one, Mr. Hill in a personal letter said, " \* \* \* "The banjo—I am simply carried away with it. I played it at the theatre with great success. It sounded simply elegant, and everyone that hears it, speaks of the tone. It certainly is away ahead of the one I have been using."

C. H. SOULE, Waterville, Me., writes:—"I have used a number of different makes of banjos, and Stewart's suits me best of all."

Every *Journal* subscriber is entitled to receive a handsome colored engraving of Alfred A. Farland, by sending a two-cent postage stamp to the publisher, S. S. Stewart, with request for the same.

JACOB VOLLMAR, the Rochester banjo teacher, sticks to the *Journal*, and his card is always found therein. He is a live man.

GEO. A. AUSTIN, the New Haven, Conn., banjo teacher, is a man of large experience in his profession. He knows what he is talking about when he says " \* \* \* POSITIVE THAT YOUR BANJOS KEEP IMPROVING."

The Stewart Banjo makes no backward step. The Stewart keeps moving forward.

A. H. NASSAU-KENNEDY, writes, that he has severed his connection with the sheet called "The Banjo World," in London, England, and with the publishers of the same, and has opened elaborate quarters for tuition on the banjo, mandolin and guitar, in New York City. The publishers of the so-called "Banjo World" may be remembered as champions of the defunct and obsolete "closed back" banjo, so well known in the pawn shops of this country about a quarter of a century ago, but which seems to have been fanned into new life into the hands of the British. The next thing they may be expected to seize on to will be a patent mandolin with a banjo head and "open back."

However this may be, we deem Mr. Kennedy wise in making a change.

C. S. MATTISON, the well-known San Antonio, Texas, teacher, is still working as hard as ever. In

a recent letter he says:—"I will state that Paul C. Mattison and Ted. Matthews, having finished a thorough teachers' course, under my personal supervision, will make their bow to the public, as teachers, in Greenville, this State, in November. They are both talented young men, and will make their mark in the musical world."

We are pleased to know that these young men have had so able an instructor, and wish them every success.

An excellent reproduction of one of Tom Midwood's latest pen and ink drawings accompanies this issue of the *Journal*. It is a witty satire on the banjo tailpiece.

WALTER J. STENT, the Sydney, N. S. W., Australia, teacher and dealer, handles the Stewart Banjos, mandolins and concert guitars exclusively. Stent is a pusher. He states that he has issued the second edition of his banjo instructor already.

N. C. LINSLEY, has opened a banjo studio in Stockton, California.

EDWARD LYONS, the Melbourne, Australia, musical instrument dealer, whose store is No. 297 Bourke St., is constantly importing fresh supplies of Stewart Banjos, music, strings, books, heads, etc. Lyons is a responsible dealer and carries a large stock.

The banjo playing of CLAUD C. ROWDEN, the Chicago teacher, was an attractive feature, at an entertainment given in the Auditorium Recital Hall, in aid of the Bethany Home, on Oct. 28, last.

Three cheers for McKinley and Hobart, our next President and Vice President.

Let us not forget, also, Tom Midwood, of Hobart, the *Journal*'s sketch artist.

S. S. Stewart and T. J. Armstrong have been demonstrating the banjo, at the STEWART BANJO, MANDOLIN, AND GUITAR DISPLAY, in the Philadelphia Bourse Exhibition, each Wednesday evening, to a great crowd. The banjo is well taken care of in Philadelphia.

The Boston Ideal Club will renew their success in Philadelphia, in December. This company had about concluded not to go on the road again, but the offer of a much larger salary decided them to go out once more.

LAURENCE NELSON, Rochester, Minn., writes—"The Solo Banjoing, together with the banjo, were received O. K., and I am very much pleased with them. The Solo Banjoing is simply FINE, and is far ahead of the common banjoing, in my estimation, for it is so easy to play."

H. K. SARGENT, writing from Portland, Oregon, under date of November 4th, says:—"It is some years since I had the pleasure of addressing you, but you will not doubt remember me. I am now in this city, and as being kindly mentioned in your valuable *Journal*. Since that time music has changed with me from a vocation to avocation. The Sargent Banjo Orchestra of 1892 has come into new being in the form of a quartet. We expect to do some public work this winter."

