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# THE CADENZA

*Cad ad lib.*

DEVOTED TO THE INTERESTS  
OF BANJO, MANDOLIN AND GUITAR PLAYERS.

VOL. 6.

NEW YORK, MAY-JUNE, 1900.

No. 5.



E. J. HENDERSON, OF PITTSBURG, PA.

## The Song That Shall Live Forever.

A singer will come to the world some day,  
 And the world shall hearken and hear,  
 For a song shall start from the singer's heart,  
 That shall bid the wrongs of the wronged depart,  
 And the way to peace shall be clear.

Not for the proud shall the song be sung,  
 Not for the great nor clever,  
 But unto the hearts of the toiling throng—  
 And the song *shall* live forever.

'Twill tell of a love in a day to come,  
 A love that will banish greed,  
 'Twill tell of a world of brotherhood,  
 Where little of strife and much of good,  
 Shall give to each heart its need.

Not for the proud shall the song be sung,  
 Not for the great nor clever,  
 But unto the hearts of the toiling throng—  
 And the song *shall* live forever.  
 —Gabriel Herrick, in the *Vocalist*.

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### Edward J. Henderson,

OF PITTSBURG, PA.

Mr. Henderson began his teaching career in the city of New Orleans in 1888, and was crowned with success from the beginning; he is an enthusiastic lover of the banjo, mandolin, and guitar, and plays those instruments well, besides being a careful and painstaking teacher. Many of his pupils at New Orleans have absorbed the musical enthusiasm of their teacher and are also successful as professionals.

Mr. Henderson is very progressive, having been the first to organize a mandolin, banjo, and guitar orchestra, with the proper instrumentation; in the South his skill as a performer is attested by the numerous press notices he has received; but, not being content with success at home, he thought of locating in Baltimore; he made an extended tour of the North during the summer of 1896, and, acting on the advice of A. A. Farland and the late S. S. Stewart, he decided to settle in Pittsburg, which he did in the fall of that year, taking charge of the banjo, mandolin and guitar department of the Duquesne Conservatory of Music; owing to his wide experience and ability he was at once received with great favor and has been prominent as a soloist, teacher and director ever since.

Mr. Henderson was foremost in organizing the Pittsburg Banjo, Mandolin and Guitar Club, and has directed that well known organization for the past three years. He is the most prominent banjoist in Pittsburg and makes a specialty of concert solos, playing all the 'up-to-date arrangements and compositions for the banjo. Among the selections included in his repertoire are: Paderewski's "Minuet A l'Antique," "Gypsy Rondo," Haydn; Overture, "Wm. Tell," Rossini; Schubert's "Serenade"; "Cradle Song," Hauser; selections from "Il Trovatore," Verdi; "Old Kentucky Home," Foster-Farland; "Alice, Where Art Thou?" Ascher-Henderson; "Nocturne," Opus 9 No 2, Chopin, and many equally as elaborate. Mr. Henderson is a composer of no mean ability and composes and arranges for all the stringed instruments.

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## A Few Remarks and Other Things.

A series of comments on topics of interest to musicians culled from various sources.

BY C. L. PARTEE.

### SECTION X.

In response to my request for suggestions from subscribers in relation to contemplated additions and changes in the various departments of THE CADENZA, many letters of a very friendly spirit were received from all parts of the country, and it is gratifying to me to be able to state that numerous valuable ideas have been obtained through that source, which we shall likely make use of in the future. A few of the letters are reproduced in our correspondence column, but it was impossible to attempt to publish more than a fraction of them for lack of space. Nevertheless, we fully appreciate the kindness of our correspondents, and can assure them that their letters have, one and all, been helpful to us in our undertaking.

As stated, we have accepted some of the ideas advanced as practical and valuable, and will make use of them later; but the additions and changes we intend to make

must come slowly; for the present, we feel that we are making a sufficient departure by announcing the publication of THE CADENZA as a monthly, beginning with the September issue, and the addition of a few columns of reading matter devoted to topics which will prove of interest to students of other instruments, such as zither, violin and piano. We shall begin those columns in September, or sooner, and will gradually introduce other innovations from time to time as the occasion may seem favorable. On one point, all our readers may reassure themselves positively—the banjo, mandolin and guitar will ever have first place in this magazine, and no interests whatever shall be allowed to displace them in the smallest degree. Our purpose has always been to make THE CADENZA an unrivaled medium of education and expression relating to the banjo, mandolin and guitar, and that policy shall always be continued. Any other features introduced will be but for the purpose of adding to and strengthening the original cause, and of lending dignity to the small stringed instruments by bringing them into closer association with the others. When once this purpose is fully understood and considered, I believe that all will agree as to its utility, and that the benefits will be mutual to all concerned. At present, the greatest drawback to the progress of the banjo, mandolin and guitar cause lies in the fact that the leading journals and magazines devoted to the small stringed instruments do not circulate widely enough. This is not the fault of the publishers, but of the profession, whose members at large do not take sufficient interest in pushing the leading magazines devoted to music. There are a few, of course, who are doing a great work in that direction, interesting all their friends and pupils as fast as possible—but too many of the others confine their patronage to their own individual subscriptions and make no effort to interest others, and the largest class of all among professionals—it

is stated with regret—not only do not subscribe for themselves, but are actually too dense to even read a music journal when they receive a free sample copy by chance or otherwise.

It is but the truth to say that the circulations of any of the leading periodicals in the banjo, mandolin and guitar line are not one-tenth what they should be—and they do not reach one-tenth of the people they could and would reach if the professionals throughout the country were alive to their own interests. Those who are earnestly interested in the welfare of the stringed instruments must remember that there are nearly eighty millions of inhabitants of the United States, and that only the smallest percentage of them have even the faintest conception of the real merits of the banjo, mandolin and guitar—the quickest way to inform them and to educate them concerning these instruments is to place before them a clean, wholesome, instructive and convincing publication containing the facts necessary to enlighten them. And not only one magazine, but as many good ones devoted to the cause as may be obtained. The power and effect of good literature in relation to the stringed instruments has, we think, hardly been realized by many performers as yet; when they begin to realize it, we hope and believe they will make greater efforts to circulate the same among as many of their acquaintances as possible. The prime object of these remarks at this time was to acknowledge the interest and enthusiasm displayed in our projects by prominent performers, and to assure one and all that their encouragement is appreciated; also to fully demonstrate that we have the interests of the banjo, mandolin and guitar as much at heart as ever, and no intention of abandoning the cause. Owing to numerous interesting articles from other sources awaiting space in this issue, I will defer further “remarks” until another time.

## The Bandurria and the Spanish Students.

Written for THE CADENZA.

BY SAMUEL ADELSTEIN, SAN FRANCISCO, CAL.

Many people are under the impression that the original Spanish Students, who appeared in this country about twenty-one years ago, performed upon the Italian mandolin. During his visit to Spain, in 1895, the writer searched diligently in Gibraltar, Ronda, Granada, Seville and Cordova, but was unable to find a single Neapolitan mandolin. The instrument used by the original Spanish Students was the bandurria, or Spanish mandolin, an instrument essentially Spanish, and, even at the present time, seldom seen outside of Spain. The only point of similarity to its Italian brother is that both instruments are played tremolo with a plectrum; otherwise the bandurria is different in every way from the Neapolitan mandolin, which is so popular in this country. (There are other varieties of mandolins and kindred instruments in use in Italy, which will be described in a future article.)

