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S. S. STEWART'S BANJO AND GUITAR JOURNAL

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E. M. HALL, The Eminent Banjoist



**S. S. STEWART'S
BANJO AND GUITAR JOURNAL,**
IS PUBLISHED EACH ALTERNATE MONTH AT
221 and 223 Church Street, Philadelphia, Penna.
SUBSCRIPTION, FIFTY CENTS A YEAR, WITH PREMIUM.
SINGLE COPY, TEN CENTS.

THE BANJO IN SOUTH AFRICA.

A. C. Evans writes from Natal, Pietermaritzburg, South Africa, under date of December 18, 1890:

"I received with great pleasure the price list of banjos, with the copies of your excellent *Journal*, which I must say I admire most exceedingly, and am sure, from its supplying a decided want, must be universally appreciated by all who affect to know anything at all about the banjo. To myself, in this out of the way corner of the world, where the Banjo is comparatively unknown, it is a perfect God-send, on account of the information it gives, and the style of the music which appears in its pages.

"I wish you to please put me on your list of subscribers for two copies, instead of one, to be sent me for the year now commencing; and, also, to forward, with the music on the accompanying list, one set of the back numbers of the *Journal* issued during the past year.

"The banjo in South Africa is just beginning its career. There are a few good players, but I think no professionals. I, myself, although only an amateur, have taught about fifteen people within four years, and would suggest that if one of your American Banjo Bands were enterprising enough to make a tour of South Africa, they would meet with such a reception that they would not regret coming. The enclosed list of music, please forward in the best manner, per book or parcel post, as you may think best." * * *

The Banjo has been called the "African Harp," but it will appear from the foregoing that in South Africa it is just becoming known.

Waltz, "The Wayfarer," is now published for the banjo and guitar; price 50 cents. The guitar accompaniment has been specially arranged to accompany the Banjo solo part; the work being done by E. H. Frey. The guitar part may be had separate, price 20 cents. (See advertisement in another column.)

L. N. Cole, Banjo Teacher, whose address is 46 Fountain Street, Lakewood, R. I., we have always found reliable. Those wishing instruction who reside in his locality will do well to apply to Mr. Cole.

THE CLOVER BANJO CLUB.

The Clover Banjo Club, said to be composed of expert players, is prepared to accept engagements for Church, Sunday School and Social entertainments. The following named comprise the Club: Walter A. Munns, banjeaurine; Chas. F. Earp, banjeaurine; Richard L. Weaver, first banjo; Edw. R. Northrop, second banjo; Harry Beans, Guitar. Address Walter A. Munns, Manager, 4239 Haverford Ave., West Philadelphia.

Armstrong's Normandie March, for Banjo Club, having met with much success, we now issue an edition for the banjo and piano, price 40 cents. (Piano accompaniment alone, 20 cents.)

THE CLUB A SUCCESS.

The Banjo and Guitar Club became a success shortly after the introduction of the Banjeaurine, which owes its existence to S. S. Stewart.

Before the advent of the banjeaurine there was not a single successful Banjo Club, or Banjo and Guitar Club to be found. There are now many successful clubs of this kind. Stewart's Banjeaurine and Little Wonder Piccolo Banjos have made the Banjo Club a success. The "Bass Banjo" now being more generally introduced, will add what is needed, and the "Banjo Club" will shortly become a prominent feature in musical entertainments everywhere. Those who wish to organize Banjo Clubs should first read "The Banjo Philosophically," by Stewart, a pamphlet which may be had free upon application. Stewart's book, "The Banjo," 112 pages, cloth cover, should also be carefully read. This book may be had by mail on receipt of 50 cents, and will prove of great advantage to the teacher and student of the Banjo.

THE ST. LAWRENCE UNIVERSITY CLUB.

S. C. Hodge, Canton, N. Y., writing under date of February 9th, says:

"The *Little Wonder Piccolo Banjo*, which I ordered recently for the St. Lawrence University Banjo, Mandolin and Guitar Club, has arrived and am more than pleased with it. It is truly a Little Wonder, and, at the same time, a GREAT WONDER, for the tone is immense. No. 62 of your *Journal* is at hand and is up to the standard of excellence. Our club is doing finely, although organized but a short time."

THE OMAHA BANJO CLUB.

Geo. F. Gellenbeck, Omaha, Neb., sends us a fine photograph of the Omaha Banjo Quartette, the receipt of which is hereby acknowledged, with thanks. Mr. Gellenbeck writes:

"I send you by to-day's mail a photograph of the Omaha Banjo Quartette. I have attained that which for some time I have been struggling for, that is, an organization of gentlemen that play the banjo as it should be played, and I owe it all to you. It was through your *Journals, Music and Banjos*, that I became a banjoist and teacher; and I think a student of the Banjo receives a better musical education through your *Journal* and musical literature than a teacher can impart, for there are innumerable points that a teacher would not think of, which appear during the course of lessons, that the *Journals* contain."

The names of the members of the Omaha Banjo Quartette are: C. Rowden, C. Bumgardner, A. Beaton and G. F. Gellenbeck.

SAM PAYNE.

Mr. Sam Payne, of the Lee and Lewisham Banjo Academy, Lee (near London), England, writes under date of January 27th, concerning a recently imported Stewart Banjo:

"The Banjo arrived yesterday all O.K. Without doubt it is the finest toned Banjo I have ever had in my place, and I reckon in six months' time there won't be a Banjo in this neighborhood to touch it. I have shown it to a pupil who has a brother coming home, and he is going to write him to call in your store and bring one for him. Wishing you every success in the banjo world, I remain, etc."

"A WORD OF PRAISE."

Geo. P. Miller, Everton, Liverpool, England, writing under date January 28, 1891, says:

"I feel that I should like to add in this, my first letter to you, a word of praise for the truly magnificent instruments you turn out. Both of mine are perfect wonders in tone as well as finish, and are the envy of all players using other makes. They were supplied me through Mr. Cramer, of Manchester, to whom I owe much for procuring me such good instruments."

"THE SNOW-BOUND BANJOIST."