D. A. CURTIN, Pittsfield, Mass., writes—"I heard A. A. Farland play in North Adams, twenty miles from here, about a month ago, and I have secured tickets for a concert to be given by him here on Friday evening next."

"Three of us drove up there to hear him, and were very well repaid for our long cold ride, for although our imagination pictured Farland and his music, our surprise soared above all our imaginations when he *Cradle Song* and *Misere* from *Il Trovatore* were executed with the finest expression imaginable."

"We had the pleasure of meeting Mr. Farland after the concert."

The favorite banjoist and comedian, F. M. HALL, is meeting with his accustomed success, with his Stewart Banjos, with the Cleveland Minstrels.

Thanks are due to M. RUDY HELLER, the well-known teacher, of this city, for his kind assistance at our Bourse Exhibit in banjo-playing on several Wednesday evenings.

W. R. LEF, of Melbourne, Australia, whose correspondence is frequently seen in the *Journal*, writes a very interesting letter, under date of October 5th, which we are sorry not to have found space for. Mr. Lee is a good correspondent.

M. RUDY HELLER has some prosperous and painstaking clubs in his list, among which are the Pennsylvania Railroad Branch of the Young Men's Christian Association, organized October 1st, '96, by the members of the P. R. R. Y. M. C. A., at Forty-first and Westminster Ave., West Philadelphia. This Club is composed of the following members, with M. R. Heller as Instructor:—

W. Harris Robinson, W. W. Brown, J. H. Wells, George F. Wells, F. H. Griffith, E. F. Matthews, J. Rogan, J. Mann, H. S. Maccasson, C. A. Garrett, R. F. Brown, C. F. Brown, C. L. Bowers, W. H. Cox, and H. F. Darnell.

The Quaker City Wheelmen's Banjo Club is another of Mr. Heller's clubs, and comprises twenty members. The Manager is H. H. Kentsil; Charles B. Stretch, Leader; C. J. Barrow, Secretary and Treasurer. The Club made its first appearance at the "Smoker" given at their Headquarters, No. 1402 Oxford Street. They include in their repertoire Armstrong's "Dread Institute March" and Heller's characteristic hit, "Dreams of Darkie Land."

THOMAS GYNN, the fine banjo player, was in town recently, and is as much in love with his Stewart Banjos as ever. Gynn does some great execution.

ERASTUS OSGOOD, Concord, N. H., writes:—"Business is starting up very well. I must thank you for selecting such a fine banjo for my nephew. He writes me that it is a beauty, a dandy; and all the Yale boys that have played on it say it is out of sight. I will send you another order in a few days."

The Banjo is having a regular "boom" on all sides, and were it not for the effects of the depressed times we should long since have had to move into much larger quarters.

New and revised catalogue and price list of Stewart Instruments will be ready about the first of January.

FRED L. TURNER, Fifth and Jefferson Sts., Dayton, O., writes:—"Would you kindly mention in the *Journal* that I know of a city (with a population of 50,000) which, I think, would support a first-class teacher on all three instruments—banjo, mandolin and guitar. They have no professional teachers there. Also mention, if you will, that I would not feel badly if parties writing me concerning location there would inclose stamp."

Business here is tip-top. The banjo-banjoing forward to Chas. Paul, my pupil, is above expectation; he is clean gone, and takes it to bed with him. By the way, *Memoirs of Childhood* (by E. H. Frey), is a beautiful piece of harmony. Every one that is interested in music should have a copy of *Journal* No. 96."

THE \$15.00 "Amateur" Banjo may be had in fancy finish for \$18.00. It is "a beauty."

Stewart is making a \$15.00 17-inch "Solo Banjoing," similar to the "Grade B" Banjo. It is a "dandy" instrument for young clubs that cannot afford more expensive instruments.