The erroneous impression was created by the fact that soon after the original Figaro Spanish Students landed in this country, a number of Italian mandolinists residing in New York, noting the furore the Spanish Students were creating, organized and banded themselves together under the leadership of a noted mandolinist. This fraudulent organization took the name of the Figaro Spanish Students, adopted similar costumes, and actually took the personal names of members of the original Students. On one occasion, in their travels about the country, the rival organizations happened to meet in the same town, and for a time the warm blood of the Spaniards and Italians came near provoking a personal encounter.

The Original Figaro Spanish Students—22 in number—came to America from Madrid in 1879, under engagement to Henry Abbey. Their leader was Senor Denis

Granada, composer of the "El Turia" waltzes and other celebrated compositions. Their instrumentation was as follows: 13 bandurrias, 7 guitars, 1 violin, 1 cello. They returned to Spain in 1881; in 1882 the Figaro Spanish Students again left Spain, bound for Mexico. This time they were 18 in number, and under the leadership of Senor Garcia. They also traveled about America and appeared in San Francisco, at the old Winter Garden, now torn down. They next went to South America, where they disbanded at Buenos Ayres in 1885. Later on, another troupe of Spanish Students from Cuba, named the Thalia Spanish Students, appeared in this country with their bandurrias and similar costumes to the original Students. Years ago there were several so-called "Spanish Student" organizations, but they were mostly Italians, and all used the Neapolitan mandolins. Nowadays these organizations are called Mandolin Clubs or orchestras. In Italy they are called "Mandolinisti Circolo," or mandolin circles, preceded by their local names. (The mandolinisti circolo of Italy will be described in a future article.)

As it is possible some of the readers of THE CADENZA may never have seen or heard a bandurria, a detailed description may be interesting: The top of the body has somewhat the contour of the Neapolitan mandolin, but it is more pear shaped than the latter. The complete length of the bandurria is about 22 inches; the body is not gourd shaped like the mandolin, but has the flat back of the guitar—depth from top to bottom, 3 inches. The head is 7 inches long, the neck very short—3½ inches. The fingerboard is but 5½ inches long, and is much wider than the mandolin fingerboard, being 2½ inches across. There are but 12 frets, each string having the compass of only one octave. The strings are fastened to the bridge like the strings of a guitar. The length of string, from nut to bridge, is 10½ inches. The strings are attached to three rows of keys, of four each, in the head. The keys of the bandurria are

of the peg head style of the old fashioned banjo and guitar. The bandurria has six double (12) strings tuned in fourths: 1st, A; 2d, E; 3d, B; 4th, F sharp; 5th, C sharp; 6th, G sharp. The first three pairs are of gut, the others being covered strings. The following strings are used, in their order: Banjo G, guitar E, guitar B, banjo A, guitar D, guitar A. The frets are a semi-tone apart; the tremolo is performed in a somewhat similar manner to the mandolin tremolo, the fingering being *entirely* different. The compass of the mandolin is a half-tone lower (G); otherwise the compass of the Neapolitan mandolin and the bandurria is the same (with the possible exception of some of the extension fingerboards being made for some special solists of the mandolin).

The bandurria is easier to learn and very much easier to finger than the mandolin, for the reason that the A string (first added line above the staff) permits of almost everything being played in the first position. The fourth finger (the Waterloo, the "bete noir" of all beginners on the mandolin) is hardly ever used, and then only on the A string.

The frets being closer together does away with many of the long reaches necessary on the mandolin. It is difficult to keep in tune, because of the gut strings being so quickly worked through by the constant use of the plectrum. The neck of the instrument being so short does not admit of the beautiful glissando and portamento effects of the mandolin and its tuning is such that the exquisite harmonies of the duo style of the modern school of mandolin music is almost impossible, while pizzicato, melody with accompaniment, trio and quartette forms of playing are entirely out of the question.

In its ease of fingering, the bandurria has a great advantage, because of the facility with which it admits of dextrous digital effects in solo work; but it lacks the beautiful, ringing, vibrant quality of the longer steel strings of the Neapolitan instrument.

## Elements of the Mandolin and Its Art.

Written for THE CADENZA.

BY PAUL CESSNA GERHART, A. M.

PART I.

THEORETICAL—HISTORY, EVOLUTION  
NATURE AND POSSIBILITIES.

### CHAPTER II.

SCHEME OF DERIVATION.

Primitive Bow.—Primeval Times. Used by the earliest people, who dwelt on the Great Plateau of Central Asia. Later perfected forms used by the Egyptians, the Negroes of Africa, the people of Palestine and the two great branches of the Caucasian race.

I. The Lyre.—1700 B. C., Assyrians, Hebrews, Abyssinians, Egyptians, Greeks, Etruscans, Romans. 700 B. C. to 400 A. D., Europeans; 800 A. D., Anglo-Saxons; 1500 A. D., Italians.

II. The Harp.—1250 B. C., Egyptians, Assyrians, Hebrews, Hindoos, Persians, Greeks, Arabians; 600 A. D. to 800 A. D., Spaniards, Anglo-Saxons; 1600 A. D., Italians; 1800 A. D., Italians, French and Americans.

III. The Dulcimer.—600 B. C., Arabians, Persians, Hebrews, Greeks, Chinese; 700 A. D., Arabians; 1800 A. D., Hungarians and Transylvanians. 1. *a* The Cimbál—Romans; *b* the Cithara (Collective)—900 A. D., Germans, Irish and Welsh; *c* the Cithern—1000 A. D.; *d* the Salterio—1200 A. D., Spaniards; *e* the Psalterium—1400 A. D., Italians and English; *f* the Cither—1600 A. D., European. 2. With action evolved from the Plectrum.—*a* the Clavichord; *b* the Virginal; *c* the Spinnet—European (general), American; *d* the Harpsichord (European)—1520 A. D., Italians; *e* the Piano-forte—1711 A. D., Italians (Tuscany), French, Poles, Germans, Russians, Hollanders, Hungarians, Irish,

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Scots, Austrians, English; American, 1775 A. D.

IV. *a* the Nofre.—1500 B. C., Egyptians, East Indians, Peruvians, Japanese, Africans, Persians, Aztecs; *b* the Pandoura—500 B. C., Greeks; *c* the Tamboura—200 B. C., Egyptians, Hindoos, Greeks, Arabians, Chinese, Thibetans and Cambodians.

1. *a* the Fiddle—100 B. C., Hindoos, Chinese; 1100 A. D., Anglo-Saxons; *b* the Viol—1200 A. D., Spaniards; 1400 A. D., Persians; *c* the (Bass) Viol (strings at side)—European; *d* the Viola da Gamba—1660 A. D., European; *e* *i* the Treble Viol, *ii* the Tenor Viol, *iii*, the Bass Viol, European (general); *f* *i* the Violin—(European) 1675 A. D., Italians, French, Germans, English and American; *ii* the Viola—European; *iii* the Violoncello—European.

*c* *a* the Lute—600 A. D., Persians, Arabians and Moors; *b* the Tamboura—900 A. D., the Spaniards, Roumanians and Servians; 1300-1700 A. D., English, Italians French and Spaniards; *c* *i* the Treble Lute, *ii* the Bass Lute, *iii* the Theorbo, 1300 A. D., Europeans; *a* the Archlute, *b* the Chitarrone, 1700 A. D., Europeans.

