

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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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.

A FEW WORDS TO OUR READERS.

There has been considerable talk lately about the *Journal*, both verbally and on paper. Much of this interesting conversation appears in the form of requests for the publication of the paper as a monthly, semi-monthly, or weekly periodical. Many have been the arguments brought to bear upon the publisher, in the attempt to convince him that as a monthly the *Journal* would be much more successful; and that as so many subscribers earnestly desired its monthly publication, their demand should be acceded to, and the *Journal* instead of appearing six times a year should come out every month, or twelve times per year.

All the various correspondence bearing upon this subject has been calmly perused and considered.

As has again and again been said, the *Journal* was primarily designed for the purpose of an advertising medium, and as a medium of communication between its publisher and his customers in various parts of this country and Europe. The price charged for the six yearly numbers being but fifty cents, including the cost of postage, etc., and which includes a very nice music book, (which is given to each subscriber as a premium), is merely a nominal price, and does not cover the actual cost of the paper and the labor attending its get up and publication.

For instance, the last two numbers of the *Journal* required a two-cent postage stamp upon each copy. This reduces the net amount charged for each copy to eight cents. Now supposing that each of the six numbers published during the year contained the same number of pages as the last, (twenty-four pages); deducting postage on the six numbers and on the premium book, would leave only thirty-five cents per yearly subscription. Count the cost of the music plates, the type work, paper, printing, binding, wrappers, addressing same, keeping list, etc., and it is plain to see that there is no profit in the enterprise.

Now supposing we change the *Journal* to a monthly. In this case, of course, we should enter the paper at the post office as "second-class" mail matter, and thereby greatly reduce the postage expenses. But on the other hand, all the other expenses are to be doubled and its value to its publisher as an advertising medium in no way increased. Hence, the result must be a financial loss, to say nothing of the great amount of labor the monthly publication would involve.

Some will argue that the increased rate of subscription should more than pay for this difference; but such arguments come from those who have had no experience whatever in publishing papers, and therefore do not realize the expense and labor associated with a publication of any kind.

True, there are some—few, comparatively speaking—who would be willing to pay a greatly increased price for the *Journal*, if they could have it issued monthly. But on the other hand, there are hordes of others who are not even satisfied with the *Journal* as it is now published, at fifty cents per year, but who think it hard that we refuse to send them a set of strings when they renew their subscriptions, or think it very strange that we decline to allow them to select sheet music in place of advertised premiums, which they declare they do not care for.

* * * * *

Hence, we are confident that it would not pay, at least, not at this time, to publish a monthly *Journal*, even of the size of our present paper. We are confident that such a sheet, published in the interest of the two instruments it represents, and issued independent of its being an advertising medium for our business, would not be a profitable venture. A small sheet of eight or twelve pages might pay expenses, at a subscription rate of a dollar per year, if issued monthly. But nothing would be gained by the reader, for the present *Journal* as now published, every two months, and containing from sixteen to twenty-four pages, is more easy to conduct and distribute, and is equally as useful to the subscriber.

We do not know of a single periodical published that pays its expenses through the revenue derived from its sales alone. It is the advertising matter contained therein, and which is paid for by various advertisers, that goes to make up the profit.

Our journal as now conducted, makes no effort to secure outside advertising; indeed, we do not care for it. Full postage is paid on the *Journal*, just the same as any of our readers pay for mailing printed matter of any kind, and no effort has ever been made to misrepresent the fact that the *Journal* is published principally as an advertising medium for our business.

Now if a monthly *Journal* were published, the same in size as the present paper, at one dollar per year, it would be necessary, as stated, to take outside advertisements to a considerable extent, in order to make up the discrepancy between the cost of publication and revenue from sales of the paper. As such a journal must circulate almost exclusively among banjo and guitar players, sufficient advertising patronage could not readily be secured to insure the revenue required; and, as said, it would be of no more value to us, personally, than as now issued.

Again, in order to secure a full subscription list, in order to get every banjo and guitar player in the country to subscribe, (saying nothing of advertisements), it would be necessary to publish even a larger paper than is now issued. Why? Simply because it is impossible to please them all, without publishing a variety of music for each instrument, which requires space.

For instance, one will write, saying he is a guitarist, and that the guitar music in the *Journal* is "no good," because it is too easy for him, as he being a *master*, plays nothing but the most difficult music.

Another writes that he would like to take the *Journal*, but it don't suit him, because he is learning the guitar, and the music he finds entirely too difficult for him. Another goes in for singing, and would subscribe if there were plenty of good guitar songs in the *Journal*, but don't want any instrumental music.

Then, as for the banjo players, they have their little peculiarities, and each one has his ideas, that he would like to see adopted. One don't like the paper because the music is too hard; another, because its too easy; another, because there are not enough songs; another, because it does not contain the kind of music he particularly likes, and so on.

Another, perhaps, objects to some article or other in the literary department, or will not subscribe because there are not enough funny jokes in the paper.

Not long ago a correspondent wrote that a certain amateur in his place "hated the *Journal* like poison," because he had a very red nose and was in the habit of partaking largely of the beverage called beer; and having seen an article on the evil effects of the boozing habit in one of our back numbers, he immediately got his back up and hated Stewart and the *Journal* forever and the day after. So after giving the various requests for a monthly *Journal* due consideration, we again thank those who were so kindly disposed as to pen them, and again express our humble opinion that we are better off in our present shape.

The *Journal* will continue to be issued every other month—six times a year—at fifty cents a year, or ten cents per single copy. Those who want it can have it at that price. Some issues will be sixteen pages and some will be larger, depending upon what we think necessary at the time of issue.

Those who do not want the paper, have the privilege, as of yore, of not taking it. We never care to force our company upon anyone, and we think that if there are those who can do without us, we too can do just as well without them.

As it is, the *Journal* is a source of pleasure, even if it is not profitable; and we expect to take some trouble in order to have our share of pleasure; and should the *Journal* cost a little more than the receipts, we can smile complacently and console ourselves with the happy thought that we are able to "grin and bear it."

When our subscription list becomes so large that it fairly bursts open and runs over, then, and not until then, will the monthly publication of the paper be considered.

NOTICE TO SUBSCRIBERS.

In sending subscriptions for the *Journal*, correspondents will confer a favor, both to themselves and to the publisher, by writing name and the address to which the paper is to be mailed, as plainly as they know how.

Some correspondents have an original way of transcribing their signatures, which no doubt may answer all purposes on receipts, etc., very well, but not so well where it is necessary to decipher each letter of the name for our subscription list, and where dispatch is necessary. When any change in address has been made by a subscriber, we should be notified at once, and in notifying of such change, always give the old address from which the removal has been made, together with the new address, as it sometimes happens that there are two or more persons of similar name on the list.

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THE BANJO BRIDGE AND TAIL-PIECE.

In No. 64 of the *Journal*, a brief article was published on the banjo bridge and tail-piece, under the heading "Will Stand in Tune."

We now annex a good wood-cut representation of our Banjo bridge—the bridge mentioned in the article of *Journal* No. 64.



These bridges are made of the very best maple stock, and are mailed to any address at fifty cents per dozen, or six cents for a single bridge, if ordered by mail. Our latest catalogue (for 1892), gives prices of banjo bridges and all banjo fittings, but as the cuts representing the bridge and tail-piece are not up to the mark," we give the new ones herein.

The bridge, as here represented, is the exact size now used and sold by us; it is the same bridge that is used by all of our foremost banjo players. The notches in these bridges are cut for the five strings, with specially made saws, and the bridge is ready to use when the customer receives it. The only thing he has to do is to rub the feet of the bridge over a little finely powdered rosin, and it is ready to go on the banjo at once.

Always keep a little rosin, finely powdered, in a small flat box, and just before using a new bridge on your banjo, rub the feet over this powder; this will furnish sufficient *grit* to give the bridge a secure footing.

Some amateurs go to a ridiculous extreme in regulating the height of the bridges they use; in some cases they cut away about one-half the feet of the bridge, in order to reduce its height. After this is done the bridge becomes too low to allow of strong picking, without slipping first to one side, then the other, and the tone of the instrument is proportionally impaired; for, unless the bridge is sufficiently high to allow of a firm pressure of the strings upon it, the vibration of the instrument is weakened and the tone impaired to a great extent. If the banjo neck is so pitched that the strings lay too far up from the fingerboard when a bridge of the proper height is used, the neck should be re-adjusted to the rim, so that this difficulty is obviated. In fact, the very reason of having to stretch a head over the banjo rim, and by doing this alter the height of the hoop, or band for drawing down the head, renders it often necessary to re-adjust the banjo neck a little after the head is fully stretched, as there is frequently noticed a slight change in the pitch of the fingerboard.

It is folly, however, to attempt to regulate any such difficulty by lowering the bridge, as the strings will never, in such a case, give sufficient pressure to the bridge.

It is often amusing to meet with ambitious amateurs, who are trying to accustom themselves to the use of what they fancy to be a "professional bridge." Perhaps it is a little scrawny affair, with thin legs and a narrow chest, and the notches for the strings are so close together that a silver dollar could not be inserted between the strings without wedging them apart. Perhaps some ambitious music seller has sold our friend this bridge, giving him to understand that it was decidedly "professional," and perhaps in one sense it is, for it would require the dexterity of a professional "shop-lifter" to manipulate the strings on such a bridge:

It is absurd to use such affairs for picking the banjo strings. How is the *tremolo* movement to be gotten on the second string, or upon any of the inner strings, when they are so close together that one can not touch one string without, at the same time, running plumb up against its next door neighbor?

Such nonsensical clap-traps pass rapidly out of sight when the performer learns "a thing or two" about his instrument and how to handle it.

