

S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. VIII. No. 4. Whole No. 66.

October and November, 1891.

PRICE, TEN CENTS.

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.

"MUSIC AND DRAMA."

It is often quite amusing to read the criticisms on the banjo, of would be "know it alls", who, possessing no practical knowledge of the banjo, yet possess that supreme egotism and cheek, which appears to be the prime essential to musical criticism. The following choice effusion is copied from the *Philadelphia Music and Drama*, issue of Sept. 5th, last. It will no doubt prove amusing to some of our readers:

"Everbody knows that the bagpipes heard anywhere but on a Scottish heath are a real tragedy. Now the banjo, while an instrument of a very different kind, is subject to certain undeniable limitations. It has been the fashion in the city. Nobody can deny that it has contributed a good deal to social gayety. But it is well understood that it only has tolerance as a musical medium when it comes forward in the drawing room or on the concert platform. On the other hand, the banjo has a positive musical charm in the country. Here we can see that it fits the surroundings. Its half barbaric twang is in harmony with the unmechanical melodies of the birds. It belongs to the same orchestra as the romantic cowbell, and considering all the poetry that has been written about the cowbell, this is no slight compliment. On the veranda, on the lake of a moonlight night, at the barn concert or on the straw ride, it is a companion full of delightful possibilities. Here, where the piano sounds conventional and the violin thin and tame, the banjo sends out its lusty note in a charmingly stimulating way. And so the young women who took up the banjo because it was the fashion without knowing altogether what they were to do with it and took it with them to the country, have doubtless found the summer merrier because the discovery has been made."

We agree with the writer of the foregoing in one particular at least, *the banjo is subject to certain undeniable limitations*. For there is no instrument, of any kind or description, that is not limited. Even the human voice has its limitations, for man is bound by limitation.

The female soprano vocalist is bound by limitations. A slight cold, a sudden contraction of the chest or stomach often causes the voice to become shrill and faulty. How often have audiences been disappointed by singers in this manner: "Sudden indisposi-

tion," dyspepsia, etc.; then again, think how many people have been bored to death, almost, by being obliged to sit through a performance of vocal music, with an occasional piano hurricane. ("Hurricane" is a better name for it than "sonata," or "overture.")

"Times have changed." The banjo is on the move; it is coming up to its proper place. If the vocalist and piano player are obliged to seek rest in "the country" for a time, in order to take the medicine recommended by *Music and Drama*, in a late issue, for "consumption and corns", (the *Music and Drama* was strongly recommended by its editor as a cure for those troubles,) we are sure that the editor's witicism, where he says: "Its half barbaric twang is in harmony with the unmechanical melodies of the birds" will apply to many of the pianos we have heard.

Years ago narrow minded, bigoted and short sighted musicians could vent their spleen on the banjo and banjo player with impunity, but it cannot be done to-day. It is considered by many now-a-days, that there are other instruments which could better be dispensed with than the banjo. Its greatest drawback is just those mis-guided persons spoken of by *Music and Drama*, those who take the banjo out in the open air at night, and deprive it of its musical tone by *exposing* it to the damp air. Then, after the instrument has become temporarily impaired, they find that "twang" is still left. This "twang", so-called, is the banjo's voice when out of condition. The banjo is then like the operatic star with a severe cold or sore throat—only not quite so useless.

Take your *piano* and your *harp*, place them out in the open air, night after night, and you will have instruments poor indeed in comparison to the banjo. The banjo may safely be left in the hands of those who understand it. It no longer asks for tolerance from "old school" musical bigots. It can even get along very nicely without the aid of *Music and Drama*, so strongly recommended by its publisher, in a recent issue, as a cure for *corns* and *stomach-ache*.

BANJO CASES.

The green baize or flannel bag is almost useless as a banjo cover. The best banjo case is the leather case as sold by S. S. Stewart, of Philadelphia. Stewart's leather

cases for banjos are made of good stiff leather, well lined throughout, and made to open at the end, fastening with buckles and straps.

The latest Stewart cases are made of a rich wine color and are very handsome. They are sold at \$6.00 each, to every purchaser of a Stewart Banjo. Very handsome cases, lined with silk-plush, suitable for presentation purposes, etc., cost \$12.00 each.

No banjo player of the day should trust his banjo to a cloth bag, as many accidents happen to good instruments when not kept in good stiff cases.

Beware of cheap, split-leather imitations of Stewart's banjo cases.

"OUR JOURNAL."

The Banjo and Guitar Journal was originally intended and primarily published as an advertising medium. Hence it was not offered at the P.O. for admission to the mails as "second class matter," and the paper having been sent out as postal "matter of the third class" has permitted the publisher to refuse advertising matter, and allowed him to continue its issue and circulation on the same basis as any other pamphlet or book.

Notwithstanding that the Journal has never asked for admission to the mails as "second class matter", yet the musical and literary departments of the "circular" have been from time to time improved upon until a comparison of the *Banjo and Guitar Journal* with many other "musical papers", which avail themselves of the charity of the U. S. Government,—in the matter of saving postage expenses—should bring the blush to the cheeks of the publishers of many of them, for the contrast is all in favor of "Our Journal".

Notwithstanding the fact that the *Journal* has been published with the intention of keeping it mainly for an advertising medium, yet its bona fide paid circulation to-day is vastly greater than that of most other musical papers; and we doubt very much if there is a banjo or guitar player in America to-day—who possesses any right to be called such—that does not purchase and read "Our Journal". The demand for the enlargement of the paper at a higher rate of subscription is frequently heard. Perhaps such an occurrence may take place soon.

"SOLVE THE REBUS."

IT IS SOLVED.

Quite a large number of answers to our Prize Rebus, published in last issue, have been received, and many of them near enough to a perfectly correct solution to pass as correct. The correct solution to the Rebus as given by its author, E. H. Frey, of Chillicothe, Ohio, is as follows:

W-hat - Has - Bee - n - call - ed - Tea - He - Banjo
Sum - Men - y Moons - ago
Was - but - a - Tub - sea - om - pear - ed - two
W - hat is - now.

Double U - hoe - inn T - hose - By - gone - D - As
Thought - T - hay - S - hood - ever - gaze
On - Sum - Th - inn g - B - four - W - hitch
T - he - World - wood - bow -

T - eye - s - A - radiance - now - T - hat G - Lo - s
round - a - new - M - ache - of - banjos

Oar - which - eye - n - glow - rye - ous - P - raise
The - people - sing.

Loudly T - hay - P - row - C - lame - S. S. Stewart
is T - he - N - aim

And Stewart - is - tea - he - m - acre - and - T - he
King.

The first answer to come in was received from Mr. Thos. T. Nelson, of Philadelphia, as follows:

PHILADELPHIA, JULY 29TH, '91.

S. S. STEWART.

DEAR SIR:—I am but a poor manipulator of the banjo, but I am some on Rebus. I found the ever-welcome *Journal* on my return home this evening, and proceeded forthwith to dissect and articulate the rebus. I enclose my interpretation, hoping that I am the first to hear the horn.

Yours Truly,

THOS. T. NELSON, 308 Walnut St.

"What has been called the banjo
Some many moons ago
Was but a tub compared to what is now.
Who in those by-gone days
Thought they should ever gaze
On something before which the world would bow
'Tis a shining light now that glows
Around a new make of banjos
O'er which in glorious praise the people sing
Loudly they proclaim
S. S. Stewart is the name
And Stewart is the maker and the king."

The prize offered for the first correct solution is awarded to Mr. Nelson, writer of the foregoing, his answer being as near correct as any received, and being the first to come to hand. Had Mr. Nelson used the word "radiance" in place of the words "shining light", his solution would have been quite correct, as it would then have been, word for word, like the original, as submitted by the author, Mr. Frey. But, as no answer received was absolutely correct and the foregoing being the best solution and the first received, the prize, consisting of \$5.00 worth of sheet-music from our catalogue, is awarded as stated.

Had any solution been received later that was perfectly correct, or had any other correspondent succeeded in furnishing a perfectly accurate solution, we should, in that case, have taken into consideration the difference in *time* and *location*, allowing for the time consumed in the delivery of the paper to any distant point, and the necessary

time for the letter containing the answer to be received. It would not have been quite fair to have allowed the first letter containing a solution to be classed as the first answer—when the party sending the same lived so close at hand—if others had sent equally correct answers so soon after receipt of the *Journal*. But, as already stated, such has not been the case.

Quite a number of very good solutions have been received, the best of which have come from the following named: Ed. Kennedy, Quebec, Canada; J. B. Mesmer, New Orleans, La.; Linn Emerson, Oxford, N.Y.; E. S. Moores, Washington, D. C.; F. W. Revels, Olean, N. Y.; C. P. Kellogg, Calhoun, Wis.; S. C. Prentice, Lawrence, Kan.; E. R. Barton, Montreal, Canada; Harry B. Steen, Conshohocken, Pa.; Will Kensil, Philadelphia, Pa.; E. G. Moulton, Holland, Vt.; C. T. Schmidt, Augusta, Ga.; Charles H. Will, Columbus, O.; F. G. Odell, Lincoln, Neb.; W. H. Whitcomb, Poynette, Wis.; E. B. Richards, Knapp, Wis.; S. H. Castle, Black River Falls, Wis.; F. H. Colburn, Black River Falls, Wis.; F. O. Havener, Belva, W. Va.; Ulric D. Fairbanks, New York City; A. J. Stames, Donaldsonville, La.; C. H. Mason, Michigan City, Ind.; Harry Wickwine, Cortland, N. Y.; O. P. Fretwell, Cedar City, Utah; M. L. Gates, Marysville, Cal.; Albert Lyles, Dewsbury, England; Pet Simonson, Evansville, Ind.; Chas. C. Fearing, Boston, Mass.; Tom Woods, Jefferson City, Mo.; William L. Ulyat, Princeton N. J.; E. J. Lilly, Circleville, Ohio.

The following is one of the very amusing answers received:

GREENPOINT, BROOKLYN, N. Y.,
JULY 30TH, 1891.

MR. STEWART.

DEAR SIR:—In answer to your ad., I have tried to win the music you promised, but I think you would have made it more interesting if you had divided the prize into about six parts. But if I haven't won it I am satisfied that I staggered it considerably.

Here it is: "What has been termed the banjo Some many months ago, was but a Tub I compared to what is 1891: Who in those by-gone days thought they should ever gaze; lost something before which the world would know, 'Tis a bright 1891 that grows around new music of banjos. All which in gratefulous praise the music. Loudly they would proclaim S. S. Stewart is then True, and Stewart is the 160 square rods and the King."

WM. H. DIDWAY.

P. S.—Please don't send all the music in one box, as I may not be at home!!!

NEW BANJO MUSIC

IS BEING CONSTANTLY PUBLISHED BY

--S. S. STEWART--

Philadelphia, Pa.

AUTHOR'S SPROUT UP LIKE WEEDS.

We are in receipt of a copy of the "Royal Banjo School," from its compiler and arranger, Mr. C. W. St. Cross, of London, England. Like all English Banjo Instructors, the music is arranged in the key of "C," for the key that is called here in America, "A."

We note that Mr. St. Cross has copied several pieces from the *Journal*, using his own name as "arranger." For instance, on page 26 of the "Royal School" we find "O'Shrady's Jig" by E. M. Hall, which appeared in the *Journal* some time ago, and now transposed into the "English Key." It appears as an "arrangement" by Mr. St. Cross. Then, there is the "Vacation Polka" by J. H. Lee. It appears in this work bearing the name of Mr. Lee as composer, but is "arranged by C. W. St. Cross." The arrangement consists in transposing it to another key. It is quite amusing that one of our English Banjo players should have taken upon himself to claim the arrangement of one of the late Mr. Lee's compositions.

It goes without saying, that when Mr. Lee completed a composition of his own, there was no room for improvement by any other Banjo player or composer, much less by one of the English clan.

We find on another page, the "Lorraine Schottische," which appeared in the *Journal* some time ago, a composition of R. A. Smith. It here appears as 'arranged by C. W. St. Cross,' and the composer's name is omitted. Mr. Armstrong's "Anticipation Polka" also appears here as an arrangement of Mr. St. Cross; also the "Rough Diamond Minor Jig," and the "Annie Schottische," by Mr. Bohler, all of which have been taken from our *Journal* and transposed into the "English Key."

