

CATCOMBS



BANJO & GUITAR

GAZETTE

VOL. I, No. 1.

SEPTEMBER, 1887.

SINGLE COPY, 10 CENTS.

THE BANJO.

Probably no musical instrument has ever had to fight its way through such bitter antagonism as the BANJO, and the fact that it has become the most popular instrument in refined society should set at rest the mind of the most fastidious.

Foremost among those who have waged war against the BANJO, are the teachers of other instruments; the reason is obvious, recently however, we find not a few Pianists, Violinists, etc., looking into the rudiments of BANJO playing with a view to teaching.

It is now often heard in the most select concerts, always receiving the approval of the audience.

Banjo Orchestras are employed frequently to furnish music for Germans, Sociables, etc. So much for its popularity.

In regard to the merits of the BANJO, we would say in the first place, it is not difficult to learn to play. It is easily carried from place to place, and possesses two distinct characters; one, the soft plaintive tones of the Guitar and Zither, the other, those brilliant wide-awake strains which put life into a social gathering, and renewed vigor into the most sedate. In this respect it has no equal.

The BANJO is strictly an American instrument, and as its popularity is spreading in other countries, we may justly take great pride in our favorite instrument.

G. L. L.

THE GUITAR.

Who has not heard the soft rich tones of this beautiful instrument? Wherever or whenever it is played, it exerts a charm which is irresistible. The greatest writers of poetry and prose have accorded it their praises and gratitude. The minstrel of old has endorsed it to us by his serenades to his fair lady under her balcony, and hardly

any novelist would write of Spain without mentioning the "twang of the soft Guitar." As an accompaniment to the voice it is without an equal; its tone is beautiful and plaintive, and also full and strong when desired, while the deep resonance and power of the bass renders it the instrument above all others to use as an accompaniment to the Banjo or Mandolin.

The American Guitars have proved themselves superior to the foreign in the severest test, viz: resistance to climatic influence. A foreign instrument after being in this country a short time will crack and become nearly useless, it being made of beautiful woods indigenous to their own soft climate, but not adapted to the rigors of our winters.

THE MANDOLIN.

This instrument, according to the best authorities, belongs to the lute species, and the lute originated from the ancient lyre. Some think the lute was introduced into Spain by the Moors, where it was called "laoud," and from thence into Italy, where it was called "liuto." The "chelys" or "testudo" of the Romans was, probably, a similar instrument.

Thus, in the MANDOLIN, we are writing of a musical instrument which claims kindred with the first in use among humanity, before musical signs were known, a lineage to be proud of.

It has but recently been taken up in this country to any extent, but the constantly increasing interest and delight which it evokes is a sure indication that it is destined to become as popular here as in Italy or Spain.

Many persons have but a slight and imperfect knowledge of the MANDOLIN, and

the object of the writer will be accomplished if, in the following description, (which must necessarily be brief in a small article,) they may get a fair idea of it.

The body of the MANDOLIN is shaped like a shell or half a pear, formed of a number of pieces of wood, bent into the shape and glued together. On the open portion of the body is fixed the sounding board, and the neck or arm is fastened to the smaller end like a guitar.

The NEAPOLITAN MANDOLIN, which is the most perfect, has four double strings which are tuned like the violin, beginning with the lowest to G, D, A, E. The sound is produced by a plectrum which is generally a triangular shaped piece of tortoise shell, in the right hand, while the left hand produces the notes on the finger board.

It possesses all the range of the violin without the difficulties of the same. In fact the MANDOLIN is easier than the Banjo to acquire. The scale is very easy and the right hand work with the plectrum can be mastered in a very few lessons.

The tone is beautiful and quivering, and totally unlike any other instrument. When played with a guitar or piano forte accompaniment, it makes delightful music.

The instrument aside from its tone is singularly beautiful, and together with the halo of old age and romance which surrounds it, is one which any person would do well to become acquainted with.

From time to time in the coming numbers of this Journal, we shall endeavor to acquaint our readers of all that is being published for the MANDOLIN, together with information concerning the best teachers, prices of instruments, etc.