THE DREXEL INSTITUTE BANJO GUITAR AND MANDOLIN CLUB will have a benefit performance in the Chestnut Street Theatre, Philadelphia, on the evening of December 14th. The Club will render music between the acts. The play is a comedy called "The Gay Parisians," and the occasion will be a very novel one. Tickets may be had at Armstrong's Studio, No. 1431 Chestnut St., and from members of the Club.

THE BANJO TRIO, consisting of T. J. Armstrong, M. R. Heller, and Mahlon Rattay, at STEWART'S EXHIBIT in the Philadelphia Bourse Building, made big hits on Wednesday evenings during November.

Everything has been and is being done in Philadelphia to educate the people to the banjo. The Stewart performances on Wednesday evenings, in the Main Exhibition Room in the Bourse Building, revealed the fact that thousands of people did not know before what music there was in a banjo.

DANIEL EMERSON, Banjo Instructor, of No. 104 West Eighty-ninth St., New York, sends us a very old and unique book of banjo instruction for comment in the *Journal*. We shall take pleasure in commenting upon this relic of "the good old times," at an early date.

W. K. BEDFORD, of Pittsfield, Mass., writes that he went to hear Farland play the banjo, with some friends, driving forty miles, hither and back. He adds:—"Every one of the party said they would drive forty miles again, if that was the only way they could hear him."

THE BOHEMIAN BANJO CLUB had a "benefit" at the Park Theatre, Philadelphia, on the evening of Nov. 16 last, the Club performing between the acts.

MALCOLM SHACKLEFORD, of Richmond, Va., who has been in New York studying with Farland for some time, was quite ill and forced to go to Asbury Park to recuperate. He is now much improved and will travel with the Wesleyan College Glee and Mandolin Club in December. Shackelford is an ardent lover of the Stewart Banjo.

PAUL ENO has recently published the following new compositions for Banjo Club: "La Belle Mazurka," having six parts, price 15c. single part, or \$1.05 complete. Not difficult, and will prove a good encore number.

"Reign of Love," Waltzes, price 40c. for leading part, other parts 30c., complete \$2.20 (7 parts). This is a fine concert number. Order of Paul Eno, 1016 Chestnut Street, or of S. S. Stewart.

A. A. FARLAND is receiving ever more the most flattering press reports of his classical banjo playing. We only print one or two samples in this issue, but had we the space to spare could furnish page after page. No other banjoist has ever begun to equal Farland in winning the esteem of the press and musical public.

C. H. SOULE gave a banjo concert in Soper's Hall, Waterville, Me., Nov. 14.

HYDE GOWAN, Vancouver, B. C., has organized a Banjo Club in that city, which, at a meeting, it was decided to call "The Stewart Banjo Club."

F. WILBUR HILL, the Scientific Banjoist, played in Philadelphia week of Nov. 16. He is a remarkably fine performer, and uses the Stewart *Thoroughbred* Banjo with 20 inch neck, specially made for him. The more players we can have like Hill the better it will be for the instrument.

EDWIN LATTELL, in his unique musical act, was in Philadelphia at the Auditorium Theatre during week of Nov. 16th. He plays the STEWART THOROUGH-BRED BANJO, and makes a hit every night. Latell is becoming a really fine banjoist, and we are glad to see that he is making so complete a success of it.

SAM DURHAM, the Germantown teacher, has three clubs under his instruction, the Roxborough Banjo Club, the Germantown Banjo Club and Academy Banjo Club. Not long since the Roxborough Club found it necessary to purchase new instruments, deciding to get the Stewart this time, with the result that a larger room has been taken for rehearsals, owing to the superior volume of tone and vibration of the instruments. The instruments are Stewart's best grade.

Durham's clubs are all progressing finely.

## Music in This Number.

The Drexel Institute March is one of Mr. Armstrong's latest compositions for banjo clubs; it is given in this number of the *Journal* complete, so far as the principal part, or melody, is concerned. This part is performed on the banjeaurine when the club parts are used. We have the march complete for banjo club, seven parts, price \$1.40. "Shake at Hoof," and "Samson Polka," are new short pieces by the same author. "A. Land Two Step," by J. E. Fish, is an excellent march for banjeaurine and banjo, and if parts for "first banjo" and guitar should be added, would make a good quartette.