They seem to make out very well over on the other side of the "big pond" in getting out Banjo books, as long as they have Stewart's *Journal* and other books to transpose from. But what under the sun would they do if they had to get up Books and obtain the material of themselves?

The following is a sample of the literary portion of the work copied from page 9:—

"The student should hold the Banjo as gracefully as possible, resting the hoop firmly on the right leg, holding the neck lightly between the thumb and first finger of the right hand, the wrist being well over the finger-board, keeping the right hand free from the vellum, so as not to impede vibration. If any support is needed for the right hand, the wrist may rest gently on the vellum near the hoop."

This work deserves to hold a place by the side of Tom Briggs' well seasoned and ancient method of Banjo plunking mentioned in our last number.

BOLSOVER GIBBS ON THE BANJO.

This is an old negro song that says, "Oh lightly touch the banjo string and rattle the old jaw-bone."—It is not well, however, in the present generation, to be too light fingered with the Banjo string. The Banjo and Piano when well and properly used, make an excellent combination, but if the Banjo is strung with strings no thicker than horse-hair, it is quite absurd to suppose the tone produced will blend well with the Piano. Even the little high pitched Mandolin is strung with *double strings*, as is its big brother, the Pianoforte. When the delicate fingered Banjo picker, fearing to rumple the serene equanimity of his delicate finger ends, strings his Banjo with delicate shadow like strings, and touches them, oh, so very gently, he must not be surprised if instead of producing a clear musical tone, he simply evokes the ghost like echoes of the lost voice of the poor lamb who contributed his dying bleat towards producing the very string now being "faked at."

The old Jaw-bone may be "rattled" no more for the Bones and Tambourine have taken its place in the negro minstrel company. But the Banjoist who "fakes" at horse-hair like strings, will be "rattled" time and time again. Keep the head-light on your Banjo, and have your instrument well strung with good strings, not too thick or too thin. Have a good maple bridge, see that it is in its proper place on the head, and then go at your Banjo as though you meant business. Just make up your mind that you are going to let your neighbors into the secret that you have got a Banjo. But proceed philosophically. Limit your operations wisely to a scientific basis. To those ambitious but misguided players, who aspire to "knock-out," "drown out," or "wash out" their accompanying Piano player, let it be said, as Saul said unto Socrates, "there is limit to all things"—therefore I close this chapter.

REMINISCENCES OF A BANJO PLAYER

(FOURTH LETTER.)

—BY A. BAUR.—

In my last letter I intimated that I might, in my next, have something to say about "cranks." Their name is Legion, and of the genus crank, the "banjo crank" is the worst of all. They are so hard to classify that I shall not attempt it, but merely cite a few instances when they have seemed conspicuous to me.

I once knew a man who, though a first class mechanic, with excellent judgment in all matters pertaining to machinery of intricate mechanism, always contended that he had never seen a properly constructed banjo. He proceeded to enlighten the world. He made special tools and machinery to turn out different parts of the banjo, according to his own ideas. He worked at it at odd times for over a year, and when finished, it was really a work of art—to look at. The brackets and hooks were sterling silver. The rim and neck were thickly inlaid with the same metal. The back had a device similar to the "Dobson Bell" banjo, but it was larger and covered the whole back of the banjo, and it tightened the head or loosened it with one turn of a screw.



The fifth string nut was at the tenth fret. The string was run over the nut and into a hole back of the nut, then through the neck to the peg head, where it was attached to the peg. The pegs all had slots instead of holes, and the strings could be snapped into place in an instant. The banjo was in the most elaborate morocco case I ever saw; in fact, the whole outfit was as fine a piece of workmanship as ever was made. It weighed between

FIFTY AND SIXTY POUNDS,

cost over two hundred and fifty dollars without the case, and when played upon could not be heard ten feet away. The man never made a second one.

Another, nearly equal to the above, is a crank who lives in Pittsburgh, Pa. This one poses as a maker of nothing but fine banjos, and he never saw a banjo that amounted to anything unless it had his improvements added to it. When I first went to Pittsburgh he was altering the "Bell Banjo." I soon convinced him that this was a factory made banjo, and he then began putting his work in on the Stewart and one or two other makes of banjos. His improvements consisted in taking the veneering off the fingerboard, removing the ornaments, and putting on a new ebony veneering. He would inlay two or three ivory dots at different positions, put on an ebony tail-piece, and call it the "Improved Stewart Banjo"; for this he charged from five to fifteen dollars, and gulled quite a number of people into believing he had really improved their banjos.

HE STILL LIVES,

but I fear his occupation is gone, although I have, in the past few years, read quite complimentary press notices regarding his skill as a maker of fine banjos. He never made but one banjo, and it was a failure.

I once met Wilson, the pawnbroker, at the corner of Delancy Street and the Bowery, New York. He and I were talking about factory-made banjos being sold in pawn shops as genuine Clarke or other banjos. He told me that the "patent banjo" craze struck him hard at one time. He had heard of Jerome May's patent banjo, and also, that Jerome, for some reason or other, was disposing of his entire stock of banjos. He investigated, and found that the May Banjo had a sort of tin attachment in front, which was

FULL OF HOLES, LIKE A CULLENDER

Mr. Wilson imagined that having so many holes in front it would let out more sound. He told me

that he actually bought nearly two wagon loads of the banjos, some of them finished and others not. He paid four hundred dollars for the lot and he never sold but two or three. He was cured of buying patent banjos.

This reminds me, many years ago, quite a rivalry existed between Frank Converse and Charley Dobson. Frank was, at the time, probably the most artistic banjoist in the world, and a thorough musician. He always aimed to produce a higher grade of music than people had been accustomed to hearing played upon the banjo. Among other pieces, he played the Anvil Chorus and made a hit. When Charley Dobson heard of this it "riled" him, and he immediately had himself photographed, standing with a banjo in position, and the following legend printed at the bottom of the picture: "Charles E. Dobson, the world renowned banjoist, as seen playing the Anvil Chorus."

BLESS YOUR SOUL

Charley never could play the Anvil Chorus—not that it is a difficult piece of music, but it is entirely out of his latitude. Charley and Henry C. Dobson were the originators of the "simple method," and in advocating it so strenuously, they dug their own graves.

Not so many years ago it was thought by many people impossible to play the banjo by note. This idea had such a firm hold on the majority of musicians, that when one was told that a certain man could play the banjo by note, he would laugh and look wise and say "impossible, the instrument is not made to be played by note." In my own experience, I had the pleasure once to convince one of these "doubting Thomases." A circus was billed for our town. The leader of the band was also the leader of the orchestra, and a good violinist. My office was located in the principal hotel of the place and where the band stopped. My office was just off the public sitting room, and I was engaged in arranging a little polka for the banjo. The leader happened to pass my door and look in. He saw I was writing a piece of music, and as was natural for a musician to do,

HE STOPPED AND WATCHED ME.

After a while he said, "what are you doing?" I replied, "arranging a piece of music for the banjo." He immediately said, "I'll bet my violin against five dollars you can't play it after it is finished." I at once took out five dollars and handed it to a friend who was standing near. The violinist, thinking he had a sure thing, handed over his violin and winked at some of his circus friends. I finished the piece while they waited, then picked up my banjo and played the piece through. Not a word was spoken. The violinist crammed his hat on the back of his head, stuffed his hands into his pockets almost to the elbows and walked away. I took the money and put the violin away and locked my office door and went to supper. Before time for the performance to begin I hunted up the violin player and took him to my office, and made him a present of the violin. I told him I had no use for it and would not give my banjo for a thousand such instruments. He thanked me and said the violin had cost him a great deal of money and was a fine one. That he never would have risked it on a bet had he not been positive that the banjo could not be played by note, but that from that time on he would take an interest in the banjo, and study its capabilities. I met him afterwards and have every reason to believe that he kept his word, for he was an enthusiast on the banjo and its music. Nearly all the old-time players who played "by ear" and the "simple method," teachers, were outspoken in their convictions that the banjo, to be properly played, must be "played by ear." Time and again have I had them tell me, when I have asked them to play for me, that they had certain pieces that they never played for any one, for fear that the listener would "pick up" the piece and claim it as his own. Imagine the tribulations of a "play by ear" crank of the past and dark age of the banjo. Charley Dobson told me several times, when he had rooms on Broadway, that he was afraid to play some of his best pieces. He imagined some one

MIGHT BE LISTENING

and would "catch on" to the piece. He was always very kind to me, and I have spent many pleasant moments listening to him; but it was very

amusing to me, when he would finish and say, "I am the only man in the world who can play that piece, or, 'I am king of them all.'" In those days kings, princes and champions of the banjo were numerous; so Charley dubbed himself "The Emperor of the Banjo." Joe M. Mortimer, of Philadelphia, styled himself the "Lion Banjoist," or, "Lion of the Banjo," while Frank Converse called himself "The Autocrat of the Banjo." To the rising generation of banjo players, all this may sound like idle talk, but it is nevertheless true.

One species of crank is the man who writes a letter, asking what size banjo he had better use, and if I would advise him to use a steel bridge instead of one made of wood. Another asks if a thick head or a thin one is best. Any number ask if you think wire strings would suit their line of business best.

I had a letter from a crank in St. Louis once. He said "I want you to write me a march that will take the town by storm. I want it for myself, and don't want any one else to have a copy but myself. I don't care how many runs and *thrills* and *tremolos* you put in it. You can make the runs from one end of the banjo to the other, up or down. 'I'm a dandy,' and can play anything you send me. Your money is ready whenever the march comes." After going into some minor details, as to the style and size of banjo he used, the letter ended by saying, "Send the march as quick as you can. You need not make it too difficult for a starter." He is still waiting for the march.

To the numberless letters I have received, inquiring about dampers, mutes or devices for increasing or decreasing the volume of sound or tone of a banjo, I will here reply: Leave your banjos as they are. Begin by getting a banjo from a first-class maker, add nothing to and take nothing from it. Rest assured that such men as Stewart and others, who are wide awake and up to the times, are watching for any improvement or addition that may become necessary for the advancement of the banjo. Should they see or hear of anything of real merit, they will not be slow to adopt it. Should you desire to practise without annoying your neighbor, take a piece of cigar box or other light wood, three inches long and two inches wide and round the corners; place it under the head and beneath the feet of the bridge; then take another piece of wood, wide enough to reach from the rod or stick that runs through the rim to the first piece that is held against the head. The second piece should be wide enough to hold the first piece firmly against the feet of the bridge. This makes an excellent mute, and does not injure the banjo with screws or fastenings that rattle or jingle and injure the tone of the instrument. I always found it beneficial in practising, for the reason that it stops vibration of the head and strings, and therefore requires more force from the fingers in producing the tones. This strengthens the fingers, and you will be surprised to see how much more easily you can play after having practised an hour or so with this simple contrivance, than you could before putting it in.

The meanest crank I can call to mind, is he who imagines that after devoting a lifetime to study and practice, the banjo teacher ought spend his remaining days in answering five dollars worth of questions for a two cent stamp. I have in mind one particular crank, who some months since wrote to me from Grant City, Mo. His letter covered four pages of paper. In it he made known the fact that he was a new beginner—had only been playing a few months. He wanted me to tell him what key he ought to tune his banjo in, but he gave no dimensions. He asked many questions, and wound up by asking me to send him a list of my favorite solos. He said nothing about purchasing, and I presume wanted the list merely to

GRATIFY HIS CURIOSITY

At the time I received this letter my wife was very ill, and I was so worried that nothing was further from my mind than banjos, and banjo music. My wife continued growing worse, and I had no thought except for her. In the course of time this fellow sent me a scurrilous and ungentlemanly postal card, berating me for not having answered his letter. After my poor wife's death, in looking over accumulated correspondence, I found this letter and postal card, which I had not read until then. I immediately returned him his two cent stamp, but am sorry to say I forgot to tell him

that with an outlay of a very small sum of money, he might have procured from Stewart, one of his numerous instruction books, that contained all the information he desired, in addition to which he would have a good collection of music and useful facts concerning the banjo, that he could not obtain by sending two cent stamps to a dozen banjo teachers in different parts of the country.