L. H. G.

GATCOMB'S

BANJO & GUITAR GAZETTE,

Published Bi-Monthly by

L. B. GATCOMB & CO.,

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Edited by B. E. SHATTUCK.

Rates of Advertising.

1 Column, 1 insertion	\$8.00.
12 "	\$95.00.
1 inch, 1 "	\$1.25.

On Yearly Advertisements we make 20 per cent. discount from above rates.

Ads under the heading, "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, one year, \$1.00 per year, additional lines, 50 cents per line.

Ads under the heading, "New Music," one insertion, 4 lines, 50 cents, additional lines 12 1-2 cents per line.

THE BANJEURINE.

Although comparatively a new instrument, the Banjeurine has already taken a position in the front rank of the army of musical instruments, and it is safe to say that it will eventually be looked upon as indispensable in Banjo and Guitar Clubs and quartettes. Its short arm is especially favorable to position fingering, and in this respect particularly will it be appreciated by players who from lack of opportunity to devote the hours of practice necessary to insure flexible fingers, are unable to reach with ease some of the difficult positions on the banjo. The short vibration of the strings render them responsive to the slightest touch, hence it will be seen that its capabilities in the direction of expression and execution are unlimited. Mr. E. M. Hall, one of America's greatest banjoists, has been using a Banjeurine the past season and speaks of it in the highest terms.

The Boston Ideal Banjo, Mandolin and Guitar Club, have met with great success the past season, and they credit a large share of it to the Banjeurine, as they have used them in connection with Banjos and Guitars whenever they have appeared. The Celebrated Duo, Messrs Huntly and Lee, use a Banjeurine and Banjo in nearly all their performances, producing an effect impossible to obtain from two Banjos. Mr. Geo. L. Lansing, Boston's most popular Banjoist, is a great admirer of the instrument, and to "Musical Boston" this is sufficient to establish its success. Such artists as the above, would not endanger their reputation by using an instrument that did not possess genuine merit. By way of description, I will say that it is not unlike the Banjo in appearance, the standard or professional size has a 12 1-2 inch rim, constructed precisely like the Banjo rim. The arm is very short, being but 10 inches from rim to nut, and in order to get 17 frets it is necessary to extend the finger board at least 2 1-2 inches over the head, but not touching it in any way. To play with Banjo, tune 3d string one octave above the Banjo 4th.

We shall endeavor to keep our readers well informed as to the progress of this instrument and shall be pleased to answer all questions in regard thereto in our Correspondence column.



A. A. Habb the popular Banjo Teacher, Chelsea Mass. is spending his vacation at Walboro N. H. and will resume Business Sept. 15th.

Theo. Barter Teacher Malden Mass. reports a lively Banjo interest.

Wm. F. Bacon 89 Court St., Boston, Teacher of Banjo and Stage dancing is doing a fine business for this season of the year.

I. E. White who advertises in another column makes a specialty of HARP REPAIRING. Mr. White, is one of the most skilled mechanics in his line of business.

Mrs. Myra M. Cobb, Boston, writes:

L. B. GATCOMB & Co. Dear Sirs,

The Banjeurine I bought yesterday I sold last night that is making quick time I think. I was very much pleased with it after I had time to look it over, it makes a fine appearance and is fine toned, so take it in every detail it fills the bill and is perfectly satisfactory, if it had not been, I could not have sold it so readily, I thank you very much for the pains I feel you took in making the instrument for me.

Mr. F. O. Percival, teacher of Banjo, Boston, writes "the 13 inch Gatcomb's professional Banjo" that you recently made for me, I consider the finest instrument I have ever played upon, and I shall take pleasure in recommending your goods to my pupils and customers.

Mr. Fred W. Peabody, the leading music dealer of Haverhill, Mass., says "when I added Banjos to my stock of musical instruments, I used no special line but had instruments of half a dozen or more makes, including the Gatcomb, I will simply say to show my appreciation of them, that I buy the Gatcomb Banjo exclusively, for I find it gives my customers perfect satisfaction in every case."

