

The CADENZA

Issued in the Interest of the
MANDOLIN, BANJO and GUITAR



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WALTER JACOBS
BOSTON, MASS., U.S.A.

The Witmark Mandolin News

M. WITMARK & SONS

December, 1910

144-146 W. 37th St., NEW YORK

Dutch Kiddies Wooden Shoe Dance

A Tale of Two Hearts Romance

Temptation Rag

Cupid's Caress Valse Lente

Charme D'Amour valse Lente

Porcupine Rag

For each of these The Witmark Catalogue, No. 10, 1910, contains 10 songs. Two Mandolin and guitar, 50 cents. Mandolin and Banjo, 50 cents. The Mandolin and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents.

EVERY LITTLE MOVEMENT HEAD MADAME SHIRRY

For each of these The Witmark Catalogue, No. 10, 1910, contains 10 songs. Two Mandolin and guitar, 50 cents. Mandolin and Piano, 50 cents. The Mandolin and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents.

Selections For Mandolin Orchestra

- | | | | | |
|---------------|---------------|------------------|---------------------|--------------------------|
| MADAME SHIRRY | TRIP TO JAPAN | THREE TWINS | RED MILL | SPRING CHICKEN |
| RED MILL | PRIMA DONNA | TOP OF THE WORLD | EILEEN ASHROE | MISS DOLLY DOLLARS |
| OLD FASHION | RAGGED BOBBIN | ALASKA | MAN FROM NOW | THE PULLER—Melody |
| MIDNIGHT | SUE'S KISS | YANKEE TOPIC | HE, HONOR THE MAYOR | Overture |
| NEWLY WEDS | GAY MUSICIAN | ON THE DE DEBO | WONDERLAND | THE KING—Melody |
| FAR AWAY | MARY'S LAMB | THE BOY | MELLY MONSIEUR | Overture |
| MARCELLI | FIELD PIPER | PARKMAN MODEL | GRAND MONSIEUR | MONSIEUR—Melody Overture |

Music sent on application to responsible parties. No. 10, 1910, contains 10 songs. Two Mandolin and guitar, 50 cents. Mandolin and Piano, 50 cents. The Mandolin and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents. The Mandolin, guitar and Piano, 50 cents.

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WITMARK

GUITAR FOLIO, No. 10

Arranged by I. P. TRINKAUS

PRICE, 50 CENTS

SONGS WITH GUITAR ACC.

- Cuddle Up a Little Closer, Lover Mine
- I'm Not of the World With You
- To the End of a Sweetheart, and I Think You'll Find Some First
- When I'm Alone
- The Yama Yama Man
- When I'm Alone
- The Message of the Red, Red Rose
- Good Night, Dear
- Sweet Girl of My Dreams
- Here's to the Girl
- No One Knows
- If You'll Remember Me
- Come Be My Sunshine, Dear

SONGS WITH GUITAR ACC.

- Tarant. Imperial Tango
- The Yama Yama Man
- In the End of the World with You
- The Yummy Yummy
- Step and Forget
- Cuddle Up a Little Closer, Lover Mine
- Chorus
- Polkas, Marches, Thoughts and Thoughts
- When I'm Alone
- When I'm Alone
- The Message of the Red, Red Rose

WITMARK

BANJO FOLIO, No. 10

Arranged by I. P. TRINKAUS

PRICE, 50 CENTS

SONGS WITH BANJO ACC.

- Cuddle Up a Little Closer, Lover Mine
- In the End of the World with You
- The Yama Yama Man
- When I'm Alone
- The Message of the Red, Red Rose
- Good Night, Dear
- Sweet Girl of My Dreams
- Here's to the Girl
- No One Knows
- If You'll Remember Me
- Come Be My Sunshine, Dear

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- The Barn That Wrote "Home Sweet Home"
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- Way Down East, Barn Dance
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- You Can't Stop Your Heart From Beating for the Girl You Love, Waltz
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- TUNING THE MANDOLIN, GUITAR AND BANJO.
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- Dance (very easy)
- Mazurka (very easy)
- Grand March (very easy)
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- A Country Dance
- Happy Spring, song
- The Cantelets, waltz

- In Poland, mazurka
- Blue Bell, schottische
- Gracie Song
- March Lascivious, Spanish march
- Schlumber, song
- Rain Drops, polka and two step
- The Trouser, march and two step
- Hot Shit, galop and two step

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noise like
a Mandolin
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7. The above plan gives you the whip hand right from the start, for unless you succeed in the selling, we cannot get a penny out of your agency. Our invested capital earns us nothing and we lose the agency as well. Think you we are shipping instruments on such uncertainties? Think again and you will at once recognize there is no alternative for us but to do business for you, — to dig in to help you sell and to give you selling systems that are well nigh hole-proof.
8. We employ a Collection Agency which is at your disposal when necessary. No collection, no fee.

Now what is your manufacturer to you in actual business gettable-ness? Does he systematically and energetically work your territory by the "Still Hunt," send you new pupils, new prospects already worked up to the buying point? Furnish stock of instruments free, music of proper instrumentation and orchestration, sundries and supplies? Leases which he carries if desired? Does your manufacturer advertise you, your ability, your business, your orchestra and personally work for the individual success of your agency by long distance thinking, working out plans especially adapted to surmount your particular difficulties? If not, what in hallelujah is he doing? A teacher certainly needs a whopping big discount from a marked-up or fluctuating price (which at the very start is bound to beget suspicion and dissatisfaction in his customer) from the manufacturer who says: "Here are the goods. You'll like 'em. You can sell 'em," etc., and forthwith the teacher works his daylight out to sell 'em, but they do not sell and besides he is out good time and money advertising. The manufacturer occasionally puts in his god-natured "Sic 'em," "Go it old boy," "You're a winner," etc., but why on earth doesn't he help you sell? Listen, Mr. Teacher. **He's got your money. Our way is to give you the money in stock; then work like white-heads to help you sell that we may get our money back at mutual profit.**

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Now just a minute. If we are not mistaken, you are some umpty-umf years old. Are you still pursuing the same business methods as when you were only ten, or maybe teeny-teen? Doubtless good methods if the results make good, but if not, **how can you get ahead by simply keeping up?** Good results are better than none, but the best results only are satisfactory. From month to month this

page has shown why "Gibson" instruments are the superlative, but to get your trade, it's time we show you why "Gibson" instruments sell so readily.

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1. No man makes much money working with his hands alone. No man makes much money working with his brain alone. He who makes much money works with his hands and brain, but **he who makes most money makes money work for him.** The "Gibson" proposition: — "Do business on our capital," goes right to the top notch the first clip. Then when you supplement our capital with your hands and brain, you harmonize all in obeyance to the first or fundamental principles of financial achievement.

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Well, the November tide came in. Stimson was "dix-ed" in little, old New York; Draper drained his glass of acrid Foss fate in Massachusetts, and both are trying to

THE WISE MEN OF PERSIA

Were the "Candy Kids" when it came to smearing the proverbial dope, and by way of substantiating this statement a proverb of their manufacture is appended herewith, viz:

- "He who knows not and knows not that he knows not, is a fool — shun him.
- "He who knows not and knows that he knows not, is simple — teach him.
- "He who knows and knows not that he knows, is asleep — wake him.
- "He who knows and knows that he knows, is wise — follow him.