About as useless a crank as one meets with, is he who is continually telling you of some wonderful player he has heard, who can swing the banjo, throw it up, turn it over and "all the time keep the tune going." This is sheer nonsense, as the tunes played in juggling a banjo are invariably simple. Frank Converse has often told me a story of John M. Turner. Turner was practising swinging two banjos. He stood at one end of a room swinging the banjos, when all at once one of the banjos slipped from his hand and went through a mirror at the other end of the room. It cured Turner of trying that act, but he adopted another equally as bad, that of playing three banjos at one time. Happily the mania for "juggling" is passing away, and more attention is being paid to legitimate playing. The art of banjo playing has made such rapid strides, that he who lingers by the wayside, in the shade of the "simple method," will find himself woefully behind the age.

With the wonderful advancement in the construction of the banjo, and the endless supply of music published for the instrument, it behooves one to practise diligently in the legitimate way of playing and acquiring a thorough knowledge of music, both in theory and in practice, to keep in sight of the times.



W. R. Addison, guitar teacher, West Superior, Wis., writes:

"I prize your journal very much; indeed, I do not know what I would do, if anything should happen that I could not get it. It is undoubtedly the best publication that I ever came across in the interest of the banjo and guitar. I have already found a number of good compositions for the guitar in your journal. It keeps one posted on all the late music, also a great deal of valuable information, an advantage over all other publications. I shall endeavor to get you all the subscribers I can."

Senor Louis T. Romero, the guitar virtuoso, of Boston, Mass., has his studio at No. 24 Dartmouth Street. The Senor is known by lovers of the guitar, to be a perfect master of his instrument, and it would not be going too far, we think, to say that he is the first among all living guitarists.

A new portrait of this artist, together with interesting matter concerning him, will appear in our next number.

E. H. Frey's guitar and mandolin music has become quite popular, and is making the composer's name widely known.

The guitar has taken a fresh start in life, and is more popular than ever, since the banjo club sprang into existence. The banjo and guitar make a splendid combination.

NEW MUSIC

FOR THE

GUITAR

IS BEING CONSTANTLY PUBLISHED IN

Stewart's Banjo and Guitar Journal



As a subscriber to the Journal, and in acknowledgment of the many benefits derived from its pages, I ask leave to make an "effort" to express some few "thoughts" concerning the banjo as a musical instrument and a means of enjoyable pastime. Like many others, I had for years only heard the banjo as played by the so called "plunkers", and, though somewhat of a musician, like many others of the calling, I failed to discover any of the powers or beauty of the instrument beyond what I then heard. An accidental opportunity came and I heard the instrument in the hands of a master. I was charmed beyond description, and realizing the vast amount of pleasure and convenience to be derived from so portable an instrument, (for therein lies one of its chief charms) I took it up,—I went in for the banjo—and shall always regard that "accidental opportunity" as a most critical event in my life's enjoyment.

My former musical knowledge, of course, proved of good service,—I had not to wade through the elementary studies of staves, bars, clefs, etc.—still, I see no reason that the little knowledge requisite for the early efforts of banjo playing should offer any great obstacle to even an utter novice in the musical art.

I procured, in my enthusiasm, no less than six instruction books, each in its way presenting some little different feature, and no matter how slight the hint, I felt that it was worth the price of the book. Now heretofore my efforts on stringed or other instruments on which the notes had to be formed—as contrasting with the formed notes of the piano or organ—had not been very successful. Hence I had tried and given up the flute, clarinet and violin, so that my gratification was increased when I found that with the banjo I seemed to make more progress than I even had expected. Chords, positions, etc., assumed no serious difficulties. At this stage of self-tuition a friend steps in and gives me some few hints, and, though he plays extremely well, in fact, for regularity of time and expression I have never heard his playing surpassed, he had been self-taught. When he had given me all the instruction he could, he advised that I take a course under a regular teacher.

Herein I discovered my mistake. I should have gone to the teacher first, and afterwards have played with my friend. I should then have been able to judge of the merits of the points given me; as it was I found myself possessed of some bad features that took considerable patient practising to overcome. So, to those who are but beginners on the instrument, I give this advice; go to a good teacher at once. Whilst to those who are "self-taught" and are making good progress, if they want to see their faults and discover many easier and better methods of fingering, etc., do likewise,—go to a good teacher at once. Having secured a competent instructor, the next necessity is intelligent practice.

There are three things necessary to success in banjo playing—practice, practice, practice. And this can be multiplied "ad lib." till the fingering of the instrument becomes as second nature. In my own case I claim from thirty to forty hours practice each week. This for several months should show a result, or I should conclude that the student had missed his calling.

Then again, such compositions as are given by the intelligent teacher, usually have for their purpose many objects outside of its mere melody; chords, positions, slurs, hammers, diatonic and chromatic scales, harmonies and such like being but preparations for the greater facility of reading, which should be the ultimate aim of all players.

I cannot admit it possible for a musical reader, on any instrument, to perform in a "finished manner" any and all music that is placed before him. What reader of literature is perfectly familiar with, and can avoid the re-reading of every phrase presented to him? But the amount of amusement and gratifica-

tion to be derived from an evening's playing "at" new music, to me at least, holds pleasure beyond description.

While to those, who like myself are enthusiasts, these "thoughts" will present no new feature, I trust they may cause no displeasure. To the student plodding on in his early struggles, I hope they may contain some little encouragement. To those who have despised "untried" the instrument, may they "take it up" and, like myself, be convinced of its merits and beauties. Then will the "effort" have attained its purpose.

So, Mr. Editor, I have tried to show my appreciation by following the principles laid down in your valuable "Journal". It has helped me wonderfully,—to satisfy myself at least, as a player—and to sit down and read over your back numbers at all times gives me pleasure; while to the coming number I look forward with the anticipation of a child to the coming of its promised plaything—a plaything so valuable that it is stored up, and in after years so precious is it that it is turned to with all the reverence of an old friend.

"HYLERION."

THE BANJOIST'S DREAM.

BY C. S. PATTY.

"Old King Cole was a jolly old soul,
And a jolly old soul was he;
And he called for his pipe,
And he called for his bowl,"
But not, "for his fiddlers three."
For "I'm tired of their twee-deedle-dee," said he.
"Now, I've got Weston and John H. Lee,
E. M. Hall and James Bohee;
For the banjo's all the rage you see,
And behind the times I will not be.
Perhaps you'd like to hear them play!
Yes, then I'll have them here straightway."
They entered with their banjos all—
The handsome Weston and the long limbed Hall,
Bohee, the pert, and the artist, Lee,
Modest, but full of dignity.
Hall led first, with his Home, Sweet Home—
We listened entranced, and the tears yet come
To our eyes, when we think of that magic trill,
Sweet and low as the murmuring rill,
Near the far-off home of the poet's dream—
The music was worthy of the theme.
Next, Weston's Jig, in a minor key,
That weird and wonderful melody
By the great artist himself, was played.
'Twas grand, and nothing could be said
When it was finished. By his art,
The dark man showed us that his heart
Was white as ours, and on his face
Genius shone through the mark of his race.
The four then played a grand quartette,
Arranged by Lee, from *Olivette*.
"That," said the King, "is the best of all;
But the solo playing of E. M. Hall
Attracts attention wherever he goes,
And every skilled musician knows,
That side by side with the violin
The Stewart banjo will soon be seen,
Weston's banjo is like a harp,
In tone so remarkably clear and sharp,
That its softest notes in the largest hall,
Can be clearly distinguished over all
The instruments in Callender's band."
"Yes," I replied, "it is certainly grand,
But ——— claims that he can beat ———."
Each artist bounded to his feet,
And raised his banjo o'er my head!
Thinking myself as good as dead,
I gave a loud and vigorous scream,
And woke to find it all a dream.

The above was written by C. S. Patty, and published in the *Journal* in 1882, and is now republished by request.

BANJO TEACHERS IN PHILA.

Thomas J. Armstrong . . . 418 North Sixth Street
George B. Ross 1411 Chestnut Street
Miss E. E. Secor 2104 Henrietta Street
Miss L. M. Coleman 1019 Ogden Street
O. H. Albrecht 241 North Eighth Street
D. C. Everest 1416 Chestnut Street
Henry Meyers, (Banjo and Zither), 1416 Chestnut St.
G. F. Mayo 222 North Tenth Street
Kirk Haddock 2036 Woodstock Street
L. Martin 1015 Arch Street



Ralph D. Marshall, Gloucester, Mass., writes :

"I received the banjo and case yesterday afternoon. I tested the banjo last night and can say that it is a fine instrument throughout. Thank you very much for the pictures sent me, also for the pamphlets and sample copy of your *Journal*, which I think is very fine."

E. B. Richards, Knapp, Wis., writes :

"Since the arrival of my new *Stewart Banjo*, a few of our best people have expressed themselves as to its purity of tone and beautiful design. So much for making an instrument just as represented."

N. J. Ward, Newark, N. J., writes :

"The *Thoroughbred* banjo you made for me is quite satisfactory. The tone and workmanship being all that is required, and I must say that I would not care to exchange it for the money I gave for it."

P. C. Bingham, Kansas City, Mo., writes :

"The *Pony Concert* banjo came to hand yesterday, and I am well pleased with it in every respect. It is a beautiful piece of construction, and merits all you could say in its praise."

Van L. Farrand, Shawano, Wis., writes :

"I received the No. 3 *Universal Favorite* banjo and case all O. K., yesterday. They are 'just out of sight'—all that I expected and more, if anything."

L. A. Burritt, the talented banjoist, of Bayonne, N. J., called recently.

C. F. Stiles, Pueblo, Colo., writing under date of June 9th last, says :

"In your No. 64 *Journal* I read of your Common Sense banjo tail-pieces and bridges. My curiosity is aroused *just enough* to invest in both, and just to see if your word is as good as it has always been upon anything pertaining to the 'jo—meaning by this, your name, so far, is George Washington, see! (My experience at least). No flies on my \$125.00 *Presentation Banjo* yet. Have only to produce it, and the plunkers faint dead away at sight—let alone the tone."

We had a pleasant call from Geo. F. Gellenbeck, of Omaha, Nebraska, recently. He says the banjo is on the move in the right direction in Omaha.

W. P. Dabney, guitar and banjo teacher, of Richmond, Va., took a trip north this summer and made several pleasant calls at this office. Mr. Dabney has a position as teacher in the public schools in Richmond, and gives music lessons during his spare time."

We are pleased to acknowledge receipt of a handsome photograph of the "Crescent City Trio," consisting of Messrs F. J. Sney, L. A. Felmeden and A. A. Caradies.

O. R. Dahl, Viroqua., Wisconsin, writes :

"Just received the package of Fichtelberg banjo strings (silk composition strings), and they are the finest and best banjo strings I ever saw."

Walter Blackshaw, Trenton, N. J., writes :

"I bought one of your No. 2 Orchestra banjos, price \$40.00, some two months ago, and after thoroughly testing at different positions, I must say I

never heard its equal. It seems to *sound the better* the more it is played upon. I have several other makes, but as the saying goes, they 'ain't in it' when long side of the Stewart. The only trouble I find in banjo playing is to get good true strings. (Should use the silk composition strings). "Please let me know when my subscription to the *Journal* runs out. I must also lend my aid to the army that is crying out for the *Journal* to be issued every month, and I hope to see it so issued at an early date."

E. B. Smith, Torrington, Conn., says :

"I am using one your *Universal Favorite* banjos, and it is *the best* in town."

Scientific banjo players are using Armstrong's *Arctic Mazourka*, and Stewart's *Dawning Light* waltz, as parlor solos, with piano accompaniment.

"The Lost Chord Banjo, Mandolin and Guitar Circle" was organized July 8th, 1891, in Gloversville, N. Y., with Fred A. Mead, as director and leader of orchestra. The orchestra comprises some fourteen lady and gentlemen performers upon the banjo, mandolin and guitar; also, Mrs. Sweet, auto-harp soloist and accompanist.

We take pleasure in acknowledging the receipt of a handsome cabinet photograph of Mr. and Mrs. John C. Miller, of Brockton, Mass.

Among the best pieces recently published for the banjo, may be named the "POLKA HYACINTH," by Parke Hunter. This piece is No. 523, in our instrumental catalogue, and is heartily recommended to banjo teachers and players. It has a part for second banjo and makes a capital piece for two banjos.

Major Frank Henn's March, by E. H. Frey (No. 535), for two banjos, is also a very taking piece. It seems to become popular at once, wherever heard.

Minstrel men should send for a set of our eight inch ebony bones; but a few sets are left, which will be closed out at \$1.25 per set, by mail.

The silk composition banjo strings, for warm weather, have been a great boom to banjo players, who have been compelled to keep up practice during the warm season. Some of our banjo clubs on the road have reported that they could not possibly have gotten along without these strings.