*d* *i* the Mandolin—1620 A. D., Italians (Naples and Padua), Spaniards, Portuguese and Americans 1800 A. D.; *ii* Roman Mandolin, *iii* Lombardy Mandolin, *iv* Milanese Mandolin, *v* Neapolitan Mandolin.

2. The Mandola—1800 A. D., Italians, French and Americans, 1875 A. D.

3. The Pandura—Italians, 1800 A. D.

4. The Piccolo Mandolin—1875 A. D., America.

5. The Manjeaurine (Mandolin-Banjo)—1885 A. D., America.

6. The Ukulele (Hawaiian Mandolin).

*e* 1. The Gittern—1400 A. D., English.

2. The Guitar—1600 A. D., Arabians, Moors, Spaniards, Italians, French, Mexicans, English, and Americans, 1770 A. D. *i* the Lyre Guitar—Italians, Spaniards and Americans, 1770 A. D.; *ii* the Terz Guitar—1780 A. D., Russia and England; *iii* the

Guitar-Banjo—America, 1880 A. D.; *iv* the Guitar-Mandolin (Guitar-Lute) or Ron-dolette—America, 1880 A. D.; *v* the Harp-Guitar.

*f* 1. The Bandore—Spaniards, 1775 A. D.

2. The Bandurria—1800 A. D., Spaniards, Italians, and Americans, 1875 A. D.; *i* the Bandora (Portuguese Guitar)—1885 A. D., America; *ii* the Mandore—1890 A. D., America; 1-2. *a* the Ravanastron—Hindoos; *b* the Ur-heen, Chinese, 200 B. C.; *x* the Banjo—Egyptians, Chinese, Palestine, Africans, English and Americans, 1850 A. D.; *i* the Piccolo Banjo, 1860 A. D., America; *ii* the Bass Banjo—1870 A. D., English; *iii* the (Six Stringed) Accompaniment Banjo—1860 A. D., America, 1870 A. D., English; *iv* the Banjeaurine—1885 A. D.; *v* the Banjuar (Banjo-Guitar)—America, 1885 A. D.; *vi* the Banjorette.

(III) I. *f* (IV) C. 2. *e* 2. X. The Zither—1825 A. D., Austrians, Germans, and Americans, 1849 A. D.; *a* the Prim Zither, *b* the Harp Zither, *c* the Elegie Zither, *d* the Bow Zither, 1860 A. D., American; *e* the Bow-Mandolin Zither, *f* the Columbia Zither, *g* the Concord Zither, *h* the Guitar and Symphonium Zither, *Y* the Zithern—1860 A. D., American; *o* the Harmonette—1870 A. D., American; *b* the Autoharp—1880 A. D., American; *c* the Apollo Harp—1890 A. D., American; *d* the Meloharp—1895 A. D., American; *e* the Phonoharp—American; *f* the Solophone—American.

(IV) C 1-2, *b* *x* (III) I *f* (IV) C 2. *e* 2. Z—The Banjore (Zither-Banjo)—1875 A. D., America.

#### GENERALIZATION.

In looking at the foregoing scheme we notice that even at a very early date the Primeval Bow had been so perfectly modified and its principles so expanded that there were four distinct products of the inventor's skill evolved. These were as follows:

I. The Harp, which, although it can only be traced to about 1250 B. C., must have existed long before that time, because it



most resembles the Primitive Bow in construction, in that it is an instrument with an *incomplete frame* and the strings of which were made to vibrate by being twitched with the fingers. The Harp has been improved in every age and used by almost every nation on the face of the earth at one time or another. To-day it stands unrivaled for pure, full chords, and beautiful, inspiring strains—in short, it is, in many respects, the King of Stringed Musical Instruments, and although now used chiefly by European nations, yet it may be heard in this country with the best orchestras, where there are a number of first-class performers upon same, although the technical difficulties of this instrument are most perplexing.

II. The Lyre, an instrument with a *complete frame*, the strings of which were sometimes made to vibrate by being twitched with the fingers, or by means of a plectrum. This instrument is traceable to 1700 B. C., but is now entirely superseded.

III. The Dulcimer, an instrument possessing a *sounding-board*, and the strings of which are made to vibrate by being struck with short sticks or small hammers. Although this instrument, like the Harp, cannot be traced to its probable origin (the earliest records of same going back to only 600 B. C.), it has been revolutionized through the successive ages through which it has descended until the instrument, as it is used to-day among the Hungarians and Transylvanians, is, of course, much more developed than its fondest admirers could have predicted for it in the early times.

From the Dulcimer is evolved the underlying principles from which are constructed the Clavichord, Virginal, Spinnet, Harpsichord, and finally the Piano-forte.

Later modifications of the Dulcimer, as such, are designated as the Cithara, the Cymbal, the Cithern, the Salterio, the Psalterium and the Cither. The essential characteristics of the Cither, together with those of the Guitar (a later instrument of the IV. Division) are found in the Zither.

Modifications of the Zither are the Prim Zither, the Harp Zither, the Elegie Zither and the Bow Zither. A later form of the Zither is the Zithern; also the Columbia, Concord, Guitar and Symphonium Zithers. This instrument is rather more mechanical in its construction. Later automatic modifications of the Zithern are the Harmonette, Autoharp, Apollo Harp, Meloharp, Phonoharp and Solophone. A combination of Zither and Mandolin gives the Bow-Mandolin-Zither. A combination of the Zither and the Banjo (also a later instrument of the IV. Division) produces the Banjore or Zither-Banjo.

IV. The Nofre, 1500 B. C., the Pandoura, 500 B. C., and the Tamboura, 200 B. C., three instruments which were constructed with a *neck and finger-board*, so that numerous tones could be produced on one string, and were played by being struck with the fingers or by means of a plectrum or quill. From these three instruments are evolved in one line the Fiddle (about 100 B. C.), and hence instruments of the Violin class, and in the other direction, but at a much later period (about 600 A. D.), the Lute, from which in turn we have the Mandolin and its sister instruments as one branch, and the Gittern, and hence the Guitar, with its various modifications, as another branch.

The various stages through which the Fiddle has passed and the respective instruments which have been evolved from same are the Viol (Bass), Viol, Viola-da-Gamba, Treble Viol, Bass Viol and Tenor Viol, Violoncello, Viola and Violin.

The Tamboura, the varieties of the Lute, were the Treble Lute, the Bass Lute and the Theorbo, or double-necked Lute. There were also two kinds of the Theorbo commonly used—the Archlute and the Chitarone. Varieties of the early Mandolin were the Roman, Lombardy, Milanese and Neapolitan.

Instruments of the Mandolin class are

(Continued on page 19.)

For THE CADENZA

# THE Classic Composers.

Illustrated by E. Pritchard.

## VIII. Carl Maria von Weber.

Concerning the date of Carl Maria von Weber's birth there is still controversy. The commonly accepted date is December 18, 1786. Michael Haydn had been his master for only six months when, his mother having died in March, 1798, he accompanied his father to Vienna and remained there till July. Then came two



CARL MARIA VON WEBER.

years of study in Vienna with Vogler, rewarded by an appointment as Capellmeister in Breslau.