Elks' Parade March, for mandolin and guitar, by E. H. Frey, is a noble composition, and the Phonograph Waltz, for guitar, by the same composer, will please our guitar players.

## A Long-Needed Book for Guitarists.

Newton's Practical School of Harmony for the Guitar is the best and perhaps the only work of the kind published. It contains complete instruction in harmony and chord construction for the guitar. It does away with guess and guess work and places the guitarist in a position to know what he is doing when he makes a chord in any key on his instrument. It calls things by their right names. Price \$1.00, bound in board covers.

## Courtship Allegro.

(By C. A. P.)

'Mid glad and dell  
Where song birds dwell,  
Their music low and sweet—  
The shady nook,  
The rippling brook,  
Made an Eden complete.

A maiden fair  
Was seated there  
Upon a bed of moss.

A pretty girl  
With teeth like pearl,  
And hair as fine as floss.

In a little while  
She began to smile—  
The cause was just a man.

With banjo and book,  
A seat he took,  
To tune the banjo he began.

The banjoist played,  
It charmed the maid,  
With love her bright eyes lighted.  
Just one kiss,  
A moment's bliss,  
And then their troth was plighted.

To the minister tied,  
The knot was tied—  
Presto! The thing was done.  
Now does his blith,  
(For flour is high,  
And coal's at six a ton.)

## New Club Music

Published by Stewart

### THE LATEST

#### Dreams of Darkie Land (Patrol)

By M. R. Heller.

7 Parts, Complete for Banjo Club - \$1.40

#### Drexel Institute March

By T. J. Armstrong.

7 Parts, Complete for Banjo Club - \$1.40

The above are not very difficult, are good, and being new, are in every way desirable.



# "SHAKE DAT HOOF!"

JIG.

By THOS. J. ARMSTRONG.

A Minor.

Banjo.



A Major.



Copyright, 1896, by S.S. Stewart.

# SAMSON POLKA.

By THOS. J. ARMSTRONG.

Tempo di Polka.

Banjo.



Copyright, 1896, by S.S. Stewart.

D. C. al Fine.

# MY OLD KENTUCKY HOME.

By STEPHEN C. FOSTER.

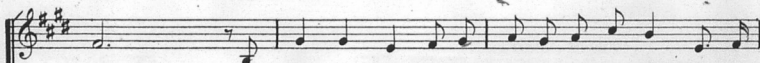


Voice.

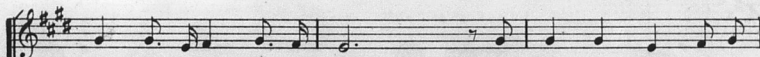


1. The sun shines bright in the old Kentucky home, 'Tis summer the darkies are
2. They hunt no more for the possum and the coon, On the meadow, the hill, and the
3. The head must bow and the back will have to bend, Wherever the darkie may.

Banjo.



gay, The corn top's ripe, and the meadow's in the bloom, While the  
shore, They sing no more by the glimmer of the moon, On the  
go: A few more days and the trouble all will end In the



birds make music all the day. The young folks roll on the  
bench by the old cab in door: The day goes by like a  
field where the sugar canes grow; A few more days for to



lit - tle cab - in floor, All mer - ry, all hap - py and bright: By n  
 shadow o'er the heart, With sor - row where all was de - light; The  
 tote the wea - ry load, No mat - ter 'twill nev - er be light, A

by Hard Times comes a knocking at the door, Then my old Kentucky Home, good - night!  
 time has come when the darkies have to part, Then my old Kentucky Home, good - night!  
 few more days till we totter on the road, Then my old Kentucky Home, good - night!

CHORUS.

Weep no more, my la - dy, Oh! weep no more to - day! I will

sing one song for the old Kentucky Home, For the old Kentucky Home far - way.

5\* 2\* Har

**DREXEL INSTITUTE MARCH.**

## BANJEAURINE.

(FOR BANJO CLUB.)