Guess that isn't all to the "Grape Nuts"! What! Still, there's a reason, and a good one, for the belief that fully as many wise men are living in our time as in the past. For instance, there are numerous Banjo Players who know a good banjo from an inferior one — Banjo Players who are so confident of the fact that they know, that they're not afraid to say so. It is this type of individual, "He who knows and knows that he knows," to whom we are indebted for the many bold, truthful and interesting statements as expressed in that little pamphlet entitled "EVIDENCE," and his example is well worth following.

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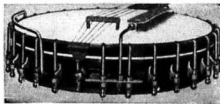
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(Continued on page 30)

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THE ADENZA

PUBLISHED IN THE INTEREST OF THE
MANDOLIN, BANJO AND GUITAR

Vol. XVII

BOSTON, MASS., DECEMBER, 1910

No. 6



Christchurch Mandolin Orchestra, Christchurch, New Zealand
MR. JOSEPH WRIGHT, Director

AN ANTIPODEAN ORCHESTRA

WE have found that people in one section of the habitable globe, as a rule, give but little thought to their antipodean brothers. Or if they think at all, their impressions for the most part are either very vague or entirely erroneous. As for instance; some, who are otherwise intelligent, never connect the name of New Zealand with anything other than savages, hippopotami, saurians and such.

Thanks to the camera, however, everybody, anywhere, is fast coming to know "who is who," everywhere. And to further the dissemination of knowledge and good fellowship, THE CADENZA reproduces a fine half-tone of the "Christchurch, (N. Z.) Mandolin Orchestra." A glance at this picture tells us of the Western hemisphere that we "haven't got anything on" our fellow artists at the antipodes. And if, "music hath power to soothe the savage breast," then, with such an orchestra to soothe, there can be left but few untamed aborigines in New Zealand.

Here is a splendid mandolin orchestra of 25 pieces that, under the efficient direction of Mr. Joseph Wright, has already given its seventh consecutive concert; rendering programs which require talent, technique and artistic ability. The personnel and instrumentation are 1st mandolins—Messrs. Leon Sey (leader) and A. J. Pollard, Misses M. Francis, F. Hadfield and M. Twose; 2d mandolins—Mr. P. Soanes, Misses V. Pearce and M. F. Wright, and Mrs. J. D. Box; 1st banjos—Mr. C. Kidman and Master D'Arcy Wright; 2d banjos—Messrs. A. Sey, G. Hall, A. R. Woodford, G. Bradley; mando-cellos—Messrs. H. Laban and G. Hansard; tenor mandolas—Messrs. W. A. East and S. Birch, and Miss F. M. Quill; guitars—Misses L. Patten, E. Foster and F. Hobcroft; harp-guitar—Mrs. J. Wright; flute—Mr. W. T. Dobbie.

The orchestra was formed in 1902 and has reached a high grade of musicianship and performance under the baton of Mr. Wright, who, besides being an able director, has individual ideas relative to the formation and grouping of an orchestra. In discussing the latter, and taking up that much argued subject of making the banjo a very component part of the mandolin orchestra, Mr. Wright says:—"Bring out the parts for banjo, and publish an easy second banjo part. Then we shall have the complete thing. It is well known that the first and third strings of the guitar do not carry in a large orchestra. Then why not bring out a part for the banjo to fill in the parts required? I have been doing this for years past, and in an orchestra of from twenty-five to thirty players, six or eight banjos may be used. And if these instruments are handled right, they give more tone color and will not predominate in soft passages, if picked near the fingerboard."

(Written especially for THE CADENZA)

IS THE BANJO MUSICAL?

COMMENTS ON A RECENT NEW YORK

NEWSPAPER DISCUSSION

BY JOHN DOUGLAS

(Continued from the November issue)

Here are 'sounding truths embodied in a letter from a well-known teacher, one of the famous Dobson family. Mr. Dobson certainly knows what he is talking about, as our readers will agree:

"TO THE EDITOR OF THE SUN—*Sir*: Any one that knows anything about the banjo will tell you a negro does not understand a banjo and never could be taught to play one save in his own style, which he acquires in all other instruments he seeks to master. How many negro players are musicians? So few that they can be counted easily.

"I do not wish to be egotistical, but I can truthfully say that the Dobson family made the banjo a musical instrument, and if your discouraged banjo teacher was a musician and knew the banjo he could make it the same. I have been teaching not only the banjo but mandolin and guitar practically all my life, and in that time have always had and have at the present time numerous pupils on the banjo that play-it.

"I will frankly admit that I have had others on the guitar that never did and never could 'make more music in one vibration of the D string than one hundred banjos strummed in unison.' The sum and substance of the whole argument is: Have you or have you not natural musical ability? If you have you are sure to succeed.

EDWARD C. DOBSON.

New York, September 10."

A correspondent signing himself "H" hits the nail on the head more than once in the following letter:

"TO THE EDITOR OF THE SUN—*Sir*: Whether or not the banjo is the chosen medium for the outpouring of the alleged inherent music in the soul of the unbleached American seems irrelevant to the discussion of its merits as a musical instrument. Inquiry along that line would probably tend neither to raise nor lower it in popular estimation.

"So long as our tastes differ there most assuredly will be widely varying opinions as to whether the sounds emanating from the strings of the banjo are music or otherwise. The general tenor of the letters in *The Sun* has seemed to be that the instrument produced something not music and that it belonged in the same category as the jewsharp, mouth organ and other near respectable members of the family of pseudo music producers.

"It is easily seen that as much unfavorable opinion springs from ignorance as from prejudice or taste. Probably most of the general public has derived its knowledge of the much maligned instrument from the efforts of vaudevillians on steel string banjos played with picks. No wonder they hold it in slight esteem.

"In the first place, the use of steel strings is an abomination. The peculiar construction of the instrument necessitates the employment of gut strings if musical tones are to be secured. In the second place the strings should be picked with the fingers and thumbs and with nothing else. When so strung and picked the banjo is an instrument of remarkable possibilities.

"For stage work, however, unless in the hands of a performer of unusual ability, gut strings and picking with the fingers are unsatisfactory. As the majority of banjo playing vaudeville teams are not expert, and as quantity rather than quality of sound is their apparent object, steel strings and picks are generally employed.

"Under these handicaps the banjo has been presented to the public and naturally has been condemned. Anything would meet the same fate were its vaudeville version accepted as the basis of its appraisal. H.

New York, September 17."

Some writers in the discussion have gone off the track a little to claim that the banjo is a "nigger" instrument, very popular with southern colored folk. Others have claimed the opposite. James Haggerty contributes a letter of which the following is a portion:

"TO THE EDITOR OF THE SUN—*Sir*: In spite of tradition, song writers and other writers, the negro of the South is not and never has been a player of the banjo. I have lived and travelled in the South. In my travels I have never met a negro who might be classed as a good banjo player. Occasionally I have seen banjos the other side of Mason and Dixon's line. The performers, however, were unskilful.

As to the decadence of the banjo as an instrument, I deny the allegation, and feel like swallowing the alligator. The trouble is that it is a difficult instrument to master. Good players are as scarce as freckles on a hen. There is a mysterious charm to banjo music. It appeals to every condition of life. There is something about it that makes the feet vibrate. . . . Willimantic, Conn., September 17."