* * * * *

There never was a greater absurdity in the banjo line, than the idea that prevailed some time ago, that a banjo tail-piece should be attached with a piece of gut string, like the tail-piece of the violin. The fact is, the very reverse is the case. The tail-piece of

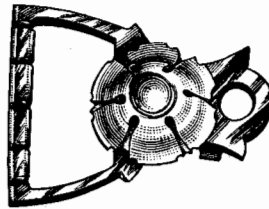
the banjo should be securely attached to the rim or hoop, so that all swinging motion, or oscillation of the article is impossible. Take a wooden or ivory tail-piece, (or any other kind you like), fasten it with a gut string, and the tail-piece is not firm and stationary, and, of course, allows the bridge to shift out of position very readily, if the strings are struck with any degree of force. Take the same tail-piece and fasten it by means of a bolt passing through a hole, and the action is the same, only freer and consequently worse.

It then follows that unless a banjo tail-piece is so constructed that it can hold its position firmly, the bridge must slip very readily, and from the insecure position of the bridge an unsatisfactory tone is the result, and a great annoyance to the performer, who must take chances on his instrument going out of tune whenever he chances to strike a note or chord with a little more force than usual, for every time the bridge changes its position and every variation, let it be ever so little, in the position of the bridge, changes the musical pitch of the strings.

There is no doubt that the "bolt tail-piece," or more practically speaking, the tail-piece fastening with bolt and nut, is the best that has been devised up to the present date. But when the tail-piece is constructed from ivory or bone, it is a failure, because there is no sure way of holding it snugly against the hoop. If a projection of the same material is left at its base, there is great danger of its suddenly snapping off, that is, the material is apt to break and *play the player a trick*. Again, it is very hard to get bone or ivory that is thick enough to make the tail-pieces with an extension part to fit against the banjo hoop.

But with the metal tail-piece, the casting can be made in any shape desired, and the only drawback to the use of metal for this article has been that the strings are so apt to be cut or broken by it.

In the "Common Sense" banjo tail-piece, lately devised by S. S. Stewart, the strings are hooped around a bar, as may be seen from accompanying wood cut, and the tail-piece itself is made with a lug underneath and directly against the bolt. This lug presses against the hoop of the banjo and resists the



pull of the strings, while the bolt itself simply serves to hold it (the tail-piece) down on the hoop. The finish and general appearance of the article is greatly augmented by an ivory rosette, which is fastened to the tail-piece by means of a hard wood plug, which is set into the ivory and then forced into a hole drilled into the metal.

The price of these tail-pieces is fifty cents each, and they can be placed upon any banjo, by the owner, and without any trouble at all, providing the banjo has an attachment for the bolt to go through.

These tail-pieces can be made up in handsome finish, with beautiful carved ivory designs in place of the simple rosette, at prices of one dollar and upwards.

A great improvement has also been made in the *Guitar-Neck Banjo*, by the adoption of a tail-piece made on a similar plan, as the old style ivory tail-piece allowed the bridge to shift to such an extent that the instrument would not remain in tune.

The tail-piece for the Guitar-Neck Banjo differs from the Common Sense banjo tail-piece in so much as the strings pass through holes instead of being tied around a bar, the strings used by guitar players being much thicker than the ordinary banjo strings and not so readily tied.

The tail-piece for Guitar-Neck Banjo, as now made, has two lugs, one on each side of the bolt, and these hold the tail-piece snugly against the hoop. The price of this tail-piece is one dollar, by mail.

Correspondents frequently write us to inquire whether a tail-piece should be allowed to rest on the head, when the hoop is pulled down, and if not, how such a thing can be prevented.

It sometimes happens that a tail-piece injures the head by scraping against the edge that rests on the rim. It cannot do this as long as the hoop is up on a level with the head, but is likely to rest on the head, as stated, after the hoop has been drawn down. To obviate any difficulty that may arise from this source, cut a small piece of old banjo head (or any stiff parchment), about three-quarters of an inch long and three-eighths of an inch wide, and pass it under the tail-piece, where it comes in contact with the edge of the rim. The part of the tail-piece that would otherwise rest on the head proper, will then rest on this small piece of parchment, which will prevent the head from being injured and cannot interfere with the tone of the instrument.

BANJO HEADS.

A good Banjo-head should be treasured by the Banjo player. Never think a head has been on your Banjo too long, provided it remains firm and tight.

Heads have been very scarce during the last few months, and are even now, at this writing very much higher in price than formerly, and it has required the combined efforts of four manufacturers of heads to keep us sufficiently well supplied with Banjo heads to admit of our filling orders for Banjos.

A letter from Jos. Rogers Jr., the celebrated Banjo and Drum Head Manufacturer, under date of Dec. 29, '91, runs as follows:—

"I send you all the heads I have. Skins are scarce and high, and I am not laying in any green kinds, as music dealers will not pay any more for heads. Just now I cannot buy skins and sell heads at present prices."

C. A. Zoebisch & Sons, New York, agents for the heads made by John Rogers, successor to Jos. Rogers' Sons, under date of Dec. 28, '91, writes:

"We hav'nt any skins on hand, nor have we had any for some time, on account of sickness and bad luck with old stock that turned out only fit for book binding."

Stewart's Port Folio of Banjo Music.

— PRICE 25 CENTS —

Copies Mailed on Receipt of Price.

The Portfolio of Banjo Music contains the best collection of banjo music and songs ever bound in one volume at the low price of 25 Cents.

CONTENTS:

"Chattanooga," a descriptive solo, by Folwell; "Albert Jr." Schottische, by Baur; Buckley's Polka, for banjo and piano; Ring, Ring de Banjo, for two banjos; Buckley's Jig; Snodgrass' Favorite Clog; Eddie Fox's Polka; Frey's Little Pet Schottische; Asbury Saraband (descriptive), by Folwell; Lillian Clog, by Brown; "Lizzie P." Clog; Wizard Jig; "History of the World," banjo song; "O, Nellie, You Couldn't, Now Could You?" banjo song; Break Neck Schottische; Mid-day Schottische; Selection from Mikado; Vesper Waltz; Pleasant Moments Schottische; "Away Down on the Susquehanna" Reel; Marnion Schottische; Diamond Cottage Reel, banjo duet; Glen March; Sweet Harmony Echoes; Elmo March; Little Katie's Reel; "Walk in de Parlor," banjo song; Buckley's Minor Jig; O'Shrady's Jig; Anna Song, for mandolin and guitar; "Black-eyed Susanna," banjo song; Wrecker's Daughter; Walker's Favorite; New Coon Reel; Tiger Jig; Jolly Cadets' March; Little Daisy Polka; Novelty Waltz; "Song and Dance Introduction."

Send 25 Cents and receive the above collection.

Address, S. S. STEWART,
No. 223 Church Street, Phila., Pa.



Mr. Editor, Dear Sir:—Permit me to thank you for space given in last number. I take the publication of my articles as evidence that you deem them of service to those to whom they are addressed, and if they prove so my efforts are rewarded. No. 67 is highly satisfactory, both in literature and in music, and if further pleading for monthly publication will avail anything, I gladly add my petition.

Your project for banjo and guitar concert is immense, as it is by hearing the instruments in capable hands that we poor struggling students are urged to better efforts.

No matter what the calling, our brains must be fed; the artist, by looking upon nature and the efforts of the greater lights of his profession. From both he receives inspiration. The poet looks into the tomes of literature. The novelist searches thoroughly folk love; in fact, we must all see and hear to know, and for the opportunity presented, all lovers of our special music should be truly grateful. Let us hope that no lack of interest will mar the result of so golden an opportunity, and that the 22d of January shall mark the era of many new followers.

To those who have abused our instrument, let us unite to drag them there and so convince them of their error.

Seeing that your space will probably be much in demand for next number, I will not send too lengthy a communication, reserving a continuation of the subject of "Play and Practice" for some future number. The article of Mr. A. Baur is very entertaining and shows what glorious advantages we of the present day derive from such efforts as are made to present good music and instruments at reasonable cost, and in these efforts, certainly "Stewart" leads the van.

The articles by Messrs. C. H. Compton and G. B. W. present good points and increase the interest of your valuable journal, and a letter appearing under the signature of G. M. Dobbs reads very forcibly until one is acquainted with a similar case, and such a case, almost identical, has come to my knowledge. A gentleman having a fair knowledge of music was presented with a very ordinary banjo by some interested friend, and had recommended to him for a teacher a gentleman of twelve years experience, and who gave every evidence of being acquainted with the instrument, and his charge being very moderate (fifty cents a lesson at the pupil's home). A few lessons were taken, until by degrees this teacher's lack of musical knowledge beginning to show itself, he (the teacher), refused to take payment, protesting that he was as greatly benefited by the intercourse with the pupil as the pupil could be by him, and that the musical points given were a just equivalent for the "banjo" points. The novice being of an enquiring mind and willing to pay for knowledge, was recommended to a good teacher, and very eagerly did his friend await the result of each lesson, and most gladly did he take advantage of the "points" for which the novice had paid.

A time came, when seeking for still more clear and positive information, the novice sought the tuition of the acknowledged master of the banjo in the city, and realized that at last, though even at a cost four times as great as his first lessons, he could proceed with confidence, feeling that his tutor was a thorough musician and banjoist.

And so the pupil, by a just expenditure of time and money, acquired information beyond that possessed by his original teacher, and yet it was surely no great fault that his playing, acquired in some few months, could not stand comparison with a player of twelve year's experience. That the novice, in his early ignorance, purchased music beyond his ability, was admittedly wrong, but does it not give evidence of ambition not possessed by his original teacher, or surely he (the teacher), would have been more pro-

ficient in musical theory and general information regarding the instrument which had been his hobby for so many years. His purchase of banjos must likewise be taken as evidence of progression, as it is not likely that the additions were inferior to his first instrument.