In Stuttgart, where his musical services to Duke Ludwig were confined to instructing his children, Weber composed the "Invitation to the Dance" and the Polonaise in E flat. This was in 1817. In his one-act operetta "Abu Hassan," composed during a stay in Mannheim, critics have found evidence of that dramatic genius which came into full power in "Der Freischutz." On November 4, 1817, he married Caroline Brandt. On the eve of the production of "Der Freischutz" he composed his "Concertstück," which is esteemed as only second to the romantic "Invitation to the Dance."

In 1821 Weber received an invitation to compose an opera for the Karntnertheater theatre, in Vienna. "Euryanthe" was another stride in the path of progress; but the world did not know it. He went to Vienna in September, 1823, to bring out his new work. Of all the incidents of the visit none is more significant than his meeting with Beethoven. When the composer of "Euryanthe" went to Vienna it was as a musician filled with veneration for the composer of "Fidelio," and the reception which he met with at the hands of Beethoven touched him most profoundly.

In 1824 Charles Kemble commissioned Weber to compose an opera for Covent Garden, London. The work was to be in English, and the subject agreed on was



BIRTHPLACE OF WEBER; EUTIN, NORTH GERMANY.

"Oberon." He superintended sixteen rehearsals, and conducted the first performance on April 12, 1826. It was his last triumph. On the morning of June 5, 1826, his spirit had fled.

The works of Weber embrace examples of nearly all the vocal and instrumental forms. He completed and published six operas, two masses, ninety songs, ballads and romances for voice with pianoforte or guitar accompaniment; fourteen canons, part-songs, with and without accompaniment; and he arranged ten Scotch songs. He composed three pianoforte concertos, thirteen concerted pieces for various solo instruments and orchestra, four sonatas, three overtures, and five orchestral dances and marches.

As a creative composer Weber was first of all a melodist. How many pretty pic-

tures of brilliant ballrooms and loving couples has not the romantic "Invitation to the Dance" conjured up in the minds of imaginative people.

The musical talent of Weber and the general bent of his artistic predilections were an inheritance. A devotion to music and the drama can be traced back a century in the family from which he sprung. His activities range over the territory between the classic and romantic schools. It is to his operas that we must go to study Weber's music as an expression of artistic feeling and as an influence. It is through Wagner's restatement of Weber's principles that they are acquiring force in new fields. The reform, not only in composition, but also in representation, achieved by Richard Wagner is an artistic legacy from Carl Maria von Weber.

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Correspondence is solicited from all persons interested in the development of the banjo, mandolin and guitar as legitimate musical instruments. Reports of concerts, doings of banjo and mandolin orchestras, and personal items will be welcomed.

We are not responsible for the opinions of contributors. Our columns are open to all on matters of interest; we reserve the right, however, to condense or reject articles, if necessary. Our paper is issued in the interest of the profession at large, and all may have representation within the limits of our space, but unjust criticisms, or personal abuse of any one, will not be permitted.

VOL. 6.

MAY-JUNE, 1900.

No. 5.

**Editorial.**

AS our contemplated removal to New York was announced in the March-April issue of this magazine, our readers will not be surprised to learn that the transfer has been successfully made, and that the new home of THE CADENZA is advantageously located in the heart of the great metropolis. It is not our purpose to make this announcement the vehicle for self-commendation, but will simply state that we believe we shall be able to serve the interests of our patrons and advance the cause of the art of music vastly better in the future, as a result of the change of location.

Beginning with the September number, THE CADENZA will be published monthly at the subscription price of \$1.00 per year; so that our next issue, for July-August, will conclude the sixth volume and at the same time will be the final number of our bi-monthly series.

Owing to our decision to issue THE CADENZA every month, beginning with September, and the necessary advance of

subscription price to \$1.00 per year, we cannot accept any more subscriptions or renewals at 50 cents, except upon the understanding that such subscriptions or renewals are for a period of six months only; that is to say, as payment for six consecutive numbers, the same as before. The price of THE CADENZA remains the same—ten cents per copy. Those sending a fifty cent subscription will receive six consecutive numbers of the magazine, as usual. As a special inducement to new subscribers, to those whose subscriptions have expired, and to those who are about to renew, we offer to send THE CADENZA from May-June, 1900, to August, 1901, inclusive, on receipt of \$1.00. This will give subscribers the advantage of two extra numbers without cost, and assure them the prompt receipt of the full 12 numbers of our seventh volume, commencing with the September issue. This proposition will not appear again. Those wishing to take advantage of the offer must send in their subscriptions at once.

IN relation to the proposed American Guild of Banjoists, Mandolinists and Guitarists, Mr. Charles Morris, editor of Stewart's Journal, and promoter of the Guild, has given us an outline of the preliminary actions for its establishment, as follows: The editors of the various banjo, mandolin and guitar magazines to conjointly agree upon and prepare a brief history of the rise and progress of the banjo, mandolin and guitar cause in America, up to the present time, finally showing that the formation of an American Guild would be beneficial to the higher interests of this particular art.

That patrons, or presiding officers, be sought among educational leaders, and that the foregoing agreed-upon statement be laid before the principals of the leading universities, the first object being to gain their indorsement and support, and then that of other public men of position and

wealth; doing this without any underlying motive of inducing them to unloosen their purse strings. With this indorsement and support, to apply for a National Charter.

We present the foregoing for the consideration of our readers and shall have more to say concerning the matter in a later issue.

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TO quote from a contemporary—"The music world has its full share of those delightful individuals who both say and think, the world owes them a living. There are many, too, who act upon that basic principle of anarchy. All music houses can point out some of these estimable characters. We know of several, and think they now deserve a special column all to themselves."

Our contemporary is more than justified in publishing the foregoing remarks and others that followed; and we feel very much like imitating the example to the extent of publishing the names and addresses of some "professionals" in our line who are undeserving of the name. It is a great pity that, in spite of the progress made in the last few years, the banjo, mandolin and guitar profession should be discredited to a great extent through the existence within its ranks of a certain class whose vulgarity, lack of common decency, and complete loss of all sense of obligation under financial favors allows them to ignore or repudiate just debts in a free and easy manner that savors strongly of "daylight robbery." Not content with this, some of them are addicted to the habit of writing insulting letters when mildly requested to "settle" accounts that have been due from six months to four or five years.

One of our patrons, who is also a music publisher, wrote us recently in regard to this subject, as follows: "It is opportune that a stand be taken by all the journals against this class. There are too many 'dead beats' in our profession, and they

should be exposed, for they are a set who will not pay when they get into your debt, no matter how great the moral obligation. It would not injure the editors to take this course, for, if their labors are not considered of value, the delinquents are not worthy of consideration. Of course, we must all make allowance for those who are unable to pay because of business misfortunes or physical afflictions, but these are readily distinguished by their honorable method of treating accounts."

This sums up the matter concisely and accurately. Publishers are showing many favors to professionals, and will continue to do so as long as the courtesy is deserved; otherwise they will be strongly inclined to publish the names, addresses and records of those who are a disgrace to the profession and who never pay a bill under any conditions—parasites who exist mainly by defrauding fellow-professionals and publishers of trifling sums; a practice that is as annoying as it is disgusting to the many honorable and progressive members of our craft throughout the world.