Now, the question as to whether the banjo is a negro instrument is of no moment. This, however, may be said: Colored people do not play the banjo, because they are too mentally indolent to come up to its exacting requirements. For them, something sufficiently resembling music comes easier from a violin or a mandolin, or even a humble, monotonous mouth-organ. As for the guitar, they do not "play" it; a few chords in one key—or, if they are lucky to make the discovery, in two keys—exhausting their knowledge of it. The only use they have for the instrument is as an accompaniment to their doleful howls. They use wire strings, and the D string, eulogized by the N. Y. *Sun* *wizzes* like a blue-bottle fly in a jam-jar. One can imagine the mess the stiff, gorilla-like hands of the average darkey would make of the thin, sensitive strings of the modern banjo. Persons of refinement and digital delicacy play the banjo best. It is not for the coarse and clumsy.

In the following extracts from a long letter by H. H. Schulte, the banjo is very ably defended:

"TO THE EDITOR OF THE SUN—*Sir*: As a banjost of fifteen years' experience and a representative of a type of the better and classical style of playing I cannot but feel chagrined at the editorial article in *The Sun* of September 1.

"The 'steely' raspiness that we hear from nine-tenths of all banjo players simply signifies how little of the true knowledge of the instrument the average performers have. It is like listening to the elementary playing of beginners on the piano, the violin, or cornet, harsh and unmusical to the ear; but why condemn an instrument because we hear a large percentage of poor players in proportion to those of the other and more widely known instruments?"

"Is it any wonder that we fail to appreciate the banjo's possibilities or to grasp the fact that there is real music in the instrument? The long string of poor 'jos' hanging in the windows of the pawnshops throughout the country and unknown

thousands idly rusting away in the corners of attics tell the plain story of those who have once been fascinated and have tried but failed, and all through incompetent or no instruction, through a poor instrument incapable of responding to its own possibilities, and above all through lack of perseverance.

"In Alfred A. Farland, Vess Ossman, Miss Fannie L. Heinline and a few others scattered throughout the country we have a galaxy of real artists who have lifted the instrument from the despised plane of the erroneous impression of the banjo as a negro instrument to the highest possibilities in the classical, and giving indisputable assurance to those who know and have heard that there is real music in the banjo. To hear Farland play the long list of selections of the masters, of Beethoven, Wagner, Verdi, Chopin and so on down the famous line, to hear these selections interpreted on a wood rim banjo, musically and technically correct, is indeed a revelation. At all the recitals given time and again throughout the country the same expression is ever heard, 'I never thought such music possible on a banjo.' There is indeed music in the banjo, only there are so many of us who have never heard and need to 'be shown.'

New York, September 6."

The Chicago *Daily News* of August 5th, contained an article of some length on the passing of the banjo. The gist of it we reproduce:

"Going! Going—

"What? The banjo!

"With the passing of the banjo of necessity passes the individual banjo teacher who once held forth with the best of them. Today where may he be found? In connection with practically every musical college there is a banjo teacher, but he or she also teaches the mandolin or guitar or both. And the teacher will tell one that banjo pupils are much less numerous than mandolin pupils and than they once were.

"In a little room in West Van Buren Street, M. J. Hayes is to be found, and, jutting from his small window is a 'shingle' which bears, in addition to his name, the legend 'Banjo Teacher.' Mr. Hayes tells an interesting story. And the first thing he has to say is that the banjo is dying out. Then he recites figures. Once upon a time, he says, he gave as many as sixty lessons on the instrument in one day. Now he considers himself fortunate if he gives ten during the summer. Mr. Hayes has occupied his corner for thirty-three years. He is now, so far as he knows, the only individual teacher left in town. If he had to make his living at it it would be a poor living, indeed. But he doesn't.

"The banjo used to be a great instrument back in the '70s' said he the other day, but those days are over. The banjo has yielded place to other things. One of those, strange as it may seem, is the bicycle. I might say the auto, too, but the bicycle was first and will suffice for the illustration. Banjo playing is an indoor sport. Bicycle riding is an outdoor sport. The young people want outdoor sports. The result is the decline of the banjo. The bicycle hurt music and reading sadly.

"Many persons believe the banjo is easy to learn. I would not say that. It is as easy as any other stringed instrument, if you wish to put it that way. It is no harder than the mandolin and guitar. To play it and play it well one should practice from three to ten years.

"I may say in conclusion that of all instruments probably the piano has done more to kill not only the banjo but all other instruments. As for the dear old banjo, all I have to say is *requiescat in pace.*"

The M. J. Hayes mentioned above is hardly the one to state correct reasons for the falling off of his banjo business. Its decline was for a very specific reason: he could not keep abreast of the times, by all accounts, being unable to meet the demand for

banjo instruction from music. In short, he taught jigs and reels by ear, or by a crude, so-called "Simple Method," which left the pupil as ignorant as when he started. All teaching by ear, or by Simple Method, had to take a back seat when S. S. Stewart started his crusade of enlightenment; and so "fakers" soon found that they were not wanted as teachers any more.

It may be true that the bicycle craze was in a measure responsible for the lessening of the banjo boom. It would be quite logical to suppose so. The people are fond of flying from one extreme to another, for, to the multitude, variety is the spice of life. Still, there are thousands of banjoists left who swear by the banjo, playing it religiously and with gusto nearly every day of their lives. The banjo is a very good friend to them, and they love it. Nothing can turn them against it, and their children and grandchildren will play it after them. It is useless for its opponents to rise and proclaim exultantly, "The banjo is dead!" Like the Mississippi, they may damn it, but not dam it.

And now, just supposing, for argument's sake, that the banjo's tone was in all cases of "shallow, steely brilliance," (which, understand, *it is not*), would it be a wise and kindly act to try and turn its lovers against it? Would it be sensible to say to those who are *not* inclined towards violin, mandolin and guitar, "Thou shalt not play the banjo!" Would it be a progressive act to bar these ambitious ones from brightening their lives, expanding their minds, and cultivating a more perfect and delicate communication between hand and brain, which they *do* by learning the mysteries of musical notation and rhythm, becoming familiar with the composers, and training the hands to surprisingly dexterous movements? Such would be indeed a "dog-in-the-manger" policy. The banjo is in reality performing a noble duty. It is taking music into homes that might, in many cases, remain a stranger to it otherwise. Neither the violin nor the guitar can take its place there; the piano is absolutely out of the question; while the mandolin can never touch the banjo temperament, for, like the violin, it is essentially a "single note" instrument, and the average player, lacking an accompaniment, soon grows unutterably wearied of the thin sound of his own unsupported efforts.

The banjo in the home is loud — sometimes too loud; passably well played, it is most enlivening; well played it is stirring. Two, three, four and five note chords are easily made on it in nearly all keys; a beautiful cradle-song may be rendered on it with exquisite delicacy; an exhilarating two-step is not a difficult matter; a clean-cut tarantelle is delightful; with the finger tremolo (or tremolo with a leather pick), ballads may be rendered with sweet effect, from "Annie Laurie" to "If I Had A Thousand

Lives To Live." Selections from the latest musical plays, regularly published for banjo and piano (to say nothing of numerous new compositions by banjoists), give the lie to the assertion that the banjo is rapidly going "down and out." The truth is simply this: The "faddists" have dropped it; that's all. The scatterbrain social sheep are hoofing it after some other bellwether now. Step and clog dancing was their will-o'-the-wisp for a time; pyrography, too; also amateur photography, ping-pong, diablo, the mandolin, and the Lord only knows what else.