The days of the old-fashioned gut string are numbered—at least for hot weather work.

Thomas J. Armstrong has put forth an extra effort and given the public a banjo solo of exceptional merit. The "Love and Beauty" Waltzes are referred to. Now ready for banjo, with piano accompaniment, price 75 cents.

Henderson's Special Banjo Orchestra, E. J. Henderson, leader, performed at a musical and literary entertainment, given by the Ladies' Auxiliary of the Y. M. C. A., at their rooms, New Orleans, La., on May 22d last. Mr. Henderson sends us a number of names, as subscribers to the *Journal*, and intends to work for one of the handsome banjo premiums named in our last number.

H. D. Clapp, leader of the "Imperial Banjo, Mandolin and Guitar Club," writes from his home in Geneva, New York, that his club has been meeting with much success during the season, and has good prospects ahead for the coming fall and winter. He also speaks in very high praise of the Stewart banjo.

Frank Z. Maffey, of Indianapolis, Ind., has opened his banjo instruction rooms, at 619 N. Illinois St., for the season. Mr. Maffey also holds the honorable position of teacher of the banjo in the Conservatory of Music, and is also director of the "Indianapolis Ideal Banjo Club."

Daniel Acker, of Wilkesbarre, Pa., whose studio is in the Laning Building, is a very successful teacher of the banjo and guitar. Thanks are due him for a very nice musical contribution to the *Journal*, which will appear in due time.

R. W. Payne, mandolin, guitar and banjo teacher, of Wabash, Ind., writes that business has been very good, and he is pushing ahead for a prosperous season. He says, "I am going to bind my *Journals* in one large volume. I would like to have a nice title page for the front. Let me suggest that a nice engraving of S. S. Stewart, on good heavy paper, would be very appropriate, considering the good he has done for the banjo. I shall look for something of the kind in the future."

Ed. Brennan, Topeka, Kansas, writes :

"The banjo, (Champion No. 2), which I ordered from you about three weeks ago, has given perfect satisfaction, and I cannot say too much in praise of it. It is truly a *champion*, both in tone and finish."

F. P. Wortley, Princeton N. J., in renewing his subscription to the *Journal*, says :

"I could not be without it now. It is something I find very useful—each number seems like receiving a prize. If each banjo and guitar player would try it, they would find it a very useful article to them."

W. F. Peters, Sandusky, O., manager of the "Ogontz Mandolin Club," and teacher of the banjo, mandolin and guitar, reports good prospects for this season. He says :

"I have now in my possession four great Stewart banjos, and everybody that hears them that has a different banjo, acknowledges they never heard a *real* banjo until then; and I believe them, as I have had some experience."

The "Englewood Banjo and Guitar Club" is now in its third season. C. Shotwell, Jr., is manager. Address 642 Sixty-second street, Chicago, Ill.

C. A. Moe, Chicago, writes :

"The last number of the *Journal* has been duly received. Each and every number seems to grow more interesting. With the articles Mr. Armstrong has been writing, on the arrangement of music, the *Journal* would be cheap at 50 cents a number."

Mr. Moe is a member of the Englewood Banjo and Guitar Club, being director of that organization.

Every banjo and guitar organization should have copies of the *Journal* containing Thos. J. Armstrong's chapters on "Hints to Arrangers and Leaders of Banjo Clubs." One or two of the chapters are out of print, but it is likely we shall issue the work complete, in book form, when all the chapters have been completed in the *Journal*.

E. C. Corbin, West Troy, N. Y., writes :

"I have one of your *Universal Favorite* banjos and would not sell it for five times its cost, if I could not get another. It is the finest toned banjo I ever heard, and is improving all the time. My father was an old time banjo player, being known professionally as Fred Clifford. He has in his possession, one of the old Troy banjos that you speak of in your lecture, *The Banjo Philosophically*. It was made by Albert Wilson, in 1858, and was an experimental banjo. It is the only one of the kind that he ever made; the dimensions are: neck 20 inches, rim 4 inches deep and 12 inches in diameter. It is pronounced quite a curiosity by those who have seen it. We also have a couple of copies of the 'Gawk's Mouse-Trap' Method. The fellow who invented 'simplified method' ought to have been electrocuted."

Prof. Edmund Clark, for some years located in New York City, is now located at No. 2 Shawmut Ave., Boston. Prof. Clark teaches guitar, banjo and other instruments, and publishes music and instruction books.

Gatty Jones, Jr., banjoist, is now at his home in London, England.

Geo. C. Dobson, of Boston, has removed to his new quarters, at 1521 Washington St. He has lately published two new books, "The World's Banjo Guide," and Geo. C. Dobson & Son's Royal Banjo-Tutor." For fuller information, write to Geo. C. Dobson & Son, 1521 Washington St., Boston, Mass.

Allen Field, Little Rock, Arkansas, writing under date of July 1st, last, says:

"I received the banjeurine ordered, in great shape. It came just in time to be used at the concert that night, and it knocked the audience silly. It is a beauty and has an excellent tone. I like it better than any of the others ordered, although they are hard to beat. Everybody wants one and I expect to give you a few more orders before long."

Frank C. Peckham, San Francisco, Cal., writes under date June 28th last:

"The banjo, case and music arrived about a week ago. It is a *Thoroughbred* instrument, indeed. We are all delighted with it. It has such a clear, ringing, and musical tone. It has knocked the other banjo into a 'cocked-hat.' The instrument you sent is finer than I expected, with the pearl work, carving, veneering, etc. I will not look any further for a banjo, but will 'swear by Stewart'—not at Stewart. I am also pleased with case and music."

By the way, have you tried "Polka Hyacinth," by Park Hunter? Have you got a copy of Armstrong's new waltzes, "Love and Beauty?" These are not "fads," but consistent reliabilities.

W. H. Sleider's "Mobile Persuasion," a characteristic negro melody, for banjo and piano, price 35 cents, is becoming something fad-like, yet more durable.

Lou Black, Waco, Texas, under date of July 20th, writes:

"I have been taking the *Journal* for two years, and I would not be without it. For it is one of the best papers I ever read, and whenever my subscription comes due, notify me and I will send in my dues by return mail. In copy No. 61, I found the *Skirt Dance*, by M. Lutz, which is very popular here in Texas, and Mr. McClintock and I have made several big hits with it. We play banjo duets together, and have several of Mr. Hall's and Mr. Lansing's most popular pieces, that are great, and my Stewart banjo has no equal in Waco. There are several other makes of banjos here, but they are 'not in it.' I will always recommend the Stewart banjo, and success to the *Journal*."

We had a pleasant call from Frank B. Converse, of New York, on Sept. 4th.

Grant Brower, the well-known banjo teacher, has resumed teaching for the season, at No. 200 Spencer Street, Brooklyn, N. Y.

W. G. Collins, Washington, D. C., writes:

"Having returned to the city, I am once more about to take up the 'fall and winter campaign.' I desire to extend my sincere thanks to the many persons interested in the banjo, for their kind words and approval of my article in the *Journal* a few months ago, about poor banjo music."

E. H. Frey writes:

"I played the *Love and Beauty* waltzes, by Armstrong, last evening, and think it is one of the most beautiful waltzes ever written for the banjo and piano. It is not a difficult waltz; yet, at the same time, will make a hit wherever it is played."

Fred A. Gill, Exeter, N. H., writes under date of September 5th:

"The \$60.00 Orchestra banjo I bought of you August 25th, is the best toned banjo I ever heard."

We have no doubt that Mr. Baur's interesting Reminiscences, letter number four, in this number, will be read by every reader of the *Journal* with much interest. Mr. Baur's remarks are true and to the point.

F. Maury, teacher of banjo, Washington, D. C., has opened his rooms at 216 C St., N. W., for lessons. He has a large class of pupils. In speaking of his "Old Stewart" banjo, he uses the following words: "The tone of this instrument is remarkable for such an old banjo. I prize it very highly, and would not sell it for any money."

Armstrong's new waltzes, "Love and Beauty," for banjo and piano—try them.

Frank B. Converse is one of the oldest banjoists living. We do not mean that he is very old in years, but he began his professional career as a banjo player when a mere boy, in the year 1855. Mr. Converse has written a number of books of instruction for the banjo, and is at present engaged in writing another one.

His address is No. 155 West 46th St., New York City, where he receives a few select pupils.

The "Symphony Banjo and Guitar Club," of Philadelphia, under the direction of O. H. Albrecht, made a successful summer tour of the watering places and popular resorts. Returning, they opened at the Bijou, Philadelphia, for a week. Mr. Albrecht, in speaking of the "Silk Composition Strings," says: "Many thanks for sending the silk strings; they were really a God-send to us in this hot weather."

Benj. F. Williams, teacher of banjo, mandolin and guitar, Wilkesbarre, Pa., has resumed teaching, at No. 155 East Main St.

"The book, 'The Banjo,' by Stewart, price 50 cents, is a neat volume of over 100 pages, and is nicely bound in cloth. This book gives a great deal of information about the banjo that can not be had in any other book or in any number of books. Every banjo player and learner should have a copy. There are no 'tunes' in this book, neither is it an 'instruction book.' It is a book of information that is likely to save the beginner a great deal of time and money, providing he heeds the advice given in the book. It is not a book calculated to please the 'simple method' or 'simple-minded' professor of the banjo; nor will it be of any use to the 'simple-method' venter or player, until he has made up his mind to mend his ways.

Mr. Converse tells an amusing story how certain "simple-method" banjo teachers used to send him their simple-minded tunes, and have him translate the same into musical notation, so far as he was able to do so. Then the ignoramus would take the music and set it up in front of him and pretend to play from the notes. "But," says Mr. Converse, "There are not many of them (simple-method pretenders) left now. Nearly every player effects a knowledge of music. They are ashamed of the simple method." No wonder they are, they should be. It's true there are not many of them left now. Stewart did it "with his little hatchet."

W. J. Stent, banjo teacher, 187 Castlereach Street, Sydney, N. S. W. Australia, is a hard worker for his favorite instrument, the banjo. Mr. Stent established his banjo school in Sydney some time ago and has created a lively interest in banjo playing in that locality.

Master Billy Clark, "The Young Banjoist," St. Louis, Mo., writes:

"Orchestra No. 2, banjo was received O. K., and I am pleased to say that after a good trial, I've found it sound in every respect. The tone is grand, it can be heard with ease in any part of the house. Concluding will say that Stewart's banjos are unexcelled by any make in the universe."

Charles C. Bertholdt, teacher of banjo and mandolin, St. Louis, Mo., has resumed teaching for the season, with a goodly number of pupils. His latest publication for the banjo is "Bon-Bons," the popular York dance, banjo duet, price, thirty-five cents. See address in "Teachers' Cards."

Kirk Haddock, banjo, guitar and violin teacher, 2036 Woodstock Street, Philadelphia, is "on deck" again for the season.

W. H. Whitcomb, Poynette, Wis., writes:

"I have had my new instrument now a week, and I must write you what I think of it. I have owned and played, more or less, on the banjos since the winter of 1865, but steadily only since '79, or thereabouts. I have used banjos of nearly every make and description and I must say that my new *Lady Stewart* is the finest instrument I have ever owned. (I have had several that cost a great deal more). The finish, which only pleases the eye, is beautiful; but what is of more importance is the tone; that, Mr. Stewart, is where you have the advantage of other makers. To those who want merely a loud sounding banjo, I would say don't get a Stewart. To those who want a banjo that's full of music, do get a Stewart. My experience was the same with a piano. I got a cheap one about ten years ago and was never satisfied with it. This last summer I got a Decker Bros., and I am now satisfied. I tried banjos until I thought I would never get one that would suit me, but at last I found what I wanted in a Stewart. The same singing tone that the Decker Bros.' piano has is found in your banjos. Your banjos I thought at first, though very sweet, would not be loud enough for the piano. But the tone came out *just the same*. Your *Journal* has never spoken one half loud enough in praise of your instruments. I believe in giving credit where credit is due, and I want to thank you again for the kindness you have shown me and the confidence you have had in my integrity in sending me the instruments. It nearly broke my heart to have to send that banjeurine back. It was a perfect instrument and I should have kept it, could I have afforded it. Some time I shall send for one again, when 'my ship comes in,' for its relation of mine. At any rate I formed a very strong attachment for it."