I am sure our music dealers and banjo makers will not find fault with the latter points, while the change of instructors made by our novice, show that though the banjo may be progressing, the field is still open for thoroughly competent teachers, such as are sufficiently proficient to satisfy those whose musical education is, at least, such as will enable them to judge as to the ability, in this respect, of the teacher. When a teacher is questioned by an intelligent pupil, he should be capable of answering, with reasons, any point raised by the pupil, either regarding music or the handling of the instrument. No person professing to teach who cannot do this will ever prove satisfactory, and those who have the misfortune to be under the instruction of such had better change at once.

HYLARION.

DO YOU TEACH BY NOTE?

This is the question that comes up from all quarters. In every city there is to be found a class of people deluding themselves into the idea that because they understand F, A, C, E, and E, G, B, D, F, they are qualified to teach the guitar and banjo, and all other instruments. What I want to know is, does that make anyone a teacher? Speaking from my own experience in New York City and other large cities, I should think it does not.

These same people who ask the question, "do you play by note?" never stop to think if you understand the instrument or play it. (Some say you don't need to be a player to be a teacher).

Understanding notes does not make anyone a teacher. In order to be a successful teacher of guitar and banjo, it is necessary to be an expert player, thereby setting a constant example of skilled execution before the pupil, and giving him an incentive to play. All things being equal, the better player will be the best teacher.

I will be pleased to have some interested person answer this statement through the columns of the *Journal*.

ROWLAND HILLIARD,
Erie, Penna.

We think the above may be answered in a very few words. A teacher who is worthy of the name, should be capable of teaching by note, by instructing his pupils in musical notation, including everything the term implies, and also by executing upon his instrument in a manner worthy of the instrument and the master, everything in the shape of music that he proposes to teach.

Let the "professor" be ever so good a theoretical musician, he can not become a satisfactory instrumental teacher if he is not a good executant. On the other hand, let the "simple-method" fakir be ever so good a finger gymnast, and ever so good at manipulating the strings of his instrument, he will find himself blocked somewhere, and sooner or later must find his sphere of usefulness brought to the line of its limit. There are too many ignorant persons who set up as teachers, and yet it can not be otherwise until they have learned more. Everything must have a beginning, and if the banjo had waited for perfectly competent masters, it would never have taken the start it has now got. The guitar, if relegated to the *master* of this instrument only, would have few teachers and few players.

There are those who acquire a knowledge of music and who become excellent executants, in spite of many bad beginnings and in spite of bad teaching at the start. They succeed, because it is in their natures to push onward, and because they possess in themselves the genius to persevere and excel.

There are others again, some of our devotees of fashion, for instance, who have not the ability or the perseverance necessary to acquire a knowledge of the banjo or guitar, even under the best teachers that money can secure.

Good teachers need encouragement, and incompetent ones should either study up and make themselves worthy of support, or else be starved out and make room for better ones.

ARMSTRONG'S MUSICAL PUZZLE.

The following is Mr. Armstrong's solution of his Musical Puzzle, which appeared in our last issue:

A short time ago the little town of Gefabe was filled with agitation and sorrow, over the escapade of a sharp fellow who came about quarter to four in the afternoon of a beautiful summer day. Engaging a cab he told the driver to snap his whip, and take him to the "Star and Garter." He cut a great swell on reaching his destination, telling the landlord, as he mopped his face, that his baggage would quickly follow him in a little while; and that he had come to Gefabe for rest, and would stay a long time. Taking the key of a room on the third floor, he went to bed. His baggage consisted of a large bag tied with ropes. It was heavy too, for it contained thirty-two bars of bees-wax, each bar weighing forty pounds. Well, about a quarter before four next morning, watchmen beheld this sharp fellow turn on the gas, and opening his window, seemed to brace himself for a spring. They thought this a bad sign, so rushing up stairs on a very quick run, they found him gone. His room full of bees-wax was on fire. They beheld him in the hotel yard, with a small bag on his back, and a staff in his hand. He was seen to scale the fence, and disappear at a sharp turn in the road. The base man was a thief, and his bag held plunder. If he ever dares to repeat this trip, let him beware, for his natural life will come to an end.

Quite a number of readers have sent in correct solutions. Those who sent in correct, or nearly correct answers are as follows: Max R. Harvery, Lake Mills, Wis., William T. Pierce, Boston, Mass., Chas. H. Young, Lynn, Mass., W. H. Wilcox, Tacoma, Wash., O. R. Babbitt, Woodside, Cal., W. K. Bedford, Pittsfield, Mass., Mrs. Edward E. Cleveland, Fitchburg, Mass., Abe Dewhirst, Harrisburg, Pa., H. C. Schumacher, San Antonio, Texas., L. W. Rich, Randolph, N. Y., Sgt. Alfred Wood, Poplar River, Montana., A. J. Starnes, Donaldsonville, La., J. H. Oyster, Harrisburg, Pa., J. M. Strauss, Louisville, Ky., Jno. W. Patterson, assisted by Burt E. Hull, W. Chapin, J. W. Patterson, S. Cheney and B. Lakey, all of Moravia, N. Y., A. H. Walters, Palmyra, N. J., Rob't D. Stevens, Hartford, Conn., Mrs. Claire Nye, Scranton, Pa., Ed. J. Kerr, Poughkeepsie, N. Y., J. N. Beatty, Wilmington, Del., C. S. Lewis, Auburn, Me., F. A. Kilber, St. Louis, Mo., The Columbus Troubadours, Columbus, O., Wm. L. Ulyat, Princeton, N. J., James T. Casey, Algiers, La., Miss Norma C. Roop, Norristown, Pa., Miss Helene R. Lamping, Baltimore, Md., and John P. Lamasney, Olathe, Kan.

New Club Music

-IN PRESS. WILL BE ISSUED-
DURING FEBRUARY

Five new Pieces for young Banjo Clubs,
by E. H. Frey. SIX PARTS as follows:
Banjeaurine, (leads) First and Second
Banjos, Guitar, Piccolo Banjo and
Mandolin.

These pieces are so arranged that the Mandolin and Guitar parts may be omitted if desired. Or the Mandolin and Guitar parts may be used and the Piccolo Banjo part left out. The music is quite easy and is arranged specially for young clubs. Price of each piece is 50 cents, complete for six instruments. Single part, 10 cents each.

No. 564 The Knight's Reel.
565 Limited Mail Galop.
566 Schottische "Ecstasy."
567 Gypsy Prince Polka.
568 Ring Dove Waltz.

S. S. STEWART, Publisher,
223 Church St., Philadelphia, Pa.



The St. Louis Ideal Banjo Club gave its second grand concert in that city on the evening of December 1st, 1891, at Pickwick Theatre. Among the banjo selections played was The Flower Song, by Lange, rendered by Miss Therese Chambers, in *Tremolo*. This arrangement of the Flower Song was first published in the *Journal* for August and September, 1889 (No. 53), and is now issued as a Banjo Solo, price 25 cents, also as a duet for Banjo and Guitar, 40 cents.

It is well to note that some of the best concert pieces in use to day have been published in *Stewart's Journal*.

A. F. Hills, Pomona, Cal., writes:

"I purchased one of your *American Princess* Banjos, of the Southern California Music Co., last May. I am but a beginner, having been using the banjo but twenty months. Your banjo, although a cheap one (\$22.00), seemed to me to be perfection, after practicing for a year on a 'Store Tub.' Of course I cannot judge as well as a more advanced player, but what I play I have learned alone, and commenced at the beginning, and learned to play by note, without a teacher. I can now play any common piece of banjo music at sight, although never having had any instruction, having followed the advice given in your catalogue of instruments and music. I now have a banjo that I would not take twice the amount paid for it, and it is getting better all the time. Those who see it are 'carried away' with it."

Pere L. Wickes, Jr., of the Johns Hopkins' University Banjo Club, Baltimore, Md., writes:

"We are using your instruments, viz: one Piccolo, three Banjeaurines, and two Banjos, in our Club at present, and the way they blend is truly wonderful. The new instruments recently purchased are giving entire satisfaction, and we are delighted with them. Wishing you success in the future, such as you deserve to have, I remain, &c."

J. H. Jennings, banjo teacher, Providence, R. I., writes:

"Rudimental lessons are the best I ever used. If a pupil cannot learn from your lessons I don't know of any other way, and I have seen and tried about all of them."

The Fargo Banjo Trio, composed of Messrs. Hart, Gage and West, performed a holiday social, given under the auspices of Canton Royal, Wednesday evening, December 30th, at Fargo, N. Dakota.

"What makes the cats so musical?"
Said little Johnnie Dee,
"When on the back-yard fence they sing,
Though always off the key?"
"Because," replied the father wise,
"When'er he sits and sings,
He's only giving exercise
To future fiddle strings."—*Philad'a Press*.

M. Kolander, San Francisco, Cal., writes.

"I have been using one of your banjos for years and find it way above all others for general playing."

A. C. Evans, Natal, So. Africa, writing under date of November 13th, 1891, says:

"Some six months ago you sent me a parcel of music and a quantity of strings for banjo, all of which arrived in good order and condition and gave satisfaction in every way, especially the music, which in all my experience I have never seen equalled, for style and originality."

W. B. Leonard gave a Banjo and Guitar Recital at the residence of Hon. L. J. Fitzgerald, Cortland, N. Y., on the evening of December 19th, last. The program embraced twenty-three numbers of banjo and guitar music, solos, duets, trios and club music, and was greatly appreciated by the guests who numbered about seventy-five and were composed of the first ladies and gentlemen of Cortland.

Mrs. B. A. Son, of Utica, N. Y., has an excellent Banjo Club composed of her pupils, called the Whitesboro Pioneer Banjo Club.

Geo. F. Gellenbeck, Omaha, Neb., has removed to 606 North 16th Street.