The thousands who play the banjo today are in earnest about it. That's the kind we want. Some of the performances may, it is true, be a trial to cultivated ears. But have patience; think of the poor folks that have their slumbers outraged by the cornet, the clarinet, the fife, — yes, and the soulful violin, the demonstrative piano, or the deliciously musical mouth organ.

The banjo is not plainly heard through walls; so be kindly tolerant; turn the deaf ear. Progress *is* being made, and the instrument is slowly but surely rising to a higher plane.

There is a great deal of worthy music which sounds better on a banjo than on other instruments. This would be proudly claimed as a strong distinction by any other music-medium. Let banjoists so claim it for theirs. In England the instrument is played by great numbers; in Australia it has been popular for years; there are many players in South Africa, some in India, and a few even in Japan. The subscription lists of English and American banjo magazines show this, as do the books of banjo publishers and makers who ship merchandise abroad. Every little while someone patents a banjo improvement, and when marketed there are always buyers for it. From time to time some embryo publisher enters the already crowded field with new banjo solos; some other one puts out an improved string of silk; another springs a novel form of bridge on us; and so on, indefinitely.

The banjo passing? Well, I guess *not!*

To sum up: It must now be patent to all that the banjo is no more dead than a bucking broncho, or a Teddy Roosevelt. Manufacturers are exerting themselves to produce sweeter toned instruments, with greater sustained vibration, so that we are destined to see more perfectly musical banjos on the market before very long. If you have the money, and the time and patience to pick and choose, you may get one even now. Sometimes you may be lucky enough to hit on a good instrument for as little as fifteen dollars; sometimes you may pay forty and get — nothing. Is it not the same with violins? Indeed, yes. So, in the words of the *Sportsman*, applied to the banjo, "If you can't boost, don't knock."

THE MODERN BANJO

Hearken to the singing
Of the merry strings:
Stirred by nimble finger-tips,
Music from them spruigs,
Digits alternating,
Laughing notes respond,
Fretting waves of dulcet sound
From a silent bond.

Tuned in sweet concordance,
Parallel and true,
Five responsive strings await,
Melody to woo.

Rondo, tarantelle, gavotte,
March, or serenade,
Stereoscope-like changes giving
Color, light and shade.

Tremolo entrancing
Dwelling on the ear;
Melodious cadenzas,
And harmonics clear;
Charming modulations,
Martele and slur, —
Such the banjo's song imparted
To the list'ning air.

F. L. KEATES, in THE CADENZA,
Issue of March-April, 1897.

A MOTOR-MANDOLINIST

THE CADENZA reproduces this pretty little power boat because of the individuality of its owner, and not from any special uniqueness in the boat itself. There are many motor-boats, if but one Pettine, and the one here represented is the summer recreation of Signor Giuseppe Pettine, who is readily discovered at the steering gear.

Signor Giuseppe Pettine was born at Isernia, Italy, and came to America at about the age of eighteen. He located at Providence, R. I., where he has continued to reside since his advent in this country. Realizing that his future was to be indissolubly wedded to music, Signor Pettine at once placed himself in the hands of competent masters of the art. He studied theory and composition under the able tuition of Hamilton C. Macdougall, now Doctor of Music at Wellesley College, and perfected himself in instrumentation under David Wallace Reeves, at that time bandmaster of the famous American Band. As a composer, this wizard of the mandolin has already many publications to his credit. His latest is "Columbus March," a stirring number featured by the leading bands of his home city in the great parade on Columbus Day.

Signor Pettine is now recognized as one of the leading mandolinists of the world. As mandolin soloist in the concert tours of Reeves' American Band of Providence, and Brooke's Marine Band of Chicago, he has won the highest encomiums as a concert artist and virtuoso. His breadth of con-



ception and display of technique in executing on the mandolin DeBeriot's first concerto for violin is a revelation, and such works as Beethoven's Fifth and Eighth Sonatas, Mendelssohn's Concerto, Op. 64, Wieniawski's "Legende," Chopin's first Waltz and second Nocturne, and Raff's "Cavatina" do not affright him with their technical difficulties.

Speed seems to be one of the concomitants of this man's temperament. His little "speed-boat," as he calls it, has already won several races, and his record in the musical race for recognition stands for itself. In the music-race for 1910-11, Signor Pettine is booked for many events, not the least one being that of mandolin soloist at the next annual Guild concert to be held at Philadelphia.

"MASTODONIC"

A MAMMOTH Festival Mandolin Concert is to be given in Jordan Hall at Boston, on the evening of March 29, 1911. The concert, which will be in the interests of the teachers and trade of Boston and vicinity, is to be under the joint direction and management of Messrs. Geo. L. Lansing and H. F. Odell. Indications already point to a most pronounced success.

The participating soloists will be Valentine Abr, mandolinist; Wm. Place, mandolinist; Geo. L. Lansing, banjoist, and H. F. Odell, mando-cellist. Assisting these artists will be the Langham Mandolin Orchestra, H. F. Odell, director; Lansing's Boston Mandolin Orchestra and the Boston Ideal Club, Geo. L. Lansing, director; and a grand orchestra of between 250 and 300 mandolins, guitars and banjos, together with various obligato instruments and the great organ in Jordan Hall.

A CORRESPONDENT from Austin, Texas, asks for data concerning the largest mandolin club in America. We feel quite sure it is the "Wurlitzer Grand Orchestra" in Chicago, a full account of which will be found in another column of this paper. THE CADENZA will welcome any information from club leaders relative to the size and instrumentation of their individual organizations.

THE CADENZA

Devoted to the Interest of the
Mandolin; Banjo and Guitar

Published monthly by

WALTER JACOBS

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Correspondence solicited and personal items will be welcomed from all
persons interested in the development of the Mandolin, Banjo and Guitar.
Reports of concerts, programs, and all real news pertaining to the instruments
are desired.

We do not hold ourselves responsible for the opinions of contributors.
Our columns are open impartially to all competent writers on matters relating
to the Mandolin, Banjo and Guitar, but we must reserve the right to com-
dense articles and to reject such as are found unavailable or objectionable.
Unjust criticism or personal abuse positively ignored.

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Vol. XVII DECEMBER, 1910 No. 6

A MAMMOTH MANDOLIN ORCHESTRA

THE great orchestra, numerically considered,
is by no means an innovation of the present
day and generation. From the days of "Good
Queen Bess"—with her regular dinner orchestra
of 12 trumpets, 2 kettle drums, a few fifes and lutes—
down to the present symphony orchestra, from time
to time there has been gotten together many immense
bodies of players and singers for some special
commemoration or celebration. And so far, it has
been the good fortune of America to gather under
one baton the largest in the world.

At the great music festival held at Dusseldorf
in 1836, Mendelssohn conducted his own oratorio,
with an orchestra of 220 pieces. At the Paris Ex-
position of 1867, held in a magnificent building on the
Champs Elysées, there was heard a chorus of 600
voices, accompanied by an orchestra of 400. Again
in 1868, Sir Michael Costa directed a chorus of
4,500, with an orchestra of 500, at the Crystal Palace
in London. But in America in 1872, came the
greatest of them all. At the World's Peace Jubilee
held in Boston in 1872, P. S. Gilmore gathered an
immense chorus of 20,000 voices, with an orchestra
of 2,000 pieces, augmented by a battery of artillery,
a phalanx of anvils, and all the bells in the city.