Mr. Gad Robinson, one of Boston's most successful teachers opens the season Sept. 1st.

Mr. John Davis, teacher of Banjo, Springfield, Mass., made us a call a short time since, he is making preparations for a large business this season.

John J. Haynes & Co., advertises in another column some of their specialties. We recommend this house to our readers as one of sterling character. The "Bay State Guitar," one of their specialties, we consider the best in the world for the money. We have sold a great many of them and have yet to learn of the case where our customer has failed to praise his purchase.

Mrs. M. W. Nickerson, of Waterville, Me., at present in this city, is studying the higher art of Banjo playing. Her execution is brilliant, and her expression excellent. We cheerfully recommend her to our Waterville friends and subscribers as a competent teacher.

Messrs. Harris & Galeucia, the Guitar and Mandolin artists have opened their teaching season with very flattering prospects. Mr. Galeucia being an accomplished Banjoist, has, at the earnest solicitation of his many friends, decided to accept pupils on Banjo.

Mr. Geo. W. Parris, the well known teacher of Guitar, Mandolin, Banjo and Flute, No. 3 Hamilton Place, is arranging music for these instruments that players will want the coming season.

The friends of Mr. J. E. Quinlan, teacher of Banjo, will be pleased to learn that he has opened the season and is ready to receive them at his rooms on Tremont Street.

The editor of the *Musical Journal* says "It is a pity that the Banjo has become so popular." The *Boston Herald* in commenting upon it, says "it is a pity the editor of the *Musical Journal* has never heard the Banjo properly played."

Prof. Edmund Clark, teacher of Guitar and Banjo, Shawmut Avenue, Boston, is well known among the profession as a Guitarist.

There is probably not a Banjoist in the whole country that is not familiar with the name of Fairbanks & Cole, as makers and teachers of the Banjo, 121 Court Street and 178 Tremont Street, Boston, Mass.

Mr. F. T. McGrath, of Gloucester, Mass., teacher and composer, advertises on another page his latest compositions for Banjo.

The Gazette will be found at John C. Haynes & Co., Boston, C. H. Ditson & Co., New York, Chas. F. Hanson & Co., Worcester, Mass., F. W. Peabody, Haverhill, Mass., W. E. Chandler, Portland, Me., and other leading Music dealers.

Mr. G. L. Lansing has sent us from time to time, during his vacation, compositions and arrangements for Banjo, which we expect to have out soon. Mr. Lansing opens the season Sept. 1st.

Mr. Alfred Chenet will open Sept. 1st, the date for the opening of the coming season. Mr. Chenet makes a specialty of Guitar instruction.

All readers of the Gazette interested in the Zither, should read the advertisement in another column of Theodor Lohr.

Exceptionally fine wood for Violin tops is advertised in this paper by D. H. Young, of Portland, Me.

We would call the attention of Guitarists, particularly teachers, to the progressive studies for Guitar by Mr. Fred O. Oehler, advertised in this number, we use them, and in praising them, we echo the voice of all who have used them.

B. E. Shattuck will receive pupils after Sept. 1st, at his rooms 30 Hanover Street, Boston.

Parties desiring arrangements for any special combination of musical instruments, will do well to correspond with Emil Herbruger, see advertisement.

Mr. B. A. Blooiny, a successful teacher of Banjo in Manchester, N. H., advertises in this number a special line of Banjo strings.

Stedman & Co., make the finest wound strings we have ever used. Dealers should further their own interests by trying them. For address, see advertisement.

If you want a fine case or bag for any musical instrument go to Frankenthal's. For prices etc., look on another page of this paper.

We wish to call your attention to our advertised arrangement of "Old Folks at Home," by G. L. Lansing.

Send address for the specimen copy of L. B. G. Schottische and list of our latest publications for Banjo, free.