C.W. St. Cross the well-known banjoist and teacher, writes from Stockholm, Sweden, under date of January 26th, last:

"Since, my last news to you I have passed through many tribulations—the tribulations of a snow-bound banjoist. I have been here since the 20th, current, and so far as I can see, am likely to remain here for some few weeks. I am en route to St. Petersburg, but unluckily I find myself snow-bound one way, and ice-bound the other. I came here via Belgium, Germany and Denmark; I tried very hard, indeed, to get to Petersburg via Kiel and Rorer, but upon arrival at Korsor found the Baltic frozen over, and so had to go back to Fleusbourg and came here via Malmo. I stopped at Kjobenhavn, at the Hotel d'Angleterre, one night only. I am unable to say whether it was my personal appearance or the sight of the banjo cases, but my departure from the Hotel d'Angleterre, was made the occasion for a great public demonstration, *i. e.* amongst the servants of the hotel. Upon descending the grand staircase to take my Drojska to drive me to the steamer, I was attacked by, first, the man who took my baggage on my arrival; second, by him who took it to the room; third, by the man who brought my gripsack down stairs; fourth, by the man who discovered, that at some long time previous, a speck of dust had fallen on my coat collar; fifth, by the man who very badly cleaned my boots; sixth, by the waiter who gave me my dinner, and so on, *in finitum*. However, here I am. I came over from Hibashaven to Molers in the ice breaker, (Swedish Bryderen) and I may safely say that I never have had such an experience. The noise of the ship crashing through the ice more resembles an earthquake than anything I can think of.

"The effect of the banjo upon the natives here is simply past description. In the first place they look upon the case as something to be handled with extreme care, for which I am truly thankful. Upon seeing the instrument they get a long way off from it as tho' it were going off suddenly, but like the rest of Europe they soon drop into it, and a crowd raises to hear it.

"I am due here at a party at the king's palace on Saturday, but, as I have to play in Petersburg first, and get back here before Saturday, the Lord only knows how it is to be done. More of this anon."

"P. S.—Bad pens and worse ink."

JOHN C. HENNESSEY.

We acknowledge receipt of a handsome cabinet photograph of John C. Hennessey and wife, of Butte, Montana. Mr. Hennessey writes under date of February 15th, that the "Boston Ideal Club" gave a highly appreciated concert there and the boys had an opportunity of hearing some very fine banjo music.

C. L. PARTEE.

Mr. and Mrs. Clarence L. Partee, teachers of the banjo, mandolin and guitar, are well patronized at their centrally located Studio, No. 1209 Grand Avenue, Kansas City, Missouri.

SYDNEY, N. S. W.

Walter J. Stent, of Stent & Henderson, Banjo Studio, Sydney, N. S. W., Australia, wrote under date of January 31st, last, that his studio was now well under way and a lively interest was manifested in the banjo, although the instrument was comparatively unknown there as yet. "What we need," says Mr. Stent, "is a flying visit from one or two of your American clubs, such as the Boston Ideal Banjo, Mandolin and Guitar Club, or the Philadelphia Banjo Club, to show the people what can be done with banjos."

Mr. Stent has imported, for his own use, one of Stewart's finest banjos, which, no doubt, will prove a revelation to the people of Sydney.

IN VICTORIA, AUSTRALIA.

W. E. Adams, of Victoria, Australia, is a banjoist who believes in keeping to the front. He has awakened a great interest in the banjo in his vicinity, and from time to time he sends to Philadelphia for new music and instruments. Mr. Adams' address is as follows: Margaret Street, Canterbury, near Melbourne, Victoria, Australia. We mention this so that those who wish to forward photographs, circulars, etc., may have the opportunity of doing so. We must add, however, that the postage on all letters should be fully paid before mailing, the postal rate being twelve cents for each half ounce, or fraction thereof. The reason we offer this little bit of pleasantry is, because of the fact that upon the address of a certain foreign correspondent appearing in our columns a few months ago, many letters and banjo circulars, catalogues, and "what nots" were mailed him, and the postage not being fully paid much annoyance resulted.

"MORE THAN PLEASED."

Ed. Rowley, of Hi. Henry's Minstrels, writing from Fargo, North Dakota, February 17th, last, says:

"The banjeaurine, case and strings received O.K., and am more than pleased, it being the finest instrument we ever had. Wishing you success in the future as in the past, I am, Yours truly, etc."

"WONDERFUL IN TONE."

P. J. Dillon, Banjo Teacher, Manistee, Michigan, writing under date of February 2d, says:

"The Thoroughbred Banjo ordered by me was promptly received. I have carefully tested said banjo every day for two weeks, and although not having had sufficient time to develop and bring out those tone qualities, such as none but your banjos possess, still I am very happy to be the owner of such a fine instrument, both in quality and tone and workmanship. I consider your banjos the acme of perfection, wonderful in tone and beautiful in finish."

AT ST. MARY'S GATE.

A. J. Schofield, teacher of the banjo and mandolin, Arcade Chambers, St. Mary's Gate, Manchester, England, is full of business, teaching ladies and gentlemen the art of drawing dulcet tones from the instrument he champions.

"INDEED UNEQUALLED."

Chas. R. Bell, Princeton, N. J., writes (February 19th, 1891.)

"I wish to give my testimony as to the excellence of your banjos. They are indeed unequalled in tone. I never knew what a pleasure it was to play on the banjo until I purchased one of your make. I have owned two other banjos of different makes, but they are both far inferior to yours, and one of them was considered, by many players here, an excellent instrument. Wishing you great success and continued prosperity, I remain, Yours Resp."

"EVERY NUMBER A GEM."

E. Osgood, Asbury Park, N. J., writes under date of February 18th:

"The *Journals* and the Banjo Album arrived this A. M. Allow me to express my thanks. Every number in them is a musical gem, and Mr. Armstrong's treatise on arranging banjo music will be an invaluable aid to me in my club work."

"I OWN THE BEST."

F. W. Revels, Olean, N. Y., writes under date of February 18th:

"The Orchestra Banjo ordered through Mr. Blake, came to hand one week ago, and can say I am more than pleased with it. As to finish and brilliancy of tone, it exceeds any banjo I have ever heard. All players in this place agree with me in this. I have been an advocate of your banjos for some years, although I did not own one until now. Can truly say that I own the best banjo in Olean."

"HE LIKES IT BEST."

Benjamin V. Kershner, Towanda, Pa., writes:

"Orchestra Banjo received right side up with care. Cannot express my gratitude with pen and paper. The pearl work was A No. 1, and the raised frets are neatly put in, also the initial. Your new Tail-piece is a wonder. I have played on my Stewart beside almost every other make, and for loud, clear tone, and beauty in finish it is second to none."

"HE HAS TWENTY-THREE."

J. Arthur Nelson, Scranton, Pa., writes:

"In regard to your banjos, allow me to say a word in their behalf. I have in my possession some 23 banjos of different sizes and makes, and have used nearly all the different ones in existence to-day, but in all my experience I have never found one to equal or excel the Stewart, or give the satisfaction to both the player or the audience that it does."