All this, of course, was of the regular string
orchestra, such a unit as the mandolin orchestra,



H. F. MEYERS

of dimensions either
great or small, being
then an unknown
quantity. But now in
the universal day of
the mandolin, it has
fallen to the lot of the
City of Chicago to
have a fully organized
and perfected mandolin
orchestra, that, in
point of numbers, will
rival its older brothers.

This gigantic idea
had its inception and
formulation in the music house of the Rudolph
Wurlitzer Co. in the latter part of October of this
year, and early in November the following notice
appeared in the great Chicago dailies.

JOIN THE WURLITZER GRAND ORCHESTRA

H. F. MEYERS, DIRECTOR

which will consist of 500 players. This orchestra is FREE
TO ALL and will consist of the following instruments: Man-
dolins, mandolas, guitars, banjos, flutes, violins, violas, cellos,
bass violins, harps, clarionets, cornets, trombones, horns,
oboes, bassoons, drums and pianos. All players of these
instruments are invited. This orchestra is a permanent one,
organized for the purpose of giving players FREE ORCHE-
STRA TRAINING.

The Wurlitzer Grand Orchestra is run by its members,
each one being entitled to a vote, and if it appeals to the
majority of the organization we will give one or two concerts
each year at either the Auditorium or Orchestra Hall.

Rehearsals will be held every Friday evening, commencing
Nov. 4, 1910, at THE WURLITZER RECTAL HALL, 266
WARASH AVE.

Application for membership will be received any time
this month at the

RUDOLPH WURLITZER CO.

266-268 WARASH AVE.

The response was immediate and almost over-
whelming, and with Mr. E. H. Uhl of the Wurlitzer
Co. as manager, and Mr. H. F. Meyers as director,
the great orchestra was formed. At the first re-
hearsal on Friday, November 4th, there were 275
players present, with enough more applications and
promises to bring the membership to nearly 500.
Nor was this great aggregation made up only of
the trio instruments. The violin section was espe-
cially strong, and the brass included many profes-
sionals, who had joined for the sake of the practice.

It is the intention of the Messrs. Wurlitzer Co.
to build the membership of this orchestra to 1,000
strong, keeping personnel and artistry to the highest
possible grade. And should so vast a body prove
too bulky and unwieldy to handle in full at rehearsals,
they will be divided into sections. We quote Mr.
L. K. Cameron of the Wurlitzer Co. in saying, "We
will keep this organization on a very high grade, only
admitting to membership a class of people who will
be willing to work to advance the interests of the
organization."

Mr. Cameron says further, "We have recently
remodeled a large recital hall, which we will use
every Wednesday evening from now until March or

(Continued on Page 25)

Intoxication Rag

WHIDDEN & CONRAD

Arr. by R. E. HILDRETH

Not too fast

The musical score is arranged in a system of ten staves. The first nine staves are for the Mandolin or Violin, and the tenth staff is for the Trio. The music is in 2/4 time and G major. It begins with a dynamic of *f* and includes various articulations such as accents and slurs. The score features several dynamic markings: *f*, *ff*, *mf*, and *ffz*. There are also performance instructions like "Guitar" and "Trio". The piece concludes with a double bar line and a final *ffz* marking.

IRVINA

INTERMEZZO

(Two-Step)

BANJO SOLO

WALTER ROLFE

Composer of "Kiss of Spring" Waltz
Arr. by WALTER JACOBS

Allegretto Moderato

mf

mf

f *mf*

f

rit *a tempo*

ff

f *f*

mf

f *mf* *ff*

TRIO *Slower*

p ① ② ③

rit. ③ ③

rit. ③ ③

a tempo

③ ③

Tempo I

f *p* *f*

8 Bar.

③

rit. *a tempo*

④ ② ④ ② ④ ② ④ ②

ff *f*

④ ③ ① ① ② ③ ④ ④ ④ ② ②

D. C. al C

NANA

WALTZ CAPRICE

A. J. WEIDT

INTRO
Andante

1st GUITAR

2^d GUITAR

p *ritard*

The Intro section is in 3/4 time and marked 'Andante'. It features two guitar parts. The 1st guitar part starts with a treble clef and a key signature of one flat. The 2nd guitar part starts with a bass clef. The music begins with a piano (*p*) dynamic and concludes with a *ritard* (ritardando) marking. The 1st guitar part includes various ornaments such as trills and grace notes.

Tempo di Valse

mf

The main body of the piece begins with the tempo marking 'Tempo di Valse' and a mezzo-forte (*mf*) dynamic. The music is in 3/4 time and features a waltz-like melody. The 1st guitar part is in treble clef, and the 2nd guitar part is in bass clef. The key signature remains one flat. The first system includes various ornaments and a first ending bracket.

The second system continues the waltz melody. It features a first ending bracket with a repeat sign and a 3-measure phrase. The 1st guitar part includes a trill and a grace note. The 2nd guitar part provides a steady accompaniment.

The third system continues the waltz melody. It features a first ending bracket with a repeat sign and a 3-measure phrase. The 1st guitar part includes a trill and a grace note. The 2nd guitar part provides a steady accompaniment.

The fourth system continues the waltz melody. It features a first ending bracket with a repeat sign and a 3-measure phrase. The 1st guitar part includes a trill and a grace note. The 2nd guitar part provides a steady accompaniment.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various ornaments and dynamics, including *mf*. The lower staff contains a bass line with chords and a *mf* dynamic marking.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a *Fine* marking and a *ff* dynamic marking. The lower staff contains a bass line with a *mf* dynamic marking.

Third system of musical notation, consisting of two staves. The upper staff contains a melodic line with a *mf* dynamic marking. The lower staff contains a bass line with a *mf* dynamic marking.

Fourth system of musical notation, consisting of two staves. The upper staff contains a melodic line with a *ff* dynamic marking. The lower staff contains a bass line with a *ff* dynamic marking.

Fifth system of musical notation, consisting of two staves. The upper staff contains a melodic line with a *mf* dynamic marking. The lower staff contains a bass line with a *mf* dynamic marking.

Sixth system of musical notation, consisting of two staves. The upper staff contains a melodic line with a *ff* dynamic marking and a *D.S.al Fine* marking. The lower staff contains a bass line with a *mf* dynamic marking.

The Naval Parade

PIANO

MARCH and TWO-STEP

THOS. S. ALLEN

The musical score is written for piano and includes parts for Cor (Cornet) and Cello & Trombone. It consists of seven systems of music, each with a treble and bass staff. The first system features a melodic line in the treble staff and a bass line in the bass staff, with a 'Cor' part indicated. The second system introduces a 'Cello & Trom.' part. The score includes various musical notations such as slurs, accents, and dynamic markings like 'ff'. There are first and second endings marked with '1' and '2' in the sixth system. The piece concludes with a final cadence in the seventh system.

The CADENZA

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings.

TRIO

Second system of musical notation, labeled "TRIO". It continues the musical piece with similar notation and dynamics.

Third system of musical notation, continuing the piece with complex rhythmic structures.

Fourth system of musical notation, featuring intricate piano accompaniment.

Fifth system of musical notation, including first and second endings.

Sixth system of musical notation, showing a change in texture with sustained notes.

Seventh system of musical notation, concluding the piece with a drum part and a dynamic marking of *D.S. al*.