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HAVING entered a new field, we shall be mailing a few sample copies of the current issue of this magazine to those who

*Ought to be Interested.*

Those receiving sample copies will please consider the same an invitation to subscribe for THE CADENZA. As an investment, it will pay; besides, musicians would do well to consider the fact that the more they help to widen the circulation and influence of this magazine, the better it will be for the general welfare of the profession. To the individual musician we would say, remember that we carry your own arguments to the inner circle of every home entered by THE CADENZA, and this influence counts for more than individual effort. Think it over and see if it isn't worth while to speak and act in our behalf.



### The Cadenza Mandolin Orchestra,

OF SPOKANE, WASHINGTON.

We take great pleasure in presenting to our readers herewith a portrait of The Cadenza Mandolin Orchestra, of Spokane, Washington. This orchestra was named in honor of our magazine, and we appreciate the compliment, but it is even a greater pleasure to give space to their portrait on the score of real merit.

The orchestra consists of twenty-five energetic, music loving members, and the instrumentation is unusually effective and unique, including two Italian harps, one lyre harp, one Filipino guitar—as large as a 'cello and pitched an octave lower than the ordinary guitars, one "terz" or tenor guitar, one mandola, one mandocello, and a full set of first-class mandolins and guitars. The orchestra plays a good class of music, and is ever aiming at the highest accomplishment in the art.

The members are, one and all, enthusiastic, ambitious, capable, and thoroughly efficient per-

formers, and their playing is a credit to themselves and their talented director, Mr. Lester Payne. Mr. Payne is one of the most prominent teachers of the West, and a performer of ability. He is an enterprising and a thorough worker who has successfully organized and drilled several excellent orchestras of mandolin, guitar, and banjo players that have gained quite a reputation on the Pacific coast. Mr. Payne's name in connection with any club or orchestra is a guarantee of its merit, and The Cadenza Mandolin Orchestra has made such a fine showing and such rapid progress that it may be classed as among the very best with which Mr. Payne has been identified. The success of the Orchestra is fully deserved, and we extend our best wishes for the long life and prosperity of the director and members.

## Hints on Arranging for the Mandolin Orchestra.

Written for THE CADENZA.

BY R. M. TYRRELL, NEW YORK CITY.

In presenting the following hints on arranging, the writer wishes to have it understood that any opinions expressed or suggestions offered are in no sense intended as a criticism on existing conditions regarding methods of arranging. The suggestions are based on an orchestral experience of a very varied character, a practical knowledge of the instruments mentioned, and a considerable experience (obtained from teaching) regarding the capabilities of the average player. It is an easy matter, comparatively speaking, to arrange a piece of music for mandolin and guitar. A mere theoretical knowledge, however, is not sufficient so far as the latter instrument is concerned. The guitar is, technically considered, one of the most difficult of instruments; for this reason conventional fingerings are the rule. The fact that any particular chord may be, or rather can be, taken in a different manner from accepted methods is no reason whatever for writing it so; for instance, the triad of G major can be effected, Barre system, in the third position, thus: G1—b2-d1-g1, and dominant seventh chord in the second position D—f1-d2—c4. This method of fingering is not conventional. The average player is not used to it; he "knows" his chords, his plain chords, at sight. He will be likely to balk at it if written in this manner. The same may be said of a marked Barre fingering for the chord of D major. The plain conventional methods are based on the teachings of the standard authorities, which serve as a foundation for the greater number of the methods in common use to-day.

These remarks are intended to cover plain accompaniments in arrangements of the lighter style of music; pieces that should be played fairly well at sight, in which there exists no particular reason for fine effects of harmonic colorings; pieces that are written for the average player, not for the digital acrobat; the latter, by the way, will not find fault, the former will be satisfied, and the commercial value will be enhanced.

As a preliminary study in writing guitar parts it would be a wise plan to arrange from standard piano scores a few really good songs. The following list might serve as a basis from which to make a selection:

Annie Laurie.

Scenes that are Brightest, "Maritana."

The Heart Bowed Down, Balfe.

Sweet Spirit, Hear, "Lurline."

How So Fair, "Martha."

Little Faded Flower, J. R. Thomas.

The Household Angel, J. R. Thomas.

Believe Me If All, Glover.

Brightest Eyes, Stigelli.

Thou Art So Near, Reichardt.

Sleep Well, Abt.

"Martha," "Maritana" and the "Bohemian Girl" abound in beautiful songs, which, together with those above mentioned, will stand the test of time. You can always utilize them in your future work, in addition to which they will have a strong tendency in laying the foundation of an elevated and refined taste, that cannot be acquired easily in the present-day craze for "rag-time" and "coon" songs. From this study you will learn style and form of accompaniment, whether in chord or arpeggio. Do not follow the chord positions literally; adapt them to the fingerings of the guitar, and always make concessions on the side of simplicity and ease of execution for that instrument.

(To be continued.)



### Sancho and His Banjo.

A musical narrative, written for THE CADENZA by C. E. Pomeroy,  
author of "Evangeline and Her Mandolin," "Carrara  
and His Guitarra."

#### THE GOLDEN GATE BANJO CLUB.

It was the evening of the weekly rehearsal of the Golden Gate Banjo Club, in the city of San Francisco. Their club room was over the Pearl of the Pacific oyster grotto, on the street spelled Sutter, but pronounced "soot-er;" although shutter is not pronounced shoot-er, nor butter boot-er. The name of this restaurant was so peculiar, so adapted to its purpose, so refined in kind, as to attract the attention of a stranger; who might naturally expect to find therein, a pearl in every oyster. It was, in fact, esteemed the chief gustatory attraction of this tony city; for San Francisco, sometimes friskily called "Frisco"—if neither ancient or renaissance—please observe, is nothing if not swell. Its elegance is of a rarity seldom found elsewhere; and he who denies that it is recherche, must be willing to allow that it is rococo; if he also disputes this, he must be prepared to tussle.

The name of the club was also stylish; its members were nobby; they dwelt on Nob Hill; all but Sancho, whose shanty was on Telegraph Hill, overlooking North

Beach. He was poor as the goats grazing thereon, having no "rocks" whereof to boast, save those of the Tertiary period upon which he dwelt.

The director, Mr. J. Sharon Buzzo, was the son of a bonanza king, Col. Buzzo, one of the wealthy magnates of the Mining Stock Board.

Then there was Mr. Howland Belmont, whose father owned the Pacific coast; or, speaking more definitely, the Pearly Pacific Railroad. (Same thing.)



"FILLING ANOTHER ENGAGEMENT."





THE GOLDEN GATE BANJO CLUB.

Also Mr. Spreckels Depew. Sprecky spied first mandolin; his Pa spied stocks on the Exchange.

Still further, there was Van Rensselaer Frelinghuysen, who thumped the guitar while his Pa thumped quartz at Gold Hill with his 100 stamp mill.

And yet again, Mr. Charles Mortimer, who clipped second mandolin; which involved more effort than the coupon clipping of the elder Mortimer.

Last, but not least, Señor Juan Fernandez Sancho; who would have doubtless been excluded from membership had not his aristocratic ancestry traced back to the alcaldes of Mexico; and had he not been by far the best player in the club.

Neither the performance or deportment of this club was as refined as might be expected from its title; in either respect the resonance of base metal was quite as perceptible as in the telltale ring of a bogus coin.

A stray pearl might be found in the oysters downstairs, but in that clubroom was one pearl only—a little Mexican pearl.