Some one mails us the following clipping, said to be from the *Atlanta Constitution*. We give it space for the benefit of our readers, and think the writer is about correct:

"The writer hereof spent the most inquisitive years of his life in the very midst of some of the largest plantations in the South, and he never saw during that time a banjo in the hands of a negro. This fact is, of course, not conclusive, but it is supported by the testimony of a great many other people who were familiar with plantation life before and during the War. Some of these, when the question was first put to them, declared positively that the banjo was a familiar object on the plantation, but, on second thought, they admitted that they had never seen or heard it played on the plantation."

The following are some of the best Waltzes for *Banjo and Piano*: "Love and Beauty," by Armstrong, 75 cents; "Phantasmagoria," by Stewart, 75 cents; "The Wayfarer," by Stewart, 60 cents; "The Dawning Light," by Stewart, 60 cents; "Alice Weston," by Weston, 35 cents; "Avalon," by Armstrong, 35 cents; "Cherry Blossom," by Stewart, 45 cents; "Claudine," by Lee, 35 cents; "Diana," by Armstrong, 35 cents; "Farewell," by Lowthain, 50 cents; "Winnifred," by Lee, 35 cents and "Poet's Dream," by Stewart, 60 cents.

The waltz movement makes one of the very best solo effects for Banjo with Piano accompaniment, and it is well for all Banjo solo players to have a few good waltzes "down fine" for parlor and concert work.

James M. Herring, Annapolis, Md., writes:

"My banjo came through in elegant shape. It is a beauty. I am highly pleased with it. Accept many thanks for the same."

C. H. Lefavour, Salem, Mass., writes:

"The banjo you made for me is turning out grandly. You are at liberty to use my name."

Charles Saxe, Jr., of Philadelphia, writes:

"The Piccolo Banjo No. 2, that I bought on November 23d, is certainly a dandy. It is liked by all members of the club (Americus), and to make use of a familiar expression, it is *out of sight*."

Grant Brower, the Brooklyn Banjoist, publishes a fac-simile letter from Bill Nye, attesting to his skill as a banjo player.

W. T. Lewis, Hyde Park, Scranton, Pa., writes:

"Having purchased one of your Amateur Banjos through Mr. Watkins, I must say that I am well pleased with it and am of the same opinion as Mr. Watkins and many others who know a good thing when they see it. Mr. Watkins is a lover of the banjo and all who play it, and with his everlasting preaching the banjo to many of us young men, and nothing but the Stewart at that, he has checked many of us from traveling the rough road of life, and brought us to live a life of harmony.

I am going to take lessons of Mr. Watkins, as he is a good teacher, and is not ever craving for one's dollar, but is anxious to elevate the banjo and pupil."

John Wallace, Oshawa, Canada, writes:

"I am teaching banjo here and use one of your Universal Favorites, and I am greatly pleased with it. I got it in Toronto two weeks ago. It is the only one in the town and all who have heard it wonder at the brilliant tone it produces."

B. Eglin, Northville, N. Y., writes:

"The music in the last number of *Journal* is worth four times the price of subscription and I move we give the *Journal* a boost among the musical monthlies and increase the price of subscription."

W. F. Dabney's Banjo Club, Richmond, Va., performed Stewart's Phantasmagoria Waltz on Banjos and Guitars recently, to an audience of nearly 2000 people. The rendition received an enthusiastic encore.

The Secretary of "The Columbus Troubadors," a Banjo and Guitar organization, in Columbus, O., writes as follows:

"I noticed in this month's *Journal* your announcement of Grand Prize Banjo and Guitar Concert. In order to show you what an interest is taken in matters of this kind by us, would say that in this case *distance lends not enchantment to the view*. This is the only reason why we shall not be able to participate in this contest; otherwise we should be only too glad to have entered. Could we have found it possible to have been with you, would probably have rendered the following compositions: "The Mill," by Gillett; Minuet from Don Juan, arranged by Armstrong, or "March Romaine," arranged by Armstrong; "Bum's Patrol" (Comique), by Wright.

We have a nice little club of nine members, and are pleasantly situated in well furnished quarters and would be very glad indeed to entertain any visiting banjo or guitar players, either in good or hard luck. We assure you we shall take great interest in the outcome of this contest."

Parke Hunter, composer of Polka Hyacinth, is said to be only fourteen years of age. His address is Newport, Indiana.

C. Crowther, Wissahickon, Philad'a, writes:

"Permit me to thank you for the favor of your valuable assistance and courteous treatment, during the selection of the *Thoroughbred*, purchased from you about a month ago. It has been tried and tested in every imaginable manner, by expert banjoists and critical musicians, and has not been found wanting in any detail that can be included in the make up of a first class Banjo. It has remarkably clear and prolonged vibrating qualities, perfect trueness in fretting, and being responsive to the faintest touch, as well as the strongest 'strike,' it has great ease in playing. All who have examined it, pronounce it a perfect instrument."

William A. Huntley, the well known banjoist, vocalist, and composer, is in the full tide of business success, at his banjo and musical parlors, No. 460 Broad Street, Providence, R. I.

Those of our readers who are interested in banjo playing should address him for his catalogue of new music.

"The Banjo. A dissertation by S. S. Stewart, Philadelphia (U. S. A.)"—We cannot play on the banjo, nor have we ever heard a first-class banjoist perform on that instrument, but judging from the statements we have read in Mr. Stewart's book, we have concluded that the banjo in the hands of a master is really a fine and pleasing instrument. It is becoming a very popular instrument in America, and also in some other countries, and consequently a work like the one under notice is sure to command a large sale. The literary merits of the work are considerable. It is written in a clear and pleasing style, and, so far as we are competent to judge, appears to be a succinct yet comprehensive treatise on the instrument and on all allied topics. As a banjo and guitar society has recently been established in this city, the work will doubtless be acceptable to numerous purchasers.—*From the Evening News, Sydney, N.S.W., Sept. 1st, '91.*

Those poor croakers, who only a few years ago predicted the rage for banjo playing had reached its height and that the instrument would soon fade out of public sight, should again adjust their spectacles and view their short-sightedness. The banjo is getting more popular every year, and will continue to grow in popular favor as the instrument becomes better known and understood. True, it has many set-backs, which, however, in the long run, will only prove as aids to its progress, for often it happens that "pulling against the stream" for a season, develops the power necessary to make rapid advancement when we come to the smoother waters.

There are a great many horrible thumpers still left who profess to be exponents of the art of banjo playing. (Just as there are always *scrapers* and *raspers* on the fiddle, who make claim to the title of violinists.)

After hearing one of these thumpers attempt to play a banjo one often feels, for the time being, disgusted with the instrument, which disgust passes away upon hearing the instrument properly played.

Julian Hawthorne was right when he said the banjo was a fatal revealer of character.

How often have musically minded persons been surprised upon hearing a good banjo in the hands of a really good player, and declared their respect for the instrument from that moment established. They had not any regard for the banjo before, because they had never heard any music brought out of it.

Another draw-back is found in occasional cases in those misguided persons who are so constituted that they dislike to spend any money for strings or heads, and being afraid of breaking the head on their banjo, it is left soft and loose, and instead of the instrument being kept up to a proper musical pitch, the strings are kept loose and flabby, so that the banjo sounds more like a series of bull-frog croaks than music.

Another class of persons (they are few we are thankful to say), will use *wire* strings on the banjo, in order to save the trifling expense of a few good strings. Now it does not take long to establish the fact that wire strings are an absurdity on a banjo, and just as much out of place there as the finely spun gut string would be for the purpose of stringing a zither or piano.

This subject has been discussed in the book, "The Banjo," also in "The Banjo Philosophically," but it really requires very little philosophical discussion, for any one possessing an ear that is at all musical, would not tolerate wire strings on a banjo, and besides, they will soon cause more expense for repairs to the banjo than the cost of several bundles of good strings.

Persons who make use of such monstrosities on a banjo might as well "take a rest" at once, as they will never in this world become banjo players, not even respectable half-bred "plunkers."

Charles P. Spooner, Princeton College, N. J., writes:

"About a week before Christmas I telegraphed you from Hudson, Wis., for one of your \$50.00 Banjeaurines. It came O. K. and was simply 'out of sight.' I wish to thank you for your kindness in filling the order so promptly, at a time when your hands must have been full of business. The instrument was for my brother, I having bought one just like it from you, through a dealer, a short time ago. I would not exchange mine for any I ever saw. We have all kinds of banjos in the college, but the club uses your instruments almost exclusively. We strike fine single instruments of other makes, but for a surely reliable and perfect instrument every time, all the members of the Princeton Banjo Club will testify for S. S. S."

James Sanford, the veteran banjoist and comedian, died at Cohoes, New York, on December 23d last. Mr. Sanford, whose right name was Thomas Pynes, was associated with George Wilson for many years, under the firm name of Sanford & Wilson, comedians. He was one of the first banjoists to use and advocate the Stewart banjo, and was of a kindly and generous disposition, and made many friends. He served nearly three years in the army, from 1861, the breaking out of the war, and entered upon his professional career immediately after leaving the army, and continued in the minstrel and dramatic profession up to nearly the time of his decease.

The Boston Ideal Banjo, Mandolin and Guitar Club announces its Fifth Annual "Mammoth Banjo Concert," at the Tremont Temple, Tuesday evening, February 9th. Mr. Lansing writes that this event will eclipse all previous concerts of the kind. The Imperial Quartette, of Boston, will appear, and a grand banjo orchestra of one hundred performers, under the direction of Mr. Lansing. The Crescent Ladies Banjo and Guitar Club, of Waltham, will also be a feature.