The CADENZA

The Spitfire

BANJO SOLO

C Notation

POLKA DI CONCERT

BILLY A. GRIFFIN

INTRO

mf a tempo

rit.

f

mf

f

mf

rit.

mf a tempo

p

10 Pos..... 5 Pos..... 2 Pos.....

7 Pos.....

9 Pos..... 7 Pos.....

9 Pos..... 7 Pos.....

10 Pos..... 5 Pos..... 2 Pos.....

9 Pos..... 10 Pos.....

12 Pos.

9 Pos. 10 Pos. 10 Pos. 5 Pos.

9 Pos. 10 Pos.

6 Pos. 5 Pos.

9 Pos. 10 Pos. 12 Pos.

9 Pos. 10 Pos.

10 Pos. 5 Pos.

10 Pos. 5 Pos. 2 Pos.

12 Pos.

Har. 12

f *p* *mf* *rit* *p a tempo*

The Naval Parade

1st MANDOLIN
or VIOLIN

MARCH and TWO-STEP

THOS. S. ALLEN
Arr. by R. E. HILDRETH

The musical score is arranged in systems. The first system contains the main melody for the 1st Mandolin or Violin. The second system continues this melody with dynamic markings *f* and *mf*. The third system includes a guitar part with a *f* dynamic. The fourth system continues the main melody with *ff* and *mf* dynamics. The fifth system shows the guitar part with *ff* and *mf* dynamics. The sixth system introduces the TRIO section, marked with a double bar line and a key signature change to one flat. It features a 2nd Mandolin part and a guitar part. The seventh system continues the TRIO with *f* dynamics. The eighth system shows the 2nd Mandolin and guitar parts with *f* dynamics. The ninth system continues the TRIO with *ff* dynamics. The tenth system shows the guitar part with *ff* dynamics. The eleventh system includes a drum part with *ff* dynamics and a guitar part with *ff* dynamics. The twelfth system continues the drum and guitar parts with *ff* dynamics. The score concludes with a double bar line and a key signature change to one flat.

(Continued from page 13)

April for weekly rehearsals. We believe that if we can get 500 members, we can get 1,000, and that is going to be our war cry, '1,000 members.' About once a year we will give a concert in the Orchestra Hall or the Auditorium."

At the general rehearsal in the latter part of this month, Mr. Cameron says it is the intention to make a picture of the complete orchestra. In its next issue, therefore, THE CADENZA expects the pleasure of presenting its readers with a full portrait of this "Mammoth Mandolin Orchestra" — the very largest in the world.

A WIZARD TO CATCH A WIZARD

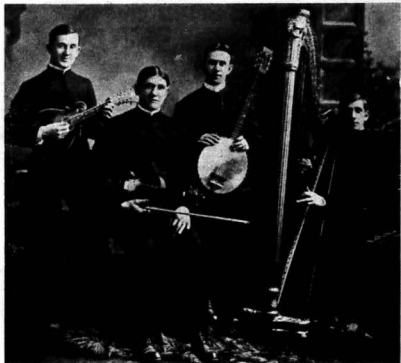
MR. WILLIAM FODEN of St. Louis, is without question the greatest living guitar virtuoso in this country, a veritable "Wizard of the Guitar," as he is so often called. Now if it be true that wizards are as hard to catch and hold as are witches, and if it takes like to catch like, then of a surety must Mr. George C. Krick be akin to the wizard family, in that he caught and held Mr. Foden for the next convention concert of the Guild.

While on his Western vacation trip during the summer just passed, Mr. Krick, with his heart ever in the Guild work, dropped for a time his role of vacationist, and assuming that of a co-manager of the Guild, he swung around to St. Louis, interviewed, and engaged Mr. Foden. True genius is ever shy, and what force of argument was brought to bear when these two veterans met, may never be known. But no one cares as to that, so long as Mr. Foden comes, plays and conquers. And conquer he always does through the instrumentality of his marvellous technic, breadth of interpretation and wonderful tone-producing power on his chosen instrument — the guitar.

As a wizard of pleasure, Mr. Krick also seems to have played his part well, and conjured much happiness for himself from his trip. Yet this meeting at St. Louis seemingly stands as the one particularly bright spot in his vacation. To quote from his own written words, "A reunion and rehearsal of the old 'Foden Mandolin Orchestra' was one of the pleasantest incidents of my St. Louis visit." Oh, to have been one of that symposium! To have shared the greeting, music, reminiscence and story, would have been indeed the very quintessence of wizardry.

AN AMERICAN LOTUS

AWAY out in the lands where the Chippewa braves once lived, fought and hunted in roving bands — in fact, to be explicit, in Chippewa Falls, Wisconsin — there is today another roving band of young warriors. And like the older ones, this band is also hunting for fame's laurels and the wherewithal to live. Dropping to the cold facts of



prose, this band of musical warriors, known as the "Lotus Quartet," consists of four live, active musicians, who have proven their right to entry in the hunting grounds of music. And that our readers may have more than a mental picture, THE CADENZA presents them in full panoply of war paint.

The Lotus Quartet, under the management and direction of S. D. Cardinal, has been in active existence for the past eight years. During this period they have toured Wisconsin and Minnesota as a "concert and dance attraction" that has made good, for they always "come back." In action, however, the quartet rather deny their name, for there is nothing of indolence and evanescent dreaming in their work. They are wide awake, up-to-date, versatile comedians, clever and eccentric dancers, and skilled musicians.

The present personnel of the quartet, each one of whom is capable of doing a double or triple "stunt," is as follows: — S. D. Cardinal, 1st violin and mandolin; J. Ermalinger, 2d violin and mandolin; P. Peppin, banjo, guitar and traps; G. Cardinal, harp.

THE CADENZA in a recent issue noted the sailing of that brilliant vaudeville banjo team, McGrath and Page, for foreign climes. We are now in receipt of a letter from them, dated at the National Theatre in Sydney, Australia, in which they recount success all along the line. In Sydney they met many old friends of THE CADENZA. Prominent among these were Mr. and Mrs. W. J. Deane, who gave an afternoon tea to Mr. McGrath and Miss Page. They find that Sydney is "a regular American city," and note that Australians are great lovers of music, being particularly enthusiastic over the banjo. In the latter capacity there is no doubt about "the team" being fully able to satisfy.



Christchurch, N. Z., has a splendid mandolin orchestra of 25 pieces, under the able direction of Mr. Joseph Wright. Their instrumentation is five 1st mandolins, four 2d mandolins, two 1st banjos, four 2d banjos, two mando-cellos, three tenor-mandolins, three guitars, one harp-guitar, and one flute.

This organization gave their seventh Grand Concert on October 6th.

PROGRAM Part I

Overture, "Nahant March"	Thomas
Selection, "Il Trovatore"	Arr. W. J. Fletcher
Waltz, "Artist's Life"	Joh. Strauss, op. 316
Song, "A Woodland Serenade"	Marcheroni
(Orchestral Accompaniment)	
Miss Barnes	
Banjo Solo, "West Lawn" (Concert Polka)	Glynn
(Orchestral Accompaniment)	
Master D'Arcy Wright	

Descriptive Fantasia, "A Day in Acadia" C. C. Samuels
SYNOPSIS—The shadows roll away—Dawn—Birds begin to sing—Fishing boats put off—Church Bell for Matins—The Mill—The Blacksmith's Shop, The Smith's Song—Twilight—The Cattle are driven home—The young people gather on the Green—The Country Dance.