The hour for practice had arrived. One member was tardy, Mr. Howland Belmont, who was filling another engagement at the Marchioness—filling it from a decanter.

While awaiting the delinquent's arrival the director, a graduate of Stanford University, with a reputation for rhetorical ef-

fort, remarked: "Gentlemen, in order to utilize the time pending the arrival of Mr. Belmont, I will announce the engagements for our public appearances in the near future:

Banquet of Pearly Pacific officials at their club house.

Bankers' Excursion at Palace Hotel;

Brewers' Blowout at the Marchioness;

Press Club reception, Golden Gate Hall;

Serenades, various points;

Y. M. C. A. entertainment;

Howard Street Methodist Church—dead-head job, of course;

Our Grand Annual Concert at Metropolitan Hall.

"Our engagements are numerous, gentlemen, and I desire to make a few remarks to stimulate your interest in the divine art. You are stimulated enough otherwise without any urging!

"It is true that while we do charge admission fees to our concerts, and are as well paid as the public will stand for home talent, though willing to pay foreigners any price, yet, at the end of the season, we are out a whole lot of money. We have to employ some other local talent to give variety to our programs; and there is the hall rent, lights, doorkeepers, ushers, applauding-machine worker, advertising, favorable press notices, etc., aggregating quite a sum. But it isn't all this expense which foots up to such a staggering figure; it is what it costs to get away from one another after the performances. Last week you fellows saddled the Delmonico bill on me for supper and drinks, consuming delicacies from every quarter of the globe, and piling it on higher than the Eiffel tower; \$400 it cost me that night. Frog legs alone were \$90, and \$82 for glassware smashed by Howly Belmont when he danced on the dinner table, kicking china right and left. Sprecky sat down on my \$500 banjo and broke its neck.

"Now, I'm not grumbling, you understand; far be it from me to carp at the

antics of this high-class organization when it is out for a hot time. But revelry is not art, nor a bacchanalian orgy any exhibition of virtuosity. The fine arts have primarily to do with with imagination, taste; and are applied to the production of what is beautiful, including poetry, music, etc., and have nothing to do with fluid refreshments. Personally, I can stand a whole lot myself—possibly four quarts—in an evening without losing my equilibrium. But while I am with you—temperately—in bon camaraderie, good fellowship, I apprehend that drink is the failing of many artists, like ourselves; and that when the musician takes a drink, and then the drink takes a drink, it follows that the drinks take the musician—strings, pegs and all.

"A truce, however, to moralizing, which is more fitting at the Women's Christian Temperance Union. However, it must be admitted that culture is a varnish, education a veneer, and refinement an enamel; possessing which, we should be able to shine forth as an example to the Musicians' Union, although I anticipate getting pretty full myself at the Brewers' Blowout on the 13th. But mind your P's and Q's on the 21st; that is the night we serenade my intimate lady friend and Cholly's girl; they must not see us rivaling the moon in fullness—just a little gibbous, that's all.

"I do not comprehend why this California wine overpowers so early in the evening; it must be charged with absinthe, cannibus indicus, or some anæsthetic; we know it is saturated with enough tannic acid to tan a hide, but don't repeat that—might injure the export.

"Seems queer that Orpheus did not booze up as we do in 'Frisco; yet his melodious voice and seven-string lyre drew after him rocks and trees, if the mythical history is to be believed."

"Perhaps it was rock and rye," interjected Sprecky, glancing around to see if this witticism was appreciated; but nobody

cracked a smile or asked him to "take one."

"Stimulants," continued the director, "do not appear to be essential to the production of high-class music, for do we not read of the celebrated performances of the nine Muses upon Mount Olympus; whose names were Clio, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polyhymnia, Urania and Calliope; women, of course, who did not drink—at least not California wine—and yet they were exalted to a divine rank."



JUAN FERNANDEZ SANCHO.

"But they were virgins, which we are not," cheeped in Cholly, and then he blushed slightly, realizing that his observation was hasty and ill considered.

This interruption was passed by as unworthy of notice.

"A certain tribe," resumed the director, "listened to the song of the Muses with such pleasure that they forgot their food; and, being on the verge of starvation, were compassionately converted by the Muses into grasshoppers, who sing continually, without requiring any nourishment.

"So it is obvious that the representative goddesses of history, music, comedy, tragedy, poetry, astronomy, eloquence, mimicry and the dance were able to practice the arts without the assistance of booze. Why should we not emulate their example, in this age of enlightenment, and not fill up to the neck every——" At this juncture the speaker was checked by the entrance of Mr. Howland Belmont, singing "Hoch der Kaiser" in defiance of international courtesy.

"Mr. Belmont," scowled the director, "you are one hour late; \$30 fine; which the secretary will please enter up."

"Oh (hic) call it \$20; my watch had run down," pleaded the delinquent.

"Yes I will—not," retorted the director. "The club will now come to order."

"Well, I cawn't practish, I'm too (hic) blooming tired," drawled the tippler, collapsing upon the sofa in a state of obfuscation.

"Our repertory being extensive," observed the conductor, "we will not devote much time to any one piece. Last week we made excellent headway on the 'Siege of Monterey,' which is quite a lurid specimen of pyrotechnics, although the shells did not explode just at the right moment; and Howly forgot to wave the flag of truce, in consequence of which the bombardment got in an extra shot. This evening I present a new number, the 'Wanderer Overture,' by Amsden, which I think will form a striking concert number, and I trust that you will tune up as expeditiously as possible, the hour being late. Pass me that banjeaurine; I will tune it for Mr. Belmont, who may become sufficiently rested up to join us. If you cannot tune your mandolin, Mr. Depew, I will do so for you. Mr. Mortimer, you have already torn the second mandolin part half in two. The gentlemen will please handle the music carefully, as we are not on a tear to-night. Van Rensselaer Frelinghuysen, have you any fine cut? The gentlemen will please

desist from smoking cigarettes during practice hours; it is against the rules. Mr. Sancho, you will take the banjo part alone, as the banjeaurine is drunk—I would say indisposed. I will mark time, as the tempo changes six times and needs an engineer as well as a conductor. Take this lento first time; I will manage the air brakes; all ready, one two, one two——”

“I can’t play this overture,” demurred Sancho.

“And why not, pray? I thought nothing could stump you,” enquired the chief musician.

“Because there’s nobody else playing the banjo part, and I can’t read a note of it,” replied Sancho.

“Can’t read a note of it!” exclaimed the astonished conductor; “how have you been playing our music these many months if you cannot read music?”

“By hearing it played once before attacking it,” coolly responded the little phenomenon.

“Do you presume to say that you can play our grade of music after hearing it but once?” asked the baton wielder.

“Yes, sir, or most any other grade,” confidently answered the dusky descendant of the Toltecs.

“Well, if you don’t beat the dev—the archdemon. Gentlemen, we have a prodigy in our midst and didn’t know it!”

“He is a regular little Mexican devil, possessed by an evil spirit,” insinuated Van.

“Well, his playing isn’t very evil,” said Cholly.

“I only wish all of you could play half as good,” satirically remarked the director.

“I wish the archfiend would possess me the same way,” observed Cholly.

“You are as bad as Faust, who sold his soul to Satan,” sneered Van.

“I would willingly sell mine to play as well as Sancho,” affirmed Cholly.

“Satan wouldn’t give you the price,” retorted Van; “he can get you any time, for nothing.”