"No. 61"

of the *Journal* is now out of print. Correspondents who order that issue (No. 61) for December and January last, are notified that the entire edition is exhausted and that number cannot now be supplied.

Those who begin their annual subscription from the present number (63), will expire with number 68. The present issue, No. 63, begins a new volume, being Vol. 8, No. 1. Correspondents will do well to bear these points in mind, in order to avoid constant correspondence bearing upon the dates of subscriptions, etc. It is our practice to mail a notice to each subscriber when his subscription runs out, but this should not be necessary, as it requires considerable time and unnecessary expense.

"THREE IN EIGHT YEARS."

Lou. L. Kenyon, Omaha, Nebraska, writes under date of February 5th.

"I have had three of your banjos in the last eight years, and am now using one which I can assure you gives entire satisfaction. These banjos were obtained from Mr. W. I. Pratt, of Iowa City, Iowa. The one I am now using is an American Princess, and a fine little instrument, but I am going to buy one of your large Concert Banjos in a short time, and for this reason I write for the Catalogue."

"THE BEST TONED INSTRUMENT."

A. S. Stebbins, Newark, New York, writing under date of January 14th, last, says:

"The banjo and strings came to hand December 30, 1890; beg pardon for not informing you before, but have had quite a little traveling to do. I can say it is the best toned instrument I ever laid hands on; it is, as you may say, perfect. While in Michigan I was called upon by some of my friends to see my new banjo, which they pronounced a fine instrument. I gave the extra price list book to Mr. Guy Willey, of Portland, the leading guitar player of Central Michigan, he being an old subscriber for the *Journal*.

"Mr. Stewart, a maker couldn't run fast enough to give me a banjo with frets on since I got this one. In looking over some *Journals* I find in one, of December '89, a piece entitled the 'Ebbing Tide.' Yes, sir, the tide is ebbing and waits for no one; but you and your make of banjos have come to stay. Your reputation is like Bartholdi's statue in New York harbor. Other makers are the tide; you are the statue; not standing still by any means; you stay while they go out with the tide. Liberty Statue enlightens the world as far as the eye is concerned, but your banjos and music enlightens the rising banjoist, and delights the eye and ear also. I will do all I can to promote your business in this part of the state."

WIKES-BARRE BANJO ORCHESTRA.

(From the *Dramatic Herald*, Wilkes-Barre, Pa.)

"The experienced and talented musician, no matter what instrument may be his or her profession, will at once admit that the modern banjo is the sweetest and most pleasing in sound of any, and this explains to a large extent the popularity of the banjo. To-day Daniel Acker, the noted instructor, is arranging to organize, from among his advanced scholars, the Wilkes-Barre Banjo Orchestra, and they will be equipped with the finest banjos in the world, manufactured by S. S. Stewart, of Philadelphia. The instruments will be ten in number and embrace banjeaurines, orchestra sized banjos, piccolo banjo and guitars for accompanists. The students have progressed very rapidly under Mr. Acker, and his new orchestra will be the very best. Any one wishing Stewart banjos can secure them of him."

IN GLASGOW, SCOTLAND.

Frank Simpson, Jr., son of the well known book and music dealer, of Glasgow, has a constantly growing demand for banjo instruction. Some of the best people of Glasgow may be counted among his pupils. A large invoice of Stewart banjos was recently sent over to Mr. Simpson. The Stewart banjo is increasing in popularity EVERYWHERE.

"BETTER THAN HE EXPECTED."

T. W. Snell writes under date of February 25th, '91, from New York City:

"I received the \$50.00 Champion Banjo all O.K. and must say that I am highly pleased with it. It is something handsome, both in appearance and tone. I showed it to an expert banjo player, and, after playing on it, he wanted to buy it in the worst way, but I thought I would 'let well enough alone.'"

"NEVER HEARD THEIR EQUAL."

The Bohnenberger Brothers—Lester and George—Banjoists and Teachers, of Newark, N. J., send us a fine cabinet photograph, and a letter from which we quote the following: "We have in use three of your banjos—the Champion, the Banjeaurine and Little Wonder Piccolo—and have never heard their equal."

COMPTON'S WILMINGTON CLUB.

E. J. Compton, Wilmington, Delaware, has equipped his Banjo Club with a fine Bass Banjo, Orchestra Banjo, Piccolo Banjo and Banjeaurines of Stewart's manufacture, and the club is now ready for engagements. The following named gentlemen make up this club: E. J. Compton, Jos. Kersey, C. Smith, Wm. Bascoe, Isaac Lacy, Robt. Russell, Aaron Kersey and Geo. Compton. Elmer J. Compton, leader, may be addressed 1008 Elm St., Wilmington, Delaware. Mr. Compton writes under date of February 23d: "The \$60.00 Orchestra Banjo is received. It is more than I expected. It is the finest toned instrument I ever heard, and will make its appearance before the public on Wednesday evening. I am more than satisfied with it."

E. H. FREY.

E. H. Frey, the eminent composer and musician, has been leading the orchestra of the Mitchell House, in Thomasville, Ga., for a few weeks past. Mr. Frey never cares to be idle. New music for the mandolin, guitar and banjo has been composed and arranged during the hours of leisure while sojourning at this most delightful winter resort of the South.

THE OGONTZ M. B. and G. CLUB.

The above-named Mandolin, Banjo and Guitar Club, under the direction of William F. Peters, gave a Grand Concert recently, in Sandusky, Ohio, but as the programme sent us was without date, we cannot state exactly when the event spoken of occurred. The club has six banjo players, beside several guitar and mandolin performers. The names of the banjo artists are as follows: C. F. Mack, W. F. Peters, Jas. Falley, G. R. Prout, Wm. Falley and A. J. Peters.

"A LITTLE BEAUTY."

Geo. D. Story, of Carterville, Missouri, writes under date of February 27th:

"To say that I am pleased with the banjo (\$20.00 'Little Wonder' Piccolo) is putting it mild. I think it is a little *beauty*, and has a splendid tone. In fact, it far excels anything in the shape of a banjo I have ever seen. Please accept my thanks and congratulations on your splendid success in banjo construction."

"WOULDN'T BE WITHOUT IT."

Con. Black, Waco, Texas, writes:

"Enclosed please find the amount for the *Journal* for another year. I must say I could not be without the *Journal* at any price. It is the most interesting paper I ever read on the banjo and guitar."