The Philadelphia banjo teachers are ready for business again. Messrs. Armstrong, Everest, Ross and Albrecht report prospects excellent for the banjo during the season of 1891 and 1892.

E. M. Hall, the celebrated banjo artist is traveling through the West, with Goodyear, Elitch and Schilling's Minstrels. He uses his Stewart Presentation and Stewart Thoroughbred banjos, and is making a big hit everywhere. In some places he is so great a favorite that great crowds go to the show on purpose to hear him play the banjo and nine or ten encores are a common occurrence. Hall is a fine player.

Every banjo player should have a copy of E. M. Hall's Banjo Book. Send \$1.12 to S. S. Stewart, Philadelphia, Pa., and have a copy mailed to you. Among other things this book contains the following choice banjo music: Power's Favorite Schottische, Stella Waltz, Ocean Breeze Polka, Gracie Schottische, London Jig, Inspiration Polka, Cleone Waltz, Hartford Jig, Jessie Schottische, Bangor Jig, Mazie Schottische, E. M. Hall's Favorite Jig, La Gazelle, Villa Mazourka, March Militaire, Fourteenth Maine Regiment March, Power's Favorite Jig, Boston Ideal Jig, Power's Favorite Polka, New York Jig, Queen's Favorite Clog, San Francisco Jig, Louisville Jig, Emeline Waltz. All the above pieces are contained in the book, also a lot of others, 71 pages of banjo music and lessons. Send \$1.12 and get the book. This price is net, no discount off.

Miss Barnes, Lowell, Mass., writes:

"I enclose postal note for renewal of my subscription to the *Journal*, of which I cannot speak too highly. Each number, as it is issued, is better than the one preceding it, and the last number is one to be proud of. That beautiful melodious composition, *Little Fay*, is worth the price of a year's subscription."

W. A. Huntley, the celebrated banjoist, vocalist, and composer, will reopen his banjo school, in Providence, R. I., at No. 460 Broad St., very shortly. Mr. Huntley has been traveling with his banjo club during the summer months.

Miss Edith E. Secor, the talented banjoist and xylophone player and teacher, can be addressed care of the *Journal*. Miss Secor is the best lady teacher of the banjo we know of. Ladies, in any part of the city, who wish to study the banjo should communicate with Miss Secor. Miss Viola Secor is a fine piano player; she also arranges piano accompaniments to banjo solos and attends to concert work. The Secor sisters accept engagements for select concerts.

George B. Ross, who lately returned from an extended tour, is now ready for business. Mr. Ross has been driving his horse nearly all summer. He has driven over something like a thousand miles of ground. Call at his banjo instruction rooms, 1411 Chestnut Street, Philadelphia.

P. H. Shaw, teacher of banjo, guitar and mandolin, of Paddington, Sydney, N. S. W., Australia, writes that he has opened instruction rooms there, and that there is a good interest in banjo playing in that locality, which fact our readers have already been made familiar with.

The Brown University Glee, Banjo and Mandolin Club issues the following announcement, together with a number of press notices:

We would respectfully call your attention to the following notices as indicative of the work of the Brown University Glee, Banjo and Mandolin Club. The Club is prepared to give entire concerts, and as a whole or in part, to assist at entertainments and receptions.

HERBERT H. RICE,
Brown University, Providence, R. I.

Mr. and Mrs. Clarence L. Partee, of Kansas City, Mo., have some new music out. See card in teacher's column.

Mrs. J. P. Smith, Portland, Oregon, writing under date of Sept. 5th, says:

"The \$150.00 Presentation Banjo, made by you for me, arrived safely last week, and is more than satisfactory in tone and finish. In fact, to say that I am delighted with it, is but a faint expression. The best banjoists in the city pronounce it a gem in every particular. Thanking you sincerely for the pleasure this exquisite instrument gives me, I am," etc.

Mrs. B. A. Son, of Utica, reports business as promising well for this season, and pupils coming in rapidly. Mrs. Son gives an amusing account of the banjo business as carried on in Utica. She says "I must tell you of the fight I have had to sell a Stewart Banjo against an—banjo. I derive no benefit from the sale, except the solid satisfaction experienced in knowing that my pupil has a Stewart Banjo. Two young ladies named—, both of this city, purchased a banjo and guitar last July, from—(naming a music dealer). He told them not to get a Stewart, as the—was much better, and showed them an old Stewart—one he keeps for that purpose—I think it is the first you ever made. He advised them not to take lessons of me; but they came, and hearing a second grade Stewart played against a \$30.00—, convinced them the Stewart was the banjo.

The young lady who had the guitar, he charged \$30.00 for, has got discouraged, as her sister made such rapid progress, and of course the guitar was behind, and she wanted me to exchange it for a Stewart banjo. I told her that I could not afford to give her anything like what she paid for her guitar, and advised her to make the exchange where she purchased it. She went there, and the dealer depreciated the Stewart in vain, for this time the lady would have nothing but a Stewart banjo. He had promised her father to exchange the guitar, so he said he would send for a Stewart. Yesterday it came. She would not accept it; it proved to be a \$16.00 *Lady Stewart*. I gave her a catalogue. The dealer has ordered another banjo."

H. W. Harper is doing a good banjo teaching business in Oshkosh, Wis.

The banjo playing of S. Duncan Baker, of Natchez, Miss., is highly spoken of by several papers of that city.

It is said that Frank B. Converse, of New York, has a pupil, by the name of Gregory, who is to be put forward as the "Champion." Although we "take no stock" in "champion" musicians, we are glad to welcome all the really good players, and therefore take this means of conveying our compliments to brother Gregory.

Our prize rebus, published in last issue, (No. 65), brought forth a great many answers showing that the *Journal* is widely read.

Irma C. Wilson is teaching the banjo in the Western Normal College, Shenandoah, Iowa.

E. M. Keating, banjo teacher, Corning, N. Y., writes: "I think your banjos are the best made, and the more I hear other makes of banjos the stronger my opinion gets." Mr. Keating is a banjo player of long experience, and is calculated to know a good banjo when he sees it.

THE SILK COMPOSITION BANJO STRINGS.

The silk strings for banjos, noticed in our last issue, should not be confounded with the French silk strings, or with the yellow "Japanese banjo strings." The silk composition strings sold by S. S. Stewart, are made of twisted silk, and it is very rare to find a false string among them.

We have the first, second and fifth strings only. The price is as follows: 15 cents for single string, one dozen strings \$1.50; less than one dozen, 15 cents each; per box of thirty strings, \$3.00.

The Silk Composition Strings are made by an entirely different process from the old way, and are as stiff and true as a watch spring. No string will "hold its own" against hot weather like these strings. No other string is as durable as the "Silk Composition" string.

Strings mailed on receipt of price. Address, S. S. Stewart, No. 223 Church Street., Phila., Pa.

-Choice Compositions for the Banjo-

.....BY.....

MISS EDITH E. SECOR

The Talented Banjoist

- Mignon Waltz, banjo and piano, with part for second banjo, *ad lib.*—makes a good banjo duet. It is in the key of A, with modulations; very fine harmony..... 75
- "Golden Rod" Reel, in key of E, with nice movement, and very pretty harmony..... 35
- Zephyr Schottische, an excellent banjo duet, in A, E, and D. This makes a good piece for two banjos and for banjo and piano. Try it..... 50
- "Erl King" Fantasia, in A minor, with very pretty changes..... 50

All of the above are arranged in the best manner for the banjo with piano accompaniment. The piano parts are written by Miss Viola R. Secor, whose abilities in this line are well known.

This music needs only to be introduced in order to become popular. Try it.

S. S. STEWART,
PUBLISHER

221 and 223 Church Street, - Philadelphia, Pa.

S. S. Stewart's Celebrated Banjos

.....AND.....

Musical Publications for the Banjo

Store and Factory

Nos. 221 and 223 CHURCH STREET

Philadelphia, Pa.

Send for Illustrated Catalogue and Price List

The following well-known houses handle these instruments as general wholesale and retail agents

J. C. HAYNES & CO., 453 Washington Street and 33 Court Street, Boston, Mass.

KOHLER & CHASE, 26-30 O'Farrell Street, San Francisco, Cal.

M. SLATER, 56 Vesey Street, New York City

W. J. DYER & BRO., St. Paul and Minneapolis, Minn.

THE JOHN CHURCH CO., 74 West 4th Street, Cincinnati, O.

SUTTON BROTHERS, Melbourne, Victoria, Australia

FRANK SIMPSON, Glasgow, Scotland

For anything you want to know about banjos, etc., write to

-S. S. STEWART-

221 and 223 Church Street, Philadelphia, Pa.

BANJO ORCHESTRA MUSIC.

A Few Hints to Arrangers and Leaders of Banjo Clubs.

By THOMAS J. ARMSTRONG.

Chapter VIII.



The following is the same waltz arranged for three instruments, viz: *Mandolin*, *Guitar in C* and *Guitar in B \flat* , which can be played with the parts for Banjeaurine, Piccolo Banjo and Second Banjo shown in the previous chapter. As this fills all the available space in the "JOURNAL," the First Banjo and Bass Banjo parts will be given in the next chapter.

Tempo di Valse.

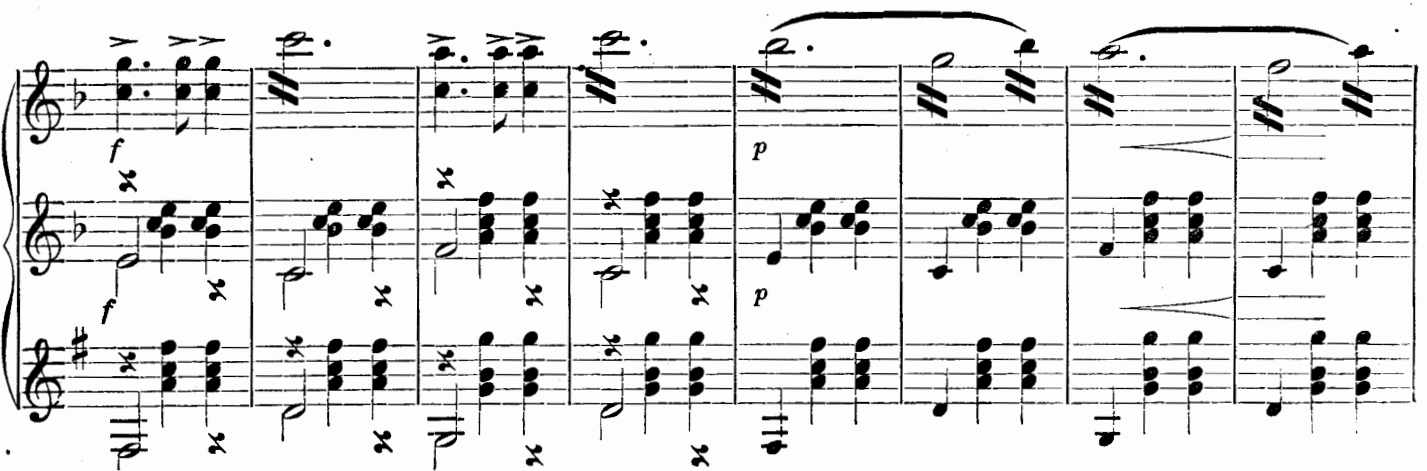
Mandolin.

Guitar in C.

Guitar in B \flat .



Musical score system 1, featuring three staves. The top staff contains a melodic line with various ornaments and slurs. The middle and bottom staves contain chordal accompaniment with rhythmic patterns. The system concludes with the instruction "FINE." on both the middle and bottom staves.



Musical score system 2, featuring three staves. The top staff continues the melodic line. The middle and bottom staves continue the chordal accompaniment. The system concludes with the instruction "p" (piano) on both the middle and bottom staves.



Musical score system 3, featuring three staves. The top staff continues the melodic line. The middle and bottom staves continue the chordal accompaniment. The system concludes with the instruction "D.C. al Fine." (Da Capo al Fine) on both the middle and bottom staves.

THE DUKE'S GRAND MARCH.

GUITAR DUET.

By E. H. FREY.

Moderato.

1st Guitar.

mf

2nd Guitar.

FINE.

D String Solo.....

con express.

D String Solo.....

1 2

D.C. al Fine

12th Fret..... Harm. 7th Fret..... Harm. 12th..... Harm.

p

7th..... Harm.

1 2

D.C. al Fine.

The Duke's Grand March.