Bass elevated.

*THOS. J. ARMSTRONG.*

*Tempo di Marcia.*

*Tempo di Marcia.*

4

5 Pos . . .

*f*

10 Pos . . . 5 Pos . . . 10 Pos . . . 7 Pos . . .

1 1 4 5 Pos . . .

7 Pos . . . 5\* 2\* 7\* . . .

*fz* *p* *fz* *fz* *p*

*Bass Str.* *fz* *fz* *p* *cresc.*

1 12

*fz*

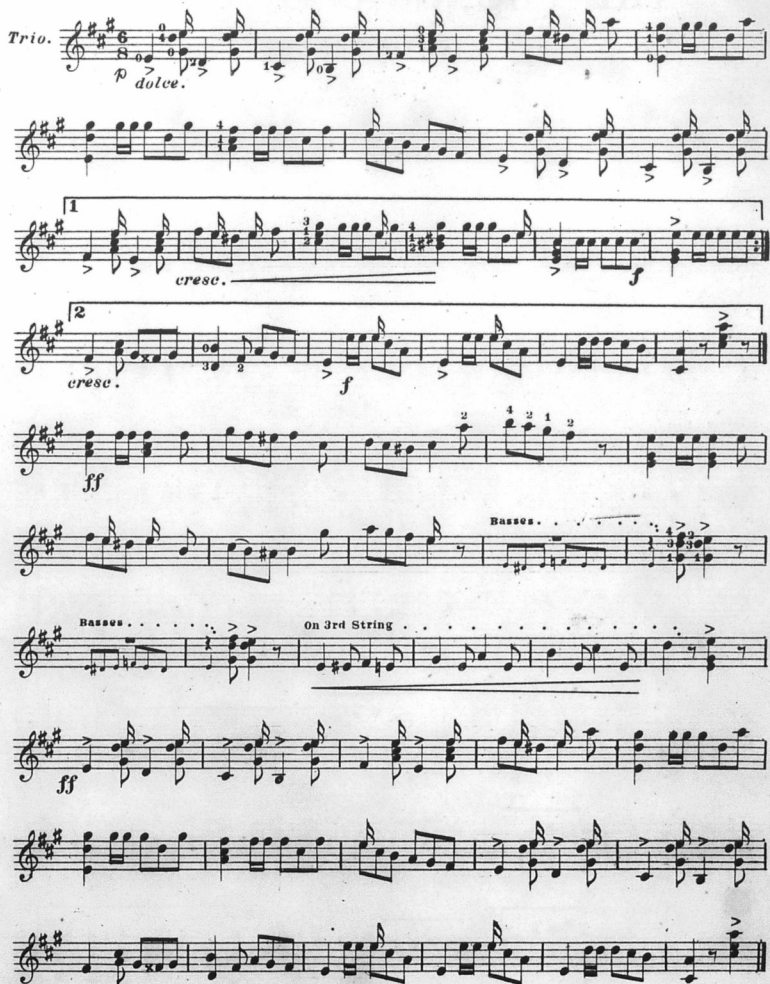
*ff*

*mf*

1 12

*cresc.* *f* *Fine.*

# BANJEAURINE.

*Trio.* 

*p dolce.*

*cresc.*

*f*

*ff*

*Basses. . . . .*

*Basses. . . . . On 3rd String . . . . .*

*ff*

*D.C. al Fine.*

# THE PHONOGRAPH WALTZ.

## GUITAR SOLO.

By E. H. FREY.

The musical score is written for guitar solo in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff includes the tempo markings 'rit.' and 'a tempo'. The score consists of eight staves of music. The first staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The second staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The third staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The fourth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The fifth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The sixth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The seventh staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The eighth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The score includes various musical notations such as rests, notes, and chords. The first staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The second staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The third staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The fourth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The fifth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The sixth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The seventh staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The eighth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The score includes various musical notations such as rests, notes, and chords. The first staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The second staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The third staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The fourth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The fifth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The sixth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The seventh staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest. The eighth staff has a 3-measure rest followed by a 2-measure rest, then a 3-measure rest, and a 2-measure rest.