AT RAMSGATE.

Ernest Funley, Ramsgate, Kent, England, has opened a Banjo Studio, and he will "get there" if strict attention to business and ability count for anything on the other side of the pond. Ernest is in *earnest* as well as in Ramsgate.

W. A. HUNTLEY.

This noted banjo artist and composer continues in full tide of success with his teaching business in Providence, R. I. Mr. Huntley says, in a recent letter: "I have been very busy this winter and have had more pupils this season than at any time since opening here; also, more concert playing than at any time since leaving the road."

OUR BANJO TEACHERS.

Our leading banjo teachers, Thomas J. Armstrong, 418 N. Sixth St., George H. Ross, 1411 Chestnut St., D. C. Everest, 1416 Chestnut St., O. H. Albrecht, 241 N. Eighth St., are all reported very busy, and having all the pupils they can accommodate. Miss Edith E. Secor, the well known lady teacher, has removed to No 2104 Henrietta St. The Secor Sisters, Miss Viola, pianist, and Miss Edith, banjo and xylophone soloist, have been much occupied with concert engagements this season, but still find time to give lessons and write music.

THE ZITHER.

Henry Meyers, the well-known teacher of the zither, banjo, guitar, etc., in the Haseltine Art Building, 1416 Chestnut St, has been kept very busy this season. Mr. Meyers is one of the best of performers on the zither; he has lately made a fine arrangement of the well-known "Liquid Inspiration" Schottische, which he renders on the zither, as an *andante* movement, with exquisite effect.

"A CURIOSITY."

The following curious communication came to us recently on a postal card:

"Mr. Stewart.

Dear Sir:—Yours came safe to hand, and in reply I will say this: I am a teacher of both the instruments, and more especially the guitar; and I would readily subscribe to the *Journal*, but it has not the music equally arranged. I also sent for one of your Banjo and Guitar Music Albums and you was afraid to send it, when Mr. Ditson is not afraid to credit me from three to four dollars. The *Journal* never has more than two pieces for guitar in it. You can give me all information and I will make remittances."

THE THREE S.'s PLEASD HIM, AND THE BANJO PLEASD HIM "MORE SO."

Ed. B. Richards, Knapp, Wisconsin, writes under date of March 9th:

"My banjo, specially made 'U. F.', arrived all O.K. Am ever so well pleased with it. You certainly made me a better instrument than, I credited myself with selecting from your catalogue, for the money. Am pleased to own an instrument with the three S's on.

FROM POYNETTE, WISCONSIN.

W. H. Whifcomb, of Poynette, Wisconsin, writes under date of March 9th:

"After reading carefully your 'dissertation' on the banjo—one of the best but most abused of all musical instruments—I cannot resist the temptation to write you. Perhaps your description of yourself gives me confidence, for your weight corresponds exactly with my own (I am one of those who thought you were six feet tall and weighed in the neighborhood of two hundred pounds).

"Your book I cannot criticize, for a critic must be impartial, and as I agree with you in every particular, as regards the banjo, its music, etc., it would be out of the question for me to find any flaws in it.

"My first experience with the banjo was in 1865, (at the age of 13). I was presented with a banjo, which, if I had to-day, would certainly be considered a *freak*—no need to describe it to you however. It is needless to remark that I soon became disgusted with it as a musical instrument. I next took the violin, but soon laid it aside for the guitar, but not being a vocalist, I soon became tired of it. Some time about 1873 or '75 I had the pleasure of hearing E. M. Hall play on the banjo. He was with some minstrels, Wilson, Barlow, Primrose and West, I think. To hear him was a treat, and after hearing him I became infatuated with the instrument and a desire to play upon it. I immediately set to work, and it has been up-hill work, too. I was living in Milwaukee at the time and the only teacher was an 'open and shut' fiend. He was a grand success, however, in his line, viz.: opening our pocket-books and shutting out what little ideas of music we had. I struggled along by ear until your *Journal* appeared in the horizon. That has been my only teacher; but by studying it closely, and practising what it taught, to-day, my friend Stewart, I can play ordinary banjo music at sight.

"Now for a little dissertation of my own: 'Banjo vs. Negro.' Why is it that when you play your best piece, it will be listened to attentively, and when the last strain dies away, some unmusical paradox from the rear seat will say, 'Oh, but you ought to have heard a nigger I heard, down South, play the banjo. He could everlastingly knock the music out of it.' That's right. I presume he played it so many rounds or a knock out. I attended a show this winter where a Colored musician performed on the banjo. He could throw it to the ceiling, twist it around his feet, etc. His playing consisted of some kind of a juggle on the 1st and 5th strings, and contortions of the face and body; yet, the next day a man said to me, 'That nigger couldn't sing much, but he was a dandy player on the banjo.' I really think if I could take a banjo in each hand, turn a double somersault, putting one foot through the head of each banjo, and sing 'Annie Rooney' I would *draw* and be appreciated by the average audience; or rig a banjo as a trapeze bar, do a turn and pick a chime while going round it, would never fail to win applause. I ask why? My idea is, that the banjo is not of negro origin. Ten negroes play violins, harmonicas and guitars, to one who plays the banjo—it must have started on the minstrel stage. With the exception of the late Horace Weston, where is the Colored man who is an artist on the instrument? I am not an artist; nothing but one who plays as the Irishman did, for his own 'amazement,' but I love the banjo and want to see it rated as it should be, at the top of the heap.

"I have, and use constantly, three banjos, one —, one —, and one 'tub,' and I can honestly say the tub is the best of all. I have never yet had an opportunity of seeing a 'Stewart,' but I can imagine what it is. As to strings, etc., Stewart's strings (light); a maple bridge just high enough so the strings won't jar on the frets, and as light and thin as you can get it, and not to break it; a nine inch rim and fifteen inch fingerboard, and a man who can't take comfort with *that* is lacking in soul.

"Now, if you have read this far, I will ask you to forgive me for letting myself out, but I had to do it, or something would have given way. Always glad of your success, and appreciating the efforts you have made to elevate the banjo, I am, etc."

A GREAT NEW YORK CONCERT.

James H. Phipps, of the Phipps' Lyceum Bureau, New York City, will give a Grand Banjo, Mandolin and Guitar Concert at the Lenox Lyceum, that city, on April 13th. Mr. Phipps writes that he has the Princeton College Banjo Club, the Brown University Club, the Columbia College Club, and the New York Banjo Club. He will have an orchestra of from seventy-five to one hundred banjos and guitars. Signor Romero, the guitar soloist, will appear; also the Dore Bros., banjo trio; Dan Emerson, banjo soloist; Vess Ossman; also G. C. Dobson, of Boston. Mr. Phipps is negotiating with other clubs and expects to make the performance very interesting and novel.