“Well,” sighed the director, “what shall we do about it? I cannot run it over for you, as I am unable to play it at sight myself, and the distinguished son of the railway king is too full—too full of other matters—to play it through for you.”

“No he ain’t” denied that individual, who had sobered up enough to take in the situation.

“All right, play it for him,” directed the chief.

With an air of importance the tipping banjeaurinist pulled himself together for the attempt. Sancho regarded him sarcastically, knowing full well what to expect.

The result was a jumble of demi-semi-quavers, highly irritating to the nervous system. A black and tan, belonging to Van, set up a howl.

Everybody snickered but the conductor, who merely indulged a faint wan smile, like the pale moon in its last quarter.

“I think,” suggested Sancho, “that if you are anxious to produce this number, I can get Signor Pianini to run it through for me; his studio is just around the corner and I will not be gone long.”

“Very well, go ahead,” concurred the conductor.

During the absence of Sancho the other members tried over their parts once; then relapsed into the usual freaks of foolery common to amateur clubs; bantering, raillery and practical jokes. Howly warbled a risqué refrain sometimes heard in the Marchioness:—

“Rock the cradle, John; rock the cradle,  
John;

For there’s many a man rocks another  
man’s son

When he thinks he’s rocking his own.”

Sancho returned, announcing his readiness to proceed. Order being restored, a pretense was made of playing the piece all together, but really the rest merely listened to the rendition of Sancho’s part, which was faultlessly done.

Exclamations of surprise were renewed.

Howly proposed that they carry Sancho on their shoulders to the Marchioness, to which the hero demurred.

So they contented themselves by shouting "Hurrah for Sancho!"

No more rehearsing was done that night. The discovery of Sancho's great superiority was a damper to further effort. The club was adjourned, and upon the withdrawal of Sancho they opened a session of the "Pirates' Club," and gambled until nearly morning.

(To be continued.)

The April number of "Centralblatt Deutscher Zither Vereine" (official organ of the League of German Zither Clubs), published in Munich, comments on the merits of THE CADENZA. It states as follows: "Since the year 1894 there is published every two months in the United States a periodical, THE CADENZA, that makes it its purpose to elevate the guitar, mandolin and banjo and bring them to a higher standard of excellence. THE CADENZA can be compared with the 'Etude,' a monthly published in Philadelphia and devoted to the piano. It is gratifying to know what success our brethren in art in America are accomplishing."

We are informed by Mr. Paul Cessna Gerhart that Mr. Morris, promoter of the Guild of Banjoists, Mandolinists and Guitarists, has requested him (Gerhart) to become a member of the foundation committee for the establishment of the Guild, to act conjointly with Mr. F. L. Keates, editor of the Major Musical Journal, and ourselves. Mr. Gerhart is coming East soon, and we hope to meet him in New York to confer in regard to the details.

### Elements of the Mandolin and Its Art.

(Continued from page 7.)

the Mandola and the Pandura. As further modifications of same we have the Piccolo Mandolin and the Manjeaurine, or

Mandolin-Banjo, which latter is, however, a combination instrument.

Modifications of the Guitar are the Terz Guitar, the Lyre Guitar and the Harp-Guitar; as combinations of same with other instruments, we have the Guitar-Banjo and the Guitar-Mandolin or Guitar-Lute.

A later instrument derived from the Mandolin and Guitar is the Bandore, from which in turn is evolved the Bandurria or Spanish Mandolin. A modification of the Bandurria is the Bandora or Portuguese Guitar. A combination of same with the Mandolin is the Mandore or Mandolin-Guitar.

The Ravanastron and Ur-heen, an instrument springing from the Nofre, possibly as early as 1000 B. C., and the body of which consisted of a snakeskin stretched over a hollow block of wood, was the forerunner of the modern Banjo. This instrument passed through a perfect apotheosis from the period of its conception to the beautiful product as used to-day.

Modifications of the Banjo are the Piccolo Banjo, the Bass Banjo, the six stringed accompaniment Banjo and the Banjeaurine. As a combination of the Banjo with another instrument we have the Banjuar or Banjo-Guitar.

Although slight traces of a few other stringed instruments are to be found among old records after careful investigation, yet they are chiefly combinations, either direct or indirect, of these four great divisions or their subsequent modifications as typified by the later instruments just above enumerated. These respective stringed instruments, therefore, although based partly upon new ideas, which were early applied to their construction, yet were gradually evolved one from the other in regular succession, beginning with the lowest forms, as typified by the earliest varieties of the Lyre, Harp and Dulcimer, and eventually culminating in the marvelous artistic productions of the present era—the Piano-forte, Violin, Mandolin, Guitar, Zither and Banjo, each of

which emphasizes most emphatically the existence and continuous force of that second great principle, "the survival of the fittest."

(To be continued.)

### **Banjoisms.**

A Potpourri of Things Banjoistic-Reminiscent and Otherwise.

BY CLARENCE L. PARTEE.

#### III.

It is a surprising fact that the purely "banjo" concerts, so-called, usually given in New York, are not banjo concerts at all, being nothing more or less than regular vaudeville entertainments, with a few banjo numbers sandwiched in between "turns" of various kinds that savor very strongly of the cheap music hall and variety theatre. I have been puzzled to determine the cause of the custom, but have concluded, after a brief investigation, that it comes mainly from lack of preparation or lack of time on the part of the promoters to properly organize and rehearse the local and amateur banjo talent for these occasions. The annual banjo concerts here are given by several well-known banjoists, who make a specialty of playing local engagements and are kept continually busy playing for the phonograph companies, for receptions, dinners, parties, etc., so that while they continue their custom of giving yearly concerts, they no longer attach the same importance to these events, and the preparations are few and simple. They engage a pianist, a vocalist, possibly one well known soloist, a few vaudeville performers, add their own names to the list, and nothing remains except the advertising. Thus they are relieved of a lot of work and are enabled to earn a few dollars at the same time; but I do not hesitate to say that the practice should be condemned in unmeasured terms, for it does the banjo no good

as a musical instrument and can not long continue to benefit the promoters. Capable and efficient enough as soloists and performers, these players do not even make a good showing in their own solos; for the reason that they do not take the trouble to practice for the events. Feeling perfectly secure and sure of their own ability, and playing elsewhere so frequently that it has become a "grind," as it were, they make no progress or attempt at improvement artistically and are simply drawing audiences on their past reputation. How different are the banjo concerts given each year in Philadelphia, Boston, Chicago, St. Louis, and other cities throughout the country! To observe the tremendous contrast, one has only to read the account of the May Festival Concert given by the Teachers' League of Philadelphia on May 7, or glance at the programme of the Banjo, Mandolin and Guitar Festival, under the direction of Mr. Valentine Abt, given at Pittsburg, Pa., April 20. These latter affairs result in permanent good to the profession and are appreciated and endorsed by some of the best musicians in the land. There are a few artistic, sincere and able teachers in New York whose yearly concerts show careful work, conscientious training and most effective results. But most of them are content to come forward with a line of talent that has no place on a concert programme. Vaudeville turns are well enough on the vaudeville stage, but I shall always protest strongly against the introduction of the vaudeville element upon the concert platform.