*dolce.*

*cres.*

*f*

*p*

*1*

*2*

*Fine. p*

*3*

*p*

*1*

*2*

*D.S.al Fine.*

# PAUL ENO'S MANDOLIN INSTRUCTOR.

Scale in E minor (relative minor of G major.)



Nº 25.

MELODY IN E MINOR.



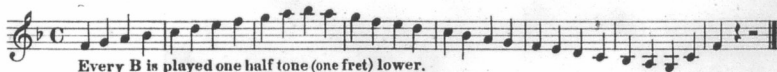
Nº 26.

HINDOO POLKA.



# PAUL ENO'S MANDOLIN INSTRUCTOR

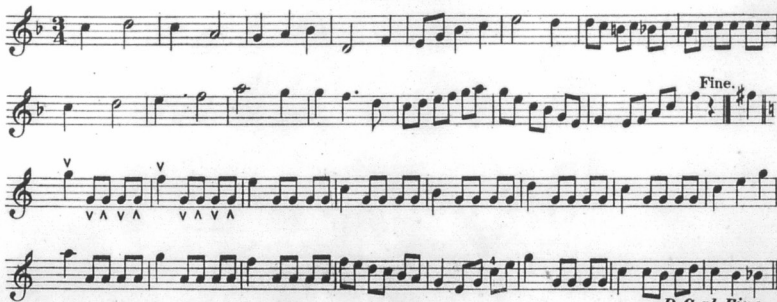
Scale in F major (one flat)



Every B is played one half tone (one fret) lower.

Nº 27.

## ALITTLE WALTZ.



In the second strain (part) of this number, B has been restored to its regular position by the use of the *Natural*.

Nº 28.

Begin this number slowly





# ASHLAND MARCH AND TWO STEP.

FOR BANJEURINE OR TENOR, AND ORDINARY.

J. E. FISH.

## Introduction.

Banjourine

Banjo.

*ff*

2\*

*mf*

2 P B

6 P B

7 B

*ff*

1

2

7 PB 5 PB 7 PB 5 PB 3\*

*f* *p*

3\* 7 PB 5 PB

*f*

7 PB 5 PB 3\*

*ff*

*On Bass.*

1 2 3\* 4 PB

*Fine.* *p*



4 PB 9 PB 7 PB 10 B

*mf* *f*

*f*

5 PB

*ff*

*f*

*ff*

1 2

*D.C. al Fine.*

# "THE ELKS' PARADE"

## MARCH.

MANDOLIN AND GUITAR.

By E.H. FREY.

Mandolin.

Guitar.

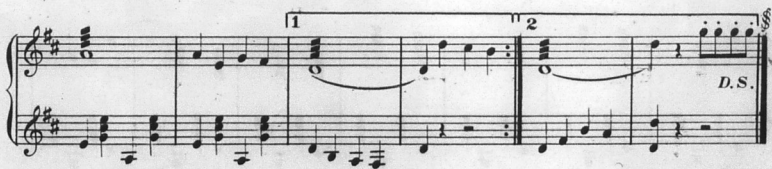
*ff*

*mf*

1

2

*Fine.*



1 2

*f*

*Solo.*

*ff*

*D.C. al Fine.*

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

Began in No. 87.

By Geo. W. Gregory.

Copyright 1895, by S. S. Stewart.

34

## MAJOR FORMULA, No. 3.

There are three major, and three minor arpeggio formulas, corresponding, in the order of their arrangement of the keys, with the scale formulas.

The right hand fingering is practically the same throughout, but the difference in formation between the minor and major chords naturally entails a difference in the left hand fingering.

In "Scales" we had the *melodic* minor scale, but in "Arpeggios" we have the *harmonic* form, (raised 7th both ascending and descending) which is always used for harmonic purposes.