THE "THOROUGHbred" PLEASED HIM.

L. L. Kenyon, Omaha, Nebraska, writing under date of March 9th, says:

"I don't know what to say. If I had about a thousand dollars to spare, I believe I should send it to you and say nothing. But as I have not that amount handy, I shall have to say something. I got more solid enjoyment out of twelve hours playing yesterday, than I have since 1880. This may sound a little bit uneven, but it's true. There are just two faults with this banjo, Mr. Stewart, it was sold too cheap, and it had a third string on it which was off above the 5th fret. Hoping you will accept my thanks, and excuse anything which sounds like familiarity in my letter; I would like to add that you are the most prompt and obliging gentleman I have ever had any dealings with."

A TRIBUTE TO JOHN H. LEE.

Mr. George L. Lansing, leader of the Boston Ideal Banjo, Guitar and Mandolin Club, writing from San Diego, California, under date of March 12th, says:

"Here in San Diego, where poor John H. Lee spent his last days, I can but feel that it is fitting to pay a tribute to the memory of our late friend. Our club, the Boston Ideals, have played in nearly every city of any size in California. I find the banjoists everywhere speaking a good word for John. He endeared himself to all who knew him, and here he was held in high esteem by the musical fraternity, both as a man and an artist. The theatre was packed to the doors to-night, and a more enthusiastic audience it would be hard to find. This fact demonstrates that San Diego is a 'Banjo city.' We naturally make up our minds that John H. Lee 'died in the harness,' so to speak. Long live his memory.

Yours very truly,

GEO. L. LANSING."

THE ECLECTIC BANJO CLUB.

The above-named Club has been organized in Tyrone, Pa., with the following talent: H. F. Wilhelm, first banjo; Claude Jones, second banjo; James Whitter, piccolo banjo; John Morniugread, guitar; Frank S. Morrow, banjeaurine.

We had a pleasant call from Mr. D. Acker, of Wilkes-Barre, Pa., recently.

Mr. Frank M. Stevens, the celebrated "Whistling Soloist," called upon us recently, representing *The Music Trades*, the new and successful weekly publication of John C. Freund, of New York City.

GEO. C. STEVENS.

We have been favored with an excellent cabinet photograph of the above-named banjo artist and composer, for which we respectfully tender thanks.

THE SYMPHONY BANJO AND GUITAR CLUB.

This Club announces a Grand Concert to take place at Association Hall, 15th and Chestnut Sts., on Monday evening, April 6th. An orchestra of 100 banjos and guitars, the Philadelphia Mandolin Club and the American Male Quartette, are among the novelties announced for the occasion.

The following is the programme given us:

PART FIRST

1. a. Ruby Schottische.....Albrecht
- b. Symphony Club Waltz.....Albrecht
- Mammoth Banjo Orchestra
2. March.....The Trumpet Calls Away.....Dow
- American Male Quartette
3. Normandy March.....Armstrong
- Symphony Banjo Club
4. Recitation.....Two Pictures
- Miss Emily R. Grubs
5. Wedding Waltz.....Guitar Duet.....Oehler
- Messrs. Albrecht and Compton
6. Venetian March.....
- Philadelphia Mandolin Club
7. Baritone Solo.....Thy Sentinel Am I.....Pinsuti
- Mr. William Robinson
8. Harmonica Solo.....Griffin
- Mr. Kircher
9. Selection of Comic Songs.....

PART SECOND

1. Cleopatra Gavotte.....Banjo Solo.....Ware
- Mr. Charles A. Ware
2. Darkies' Patrol.....Lansing
- Symphony Banjo and Guitar Club
3. Parlor Magic.....
- Mr. Loftus G. Armstrong
4. Dulcimer Solo.....Hein
- Mr. Griffin, assisted by the
- Symphony Banjo & Guitar Club
5. Three Chafers Medley.....Saxe
- American Male Quartette
6. Roman Serenade.....
- Philadelphia Mandolin Club
7. Santiago Waltz.....Banjo Duet.....Meyer
- Messrs. Compton and Albrecht
8. Musical Novelty.....
- Symphony Banjo and Guitar Club
9. Galop.....Wild Haste.....Herman
- Symphony Banjo and Guitar Club.

THE BOSTON IDEAL CLUB.

This Club has been on the road since October 21st. When they arrive home, in Boston, their tour of the United States and Canada will have been completed. No wonder Mr. Lansing says, "I feel as though we are doing a little for the advancement of our favorite instrument."

JUST AS ADVERTISED.

WILKES-BARRE, Pa., March 16, 1891.

S. S. Stewart.

Dear Sir:

The "Special" Banjo made by you, and purchased last week by B. F. Williams, teacher, for my daughter, is up to all expectations. It is just as you advertise it, and it is being admired by many who play this kind of an instrument. I am pleased with it in every way, and it is fully worth all I paid for it.

Yours truly,

ISAAC E. LONG.

Wilkes-Barre Record.

GEO. B. ROSS'

Coming Concert

A GREAT EVENT

On the evening of April 11th, (Saturday), Mr. George B. Ross, will give a "First Grand Annual Concert," in this city, at Association Hall, Fifteenth and Chestnut Streets.

Mr. Ross has engaged the services of the following eminent performers.

MISS SUSIE L. ROSS, Pianist

MISS JOSEPHINE RICHARDSON, Contralto

SIG. LOUIS T. ROMERO, Guitarist

MR. "RUBY" BROOKS, Banjoist

SIG. F. MARIO LAPETINA, Mandolinist

SIG. G. SETARO, Harp Soloist

MR. CLARENCE SHANK, Accompanist

THE HAMILTON BANJO CLUB

Will also appear,

and "Last but not Least"

MR. GEO. B. ROSS,

himself, will cause his Banjo to be heard. This is probably the first and only opportunity to hear Signor Romero, the Greatest Living Guitarist, and such an opportunity should not be lost.

Tickets may be had at the Box Office of the hall on the evening of the concert. Secured seats may be had in advance of J. E. Ditson & Co., 1228 Chestnut Street, Geo. B. Ross, 1411 Chestnut Street, and S. S. Stewart, 221 and 223 Church Street.