"AWAY DOWN ON THE SUSQUEHANNA." Reel. FOR THE BANJO.

"Bass to B."

By W. P. BLANCHARD.

Allegretto.

Banjo. *mf*

Copyright, 1891, by S. S. STEWART.

MARMION SCHOTTISCHE. FOR THE BANJO.

J. VERNET.

Moderato.

Banjo. *mf* *p* *f* *D.C.*

Copyright, 1891, by S. S. STEWART.

WIZARD JIG, FOR THE BANJO.

By THOMAS J. ARMSTRONG.

Allegro.

Banjo. *p*

f *mf*

f *f*

mf *D.C.*

DEWDROP MAZURKA

FOR THE GUITAR.

By E. H. FREY.

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *Dolce.* marking and includes various dynamics such as *p.*, *f.*, and *fp.*. The score is divided into a main section and a Trio section. The Trio section starts with a 3/4 time signature and includes first and second endings. The piece concludes with a *D.C. al Fine.* marking.

HISTORY OF THE WORLD.

OLD TIME BANJO SONG.

Voice.

1. O, I come from Ole Vir - gin - ny wid my head full ob knowledge, And I
 2. O, dis world was made in six days, and den dey made de sky, And

Ranjo.

nev - er went to free school nor an - y oth - er col - lege; But
 den dey hung it ober head and left it dar to dry; And

one thing I will tell you which am a sol - emn fact, I'll
 den dey made de stars out ob nig - ger wench - es eyes, For to

tell you how dis world was made in a twink - ling ob a crack.
 gib a lit - tle light when de moon didn't rise.

3. So Adam was the first man, Ebe was de oder
 And Cain walked de tread-mill, becuse he killed his brudder;
 Ole Moder Ebe couldn't sleep wid out a pillar
 And de greatest man dat eber lib, was Jack de Giant Killer.
4. And den dey made de sea, and in it put a whale,
 And den dey made a raccoon, wid a ring around his tail;
 All de oder animals were finished one by one,
 And stuck against the fence to dry as fast as dey was done.
5. O, de Lightning is yaller gal, she libs up in de clouds,
 And Thunder he's a black man, for he can holler loud;
 When he kisses Lightning, she dodges off in wonder,
 Den he jumps and tears his trowsers, and dats what makes the thunder.
6. O, de wind begin to blow, and de rain begin to fall,
 And de water come up so high, dat it drowned niggers all;
 And it rained for forty days and nights, exactly by de countin',
 And landed Noah's Ark 'pon de Alleghany mountains.

TWILIGHT MAZURKA.

FOR BANJO AND GUITAR.

By E. H. FREY.

Banjo. *p*

Guitar.

To Trio. $\frac{4}{2}$

FINE.

f

1 2
D.C.

TRIO.
dolce.
3rd bar.

f

D.C. al Fine.

Twilight Mazurka.

WRECKER'S DAUGHTER.

OLD TIME BANJO MELODY.

"Bass to B."

Banjo.

NEW BANJO MUSIC

PUBLISHED BY S. S. STEWART

ADDITIONS TO INSTRUMENTAL CATALOGUE

- 520 Fruhling's March**, by Parlow, arranged by Thos. J. Armstrong. Complete for Banjo Club of five instruments: Banjeaurine, first and second banjo, piccolo banjo and guitar.....\$1 00
- 521 Vesta March**, by Pandert, arranged for banjo and piano, by W. W. Rumsey..... 35
- 522 Emperor March**, by Herz, arranged for banjo and piano, by Rumsey..... 35
The two foregoing Marches are excellent—both in 2-4 time.
- 523 Polka "Hyacinth,"** by Parke Hunter
Banjo solo or duett..... 25
This is a splendid polka—we can recommend it.
- 524 Crystal Slipper Olog**, by E. H. Frey
Banjo solo or duett..... 25
- 525 Red Bird Polka**, by Frey. Solo or duett..... 25
- 526 Banjeaurine Waltz**, by Frey. Solo or duett 35
- 527 Evergreen Schottische**, by Frey.
Solo or duett..... 25
- 528 Actor's Polonaise**, arranged by Rumsey, for banjo and piano..... 40
- 529 Together Schottische**, arranged by Rumsey, for banjo and piano..... 35
- 530 Camelia Waltz**, arranged by Rumsey, for banjo and piano 35
- 531 Playful Polka**, arranged by Rumsey, for banjo and piano 35
- 532 Holiday Polka**, arranged by Rumsey, for banjo and piano 35
- 533 Piney Woods Schottische**, by E. H. Frey, for BANJO and GUITAR..... 25
- 534 "Thoughts of Home," Gavotte**, by Frey, for BANJO and GUITAR..... 25
- 535 Major Frank Henn's March**, by E. H. Frey, for two banjos. An excellent 6-8 time march, in E, A and D..... 35
- 536 Metropolis Waltz**, by E. H. Frey, for a single banjo only. A good movement in the key of D with relatives..... 10
- 537 "On the Beach," Galop**, by E. H. Frey, for two banjos. A splendid galop, in A with trio in D 25
- 538 "Alabama Echoes,"** by T. J. Armstrong. A sort of plantation dance, something on the style of the well-known "Louisiana Hoedown" by the same composer. Arranged for two banjos, and just the "proper caper" for teaching 25
- 539 "Love and Beauty" Waltzes**, by T. J. Armstrong, for Banjo and Piano. This is one of Mr. Armstrong's best efforts. It is written in E, with relatives, and is played with "Bass string to B"..... 75
- 540 Gavotte "Simplicity,"** by G. C. Stephens. for two banjos, A and D..... 25
- 541 Sweet Harmony Echoes**, by J. C. Folwell, a good thing for a single banjo, E, B, and A..... 10
- 542 Petite Mignon Polka**, by G. C. Stephens. This is an excellent "Heel and Toe" Polka, and is here given for "banjeaurine and banjo." The banjeaurine part (solo part) is in the key of E and A, and the banjo part in A, and D. This will make a good club piece 25

- 543 Fantastic Fad T'r Rarum Schottische**, by Bolsover Gibbs. A good teaching piece for two banjos, A..... 10
- 544 Hemlock Schottische**, by Gibbs. An excellent teaching piece in E, with base to B.. 10
- 545 Sand Jig**, by E. H. Frey, for two banjos. A good teaching piece in A minor..... 10
- 546 "Little Fay" Song and Dance (Schottische)**, by R. A. Smith, for two banjos, A.—A favorite 25
- 547 Plantation Jig**, by E. H. Frey, for two banjos. A good minor teaching piece..... 10
- 548 Blue Bell Polka**, by E. H. Frey, for two banjos, E and A..... 25
- 549 Mock Orange Waltz**, by E. H. Frey, for banjo and guitar, banjo part in A and D... 25
- 550 Fuschia Schottische**, by E. H. Frey, for two banjos. In the key of A with relative minor..... 25
- 551 Whirlpool Galop**, by T. J. Armstrong, for the banjo and guitar..... 35
A new and brilliant galop by this celebrated writer. The banjo part is in the key of A with Trio in D. The guitar accompaniment, which is not at all difficult, is, of course, arranged in the corresponding keys (Cand F).

ADDITIONS TO CATALOGUE OF

—GUITAR MUSIC—

PUBLISHED BY S. S. STEWART

- 20 The Hermit's Serenade**, by E. H. Frey, for two guitars..... 25
- 21 Brighton March**, by E. H. Frey, for two guitars..... 25
- 22 Harmonic Fantasie**, by E. H. Frey, guitar solo..... 25
- 23 Fascination Glide Waltz**..... 25
- 24 Echoes of the Cathedral Bells**, by E. H. Frey, for two guitars. This is a beautiful composition in the key of C and F 25
- 25 Nellie Schottische**, by Frey, for two guitars 25
- 26 Lily of the Valley March (Duet)**, Frey..... 25
- 27 Tube Rose Polka Mazourka (Duet)**, Frey..... 25
- 28 Evening Primrose Waltz**, Frey 25
- 29 Bouquet of Flowers Serenade (Duet)**, Frey 25

NEW MUSIC

FOR THE

MANDOLIN AND GUITAR

- "Brightest Hopes" Waltz**, by E. H. Frey..... 25
- "The Violet" Schottische**, by E. H. Frey..... 25
- Sunrise Schottische**, by E. H. Frey..... 25
- "On Time" March**, by E. H. Frey..... 25
- Duett for Two Mandolins with Guitar Accompaniment**..... 25
- Lilac Schottische**..... 25
- Fountain Galop**..... 35
- Rippling Brooklet Waltz**..... 35

- Evening Star Waltz**, by Frey, for Mandolin, Guitar and Banjo 50
- The Orphan's Prayer**, by Frey, for Mandolin, Guitar and Banjo 25
- Honeysuckle Mazourka**, by Frey, for Mandolin and Guitar 25
- Serenade, "Enchantment,"** by Frey, for Mandolin and Guitar 35
- Rose-Bud Gavotte**, by Frey, for Mandolin and Guitar..... 25
- Moss-Rose Gavotte**, by Frey..... 35
- Love in a Mist Waltz (M. B. & G.)**, by Frey 50
- Mountain Pink Schottische**, by Frey.... 25

S. S. Stewart, Publisher

Nos. 221 and 223 Church Street, Philadelphia, Pa.

A BOUQUET OF MELODIES

BY E. H. FREY.

- 1 "Moss Rose" Gavotte**, for mandolin and guitar. A very fine duet for these instruments. It is written in the keys of G and D with trio in C..... 35
- 2 "Love in a Mist" Waltz**, for mandolin, banjo, and guitar. This number is intended as a trio for the three instruments named, but will answer as a duo for either mandolin and banjo or mandolin and guitar. The mandolin plays the solo part, which is written in the key of C with changes to F..... 50
- 3 "Lily of the Valley" March**, for two guitars. This number is an excellent guitar duo. It is written in 6-8 time and with keys of C and G..... 25
- 4 "Mountain Pink" Schottische**, for mandolin and guitar. A very choice selection and well adapted to these instruments. It is not very difficult and is in the key of F, with change to B flat..... 25
- 5 "Blue Bell" Polka**, for two banjos. This number makes a very good banjo duo. It is in the keys of E and A..... 25
- 6 "Mock Orange" Waltz**, for banjo and guitar. The banjo part of this duet is written in the keys of A and D, and the corresponding guitar parts in Cand F, as usual. It will make a good duet for concert use or house practice 25
- 7 "Fuschia" Schottische**, for two banjos. A good and not difficult selection in the key of A with relative minor..... 25
- 8 "Tube Rose" Polka-Mazourka**, for two guitars. In C and F. An exquisite guitar duet..... 25
- 9 "Evening Prim-rose" Waltz**, guitar solo. Another excellent guitar solo by this well known and talented composer. C and G. 25
- 10 "Bouquet of Flowers" Serenade**, guitar duet. This number completes the set. It is an artistic selection in 3-4 time and is in the keys of C and G. It possesses nice harmony and very pretty runs and will no doubt be in demand among the better grade of guitar music 35

NEW BANJO MUSIC

PUBLISHED BY S. S. STEWART

ADDITIONS TO INSTRUMENTAL CATALOGUE

520 *Fruhling's March*, by Parlow, arranged by Thos. J. Armstrong. Complete for Banjo Club of five instruments: Banjeaurine, first and second banjo, piccolo banjo and guitar.....\$1 00

521 *Vesta March*, by Pandert, arranged for banjo and piano, by W. W. Rumsey..... 35

522 *Emperor March*, by Herz, arranged for banjo and piano, by Rumsey..... 35
The two foregoing Marches are excellent—both in 2-4 time.

523 *Polka "Hyacinth,"* by Parke Hunter
Banjo solo or duett..... 25
This is a splendid polka—we can recommend it.