Mr. Lansing announces the sad news that Harry W. Harris died of consumption, in Denver, Colorado, on the 11th of January. Mr. Harris was twenty-nine years of age, and was born in Brattleboro, Vt. He was a fine performer on the mandolin and guitar, and his compositions for these instruments are widely known. He was a favorite with everyone, and was one of the original members and organizers of the Ideal Club, and in his forced retirement, through illness, two years ago, the club met with a serious loss. In his death the musical profession loses a valued member.

Geo. B. Ross, the well-known banjo and guitar teacher, while on a recent visit to New York, lost his valuable diamond stud, valued at \$600.00. Chas. F. Taylor, of No. 315 One Hundred and Thirty-Fourth Street, saw a man snatch the pin and told Mr. Ross of it. An officer was called, and seized the robbers, when one of them dropped the stud, which was picked up by Officer Smith. The prisoners gave their names as Frank Greeley, of Meriden, Conn., and Archibald Belmont, no residence. They were committed for examination and subsequently were convicted and sentenced.

D. C. Everest, violin and banjo soloist and teacher has been quite sick with "La Grippe," but is now attending to business again.

Those who desire instruction on either of these instruments should address him at 1128 Walnut Street, Philadelphia.

Mr. and Mrs. Clarence L. Partee recently met with the loss of all their furniture, fixtures and instruments, valued at \$2,500. Insurance small.

Their studio was located in the Deardorff Building, Kansas City, Mo., and the fire occurred about 9 o'clock on the evening of Jan. 17th. Mr. Partee's present address is, care of Legg Bros., music dealers, Kansas City, Mo.

REMINISCENCES OF A BANJO PLAYER

(SEVENTH LETTER.)

In a former letter I spoke of "elevating" the banjo. In expressing it in that way I did not intend to impress upon the reader that it was necessary to play a high or difficult grade of music. There is a far better way of elevating an instrument than to play difficult music on it. Take it into good company, and keep it there. The more refined and intellectual the company the better it will be, and the longer and firmer hold it will take. The advance of the banjo began when it was taken up by the ladies, and by them introduced into the home circle. Before that it was heard most frequently in bar-rooms and out of the way places, with an occasional glimpse of it on the minstrel stage, coupled with a grotesque impersonation of a plantation negro. In that age of the banjo it was never heard in the drawing room or around the fireside. I well remember the time when to be a banjo player was to be ridiculed by all of one's musical friends. I once belonged to a musical society; among the members were a number of very fine musicians, several of whom had received their musical educations abroad. Among the rules of the society was one which compelled a member to render either a vocal or instrumental solo, or take part in any musical performance that might be allotted to him or her, by a committee appointed for that purpose. I played the banjo in the orchestra, and as I played altogether by note, and played the parts given me by the leader, there could be no fault found with my part of the performance; but whenever I was down for a banjo solo I noticed a smile among the "upper crust," who always made remarks about my assurance in playing the banjo among musicians. I was importuned time and again by friends to drop

the banjo and learn some "musical instrument," such as the double bass or violoncello, or "anything except the banjo."

This continual coaxing and ridiculing of my favorite instrument only made me more stubborn and determined to overcome the prejudice that existed against it. I had played the banjo in an orchestra for over nine years and was convinced that my instrument would sooner or later assert itself, and assume its legitimate place among musical instruments. Long before I had ever heard of the banjo being played in combinations with other instruments, I had arranged piano and orchestra accompaniments to banjo solos, and made it a rule never to play without at least a piano accompaniment, and when the boom came it was like an avalanche, everybody wanted to learn.

I was in New York four years and a half and gave lessons to hundreds of pupils, most of them among the wealthiest and most fashionable families in the city. If I could possibly avoid it I never took any but lady pupils. I will give my reasons for doing so. It is very seldom that you find a lady who does not know something about musical notation, while there are very few gentlemen who know one note from another. Therefore, it was much easier to take a lady pupil who had already mastered all the rudiments of music than to take a gentleman who had never seen a note, but imagined he "knew it all." Almost any teacher will recognize him. Fortunately, I never had but one man take lessons from me while I was in New York, and he only took three lessons. After his third lesson I told him that he had better stop, that he was a credit neither to himself nor myself, and that to keep on would only be a waste of time and money. I had many lady pupils who were very apt and bright scholars. In fact, I never had a lady pupil who did not, after the eighth or ninth lesson, play from ten to fifteen tunes.

I often wonder if other banjo teachers have similar experiences to mine. I once had an order from a music store to call at a certain house in a fashionable part of the city. I called as soon as convenient and presented my card to the butler, who ushered me into the reception room and remarked that the lady of the house had been expecting me. In a few minutes a pleasant, motherly old lady came in, and in the course of our conversation she told me she was very anxious to have her daughter learn to play the banjo, but that the young lady was so bashful that she feared she never would learn. I told her I would make an attempt at any rate, and if suitable would begin at once. As I had a banjo with me and the young lady was at home, it was decided that I should give the first lesson then. The old lady went out and in a few minutes returned with as pretty a girl as I had ever seen. After an introduction I proceeded to business, and explained the manner of tuning, stringing, holding, fingering and picking the banjo. As she had her own banjo and followed me accurately in all my explanations, I discovered that she had studied music and would make an apt pupil. Before ending the lesson I gave her a little piece and told her I would give her two lessons each week until the season was over. I had talked myself nearly hoarse and gave her an extra long lesson, hoping to induce her to make some sort of a reply to my explanations. She never spoke a word and I took my departure, after having about made up my mind that she was a mute. I continued giving her lessons, and finished one term of twenty lessons without having succeeded in getting a word from her. After each lesson her mother would meet me on my way to the front door, and ask me how her daughter was getting along. She was an apt scholar and made very rapid progress, and I so reported to her mother. Before the first term was ended I had fully made up my mind that the young lady could not talk, and after becoming better acquainted with her mother I told her what I thought, but she assured me that such was not the case; that when with the family she could talk as well as any of them, but in the presence of strangers she seemed to lose her tongue. I gave her thirty lessons, or a term and a half. After that, twice I got the answer "yes," and once "no," to questions, and after giving her the fiftieth lesson, at the end of the season, when I had settled with her mother, the young lady said "good-bye." If any banjo teacher can equal this I will "give up." It is the strangest case I ever had.

In response to an order left at a music store I called at a house and was asked if I gave banjo lessons. After an affirmative answer I underwent quite a lengthy cross-examination, all of which was plain to me when they told me that two of the daughters had a year or so before that taken banjo lessons from Mr. —, naming a prominent old-time banjo player. They ceased taking lessons because the teacher often came to the house under the influence of liquor, and that the last time he called he was so much intoxicated that he became utterly helpless before he had been there many minutes, and had to be placed on a lounge and left there until he was able to walk.

Another instance, I gave lessons to the daughter of one of the most prominent capitalists in our country. She was out walking one day and saw a banjo all trimmed up with ribbons, in a case in front of a hallway leading to the rooms of another old time teacher. The lady told her father about it and also said she thought she would like to have an instrument like it. The next time I gave her a lesson she had the new banjo, and I saw at once that the most valuable thing about it was the ribbon. I convinced her that she had made a mistake. She saw it and said she would have her father exchange it. I told her I believed she would have to keep it, as the man her father bought it from made banjos to sell and not to exchange. On my next visit she asked me what objections there could be to the man from whom her father had purchased the banjo? That she had told her father that the banjo did not suit, and that she would go with him and select another. He replied, "why, my dear daughter, I would not let you go into that man's establishment for all the banjos in America." The above are facts and I can give the names of both parties, but refrain from doing so because the teacher in the first case died several years ago. The second one has about ruined himself with the "simple method" craze and can do no harm. I merely cite these cases to impress upon the reader the fact that these are not methods by which to elevate the banjo. An honest, sober, industrious and conscientious teacher is bound to succeed. After having located, let his actions be such as to win the respect and confidence of the community in which he has made his home, and I will guarantee there will be no such word as "fail."

I have always made it a rule never to play at a place where I could not take my wife. As far back as I can remember, since the banjo became popular, I never composed or arranged a piece or wrote an accompaniment that I did not give it to her for her judgment on it. If a banjo solo, I played it for her. If a piano accompaniment, I gave it to her to try over. If she said "I do not like it" I would throw it aside and never use it again. I have hundreds of pieces, cast aside because they did not meet with her approval. During my busiest times in New York I never gave a lesson in the evening unless it were at rare intervals and then only one lesson at home. We generally practised together when at home, and if I had an engagement to play at an entertainment or parlor concert I always made sure beforehand that she could attend and be with me. It may have been imagination on my part, but I always thought that by doing as I have stated people would take more notice of the banjo than when played alone. I always made it a point to play at any gathering where my wife could accompany me on the piano, and I am certain it brought me many pupils. I never charged for playing at entertainments, and made money by doing so. I always had plenty of invitations to play. After each performance I invariably had applications for lessons.

I came near losing my head once at a private entertainment. It was very amusing and happened in this wise: Near where we lived there was a large convent and school for young ladies. I was acquainted with the directress, who asked me if I would play for the school some evening. I told her I would be pleased to do so if my wife could accompany me on the piano. I also told her I would be ready at any time that she would give me a few days notice. In due time I was notified that they would have a "musicale" on the following Thursday evening. On that evening we went to the convent and were shown into the parlor. One of the good sisters had a programme written out with blank spaces for my name. She asked me how many times I would

play. I replied that my services for that evening were at their command, and that I had come prepared to play as often as they wanted to hear me. She put me down for eight solos. I thought it was "crowding the mourners" a little, but said nothing. We were then ushered into the "music hall," which was very large and crowded. I paid no attention to the audience but took a seat and waited my turn, which was not long in coming. I went upon the platform or stage and looked the audience in the face. There was not a man in that whole sea of faces. There were over three hundred young ladies and sisters. I had never appeared before such an audience and it took a mighty effort on my part to keep off the stage fright which I felt coming on. I managed, however, to play my part through and received eight encores, which reassured me and there was no further trouble from nervousness that evening, although it was hard work, for I received from two to three encores for each number played. I felt fully repaid, because the audience had shown that they appreciated my efforts to entertain them.