Prices, .25, .50, .75 and \$1.00

E. M. HALL.

We take pleasure in presenting in this issue—on first page—a portrait of the well-known and eminent Banjo artist, E. M. Hall, together with his Stewart Banjo and his friend, "Jet," the little black cocker spaniel, a winner of many prizes. Mr. Hall, on closing his season with Carncross' Minstrels, about the first of May, will "go on the road" with "Dumont's Comedians," for a brief tour.

Mr. Hall has made a great many friends in this city who will be glad to welcome him back should he conclude to return to Carncross' Opera House next season.

BANJO ORCHESTRA MUSIC.

A Few Hints to Arrangers and Leaders of Banjo Clubs.

By THOMAS J. ARMSTRONG.

Chapter V.

Reference was made in the previous chapter to the tuning of the guitar a tone lower than the regular guitar in C. The guitar, as it is usually tuned, sounds an octave lower than its notation calls for; but its C really sounds C: therefore it is not treated as a transposing instrument; but a guitar tuned a tone lower, would be a transposing instrument, as its C would sound B \flat , and all music for such would have to be written in a different key than the regular guitar in C.

A guitar tuned in this manner would be designated "Guitar in B \flat ," as we mentioned in Chapter IV, and its use is not recommended except in connection with the Guitar in C. The use of two guitars tuned in this manner, for banjo clubs, will, I think in a few years, become universal. One guitar in C, and another in B \flat , will give as much volume and depth to the harmonies, as four guitars in C.

I do not mean to say that a guitar tuned in B \flat , will sound three times as loud, as a guitar tuned in C; but assert that the wonderful effects to be gained on the B \flat guitar in low bass notes will add immensely to the accompaniment. In nearly all of the chords, the bass notes of the guitar in C, can be duplicated an octave lower on the guitar in B \flat . Those which cannot be duplicated an octave lower, but sound in unison with the guitar in C, are generally open strings, and consequently more resonant than the basses of the regular guitar when made as closed notes.

It is a very difficult matter to explain clearly a subject of this kind in cold "black and white," and the above may be Greek to those not acquainted with the guitar, and the difficulty experienced by some players in obtaining, or rather "grabbing," as it were, bass notes for that instrument. If Mr. Stewart were willing to donate enough space in his valuable paper, this entire number could be given over to this one subject:—"The B \flat guitar;" but we must content ourselves with a few small examples, showing the chords in one or two keys, and noting the advantages to be gained in a club using these two instruments in accord.

A puzzling point to the young arranger would be to know what signature to give the B \flat guitar so as to be in accord with guitar in C. In such a case there are two keys to be taken into consideration. Viz.—The one in which the instrument actually stands (B \flat) and the imaginary key, which is C. Suppose you already have your regular guitar part, and wish to write a part for guitar in B \flat , remember the following rule which is the theoretical reasoning for transposition.

RULE.—Go as much above the imaginary key (C) as the distance of intervals found between the actual key (B \flat) and the score of the guitar in C.

The following will illustrate what we are trying to explain. I have this part for guitar in C, and wish to write a part for B \flat guitar that will harmonize.

Guitar in C. 

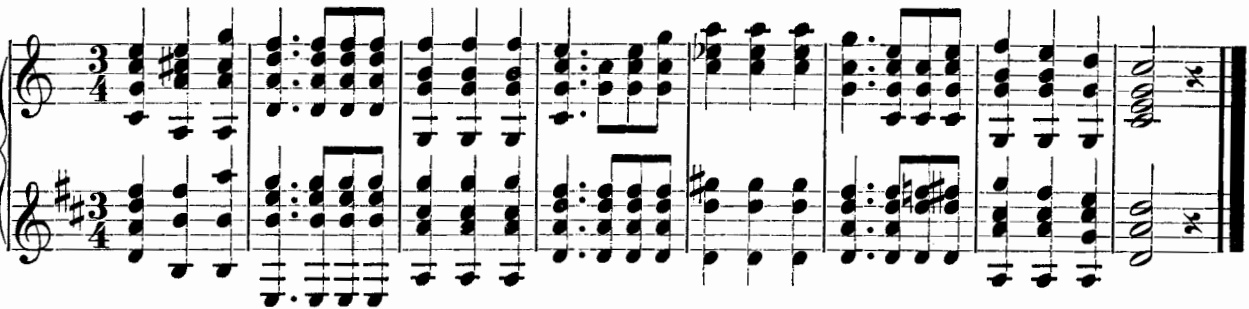
The guitar I wish to write for is in B \flat (the actual key of the instrument) and the above melody is in F. From B \flat to F is a *fifth*. A *fifth* then is the distance I must go above the imaginary key (C) for my signature. A *fifth* above C is G and that is the key in which the part must be written. The two guitars would then play as follows:—

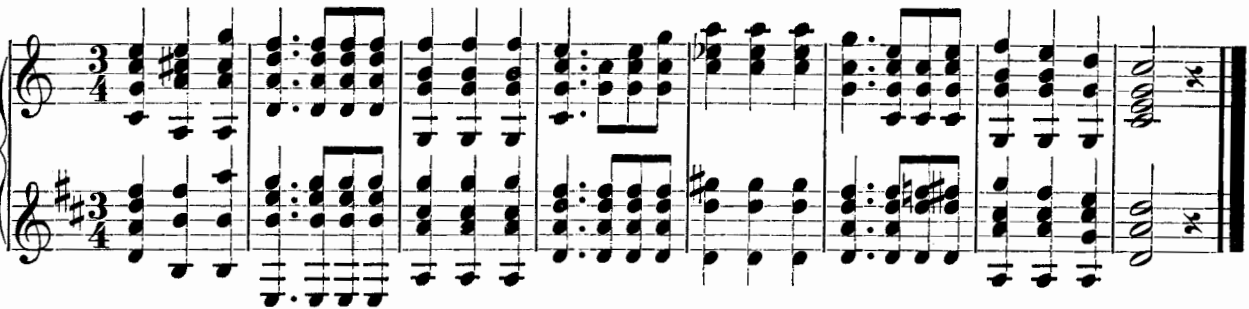
Guitar in C. 

Copyright, 1891, by S. S. STEWART.

Guitarists who play in the many different clubs throughout the country, will see the immense advantage gained in using these two instruments. Some of the chords for guitar, particularly the *diminished seventh*, are very difficult to play quickly, but when played in connection with the *B flat* guitar, this trouble disappears; for the letters of the chord can be distributed between the two instruments.

The few examples given below will show the beautiful effects that can be produced, and in many cases, the vast amount of work saved in fingering for the C guitar.