In the major arpeggio formulas the term "barre" is used as a guide to the location of the chords on the fingerboard; but as the minor chords seldom appear in so called "barre" form, and as it is necessary to employ some term in lieu of "barre" or "position," which latter has been adopted for other purposes (see foot of page 23,) we will accept the word "fret" in this instance as a synonym for "position."

Chords in the arpeggio of F# minor—the model of minor arpeggio formula, No. 1,  
to be practised as before suggested.

5th fret. 9th fret. 14th fret. 17th fret. 14th fret. 9th fret. 5th fret.

## MINOR ARPEGGIO FORMULA, No. 1.

1st Pos. 2nd Pos. 3rd Pos. 1st Pos. 3rd Pos. 2nd Pos. 1st Pos.

2nd fret... 5th fret..... 9th fret..... 14th fret.....

3rd fret 6th fret..... 10th fret..... 15th fret.....

4th fret... 7th fret ..... 11th fret..... 16th fret.....

4th fret... 7th fret..... 11th fret..... 16th fret.....

Parallel Signatures.

In playing the arpeggios in the above formula on a small instrument the highest position may be retained while reaching the highest note. If a large instrument is used another shift becomes necessary.

## MINOR ARPEGGIO FORMULA, No. 2.

Parallel Signatures.

1st Pos. 2nd Pos. 3rd Pos. 1st Pos. 3rd Pos. 2nd Pos. 1st

5th fret... 5th fret... 5th fret... 5th fret... 5th fret... 5th fret...

6th fret... 6th fret... 6th fret... 6th fret... 6th fret... 6th fret...

7th fret... 7th fret... 7th fret... 7th fret... 7th fret... 7th fret...

8th fret... 8th fret... 8th fret... 8th fret... 8th fret... 8th fret...

9th fret... 9th fret... 9th fret... 9th fret... 9th fret... 9th fret...

10th fret... 10th fret... 10th fret... 10th fret... 10th fret... 10th fret...

C2 minor can also be played according to Formula, No. 3, which will simply change the position of the first and last fretted position.

The arpeggios in formula, No. 2, can be carried an octave higher. It is only necessary to remember that the octave of any chord may be found by retaining the same relative position of the fingers and shifting the hand twelve frets above. For instance; the first position of the tonic of B♭ minor is found at the 1st fret, and again at the 13th fret.

Then to continue the arpeggio exercise of B♭ minor an octave higher than given in the formula the chords would be:—

1st Pos. 2nd Pos. 3rd Pos. 1st Pos. 2nd Pos. 3rd Pos. 1st Pos. ....

1st fret. 6th fret. 9th fret. 13th fret. 18th fret. ....

And to make the rhythm correct, the plan of major formula, No. 2, should be taken as a model.



## MINOR ARPEGGIO FORMULA, No. 3.

1st Pos. 2nd Pos. 3rd Pos. 1st Pos. 3rd Pos. 2nd Pos. 1st Pos.

1st fret ..... 5th fret ..... 10th fret ..... 10th fret .....  
 1 2 3 4 1 2 3 4

2nd fret ..... 6th fret ..... 11th fret ..... 11th fret .....  
 2 3 4 5 6 7 8 9

3rd fret ..... 7th fret ..... 12th fret ..... 12th fret .....  
 3 4 5 6 7 8 9 10

4th fret ..... 8th fret ..... 13th fret ..... 13th fret .....  
 4 5 6 7 8 9 10 11

Parallel Signatures.

In major formula, No. 2, and minor formula, No. 2, the first three positions of the chord are played in one *fretted position* by simply fretting one additional note on the bass string.

In the minor formulas this additional note (the *third* of the chord) may be reached with the little finger of the left hand while the first finger retains the barre, but in the major arpeggios (and more especially those of B and Bb) the first two notes should be played before the barre is fretted. The final ending of each arpeggio, major and minor, should be the same as the first measure *reversed*. It should be understood that the last three notes of the arpeggio, as shown in the formula maps, (and explained on page 30,) are introduced solely for effect when repeating.

Having mastered the formulas the pupil should also learn to play the arpeggios of A and E major, and A and C minor with the E (E) on the *fifth string*. In the latter form omit taking the chord at the *fifth fret* with the left hand and of course alter the right hand fingering accordingly.