On another occasion, after I had left New York, seeking for health, I stopped in Pittsburgh, and finding that the climate was agreeing with me and that I was regaining my health, I decided to locate there for a while at least. About two weeks after my arrival I was in a music store trying a banjo, and while thus engaged a lady came up and asked me if I ever gave banjo lessons. I replied that I had just come from New York where I had been engaged in teaching. She said that she wished to take lessons, and that if I would agree to do so I could begin at any time. I told her that my health was not very good and that I had decided not to teach while in Pittsburgh. She seemed so anxious to take lessons and coaxed so hard, that I at last agreed to take her as a pupil. I began work in a day or two, and after I had given her two lessons she asked me if I would come to her residence some evening and play for her husband, who was engaged in business in the city during the day, which prevented his hearing the banjo played when I gave lessons. I told her that if my wife could play my accompaniments I would be pleased to call at her residence and play for them. The next day she called on my wife and left an invitation for us to take dinner with them and spend the evening with them on a certain day that she named.

When the day came my wife and I went out and took dinner with them and had a very pleasant time. Shortly after dinner several persons came in, and as time went on more people arrived, until about eight o'clock there were between seventy-five and a hundred persons present and I had made up my mind that the small dinner party had resolved itself into a reception of no small order, and that we were to do the entertaining. I concluded to make the best of it and do what I could to satisfy the crowd. At about eight o'clock, when all the expected guests had assembled, we were asked to play. After we got started we were kept at it without a rest until nearly half past eleven o'clock. This occurred in the month of August, on a very warm evening. You can imagine my condition after playing for nearly three hours and half in a crowded room, on a close, sultry evening.

After that evening's experience I always fought shy of any invitations to dinner coupled with a request to bring my banjo with me. I had many applications though for lessons, from persons who were present and heard us play that evening, and also had numerous requests to play, but took care to have the parties desiring to hear the banjo played come to our rooms where we had a good piano and stacks of music, and above all, could stop playing when we got tired, without any danger of offending the host and hostess of the evening. A. BAUR.

"College Songs for the Guitar," is another book issued by the Oliver Ditson Co., Boston, Mass. This book contains many choice selections of the most popular college songs and well known ballads arranged for the Guitar. Price, paper cover, \$1.00, in cloth cover, \$1.50.

"The Vocal Guitar Album," also published by the Ditson Co., contains a fine collection of 42 songs, the accompaniments of which are not difficult. Price, in paper cover \$1.00, in board cover, \$1.25.



Senor Louis T. Romero desires us to state that he was not the original teacher of the Spanish Students, as might have been inferred from our statement in last number. He states that Mr. Granado was the original teacher of that organization.

E. H. Frey says that in tuning the sixth string of the Guitar to "G", as some of his pieces call for, it is not intended to have the instrument at "Concert pitch." His letter which is self-explanatory, is here given.

E. H. Frey to S. S. Stewart.

Yours of the 9th inst., to hand. In regard to tuning the 6th string of the Guitar to "G", would say that I never had any complaint. On the contrary, all the Guitar players I have met, rather, like the idea and take advantage of tuning the "E" string to "G," whenever the piece does not go below the lower "G."

I have been using the above method for more than five years, and very seldom break an "E" string. To prove the same, I have at present, a large "E" string on my Guitar, which I have played on every day, for nearly two years, and it is liable to last as long again.

In playing some selections on the Guitar, it is essential; just as much so, as tuning the Bass of Banjo to "B." I find the above method quite an advantage in teaching beginners, as it is easy, and I soon have them playing a Waltz, Scottische, etc., which naturally makes it more interesting at first.

I have had quite a number of pupils come to me from other teachers, saying that they could not learn under their instructions.

I admit that when the Guitar is tuned to Concert pitch, it will be too much of a strain on the "E" string to draw it up to "G"; however, I don't tune my Guitar away up to high pitch, and don't think it should be, for solo work. When it is necessary to play an accompaniment tuned to high pitch, a Capo d'astro will save a number of strings.

Generally those Guitar players who complain of breaking so many strings, do not know how to take care of their instruments.

When through playing, I always wipe my strings thoroughly with a piece of cloth or chamois.

"Instrumental Guitarist," is the name of a book published by Oliver Ditson Co., Boston, Mass. This work contains choice instrumental Guitar music, arranged in the best manner, by such well known guitarists as Louis T. Romero, G. W. Bemis and H. W. Harris. Price, in paper cover, \$1.00, in cloth, \$1.50. Address orders to The Oliver Ditson Co., 453 Washington Street, Boston, Mass. In writing please mention that you saw the notice in *Stewart's Journal*.

J. C. HAYNES & CO.'S GUITARS.

Correspondents frequently write us, asking if we manufacture Guitars as well as Banjos. We will therefore state that we do not manufacture Guitars, but give our undivided attention to the manufacture of Banjos, a complete catalogue and price-list of which may be had on application. Those who wish to purchase Guitars, are referred to J. C. Haynes & Co., Boston, Mass.

Messrs. Haynes & Co., manufacture a high grade Guitar, called the "Bay State" Guitar; and another style, known as "Haynes Excelsior." They also manufacture a cheaper Guitar which is known as the "Hub" Guitar. A catalogue and price-list of the different styles may be obtained by writing to Haynes & Co., for the same. Address J. C. Haynes & Co., 453 Washington Street, Boston, Mass., or the Philada. branch, Messrs. J. E. Ditson & Co., 1228 Chestnut St. In writing, please mention *Stewart's Journal*.

THE CONCERT

AS SEEN BY HYLARION

On Friday evening, 22d January, 1892, had you been walking on Chestnut Street at about "theatre time," at the junction of Fifteenth Street, your attention would have been drawn to the vast number of people wending their way towards Association Hall, and if you had cared to inquire as to the night's attraction, you would have found "Stewart and Armstrong's Banjo and Guitar Concert and Club Contest" was the bill. And what a gathering! Was there ever such before? Tickets were at a premium, and by half past seven o'clock not a seat could be had—"standing room only," being announced and sold. What an achievement and surely sufficiently overwhelming evidence of the popularity of the instruments, and a public recognition and tribute to the efforts of their students. Let me describe to those who by reason of distance or other circumstances had not the good fortune to be present on the eventful evening. Association Hall has a seating capacity for 1,300 people, and as every available inch of space was occupied, fully 1,500 persons must have assembled to enjoy and criticise the splendid program presented, which for varied features and general excellence left nothing to be desired. It was an audience thoroughly representative of the best people of the city, and in numbers must have reached even beyond the most sanguine expectations of the promoters. Great satisfaction must be felt that it was so strictly a musical audience, as was evinced by the rapt attention given to the selections of high class music presented by the excellent specialty artists engaged for the occasion, and one could not but feel pleased at the judicious bestowal of applause, which showed every evidence of being without partiality. If enthusiasm had from time to time to be kept in check, it but shows the invigorating effect of certain styles of music; but which, in order that no good or bad points might be lost, the critical audience would not be interrupted. Music-loving people, some severely critical and others easily pleased, gave every sign of the great pleasure derived from a program so thoroughly characteristic of the elevation of the banjo, and surely no one present at this concert will ever permit the slightest insinuation against the "fascinating plunk" of a banjo. Enthusiastic banjoists and mere seekers after novelty of entertainment alike, showed their pleasure to see so goodly a gathering. Many "parties" composed of friends and admirers of the several contesting clubs, were out in force, each group strung to the highest pitch of expectancy as to the success of their favorites, and many were the prophecies as to disposal of the prizes, displayed on the stage. To those who do not care for detail, it will but echo the sentiment of every one present, to say that the whole evening was taken up with a rapid succession of excellent features, and if asked to make any unfavorable comment, would present a task so difficult that—well—that I for one would decline. As previously stated, it is the purpose of this article to convey to distant readers some idea as to the events of the evening, and perhaps it will be well to take the program, and by the assistance of slight notes, review, in detail, its several features. It may be pardonable to claim that these comments are thoroughly unbiassed, and though in some respects the remarks may not be acceptable to all, still they are the impressions made during a close attention to the details of a concert. A word of praise must not be omitted for the general excellence of the management of the auditorium, and it was plainly to be seen that the stage, under the care of Messrs. L. Armstrong and Sedgwick, was well attended to. So now we are off.

Enter the Albion Male Quartette, who, though having the trying ordeal of opening the concert, acquitted themselves in a most satisfactory manner, singing "On Gallant Company" with true martial spirit.

Mr. George Ross now makes his appearance, awakening the first strains of the banjo, and by music judiciously selected and well rendered, received a most liberal recognition from the audience. His playing of Huntley's "Wedding Bells Gavotte" and his own "Dream of Love Mazourka," with an encore, being examples of his thorough application to the instrument.

Pugh's "Andante Movement," as played by the Bow-Zither Quartette was a musical treat.

Now Master Lem. Stewart makes his appearance, and by his coy, yet innocent confidence, secured the sympathy of the audience at once. His voice is remarkably clear and true for one so young (eight years), and his rendering of the "Lovers' Quarrel" and "Rose Song" was most rapturously applauded, and floral tributes added to his just reward.

Then follows his brother, Master Fred., in banjo solos, his excellent playing showing every evidence of inherited musical ability, which, by his youthful application and advantages, will surely produce good effect. We shall look with interest for these two youngsters again.

"Take Back the Heart," as sung by Mr. Loftus G. Armstrong, disclosed an anatomical marvel, his arms being so much elongated that he was enabled to literally embrace the whole audience. It can't be described. You ought to have been there. His card trick just suited me—he did not finish it, so the applause he deserved will be given when he comes back for them.