Part II

March Characteristic, "Flag Lily"	Holt
Selection, "Faust" (Gounod)	Arr. Watson
Descriptive Selection, "U. S. A. Patrol"	H. A. Peck
Monologue, "Lasca"	
Mr. G. A. Hansard	
Selection, "Scotch Melodies"	Arr. G. H. Huck
Banjo Orchestra, "Sounds from Africa"	Arr. Kennedy
"God Save the King"	

Mr. J. J. Derwin celebrated his advent into his new hometown of No. Woodbury, Conn., with a concert held at the Town Hall, September 30, 1910. There was a full house, a splendid program well rendered, and the whole was a grand success.

PROGRAM

Gloriana Overture	Weidt
Banjo Solo, "Massa's In the Cold, Cold Ground"	Varied by Derwin
Tenor Solo, "Havana"	Mr. J. J. Derwin
Lute Solo, "Traumerel"	Mr. P. F. Bowe Schumann
College Medley	Mr. J. J. Derwin Arr. by Derwin
Waltz, "Heart Murmurs"	Banjo Club Rolf
Banjo Duet, "Passacaba Valse"	Mandolin Club Derwin
Tenor Solo, "For All Eternity"	Messrs. Derwin and Blandfield
Mandolin Solo, "The Charge of the Marines"	Mr. P. F. Bowe Derwin
a. "Songs of the Sunny South"	Mr. J. J. Derwin
b. "Meteor March"	Rice
	Mandolin Club

The city of Los Angeles, California, boasts of a new million

dollar Post Office and Federal Building. The building was opened to the public with appropriate dedicatory exercises on Saturday evening, October 15th. The musical part of the celebration program was furnished by the "La Cinquantaine" Trio. This delightful trio of players, consisting of J. Woodward Logan, 1st mandolin; Mabel M. Speakman, 2d mandolin, and Ethel Lucretia Oleott, guitar, played the following program.

PROGRAM

Selection from "Athalia"	Mendelssohn
"Polish Dance"	Xaver Scharwenka
Selection from "A Night in Granada"	Kreutzer
Serenade, "Sing, Smile, Slumber"	Gounod
Selection, "Midsummernight's Dream"	Mendelssohn
"Enchantment Waltzes"	Alberti
Selection from "Aida"	Verdi
"La Cinquantaine," Air al' Antique	Gabriel-Marie
Selection, "Maritana"	Wallace
Pizzicato from "Sylvia"	Delibes
Selection, "Bohemian Girl"	Balfe
Selection, "Barber of Seville"	Rossini

Says the Fremont, Neb., Tribune of October 15th, "A recital given by Templeman's Mandolin Orchestra, assisted by Mr. Francis Potter, an Omaha player, provided a treat to a crowd of music lovers last evening. Mr. Potter's numbers were the feature of the evening, but the whole program was doubled by repeated encores. There were thirty-two players in the orchestra, and it showed excellent strength and harmony under the direction of Mr. C. A. Templeman."

PROGRAM

"New Era March"	Bohm
Mandolin Orchestra	
C. A. Templeman, Director	
Mandolin Solo, "Souvenir de Posen"	Wieniauski
Mr. Potter	
Mandolin Solo (unaccompanied), "The Palms"	Faire
Mr. Potter	
Guitar Duet, "Melody in F"	Rubenstein, arr. Potter
Messrs. Potter and Templeman	
Reading, "Aunt Elanora's Hero"	Miss Huffman
Serenade (Louis Gregh)	arr. Potter
Mandolin Orchestra	
Mandolin Solo (unaccompanied) "Impromptu"	Abt
Mr. Potter	
Mandola Solo, Sextet from "Lucia de Lammermoor"	Donizetti
Mr. Potter	
Mando-Cello Solo, "Serenata"	Fauconier
Mr. Potter	
The Masqueraders' Waltzes (Dorothy Baker White) arr.	Lausing
Mandolin Orchestra	

The Burford Conservatory of Music at Los Angeles, gave a splendid pupil recital on Tuesday evening, October 18, 1910. Beginning the concert and recital season thus early is true Western enterprise. Orchestra members: Violin—Una Schaefer, Lyn-ton Kistler, Leonard Burford. Mandolin—Mamie Adson, May Marshall, Fanny Burford, Meridith Curtis, Sidney Talbot, Rachel Gardner, William Cottle. Guitar—Martha Bruflatt. Flute—Genevieve Dorn. Clarinet—Daniel Zimmerman. Cello—Harold Rhoades. Piano—Kathryn Traynor.

PROGRAM	
Orchestra No. 1	
a. "College Boys' March"	Weidt
b. "Darkies' Delight"	Weidt
Harp, "Sunset" (Nocturne)	Read
Piano, "Silver Stars"	Lillian Melick
"Cello and Harp, "Angels' Serenade"	Athena Rombotis
Piano Duet, "June Bug Dance"	Harold and Esther Rhoades
Harp, "La Serenade"	Minnie Koefe and Kathryn Traynor
"Cello and Piano, Sextette (Lucia)	Esther Rhoades
Piano, "Poet and Peasant" Overture	Harold Rhoades and Mrs. Traynor
Mandolin and Piano, "Valse de Concert"	Athena Rombotis
Orchestra No. 2	Mamie Adamson and Mrs. Traynor
a. "Kiss of Spring" Waltz	Rolfe
b. "Gloriana Overture"	Weidt

Mr. George L. Lansing's "Ideal Mandolin and Banjo Quartet," assisted by Mr. Charles T. Grilley, humorist, rendered the following program for the Zenith Lodge of Odd Fellows at

East Boston, Mass., on Friday evening, October 7, 1910.

PROGRAM	
a. "Marche Espanol"	Granada
b. "Four Little Blackberries"	O'Connor
Banjo Solos	Mandolin Club
a. "Air Varié"	Falk
b. "Melodie"	Fischer
Reading	Mr. Lansing
a. "Fantasie"	Mr. Grilley
b. "Hot Corn"	Helf
a. "Love's Old Sweet Song"	Banjo Club
b. "In Moonland"	Molloy
Humorous Song	Mandolin Club
Impersonations	Mr. Lansing
a. "March Militaire"	Mr. Grilley
b. "The Passing Band" (Patrol)	Banjo Club
"Drowsy Dempsey"	Lansing
Lansing Ideal Quartet	

MR. S. A. THOMPSON of Portland, Me., is not only an exceedingly busy man, with a large clientele of pupils, but now has to his credit the organization of "The Portland B. M. & G. Society." This is an organization of the older people of influence, whose object is to uplift and advance the interests of the trio instruments, and Mr. Thompson may well be proud of its accomplishment. He is also intimately connected with the "Kotzschmar Club" and the "Bowdoin Club," has three concerts "on the carpet" for the very near future, and yet is looking for "more." Human endurance seems at times limitless.

"ARIEL"

IN presenting its readers with a cut of the "Ariel Banjo and Mandolin Club" of Boston, THE CADENZA is illustrating a phase in natural life—the emergence of the butterfly from the chrysalis. The original club, under the name of the "Ariel Banjo Club," numbered but four members, who, as the name implies, were all banjoists. In its new formation, the club is a quintet, and has added to its instrumentation, mandolins, mandolas and banjeaurines. This gives the club a broader scope in its facilities, and a greater field of usefulness. The personnel of the club is now Maude A. Colby, manager and director, Anna E. Broadbent, Ruth H. Farmer, C. Belle Moody, and Rita M. Ruggles accompanist and piano soloist. It is difficult to differentiate in the playing parts of this club, as these talented young ladies use their instruments interchangeably. Such versatility not only unifies the club, but makes possible a kaleidoscopic program otherwise unattainable without



outside assistance. The club also includes fancy dancing, readings and acting-sketches in its many-sided entertainments.