The most interesting way to practice arpeggios is to play the tonic, subdominant, dominant and return to the tonic arpeggio of each key. Of course it is necessary to thoroughly learn all the formulas before attempting to do this.

EXAMPLE.—Play the arpeggio of E. (Formula 1.) Then the subdominant of E, which is A, (Formula 2,) following this with the dominant of E, which is B, (Formula 2,) and finish with the tonic E.

IN CONCLUSION.—Do not try to learn more than one formula at a time, and be sure that the scales are thoroughly mastered before attempting the arpeggios. This work, short as it is, will provide ample study for one long year. "Rome was not built in a day," and it is folly to attempt to learn the banjo thoroughly in less time than one would expect to master the violin. So be content to progress *slowly* but *surely*, devote more time to work, less to play, and the result will surely recompense you.

THE AUTHOR.

## Guitar Fingering,

By Walter Jacobs, (Continued.)

Began in No. 92.

Copyright 1896, by S. S. Stewart.

(19)

## F MAJOR.

## Ex. 45.



## Ex. 46.

*Largo.*

5th Pos.....



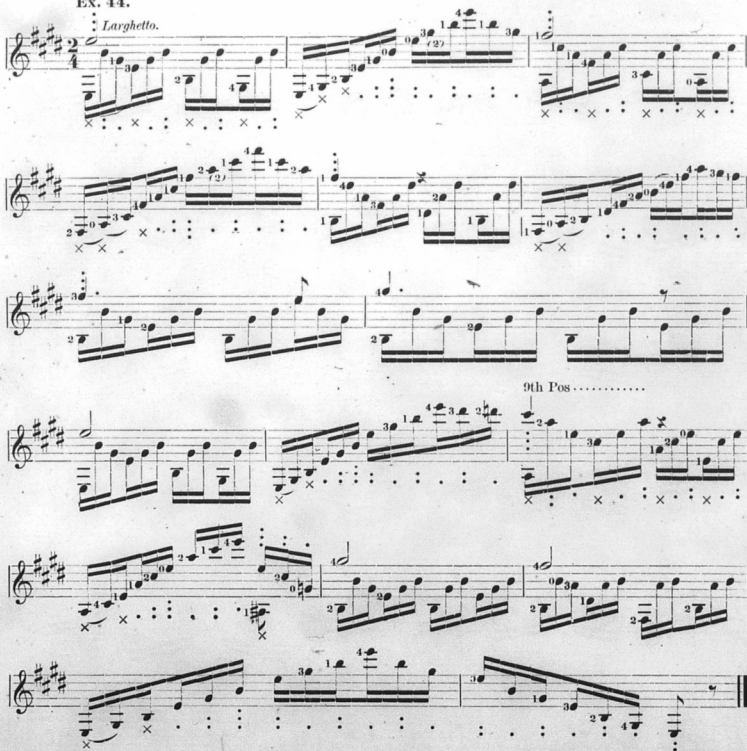
( 18 )

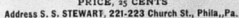
## E MAJOR.

Ex. 43.



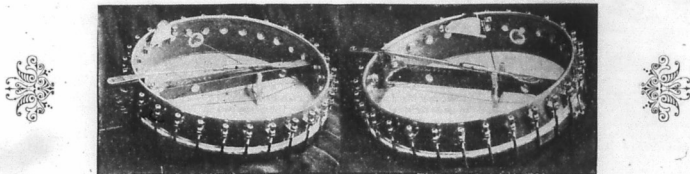
Ex. 44.

*Larghetto.*



# A. A. Farland's Harp Attachment for Banjo

(Patent Applied For)



Imparts a quality of tone to the banjo similar to that of the harp or guitar. Enables the performer to change the tone from banjo to harp, and vice versa at pleasure, while playing the most difficult passages. Increases the power of the banjo for dynamic expression to a wonderful degree, and enables one to produce most beautiful effects, especially in *tremolo* playing. May be easily attached to any banjo.

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