Miss Secor, in the most finished manner next played the "Carnival of Venice," as arranged for the banjo by S. S. Stewart, and secured a most generous encore, to which she responded with a "Trick Solo," the many turns, swings, etc., presenting a superb example of that class of work.

In Mr. Jacob's zither solo, "Morgengruss," by R. Busch, we have a music so sympathetic that words sufficiently euphonic cannot convey any idea of its delicious sweetness. This, to me, was the musical gem of the evening, and no doubt added many admirers to this instrument.

Miss Secor's pupil, Miss Stella Streeter, gives good promise, and played in a pleasing manner, "The Darkies Patrol," and "On the Mill Dam Gallop."

In the violin solo by Mr. D. C. Everest could be seen the value of his perfect training, displaying a technique properly fitting his position as a solo violinist and a player always sure to please the most critical hearers.

Senor Luis T. Romero now makes his appearance, typically representative of his nationality and in accord with the instrument of which he justly deserves to be called the master. The audience most attentively listened to his brilliant performance and watched with interest his wonderful execution, charmed by the grace and sweetness of the music produced and evidently regretting that further opportunity to hear him was prevented by the length of program. His playing of "Melody Varie," by Locher and "Rigoletto," by Verdi, will long be remembered and will serve to guitarists as an incentive to study.

Stewart and Armstrong, greeted with a most enthusiastic reception, gave selections on the five and six string banjos, presenting magnificent examples of characteristic music. Mr. Stewart's execution was a surprise to many, the facility with which he executed movements of varied styles being especially noticeable, while for carrying powers and purity of tone his playing spoke volumes of praise for the well known excellence of the Stewart Banjo. Mr. Thomas Armstrong ably supported Mr. Stewart and played with wonderful ease and neatness, showing the thoroughness of the method of which he is so able a teacher. He has a task before him, viz: to write a march that can take the place of "The Normandie," and if he succeeds the popularity of his compositions will be still further increased.

To Miss Viola Secor must be credited the warmest praise for her excellent services in so agreeably accompanying the various members in which she engaged. The audience would have been pleased to listen to her in solo.

This brings to an end part one of the program, and we now enter the contest.

The conditions being announced by Mr. L. Armstrong and the judges, Messrs. Sep. Winner, Charles Bloomingdale Jr., and Mr. Charles H. Wevill, being prominently seated, were ready with acute ear and impartial prudence to cast each his individual judgment as to the merits of the clubs and the average being struck to award the prizes strictly on merit.

To these gentlemen fell no easy task, so full of general excellence were the performances of the various organizations that the greatest nicety of judgment was necessary, and yet it is gratifying to know that the individual decisions of the judges were remarkably close and that no difficulty was experienced in reaching a unanimous result.

While the unsuccessful clubs may feel more or less disappointed, let them console themselves by the hopes of better results next time, and in a determined effort to improve they will find solace for their disappointed hopes. Not one of the contesting clubs but in itself could give a most pleasing entertainment of which the excellence could not be denied, but ye who are "left out" pray consider that the older organizations are "on top," and that to beat our elders, in musical experience, at any rate, is a task seldom accomplished.

The decision of the judges being preeminently satisfactory to the audience, who certainly have a right to voice their opinion, let there be no ill will or murmurs of discontent to mar the glorious result of so glorious an enterprise. To the contest: First to enter the list was the "Philadelphia Mandolin Club," composed of two ladies and four gentlemen who by their excellent performance and evidence to play music of varied style, to those unused to "club music," seemed to cause wonder as to what could possibly beat it. Next we have the "Symphony Banjo and Guitar Club," (five members) playing with wonderful expression and securing a most generous round of applause. "Ain't they great," says some one near. "The Hamilton Mandolin and Guitar Club" (ten members) now exert themselves with good result, and surely their waltz left nothing lacking in harmony, time, expression or general excellence. The combination of this club, five mandolins, four guitars and one bass banjo, gave a most pleasing result.

The Philadelphia Banjo and Guitar Club no doubt suffered and were somewhat disturbed by the example set in the first playing of their selection, "The Normandie March." With another piece their position might have been better. Some one remarks "What a Quintette of fine looking gentlemen" as the "American Banjo Club" makes its appearance and faces the foe and though they did nobly, here also the evil effects of too frequent repetition of their selection was noticeable. They will do better next time, as evidence of good material was shown.

Next we have the "Lotus Banjo Club" (ten members) and with every advantage of a most excellent selection, had they displayed a little more finish and expression might have been nearer the top.

"The Hamilton Banjo Club" (twelve members) are the next to test their powers, and certainly the size of this organization and the evident care bestowed in practice were advantageous to them. It is doubtful if any much superior club work has ever been heard in this city. Their victory was complete.

And last we have the "Clover Banjo Club" who acquitted themselves with credit and success.

Now begins the excitement and to show the interest taken, but a very few persons left the hall until the judges decision was announced and which was as follows:

- 1st prize, The Hamilton Banjo and Guitar Club.
- 2nd prize, The Symphony Banjo and Guitar Club.
- 3rd prize, The Hamilton Mandolin and Guitar Club.
- 4th prize, The Clover Banjo Club.
- 5th prize, The Lotus Banjo Club.

So ends the great "Stewart and Armstrong Banjo Club contest," a great and complete success in every detail. The audience and all concerned were perfectly satisfied and anxious to see the announcement of the next, for surely another will be given, and let us hope that a still further interest may be manifested and the friends and students of our instruments still becoming more numerous.

As mentioned in a previous article, it is but by hearing others that we can judge as to our own short comings, and when the quality is of so much excellence as that presented at this concert, how many of us feel how far we are behind; but don't despair, even the best were at one time but beginners, and the same roads that they have travelled, practice and close application, are open to us all. Who knows but at some not far distant day the humblest may reach the pinnacle of fame, but while getting there never boast, and should you meet your inferior, don't discourage him by telling him that he cannot play. Rather give him some encouragement and you will add to your wealth, a friend.

It has afforded me pleasure to submit this far from perfect report of the concert, but in doing so I trust that it may offer some slight consolation to those who could not be with us, and serve to show that Philadelphia appreciates the efforts of its banjo, guitar and mandolin students, and is ready to give patronage to the next "Stewart & Armstrong concert." HYLARION.

BANJO ORCHESTRA MUSIC.

A Few Hints to Arrangers and Leaders of Banjo Clubs.

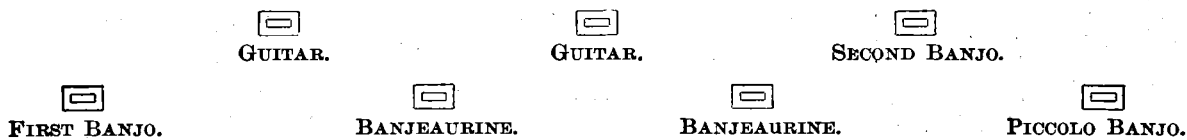
By THOMAS J. ARMSTRONG.

Chapter X.

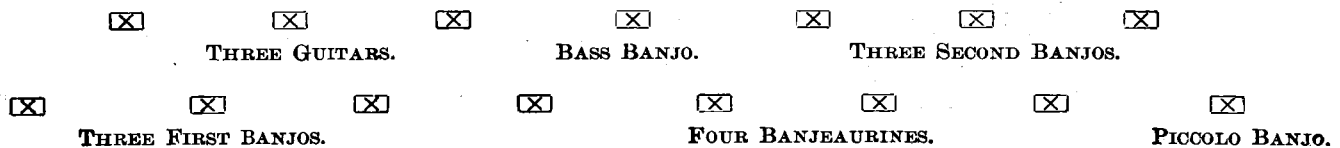
The arrangement and grouping of the players will now be considered; showing the manner of disposing the different instruments, in order to obtain the best effects. It is but natural to suppose, that, unless some such system is enforced, a great deal of confusion will naturally follow, not only among the performers themselves, but also in the rendition of a musical composition. It is, therefore, the leader's duty to designate the proper position for each member of the club, and insist on them occupying those seats, not only while playing for concerts, but also at each and every rehearsal. If the leader wishes to conduct the club by marking the time, and not performing on any instrument himself, his proper place would of course be to stand directly in front of the club, like the musical director of a large concert orchestra; but if he wishes to perform with them, he should occupy a prominent seat among the same class of instruments on which he is playing.

It is very difficult, in fact almost impossible, to indicate arbitrarily the best method of grouping a very large club. The shape of the stage and the arrangement of the interior, will necessarily influence the leader the proper course to be taken in such cases. The number of performers and the different classes of instruments at his command, will also have to be considered, and I may also add that many little jealousies, among the individual performers, may have to be crushed and wiped out before a satisfactory decision is reached. At any rate the solo banjos—*banjeaurines*—should be seated on the front row. For the rest these indications can be put approximative; they may be, for many reasons, modified and changed in various ways.