Guitar in C. 

Guitar in Bb. 

Guitar in C. 

Guitar in Bb. 





Guitar in C. 

Guitar in Bb. 

Examples like the above could be extended through all the keys; but enough has been shown to demonstrate to the guitarist, that a charming and melodious effect is gained by using these two instruments.

Some players may remark that the keys used in the examples, are at the expense of the guitar in C, but they must remember that in order to play in a banjo club, the guitarist generally plays in those keys, C, F and G, in order to be in unison with the banjeaurines and banjos.

The *B flat* guitar then has a great advantage over the regular guitar in choice of keys. The low tuning of the instrument, however, gives it a sombre, tone that sounds dull and flat, except when played with the regular guitar in C.

(To be continued.)

ANNIE'S DREAM MAZURKA

FOR THE GUITAR.

By E. H. FREY.

The musical score is written for guitar and consists of ten staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' above the notes. The score includes a section with two first endings, labeled '1' and '2', which lead to a double bar line. The piece concludes with a 'FINE' marking. The final staff begins with a forte (*f*) dynamic.

Musical score for Hennessey's Minor Jig, consisting of four staves of music. The first three staves contain the main melody and accompaniment. The fourth staff includes a first ending (marked '1') and a second ending (marked '2') that concludes with a double bar line and the instruction 'D.C. al Fine.'.

HENNESSEY'S MINOR JIG.

FOR THE BANJO.

By JOHN C. HENNESSEY.

Musical score for Annie's Dream Mazurka, consisting of four staves of music. The first staff is labeled 'Banjo.' and includes a 5* fingering. The second staff also includes a 5* fingering. The music is written in 2/4 time and features a mix of eighth and sixteenth notes.

Annie's Dream Mazurka.

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"DAWN OF EVENING" WALTZ.

FOR THE GUITAR.

By E. H. FREY.

Guitar. *p*

p

Trio.

FINE.

f

1 2 3

1 2 3

1 2

1 2

D. C.

The musical score is written for a single instrument, likely a banjo or guitar, in a 3/4 time signature. It begins with a treble clef and a key signature of one sharp (F#). The first staff is labeled "Trio." and contains a sequence of chords and triplets. The second staff continues the melodic line with eighth notes. The third staff features a first ending (labeled "1") and a second ending (labeled "2"), both consisting of quarter notes. The fourth staff continues the melodic line with eighth notes and includes a double bar line. The fifth staff continues the melodic line with eighth notes and includes a double bar line. The sixth staff continues the melodic line with eighth notes and includes a double bar line. The seventh staff continues the melodic line with eighth notes and includes a double bar line. The eighth staff concludes the piece with a double bar line and the instruction "D.C. al Fine.".

"Dawn of Evening" Waltz.

THE CASTANET DANCE.

MANDOLIN AND GUITAR.

By E. H. FREY.

Moderato.

Mandolin.

Guitar.

p

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First system of musical notation for 'The Castanet Dance'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and the key signature has one sharp (F#). The first measure of the treble staff is marked with a hairpin and the word 'cres.'. The first measure of the bass staff is marked with a hairpin and the letter 'p'. The system contains five measures of music.

Second system of musical notation. It continues the piece with five measures. The word 'FINE.' is written in the middle of the system, above the treble staff. The system concludes with a double bar line.

Third system of musical notation, consisting of five measures. This system features more complex rhythmic patterns in the treble staff, including sixteenth-note runs and triplets, while the bass staff continues with a steady accompaniment.

Fourth system of musical notation, consisting of five measures. The treble staff continues with melodic lines and rhythmic figures, supported by the bass staff accompaniment.

Fifth and final system of musical notation. It contains five measures. The first measure of the treble staff is marked with a '1' above it. The second measure is marked with a '2' above it. The system ends with a double bar line and the instruction 'D.C. al Fine.' written below the bass staff.

The Castanet Dance.

GLEN MARCH

FOR THE BANJO.

Bass to B.

By JOHN C. FOLWELL.

Banjo. *f* INTRODUCTION.

f MARCH. *mf*

f *mf* 1 2 FINE. *mf*

BASS SOLO. 8* 9*

2 Barre. 1 2

2 Pos. 2 Barre. 3 2

mf

mf 1 2 D. S.

Copyright, 1891, by S. S. STEWART.

"CHATTANOOGA." FOR THE BANJO.

By JOHN C. FOLWELL.

Allegretto.
Banjo. *f* 3
mf 3 5* *f* 3
mf 3 7 Barre..... FINE.
p *mf*
6* 7 Pos.
mf 7 Barre..... *D.C.* *f*
f *f*
7 Pos. 2 Pos. *D.C.*

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S. S. STEWART'S BANJO MUSIC.

ADDITIONS TO INSTRUMENTAL CATALOGUE.

- 474 Oeour Atout Polka,** (Zikoff). Arranged for five instruments, viz: Banjeaurine, (leading part), first and second (ordinary) banjos, piccolo banjo and guitar. Price, the five parts, complete.....1 00
This is a very fine arrangement of a popular favorite and has been played with striking effect and great success by Mr. Armstrong's well-known banjo organizations, the "Philadelphia Banjo Club," etc., etc. Every banjo club should have a copy of this choice concert polka.
- 475 "A Dance in the Wood," Polka Mazourka,** (C. Faust.) Arranged in same manner as No. 474; another excellent number, which should be added to the programme of every first-class banjo organization. Price, complete, five parts.....1 00
- 476 Diana Waltz,** by T. J. Armstrong, for banjo and piano..... 35
(Key of **E** with "Elevated Bass,") banjo solo alone..... 10
Piano accompaniment alone..... 25
- 477 Meteor Polka,** T. J. Armstrong, for banjo and piano. **A, E and D**..... 35
Banjo part alone..... 10
Piano accompaniment..... 25
- 478 "Em'ly" Schottische,** by R. A. Smith, for banjo and piano. **A**..... 10
- 479 S. Well's Favorite Clog,** by J. C. Folwell, for banjo and piano. **E**..... 10
(The two foregoing numbers are each on one large page and therefore the parts can not be sold separately.)
- 480 College Hornpipe,** an old favorite, arranged for two banjos, by Stewart. **A**..... 10
- 481 D. C. Everest's Clog Hornpipe,** **E** and **A**..... 10
The above is for banjo alone; an excellent teaching piece.
- 482 "Youth and Beauty" Polka,** by Geo. C. Stephens, arranged as a banjo duett, **E** with relative changes of key..... 10
- 483 "Keep it Up" Reel,** in **A** minor, by Anker..... 10
"Moxie" Schottische, by Campbell.
(This number comprises the above named pieces, both on one page.)
- 484 The Clinton Clog Dance,** by Everest, for banjo alone, in key of **A** with relative keys..... 10
- 485 Ring, Ring De Banjo,** an old favorite negro melody, here arranged for two banjos, by Stewart, key of **E**. Excellent for teaching, 10
- 486 Oh! Susana,** another old favorite, arranged for two banjos, and good for teaching, **E**, 10
- 487 Joe Sawyer's Jig,** **A** minor..... } 10
Will Lemon's Clog, **A** and **E**... }
The two above named are by C. S. Patty. Both pieces on one page.
- 488 Jefferson's Clog Dance**..... } 10
Favorite Clog Hornpipe..... }
Both of the above old time favorites are on the one page, and are well arranged and neatly printed.