524 *Crystal Slipper Clog*, by E. H. Frey
Banjo solo or duett..... 25

525 *Red Bird Polka*, by Frey. Solo or duett..... 25

526 *Banjeaurine Waltz*, by Frey. Solo or duett..... 35

527 *Evergreen Schottische*, by Frey. Solo or duett..... 25

528 *Actor's Polonaise*, arranged by Rumsey, for banjo and piano..... 40

529 *Together Schottische*, arranged by Rumsey, for banjo and piano..... 35

530 *Camelia Waltz*, arranged by Rumsey, for banjo and piano..... 35

531 *Playful Polka*, arranged by Rumsey, for banjo and piano..... 35

532 *Holiday Polka*, arranged by Rumsey, for banjo and piano..... 35

533 *Piney Woods Schottische*, by E. H. Frey, for BANJO and GUITAR..... 25

534 *"Thoughts of Home," Gavotte*, by Frey, for BANJO and GUITAR..... 25

535 *Major Frank Henn's March*, by E. H. Frey, for two banjos. An excellent 6-8 time march, in E, A and D..... 35

536 *Metropolis Waltz*, by E. H. Frey, for a single banjo only. A good movement in the key of D with relatives..... 10

537 *"On the Beach," Galop*, by E. H. Frey, for two banjos. A splendid galop, in A with trio in D..... 25

538 *"Alabama Echoes,"* by T. J. Armstrong. A sort of plantation dance, something on the style of the well-known "Louisiana Hoedown" by the same composer. Arranged for two banjos, and just the "proper coper" for teaching..... 25

539 *"Love and Beauty" Waltzes*, by T. J. Armstrong, for Banjo and Piano. This is one of Mr. Armstrong's best efforts. It is written in E, with relatives, and is played with "Bass string to B"..... 75

540 *Gavotte "Simplicity,"* by G. C. Stephens. for two banjos, A and D..... 25

541 *Sweet Harmony Echoes*, by J. C. Folwell, a good thing for a single banjo, E, B, and A..... 10

542 *Petite Mignon Polka*, by G. C. Stephens. This is an excellent "Heel and Toe" Polka, and is here given for "banjeaurine and banjo." The banjeaurine part (solo part) is in the key of E and A, and the banjo part in A. and D. This will make a good club piece

543 *Fantastic Fad Tr Barum Schottische*, by Bolsover Gibbs. A good teaching piece for two banjos, A..... 10

544 *Hemlock Schottische*, by Gibbs. An excellent teaching piece in E, with base to B..... 10

545 *Sand Jig*, by E. H. Frey, for two banjos. A good teaching piece in A minor..... 10

546 *"Little Fay" Song and Dance (Schottische)*, by R. A. Smith, for two banjos, A.—A favorite..... 25

547 *Plantation Jig*, by E. H. Frey, for two banjos. A good minor teaching piece..... 10

548 *Blue Bell Polka*, by E. H. Frey, for two banjos, E and A..... 25

549 *Mock Orange Waltz*, by E. H. Frey, for banjo and guitar, banjo part in A and D... 25

550 *Fuschia Schottische*, by E. H. Frey, for two banjos. In the key of A with relative minor..... 25

551 *Whirlpool Galop*, by T. J. Armstrong, for the banjo and guitar..... 35
A new and brilliant galop by this celebrated writer. The banjo part is in the key of A with Trio in D. The guitar accompaniment, which is not at all difficult, is, of course, arranged in the corresponding keys (C and F).

ADDITIONS TO CATALOGUE OF

GUITAR MUSIC

PUBLISHED BY S. S. STEWART

20 *The Hermit's Serenade*, by E. H. Frey, for two guitars..... 25

21 *Brighton March*, by E. H. Frey, for two guitars..... 25

22 *Harmonic Fantasie*, by E. H. Frey, guitar solo..... 25

23 *Fascination Glide Waltz*..... 25

24 *Echoes of the Cathedral Bells*, by E. H. Frey, for two guitars. This is a beautiful composition in the key of C and F..... 25

25 *Nellie Schottische*, by Frey, for two guitars..... 25

26 *Lily of the Valley March (Duet)*, Frey..... 25

27 *Tube Rose Polka Mazourka (Duet)*, Frey..... 25

28 *Evening Primrose Waltz*, Frey..... 25

29 *Bouquet of Flowers Serenade (Duet)*, Frey..... 25

NEW MUSIC

FOR THE

MANDOLIN AND GUITAR

"*Brightest Hopes*" *Waltz*, by E. H. Frey..... 25

"*The Violet*" *Schottische*, by E. H. Frey..... 25

Sunrise Schottische, by E. H. Frey..... 25

"*On Time*" *March*, by E. H. Frey..... 25

Duet for Two Mandolins with Guitar Accompaniment..... 25

Lilac Schottische..... 25

Fountain Galop..... 35

Rippling Brooklet Waltz..... 35

Evening Star Waltz, by Frey, for Mandolin, Guitar and Banjo..... 50

The Orphan's Prayer, by Frey, for Mandolin, Guitar and Banjo..... 25

Honeysuckle Mazourka, by Frey, for Mandolin and Guitar..... 25

Serenade, "Enchantment," by Frey, for Mandolin and Guitar..... 35

Rose-Bud Gavotte, by Frey, for Mandolin and Guitar..... 25

Moss-Rose Gavotte, by Frey..... 35

Love in a Mist Waltz (M. B. & G.), by Frey..... 50

Mountain Pink Schottische, by Frey.... 25

S. S. Stewart, Publisher

Nos. 221 and 223 Church Street, Philadelphia, Pa.

A BOUQUET OF MELODIES

BY E. H. FREY.

1 *"Moss Rose" Gavotte*, for mandolin and guitar. A very fine duet for these instruments. It is written in the keys of G and D with trio in C..... 35

2 *"Love in a Mist" Waltz*, for mandolin, banjo, and guitar. This number is intended as a trio for the three instruments named, but will answer as a duo for either mandolin and banjo or mandolin and guitar. The mandolin plays the solo part, which is written in the key of C with changes to F..... 50

3 *"Lily of the Valley" March*, for two guitars. This number is an excellent guitar duo. It is written in 6-8 time and with keys of C and G..... 25

4 *"Mountain Pink" Schottische*, for mandolin and guitar. A very choice selection and well adapted to these instruments. It is not very difficult and is in the key of F, with change to B flat..... 25

5 *"Blue Bell" Polka*, for two banjos. This number makes a very good banjo duo. It is in the keys of E and A..... 25

6 *"Mock Orange" Waltz*, for banjo and guitar. The banjo part of this duet is written in the keys of A and D, and the corresponding guitar parts in C and F, as usual. It will make a good duet for concert use or house practice..... 25

7 *"Fuschia" Schottische*, for two banjos. A good and not difficult selection in the key of A with relative minor..... 25

8 *"Tube Rose" Polka-Mazourka*, for two guitars. In C and F. An exquisite guitar duet..... 25

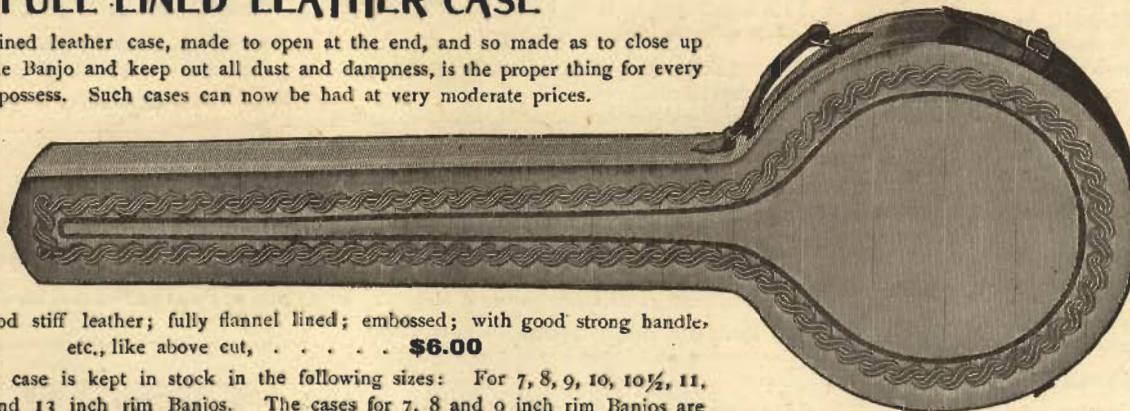
9 *"Evening Prim-rose" Waltz*, guitar solo. Another excellent guitar solo by this well known and talented composer. C and G. 25

10 *"Bouquet of Flowers" Serenade*, guitar duet. This number completes the set. It is an artistic selection in 3-4 time and is in the keys of C. and G. It possesses nice harmony and very pretty runs and will no doubt be in demand among the better grade of guitar music..... 35

S. S. STEWART'S FINE LEATHER CASES FOR BANJOS

FULL LINED LEATHER CASE

The full-lined leather case, made to open at the end, and so made as to close up tightly around the Banjo and keep out all dust and dampness, is the proper thing for every Banjo player to possess. Such cases can now be had at very moderate prices.



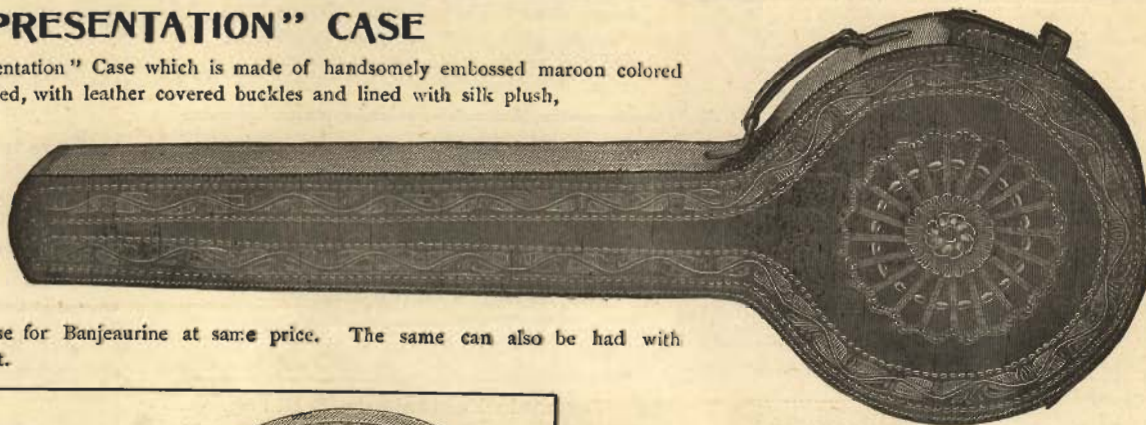
Price,
\$6.00

Wine color; good stiff leather; fully flannel lined; embossed; with good strong handle, etc., like above cut, **\$6.00**

This style case is kept in stock in the following sizes: For 7, 8, 9, 10, 10½, 11, 11½, 12, 12½ and 13 inch rim Banjos. The cases for 7, 8 and 9 inch rim Banjos are \$1.00 cheaper; that is, \$5.00 each. Cases over 9 inches are \$6.00 each.

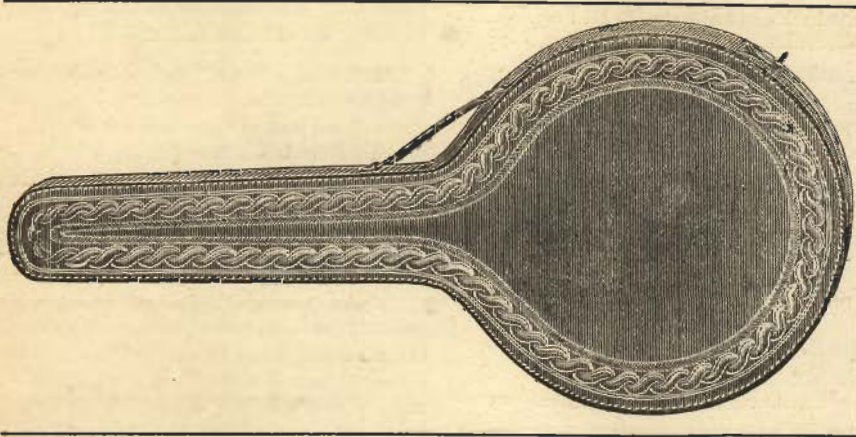
"PRESENTATION" CASE

Cut No. 2 represents the "Presentation" Case which is made of handsomely embossed maroon colored leather, finely finished, with leather covered buckles and lined with silk plush,



Price, **\$12.00**

We can furnish this case for Banjeaurine at same price. The same can also be had with shoulder strap, without extra cost.