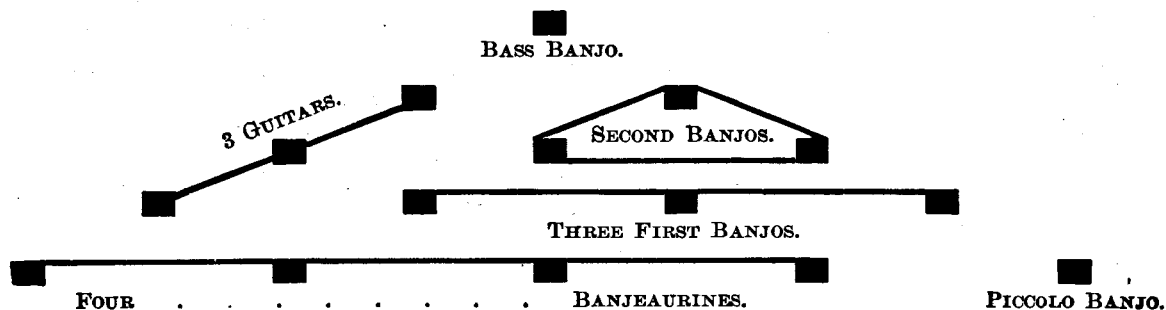
For a club of seven men, containing two banjeaurines, one first banjo, one piccolo banjo, one second banjo and two guitars, the best possible distribution of the performers would be as follows:—



A club of fifteen performers, four banjeaurines, three first banjos, one piccolo banjo, three second banjos, three guitars and one bass banjo, could group themselves as follows with good effect,



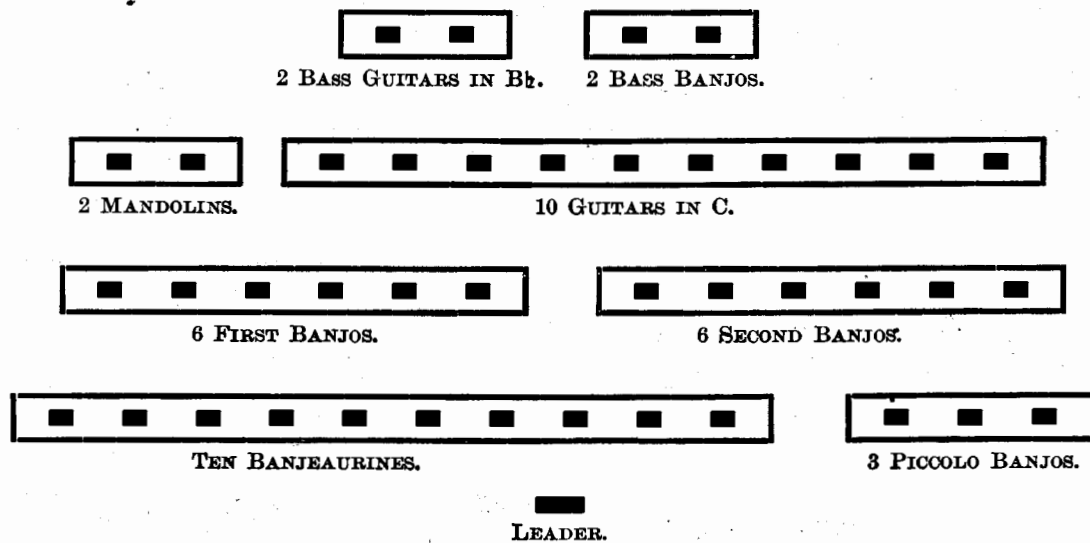
Or the above club could be grouped in five rows, with good results, providing the stage is deep enough. It would then appear as follows:—



If grouped in five rows, the back rows should be raised by a series of steps, the highest being the last row, where the bass banjo player could be plainly seen by the audience. In case a pianist is employed in the club, the piano can occupy the foreground to the right, near the guitars. It would be better to have the piano moved back of the second row, but this is not always convenient on account of the stage fixtures, furniture, etc.

The semicircular form is the best plan to group a large club of thirty or forty players. The leader should conduct them by standing directly in front of the first row, where the movements of his baton can be plainly seen by all the performers. When the mandolin is used in connection with the club, it should occupy a position near the guitars, as they will tend to soften its tone and bring it nearer the quality of the banjos. The small piccolo banjos should be near the second banjos. It is a bad plan to have the mandolin and piccolo banjo players near each other, as the metallic ring of the mandolin will destroy the sharp, short tone of the piccolo banjo. For this reason they should be as far from each other as is convenient.

The following is a good plan for grouping a club of forty-one performers, with the same instrumentation as shown in Chapter VII.



Of course the above could be changed, in various ways, to suit the taste of the leader and the many different combinations that comprise some of the banjo clubs. If possible, the different rows should rise gradually to the rear, the last row being the highest. This will enable every performer to see the leader and also be of great benefit to the audience, in hearing such a large assemblage of players. It is but natural to suppose that such a club would be able to produce some wonderful effects in expression. It would be absurd for them to attempt to play without it. The leader must therefore insist, at each rehearsal, a proper observance of expression marks, especially by the second banjo and guitar players.

A banjo orchestra, like the above—the instruments of which are not in tune each, and with each other,—is simply torture to an audience. The leader, therefore, should take the greatest care that the performers tune accurately. But this operation must not be done in the presence of the public; and again, every sound, every kind of unnecessary prelude or tuning, between the selections or during their performance, is a real offence to an intelligent audience.

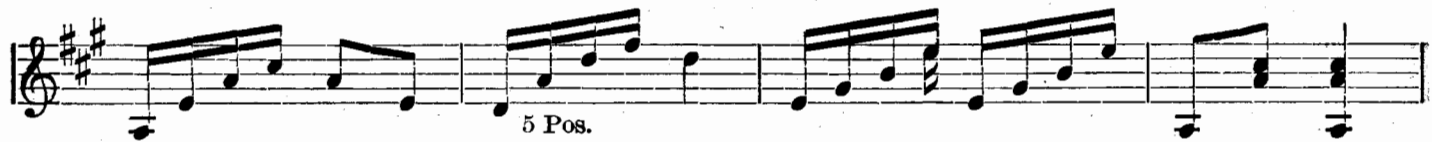
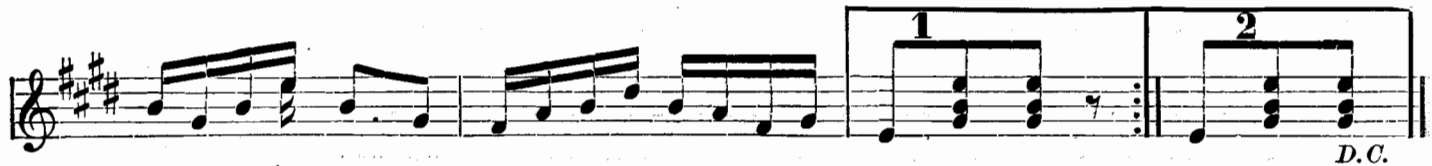
Another thing the leader must be careful to note is, that the guitar players do not transpose their bass notes. A habit, uncalled for, has crept in among these performers, to play the note most convenient for a bass, without regard to the writings of the composer. The leader, if he be not thoroughly acquainted with the composition, or if his ear lacks keenness, will not notice this strange liberty taken by guitarists. Nevertheless, numerous instances of this kind exist, and care should be taken to banish them entirely. The same care should be extended to the man who manipulates the bass banjo.

[THE END.]

EVENING SCHOTTISCHE.

FOR THE BANJO.

G. C. URBAN.



SPANISH DANCE.

FOR THE GUITAR.

Bars 10.....7.....3
Allegretto.


By E. H. FREY.

Guitar.

"DREAM VISIONS." Serenade.

FOR THE GUITAR.

By E. H. FREY.

Tune 6th String to G. 

Andante sostenuto.

Guitar. 

rall. *p*



rall. *a tempo.*



Bass Solo. D String.....

D String. 

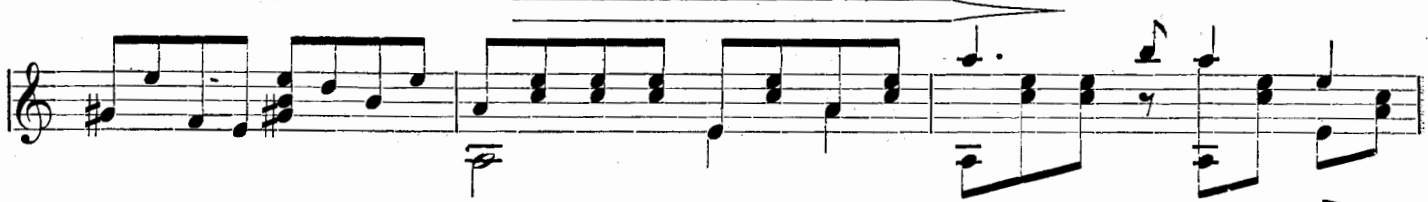
rall.



a tempo.



2 5th Bar.





1 4 *rall.*



a tempo. *p*

WALTZ, "THE BEAUTIFUL CHIMES," FOR TWO BANJOS.

By JOHN C. FOLWELL.

Waltz Tempo. 8 Pos.

1st Banjo. 4 Pos.

2nd Banjo.

f

p

p

FINE.

First system of musical notation, consisting of two staves. The key signature is two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff. The system concludes with the instruction "D.C." (Da Capo).

Second system of musical notation, consisting of two staves. The key signature is two sharps. The music features a melody in the upper staff and a bass line in the lower staff. The system begins with the dynamic marking "f" (forte).

Third system of musical notation, consisting of two staves. The key signature is two sharps. The music features a melody in the upper staff and a bass line in the lower staff. The system begins with the dynamic marking "mf" (mezzo-forte) and includes the instruction "7 Pos." with a dotted line indicating a position change.

Fourth system of musical notation, consisting of two staves. The key signature is two sharps. The music features a melody in the upper staff and a bass line in the lower staff. The system begins with the dynamic marking "f" (forte) and includes the instructions "3 Pos." and "7 Pos." with lines indicating position changes.

Fifth system of musical notation, consisting of two staves. The key signature is two sharps. The music features a melody in the upper staff and a bass line in the lower staff. The system begins with the dynamic marking "mf" (mezzo-forte) and concludes with the instruction "D.C." (Da Capo).

Waltz, "The Beautiful Chimes."

RENOVA CLOG.

FOR TWO BANJOS.

By JOHN L. RITCHIE.

Moderato.

1st Banjo.

2nd Banjo.

mf

f

FINE.

D.S. al Fine.