- 489 "Old Time Banjo Tunes,"** three pieces on one page, as follows: "Jim along Josey," "Goin' ober de Mountain" and "Camptown Hornpipe."..... 10
- 490 "Old Time Banjo Tunes,"** three tunes on one page..... 10
"Don't you hear de Bullgine," "Charleston Gals" and Leavitt's Jig.
- 491 Murphy's Jig,** by W. H. Murphy, for banjo alone. **A, E** and **D**..... 10
- 492 Anna Belle Clog,** in **A, E** and **D** } 10
Sandy Floor Jig, in **A**..... }
Two pieces by C. S. Patty. Both tunes on one sheet.
- 493 Annette Polka,** by E. H. Frey, banjo solo. **A, E** and **D**..... 25
- 494 Rippling Streamlet Waltz,** by W. A. Huntley, banjo solo. **A, E** and **D**... 25
- 495 Old Time "49 er" Jig,** by Tom Morey 10
Vivian Waltz, by M. J. Catlin..... }
Both of the above are good, but as both are on one page, even if a customer should not be suited in one of the tunes, he will have the other—and either one of them is well worth the price charged for the pair.
- 496 Rose Polka,** banjo duett, arranged by Stewart, an excellent teaching piece for pupil and teacher, in key of **F** major..... 10
- 497 Eventide Schottische,** banjo solo, by Frey. **A, E** and **D**..... 10
- 498 Intrepid Quick Step,** banjo duett, by G. C. Stephens, an excellent march in 6-8 time..... 25
- 499 Solitaire Clog,** by W. H. Sleider, **A** } 25
Tuscaloosa Reel, by W. P. Blanchard, **E**..... }
These two favorites are printed together, making two excellent numbers, all in one.
- 500 Flower Song,** by Gustav Lange. A very fine arrangement for the banjo by Stewart, with guitar accompaniment by E. H. Frey. The banjo solo is arranged in **A** with relative changes, and may, if preferred, be played in "TREMOLLO," throughout. 25
For banjo alone..... 25
For banjo and guitar..... 40
Guitar part separate..... 20
- 501 Shadow Dance,** banjo duett, by E. H. Frey, in **A** minor with relative major changes..... 10
Excellent for teacher and pupil.
- 502 Majestic Polka,** banjo duett, by J. C. Folwell. Good teaching piece, in **E**..... 10
- 503 Uncle Joe's Cake Dance,** by C. S. Patty, for a single banjo, **A** minor..... 10
- 504 Otto Polka,** banjo duett, by R. A. Smith. An excellent polka, **A, E** and **D**.... 25
- 505 "The Rough Diamond" Minor Jig,** by T. J. Armstrong, for banjo alone..... 10
- 506 Skirt Dance,** by M. Lutz, for banjo and piano..... 35
Banjo part (in **A, E** and **D**), separate..... 10
Piano accompaniment separate..... 25
- 507 Glorietta Waltz,** by Jno. H. Lee, for banjo and piano..... 35

- The banjo part is in the keys of **E** and **A**, in the "Elevated Bass," or "Bass to B" style.
Banjo solo alone..... 10
Piano accompaniment alone..... 25
This number will become very popular, as it is good.
- 508 "World's Fair" Polka,** by F. C. Armstrong, for banjo and piano 35
Banjo part (key **E** with "Bass to B,") alone, 10
Piano accompaniment, separate..... 25
- 509 Carey Denman's Polka,** by C. S. Patty, for banjo and piano..... 35
The banjo part is in key **A, E** and **D**.
For banjo alone..... 10
Piano accompaniment separate 25
- 510 Ada Wing Dance,** by R. A. Smith, for banjo and piano..... 35
A novel and original Wing Dance in **E** with "Bass to B."
Banjo part alone..... 10
Piano accompaniment alone 25
- 511 Southerland Jig,** for banjo and guitar, by R. A. Smith..... 10
A good jig in **F** sharp minor with change to relative major key.
- 512 Lorraine Schottische,** by R. A. Smith 10
This number is arranged for banjo, with part for second banjo, and also with part for guitar and may be used for banjo and guitar or for two banjos, or two banjos and guitar, as desired. The banjo part is in key of **E**.
- 513 Concert Polka,** for banjo and guitar, by E. H. Frey..... 25
An excellent polka, in **A, E** and trio in **D**.
- 514 Little Daisy Schottische,** by Frey, for banjo and guitar. **E** and **A**..... } 25
Lew Brimmer's Jig, for banjo alone. }
The two above named pieces making one number.
- 515 The Delight Waltz,** by E. H. Frey, for banjo and guitar..... 25
The banjo part is written in the key of **E**, ("Bass to B,") with change to key of **B**. It is a favorite.
- 516 Queen City Polka Redowa,** by W. W. Rumsey, for banjo and Piano..... 35
Banjo part alone..... 10
Piano accompaniment alone 25
This number in key of **A**, with changes, is quite pretty and not difficult.
- 517 Continental Hornpipe,** for banjo and piano..... 35
Dead March, "Drummer Boy," for banjo and piano..... }
The two above named pieces are printed together in one number. The banjo parts being on one page.
Banjo part separate (the two pieces)... 10
Piano accompaniment separate 25
- 518 Normandie March,** by Thos. J. Armstrong. The same march as No. 473 in this catalogue, but here arranged for the banjo and piano..... 40
Piano accompaniment or banjo part separate, 20 cents each.
- 519 Boulanger's March,** by C. L. Desormes, for banjo, arranged by J. H. Lee, in **E**, with trio in **A**..... 25