THE CADENZA extends to the club its best wishes for future success, and trusts that it does not live too closely to its name, "an airy, tricky sprite."



One of the successful banjo, mandolin and guitar teachers in Altoona, Pa., is Mr. R. N. Riggs. He gives both private and class lessons.

Mr. Wm. Jos. Murray, 826 Green Street, Pittsburg, Pa., is of a verity a most enthusiastic, gymnastic and, we might say, "mandolinistic" man. "Thirty hours each week" is some practising.

Mr. Harry McDonald of St. Johns, N. B., a banjo teacher who had retired from active work, has re-opened a studio because of the persistent demand for his services. Cases of this kind are no longer rare.

If you think there isn't always room for one more, don't "tell it to Sweeney," Pittsburg, Pa., is to soon hear from a new B. M. G. Club, and its organizer and director is Mr. W. H. Sweeney, a teacher of the trio instruments.

Mrs. Alice Broughton of Los Angeles, Cal., sends a full measure of congratulations to THE CADENZA for the "Jean Bertrand" article on the guitar in the October issue. We do sometimes, semi-occasionally play in tune.

THE CADENZA is the recipient of a fine photograph of Mr. J. R. Simson, which has been added to our rapidly expanding art gallery. Mr. Simson is an active teacher of long experience, and a dealer in musical merchandise at Tonawanda, N. Y.

South Bethlehem Pa., has a "star." It is the Lehigh University Mandolin Club, and Mr. John E. Crellin is its efficient leader. Here is a problem, with the coefficient expressed, to determine the value of X. It resolves itself into success.

Miss Claribel Jeffery has removed from Newark, N. J., and located permanently in New York City, and is now teaching the Metropolitan "young idea how to scoot" over the strings. Miss Jeffery will still retain her classes in both Montclair and Newark.

With a continuous teaching career of twenty-four years, Mr. Charles Brinkman of Holyoke, Mass., may well be called a veteran teacher. What successes, and what failures, he must have seen pass down the broad road during that period can only be conjectured.

Mr. Edwin I. Gardiner has recently been elected as manager of the Banjo, Mandolin and Guitar Club of the Worcester Polytechnic Institute. The exact membership of the club cannot be definitely stated at present, but it will probably reach from twenty to thirty pieces.

We note that Mr. A. J. Wright has renewed for two more years his contract as teacher in the American Conservatory of Music at Detroit, Mich. He reports the mandolin and guitar business in that city to be steadily improving. Mr. Wright teaches also in Royal Oak and Birmingham.

Mr. Dick DeLoris is a vaudeville banjo artist who has made

even strenuous Teddy "sit up and take notice." Mr. DeLoris' card reads, "funnily and charmingly musical." He might easily have added "startlings," since he plays the piano while standing on his head with back to the instrument.

Mr. F. A. Goulart of Dorchester, Mass., is a many-sided man. He is not only manager of "Goulart's Orchestra," and a teacher of banjo, mandolin and drums, but a very able instructor of the violin. Mr. Goulart seems to "saw," "pick," "pound" and "swing the stick" with equal efficiency.

Although Sheffield, England, has long been noted for its steel industry, the hard line of wares seems not to steel the people's hearts against music. Mr. Robert Johnson of that city has to his credit over 300 past and present students of the banjo and mandolin. If he keeps on he will have to steal a rest some day.

In a very touching letter, and we mean sentimentally, not financially, Mr. D. E. Hartnett incidentally remarks that the teaching business is booming. We have a sneaking suspicion that genial D. E. got one of his Tone-levers underneath and then "bore down." This would, when combined with H(e)art, N(e)t(t) results.

Messrs. George L. Lansing and Erastus Osgood have been "perpetrating" banjo and mandolin solos, and monologues. The many dates played by them in and around Quincy, Mass., during September, show that the public generally likes their "perpetrations." The "peach" month is a little early for winter fruit, but then!

The city of Pittsfield, Mass., has a banjo, mandolin and guitar teacher in Mr. Alfred Ranous Smith, who teaches from the aesthetic as well as from the practically prosaic point. Mr. Smith not only can play a cadenza and teach others the cadenza but he believes in THE CADENZA. He takes it himself, and looks that to it that others take it.

That busy man, genial official, and capable player, teacher and director, Mr. J. J. Derwin, has been going through the awful domestic calamity of "moving." He has left the city of clocks and watches, and settled permanently in North Woodbury, Conn., 12 miles from Waterbury. So busy a man has no business to be in a city where they keep tabs on time, anyway. It is to be hoped that none of his *larses* and *penates* was lost in the transition shuffle.

Oh, these Westerners! THE CADENZA is in receipt of a letter from Miss Hester V. Hastings of San Francisco, containing a year's subscription to the paper, and the professional card of her father, Mr. Harry L. Hastings, banjost. In closing her letter, we believe this young lady has coined a word that is too good to be kept in the dark. The letter was signed, "Yours banjofullly." Has not this all the breadth and breath of the West, harmoniously blended?

THE CADENZA is in receipt of two artistically printed circulars from Mr. Valentine Abt, giving the prospectus of his teaching season for 1910-1911. The circulars also include press comment on Mr. Abt's qualifications, which seems almost superfluous, since knowledge of his standing as teacher and virtuoso is so world-wide. Interested students should ask for them.

Mr. O. S. Weedfall of Troy, N. Y., writes us that Mr. Victor Smith "is about the best musician in Troy, director of both a string orchestra and band, and a competent teacher of violin, mandolin, banjo and guitar. Mr. Weedfall very modestly neglects to state that he himself is a musician, and a consummate artist in free-hand india ink drawings, producing portraits that are instinct with life, likeness and character."

Mr. A. A. Farland, in a "hurry up" postal card, writes under date of the 13th: "Up till 2 a. m. after Bacon's N. Y. concert and have to finish a lot of work today as I leave on a trip to-morrow. Bacon

did well. Full house." THE CADENZA is not only pleased that Mr. Bacon had a "full house" and did "well," and that the services of Mr. Farland are in steady demand, but doubly pleased at the kindly expression of good feeling between two brother artists.

One of the most enthusiastic men in the B. M. G. world, and a banjoist and teacher of no small attainments, is Mr. Otto S. Wolfe of Allentown, Pa. He is an optimist of the first water, scintillating through life with a cheery smile and friendly greeting for all, happy with his home, friends and his music. He also has the happy faculty of writing us from time to time, nice little encomiums antedating THE CADENZA, and its editorial management. Now all of this certainly does the editor no harm, and we trust, indirectly, does the readers much good, since we strive to pass it along. Mr. Wolfe considers that last Bacon number to be a "hummer," and thoroughly characteristic of the composer. We consider Mr. Wolfe's judgment to be sound and good, and thoroughly characteristic of himself.

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(Continued from Page 5)

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spare time. Elsewhere in this paper is a cut of Mr. Meyers.

Mr. William Edw. Foster, who is a hustling hustler among hustlers, and besides all that an artist, has a concert and recital announcement elsewhere in this paper.

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Mandolin News," December issue, found on page 2 of our cover, you can find some other things that "beat the Dutch"; Trinkaus, "Madame Sherry," folios, more folios, and such a muchness of more.

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