L. B. GATCOMB & CO.,
30 Hanover St., Boston, Mass.

M.H.G. 2

CORRESPONDENCE

This column will be reserved for those desiring any special information. For instance, if you wish to ask some question pertaining to the Banjo, Guitar or Mandolin, as to their construction or to the music written for these instruments. Your question will be found here with the answer. Thus you not only gain your own end, but you benefit hundreds of others. We sincerely hope that every player, the advanced as well as the beginner, will look upon this as a matter of importance to all, and be liberal with questions, so that our next issue will be a very interesting one.

WHAT A CONTRIBUTOR SAYS OF THE BANJO.

The Banjo when played upon in an artistic manner, is one of the most pleasing of musical instruments.

I have often noticed when attending concerts where artists of a high grade have taken part in Vocal and Piano recitals, that no matter how well their selections have been rendered, they feel pleased with applause, and flattered if they receive an encore. But notice the change when the Banjo is brought forth. A smile seems to brighten every countenance, some times a laugh! even before a note has been picked, or a sound heard, and we all know that the Banjo performer who does not secure at least one or two recalls, is disappointed, this fact alone goes to prove that what the public want and demand, when attending an entertainment is to be entertained, and surely whatsoever suits them best will earn the most applause. I feel perfectly safe in saying that there is not one in a dozen of the average amusement-seeking people that care a picaune whether the "Last Rose of Summer" was left blooming alone or not. But where can you find a person either young or old who does not feel when they hear the plunk of the Banjo a sort of satisfaction, a desire to sing! laugh! or dance! it matters not what the selection may be it invariably pleases. Show me a man who has never experienced this and I will show you a man that has no feeling, and is an enemy to himself. I have played the Banjo in an indifferent way for a number of years, but until last winter never understood it as I should have done, and to every beginner I would give the following advice "gratis:" When you learn the Banjo, do so in a proper manner; secure a good teacher, and remember that you cannot expect to play a difficult piece in the first fifteen minutes. Learn an exercise as carefully as you would a piece you expect to play in public, and you will "reap the harvest." In purchasing a Banjo it is always best to buy a good instrument, as then you have one you will feel satisfied with, both to show and play upon, and although perhaps costing a few dollars more, you can always sell at a fair price, as a good instrument is in demand at all times. The market is flooded with cheap Banjos, which, to the inexperienced eye, looks as well as those that have real value as regards workmanship and tone. In my next article I shall endeavor to explain how first-class Banjos are made, and the difference between a first and second-class article, and how to tell it.

K. A. P.

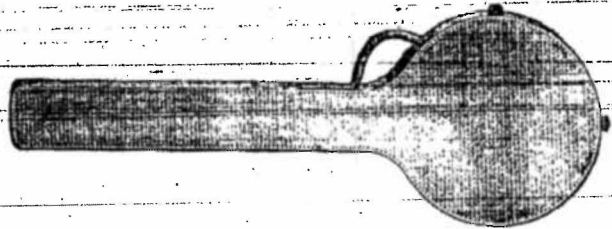
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In WOOD and SOLE LEATHER.

30 HANOVER ST., BOSTON, MASS.



Special Inducements to Teachers. Will send on receipt of Price:

11 Inch Leather Banjo Case,	\$5.50
12 " " " " " "	\$6.00
13 " " " " " "	\$6.50

Green Bags (for Banjos),	\$1.25
" " (for Guitars),	\$1.50

Preceded by mail.

SPECIAL ANNOUNCEMENT.

We take great pleasure in calling your attention to our new publication for Banjo.

"THE OLD FOLKS AT HOME,"

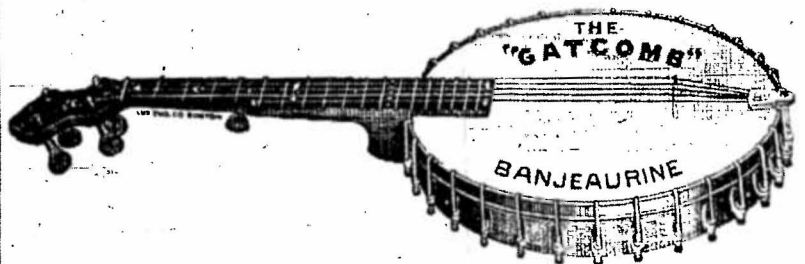
(Swanee River).