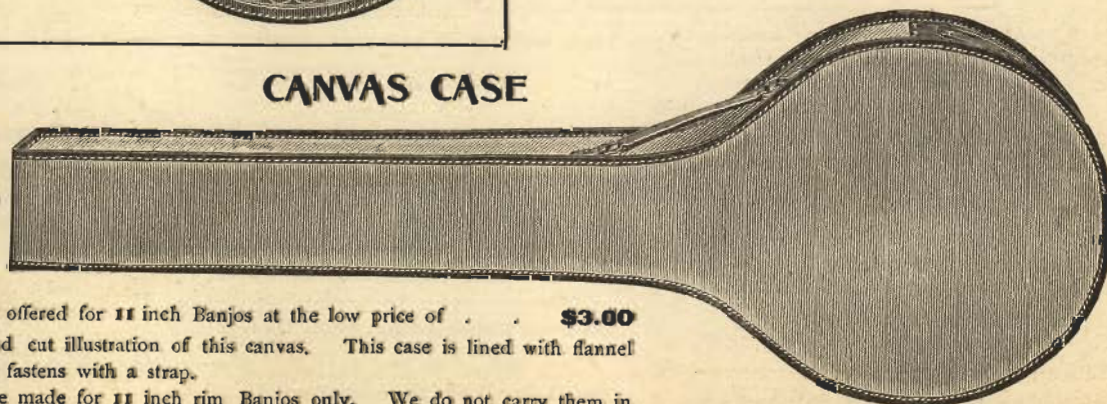
BANJEAURINE CASE

Case similar to accompanying illustration, made to fit the Stewart 12½ inch rim Banjeaurine, made same as the \$6.00 Banjo case.

Price, **\$6.00**

CANVAS CASE

Price, **\$3.00**



An excellent canvas box case is now offered for 11 inch Banjos at the low price of **\$3.00**

The above is a very good wood cut illustration of this canvas. This case is lined with flannel and has leather edges all around. It fastens with a strap.

Remember, these cases are made for 11 inch rim Banjos only. We do not carry them in stock for any other size. The price is only \$3.00. If you want a canvas case for Banjeaurine, or for any other size Banjo than 11 inch, it will have to be made to order and the price will be \$4.00.

Be careful to notice that there are no Leather Banjo Cases on the market that will at all compare with these, for the price. Stewart's cases are well made and durable.

S. S. STEWART, Philadelphia, Pa.

S. S. STEWART'S POPULAR BANJO

"THE UNIVERSAL FAVORITE"

THOUSANDS IN USE



SIZE.—11 inch rim, 19 inch neck.

No. 1, Description.—German silver rim with wire edges, over maple wood. Rim, $2\frac{1}{4}$ inches deep, 11 inches in diameter. Nickel-plated hoop (or band for stretching the head) of brass, nickel-plated, 3-16 of an inch thick, $\frac{1}{2}$ inch deep; inner edge of hoop turned out to fit hooks, so they do not touch the head. Twenty brackets, fitted inside of rim with hexagon headed screws, hexagon cap nuts on hooks on outside, with rounded edges so as not to tear clothing of the performer. Neck made of best seasoned cherry stock, with thick facing of ebony for finger board. Pearl "position marks," celluloid pegs, accurately fitted to taper, best calf-skin head, fine strings and improved metal tail-pieces with ivory finish.

The German silver rim and all other metal parts are nickel-plated. The wood parts are highly finished and the instrument is made perfect as can be throughout. In tone this banjo can not be duplicated for the price.

Price of "Universal Favorite," No. 1 - - - - - \$20 00

These banjos are finished with raised frets, made of specially manufactured German silver fretting wire, which is as near perfection as frets can come.



The U. F. No. 2 is, of course, the same in size and dimensions as No. 1 of the same name, but is a much finer instrument throughout. The accompanying wood engraving will give an idea of its general appearance, but cannot do the instrument justice in many of its fine points. No. 2 has twenty-four brackets, inlaid celluloid pegs, and is a very fine instrument, both in tone and general appearance.

Price of "Universal Favorite" No 2, - - - - - \$30.00

In **No. 3** of the same name and size, we have an instrument that is truly a piece of artistic workmanship.



This instrument has twenty-six brackets, handsomely carved neck, several layers of veneer under the ebony face, etc., etc. The wood engraving here annexed, will give some idea of the general make up of the "Universal Favorite," No. 3.

Price of "Universal Favorite," No. 3, - - - - - \$40.00

The same number is also made with fancy wood finish inside of rim, engraved border on outside of metal rim, thirty brackets, handsomely pearl inlaid, price, \$50.00. Higher priced instruments of this size and pattern with gold and silver plated mountings, jewelled work, etc., at \$100.00 and upwards.

S. S. STEWART'S "CHAMPION" BANJO

WELL-KNOWN TO ALL BANJO PLAYERS THROUGHOUT THE COUNTRY



SIZE AND DIMENSIONS.—11½ inch rim, 2¼ inches deep, with 19 inch neck.

No. 1, Description.—German silver rim, wire edges, maple wood inside. Rim as stated is 11½ inches in diameter and 2¼ inches deep. Twenty-four brackets, hexagon screws and rounded edge, hexagon nuts on hooks. All metal parts are nickel-plated. Best thick turned edge hoop, or band, and everything first-class. Neck made from well-seasoned cherry with ebony finger-board; raised frets as indicated; celluloid pegs; best calf-skin head and strings; pearl position marks, and all wood-work highly finished.

Price of "Champion," No. 1 - - - - - \$30.00

The tone qualities of this style are so widely known and so generally recognized that it is scarcely necessary to say that the tone of this instrument is fully warranted.

"Champion," No. 2.—In the "Champion," No. 2, we have an instrument that is more highly finished than No. 1.



No. 2 has thirty brackets instead of twenty-four, and is beautifully finished and a beautiful toned instrument. The accompanying wood cut will give a general idea of the style of finish in the "Champion," No. 2, which costs only \$5.00 more than No. 1. "What a pity it is," said a pleased customer recently, "that you can not photograph the tone and have an engraving of that as well as of the outer form of the instrument; if this could be done you would not be able to supply the demand for this instrument." The "Universal Favorite" and the "Champion" Banjos are declared by nearly all purchasers, to be *far superior* to what is claimed for them—even much better than represented.

Price of "Champion," No. 2 - - - - - \$35.00

"Champion," No. 3.—This number is beautifully finished, after the style shown in accompanying wood engraving.



Price of "Champion," No. 3 - - - - - \$50.00

STEWART'S "ORCHESTRA" BANJO



Price of "Orchestra," No. 1 - - - - - \$35.00

This instrument has always been a great favorite with banjoists—amateur and professional alike. In general construction and finish, No. 1 answers to the following:

Description.—12 inch rim, (or 13 inch if preferred) of nickel-plated, German silver, with wire edges over wood. Nickel-plated hoop, with turned edge, etc.; thirty nickel-plated brackets, hexagon screws, etc.; 19 inch neck (from nut to rim); good solid ebony strip for face of neck; fitted up with *raised frets* or with pearl dots on side of neck, as desired; finished in the best manner and fully warranted. The price of the "Orchestra" Banjo, No. 1, with either 12 or 13 inch rim, is \$35.00. All rims $2\frac{1}{4}$ inches deep. The best workmanship and musical quality of tone is found in the **STEWART BANJOS**.

In the "Orchestra," No. 2, we have a somewhat more elaborate instrument, at a little higher price than the No. 1. The No. 2 has carved neck, several layers of veneer on neck and is well calculated to withstand climatic changes.



Price of "Orchestra," No. 2 - - - - - \$40.00

N. B.—The neck of No. 2 being constructed of several layers of wood, (or veneers) possesses a far greater strength than the ordinary neck that has only the ebony strip glued on the cherry.

"Orchestra," No. 3.—In the No. 3 we have a beautifully finished instrument, and one that is about as near "perfection" in *tone* as a banjo can be made. No. 3 is beautifully finished in every part of its construction, and handsomely pearl inlaid, similar to the design shown in engraving.



Price of "Orchestra," No. 3 - - - - - \$50.00

These Banjos may be ordered with raised frets or with the pearl dots on side. The "Orchestra," No. 3, may also be ordered with chased border on rim and with silver plated brackets, etc. Price, \$60.00. Elaborately finished instruments of this style may be had at prices ranging from \$75.00 to \$150.00 each.

LEATHER CASES.—Lined inside with flannel, box shape, nicely embossed, opening at the end, may be had for any of these Banjos each, \$6.00
Banjos at \$60.00 and upward, include the **leather case** without additional cost.

FRETS.—Stewart's improved narrow G. S. fret wire, specially made for these Banjos, is recommended as the best mode of fretting. The old-fashioned "flush frets" may be had to order in any of these instruments if desired; or what is neater and better, the pearl dots, on side edge of the neck. The small raised frets, however, are now most in demand. For information about Banjo necks, and methods of making them, read the "Banjo Philosophically," by S. S. Stewart. Write for information, to

S. S. STEWART, BANJO
"MANUFACTURER"

**NOS. 221-23 CHURCH STREET
PHILADELPHIA, PA.**

PRICE LIST OF BANJOISTS' SUPPLIES

MANUFACTURED BY S. S. STEWART, PHILADELPHIA, PENNA.



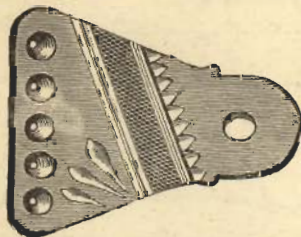
BANJO KEYS OR WRENCHES

For tightening head. Brass, as per engraving . . price, each, \$0.25



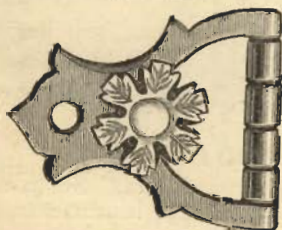
HOOKS FOR PUTTING ON HEADS

With nuts for same. These hooks are three inches long and are used in putting a head on Banjo rim as shown in accompanying illustration price, per set of six, \$0.50



BANJO TAIL-PIECES

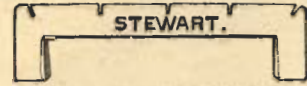
Walrus Ivory price, each, \$0.50



BANJO TAIL-PIECES

"STEWART'S IMPROVED"

Made of metal, nickel-plated, with walrus ivory rosette. This is by far the best Tail-piece for Banjo made. It has a small lug underneath, which rests against the hoop of Banjo, and will stand firmly in place, so that the bridge does not slip and the Banjo remains in tune. The strings are fastened by a simple knot or tie, and do not have to be passed through a hole price, each, \$0.50



BANJO BRIDGES

Maple Wood, (made of the best selected and seasoned wood)
by mail price, each, \$0.06
price, per dozen, .50



BANJO THIMBLES

For stroke playing, old style, German silver . . . price, each, \$0.20



BANJO THIMBLES

New style, Stewart's patent, German silver, with tortoise shell striking piece price, each, \$0.30

BANJO HEADS—BEST CALF SKIN

as follows:

| | |
|-----------------------------------------------|---------------------|
| 16 inch for 12 or 13 inch rim Banjo | price, each, \$1.00 |
| 14 inch for 10 or 11 inch rim Banjo | " .75 |
| 12 inch for 8 or 9 inch rim Banjo | " .50 |

BANJO STRINGS

| | |
|---------------------------------------|------------------------|
| Best quality, single string | price, \$0.15 |
| Set of five strings | " .60 |
| One dozen strings | " 1.00 |
| Bundle of thirty strings | " 2.50 |
| Forty inch bass strings | price, per dozen, 1.00 |

BANJO BRACKETS

| | |
|--------------------------------------------------------------------------------|------------------------|
| Best nickel-plate. This includes the bracket, hook and nut, complete | price, each, \$0.15 |
| | Price, per dozen, 1.50 |
| Hooks, with nuts | price, each, \$0.08 |
| Bracket part, separate | " .08 |

TAIL-PIECE BOLTS

| | |
|-----------------------------------------------------|---------------------|
| With nut, for holding tail-piece | price, each, \$0.10 |
| Knob, with screw, (or tail-piece bracket) | " .15 |

MUTES

For softening the tone of Banjos price, \$0.10
These mutes are made of ebony similar to the violin mute in common use and are placed on the bridge. Useful for Sunday practice, etc.

FRET WIRE

German Silver price, per yard, \$0.25

Any of these articles will be sent by mail, to any part of the United States, postage prepaid, on receipt of price. No responsibility for safe delivery will be assumed for articles sent by mail. To have any one package registered will cost ten cents extra, which must be sent with the order by those who wish packages registered.