With variations, arranged by Boston's popular Banjoist,

MR. GEORGE L. LANSING.

This is precisely the same arrangement which Mr. Lansing has performed on the concert stage with such marked success, and we do not hesitate in announcing it as the best arrangement of this favorite melody ever published. Price 35 cents. Sent post paid by mail.

L. B. GATCOMB & CO., Publishers, 30 Hanover Street, Boston, Mass.



In advertising our Banjeaurine we make the following claims First; it is the finest finished instrument on our market, Second; It is superior in tone being very brilliant and possessing a most remarkable carrying power, Third; It is the greatest value for the money.

We will send this instrument to any address C. O. D. with privilege of examination upon receipt of a sum sufficient to pay express charges, circulars free.

L. B. GATCOMB & CO. Manufacturers,

30 Hanover Street, Boston, Mass.



BOSTON IDEAL BANJO, MANDOLIN AND GUITAR CLUB.

The above is a reproduction of what is conceded to be the best aggregation of talent in their line in the country, which we take pleasure in being able, although at much expense, to publish in this first issue. As our object and aim is to deal with only the best, so we give our readers a group of what we consider the best Banjo, Mandolin and Guitar Club. This may seem at first to be a sweeping claim, but upon taking into consideration the personnel and wide range of talent, which is individually possessed, it will not be doubted.

Each member of the Club is familiar with two instruments at least, and all are teachers and composers for these instruments. They make it their business, and the result is that they are the leaders. Their methods are conducted in the most business-like manner. Rehearsals are attended to as sharply and with as much zest as is possible and cheerfully, because their hearts are in the work. Mr. A. D. Grover, the manager, is probably without an equal as a trick Banjo soloist, and as a first-class Banjo and Banjeaurine player. His performances either as a soloist or ensemble player has been the cause of the best press notices which could be desired and deservedly so.

Mr. George L. Lansing is so well known both in public and among the fraternity as an artist of the finest quality, that it is almost unnecessary to make mention of him in this article, suffice it to say however, that his work on either the Banjo, Banjeaurine or Mandolin, is thoroughly artistic and masterly. He is besides, one of the best comic vocalists on the stage.

Mr. H. W. Harris as a Mandolin and Guitar soloist, is not surpassed by anyone, and the encomiums showered upon him by the press, is a sure evidence of it. He is a

composer for both instruments, and his arrangements for the Mandolin are attracting great attention wherever the instrument is known.

Mr. B. E. Shattuck is a well known composer for the Banjo, and his playing on the same, as well as the Guitar and Harmonica, is all that could be desired. Messrs. Lansing and Shattuck are famous all over the country for their artistic duets, in which they have no rivals. His performance upon the Harmonica and Banjo at the same time, by means of an ingenious attachment, is a very novel and extremely pleasing specialty, and one that never fails to elicit the loudest and heartiest applause.

Mr. L. H. Galeucia is a fine Guitar and Banjo performer, and the press notices in reference to him are very flattering. His work with the Club is mainly with the Guitar, where he is invaluable.

Messrs. Harris and Galeucia are creating great enthusiasm and interest by their thoroughly artistic Mandolin and Guitar duets, which comprise some of the very best music, such as the overture from Carmen, the Polish Dances by Shauvenka, and renditions from the musical gems of the opera and the famous compositions. In addition to the above, Mr. Galeucia is a sketch artist of first quality, and he can produce an act for the stage consisting of lightning caricatures and beautiful pictures, made in a few minutes, which is extremely interesting and amusing, and evokes hearty applause.

The writer has been at some pains to give the public an idea of the varied talents possessed by these gentlemen, and thus allied, they are able to give a whole evenings entertainment unaided.

If the impartial reader will carefully weigh all these facts, we are sure that he will not feel that we are over-estimating this Club, and that what we have written concerning it, is really in accord with its merits.



Fred O. Oehler's New Guitar Solos

Winona Waltz.....	30c.
Lucifer Quick Step.....	25c.
A Four-Leaf Clover.....	25c.
Boulangier March.....	25c.

FRED O. OEHLER, P. O. Box 109, Hoboken, N. J.

Just out for Banjo, "Brunswick Clob March," "Viola Waltz," "Alme Clog," "In the Twilight," (song and dance, schottische,) 25 cts each, postpaid.

F. T. MCGRATH,
104 Main St., Gloucester, Mass.

BANJO GEMS.

STAR SERIES.

By G. L. LANSING and B. E. SHATTUCK.

1	{ Tonia Waltz, E. A. }	25c.
	{ Students' Clog, G. D. }	
2	Darkies Dream, E. A.	25c.
3	{ Mystic Schott, A }	25c.
	{ Hanover Jig, A minor, }	
4	British Patrol, A. D.	25c.
5	{ Beacon Polka, E. B. A. }	25c.
	{ Ashley Clog, A. }	
6	The Purling Brook A. (Waltz).....	25c.
7	America Quickstep, G. D.	25c.
8	Longwood Waltzes, A. D.	25c.
9	" Banjo and Piano.....	50c.
10	Glass in Hand Polka, E. A.	25c.
11	Passing Shadows, A. D. (Schott).....	25c.

We publish the above with elegant lithograph title page and portraits of these artists. Sent by mail. I. B. GATCOMB & CO.,
30 Hanover St., Boston, Mass.

Old Fur Violin Wood.

Claimed to be the identical wood from which the celebrated Gremona Violins were made. Price for tops \$1.00 each sent post paid on receipt of price.
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9 Hill Street, Portland, Maine.

MUSICAL CLUBS, Family Circles and other Parties wishing music arranged for their instruments which often are of a combination for which music is never published can be suitably accommodated by addressing:

EMIL HERRERUGER,
Eug Harbor City, New Jersey.

STEADMAN & CO.,

Manufacturers of

WOUND STRINGS

For Piano-Forte, Violin, Viola, Banjo, Guitar, Cello, Double Bass.

WIRE STRINGS—Violin, Banjo, Guitar, Etc.
STEEL MUSIC WIRE, in 14 Clamps, all Nos.
Office and Factory, 368 Main Street, Cambridgeport, Mass.

FRED O. OEHLER'S

Progressive Studies for the Guitar

Send for Descriptive Circular.

FRED O. OEHLER, P. O. Box 109, Hoboken, N. J.

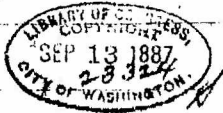


THE TESSIE SCHOTTISCHE.

By RANOUS A. SMITH.

BANJO, 5th.....

Musical score for 'The Tessie Schottische' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff continues the melody, including a section marked 'Fine.' The third staff concludes the piece with a section marked 'D.C. al Fine.' Fingerings are indicated by numbers 1-5 below the notes.



WHEELER'S FAVORITE POLKA.

Arr. by B. E. Shattuck.

BANJO.

Musical score for 'Wheeler's Favorite Polka' in G major, 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The subsequent staves continue the melody with various rhythmic patterns and fingerings indicated by numbers 1-5 below the notes.

MENUET FROM DON JUAN.

MOZART.

Arr. for Guitar by H. W. HARRIS.

Guitar. *p* Moderato grazioso.

p

mf

f 3d Pos. 6th Pos.

mf

TO MY PUPILS.

STUDENT'S CLOG.

By B. E. SHATTUCK.

BANJO.

3 pos. bar. 1 bar. 1 pos. bar. 3 pos. bar.

1 bar. 1 pos. bar. 6 pos.

5 pos. bar. 5 pos. bar.

3 pos. bar. 2 pos. bar. 6 pos.

5 pos. bar. 10 pos. bar. 2 bar. 2 pos. bar.

3 pos. bar. 2 pos. bar. 6 pos.