As marvelous as the advance has been in banjo technique by modern performers, and as incredible as the progress in the class of music performed, an Eastern banjo virtuoso said to me recently that he believes we are merely at the beginning in these respects, and from certain suggestions advanced during the conversation, I am inclined to take the same view. It is quite certain there are new fields in this connec-

tion open for investigation, and that entirely new ideas may yet be introduced. In relation to the tuning of the instrument, and of the keys in which certain arrangements should be placed in order to secure the best effects, the new ideas introduced by Mr. Edward Pritchard in his six classic arrangements for banjo and piano, just published, will be found to be a radical departure from accepted traditions, and, what is more, they will be found much more effective on account of being retained in the original keys, as written for piano (considering the fact that the banjo is to be tuned to D). This new idea and the selections referred to are merely mentioned as an instance of what may be accomplished in the future. The departure opens up a new field for experiment in one direction, but there are many others awaiting exploration, and I may say that many surprising changes are likely to be wrought in the future. When Mr. Farland first give his splendid rendition of the Mendelssohn Concerto, it was thought that the limit of possibility in a banjo performance had been reached, but Farland has surpassed that effort many times since, and now that technical proficiency has apparently reached its greatest height, innovations in another direction are about to be introduced which will be equally surprising, and, from a musical point of view, far more effective than mere technical display.

(To be continued.)

### News Notes, Concerts, Etc.

#### NEW YORK CONCERTS.

We were fortunate in arriving in New York just in time to attend the annual banjo, mandolin and guitar concerts of the local celebrities, which are mainly given soon after Easter, each season. Mr. and Mrs. W. J. Kitchener's concert came first, Tuesday evening, April 24, and was artistically superior in every way. A large and fashionable audience filled Carnegie Chamber Music Hall and enjoyed the entertainment to the utmost. The solo and duo work of Mr. and Mrs. Kitchener was thoroughly sincere and artistic, and their performance was of a high order. Mr.

Kitchener distinguished himself in his guitar solos and Mrs. Kitchener's mandolin solo, the difficult waltz from "Faust," was rendered in an able manner. The assisting soloists were excellent and the work of Mr. and Mrs. Kitchener's pupils, the Plectra Mandolin and Guitar Club, the Banjo Club and the Ladies' Guitar Club, was nothing short of astonishing.

A good class of music, of considerable difficulty, was performed with skill, taste, and expression—plainly showing the results of Mr. and Mrs. Kitchener's careful teaching and conscientious methods of training. They are to be most highly commended and congratulated upon their success. The full programme follows:

1. March, from "Midsummer Night's Dream"..... Mendelssohn  
Love Song..... Taubert  
Pilgrim's Chorus, from "Tannhauser." Wagner  
Plectra Club.
2. O Mio Fernando..... Donizetti  
Bertha Frobisher.
3. Aria Con Variazione..... Mozart  
W. J. Kitchener.
4. March..... Arr. by W. J. K.  
Banjo Club.
5. Waltz, from "Faust"..... Gounod  
Mrs. W. J. Kitchener.
6. "Sans Souci," Overture..... Kaula  
La Toupie (The top)..... Gillet  
Plectra Club.
7. (a) An Open Secret..... Woodman  
(b) Hindoo Song (Mandolin obligato)..... Bemberg  
Bertha Frobisher.
8. Automaton Band..... Vreeland  
Ladies' Guitar Club.
9. (a) "The Brook's Lullaby"..... Gilder  
(b) "Pasquinade"..... Gottschalk  
J. Francis Gilder.
10. Gavote (No. 2)..... Popper  
Mr. and Mrs. W. J. Kitchener.
11. Chinese Picnic..... St. George  
Ensemble.

Brooks and Denton's fourteenth annual concert was held in Madison Square Garden Concert Hall, Friday evening, April 27, and was well attended. Brooks and Denton had the assistance of Farmer and Rush, Edwin Latell, Magee and Brown, and the Carmen Sisters, banjoists; the celebrated Maeldoft mandolin and guitar quartet, and others. Aside from the playing of Brooks, Denton, Farmer and Rush, the strongest feature of the concert was the fine work of the Maeldoft quartet, whose rendition of the "Tandred" overture was very artistic. We append the programme:

1. Selections, "Carmen" .....Bizet  
Karl Koposy's Hungarian Band.
2. (a) Mazurka Originale.....Chopin  
(b) La Infanta March.....Gregory  
Alex.—Magee & Brown—Maud L.
3. Magnetic Waltz .....Arditi  
Margaret Ashton.
4. (a) Medley,  
(b) Miserere, "Il Trovatore,"  
The Carmen Sisters.
5. Songs from his repertoire,  
Maurice Farkoa.
6. Salomé ..... Loraine  
Brooks, Denton, Farmer and Rush.
7. "The Sweet Girl Graduate"...Pauline Phelps  
Marion Short.
8. (a) Tancredi Overture (Instrumental).....  
.....Rossini  
(b) Song, "Turn thy Great Eyes upon me"  
.....Kerker  
F. W. Richter, baritone.  
Maeldoft Quartet.
- W. F. Hawkins, } W. L. Wolfe, Guitar.  
R. B. Whitton, } Mandolin. J. H. Statz, 'Cello.
9. Wiseman's Serenaders.
10. Edwin Latell.
11. Regatta March (new).....Van Baar  
Ensemble Playing by Banjoists.

The annual concert of Mr. Vess. L. Ossman, banjoist, occurred on April 26, at the Y. M. C. A. Hall, 125th Street—and was a financial success. It is reported that every seat in the house was sold, the chief attraction being the soloist of the occasion, Mr. Samuel Siegel, the noted mandolinist. We regret that we were unable to procure a copy of the programme in time for reproduction. Mr. Siegel's playing was received with storms of applause and he was at his best. Mr. Ossman's banjo solos were also well received. This was Mr. Ossman's last appearance in New York this season, as he sailed for England soon after the concert to fill his engagement as banjo soloist at Essex and Cammeyer's Banjo, Mandolin, and Guitar Festival, at St. James' Hall, London, on May 10th.

The Grand Banjo, Mandolin, and Guitar Festival given at the Carnegie Music Hall, Pittsburgh, Pa., directed and promoted by Mr. Valentine Abt, the world's greatest mandolinist, on April 20, 1900, was undoubtedly one of the greatest entertainments of the kind ever given in America, and an undertaking of larger magnitude, probably, than any previous affair in this country. The expenses were more than \$700, the rent of Carnegie Hall for the evening alone costing \$175—an ambitious estimate of expense for a

banjo, mandolin and guitar concert, truly; and yet the festival was a complete success, artistically and financially, and the evening will be long remembered by the large and fashionable audience present. The simultaneous appearance of the world's greatest soloists of the mandolin, banjo and guitar in concert, Mr. Valentine Abt, Mr. A. A. Farland and Mr. Johnson Bane, together with other unique features, formed an attraction that could not be resisted, and hence the financial success was assured. The participants in the festival were: Orchestra of 150 performers, Mr. Valentine Abt, conductor, including the Washington and Jefferson College Club; Western University Club, Shady Side Academy Club, Haydn Club and Ladies' club of fifty. The soloists—Mr. Alfred A. Farland, banjoist; Mr. Johnson Bane, guitarist; Mr. Valentine Abt, mandolinist; Mr. H. B. Brockett, tenor. We give the programme in full herewith:

## PART ONE.

- Delicia Polka.....De Japon  
Orchestra (Valentine Abt, Conductor).  
2me Polonaise .....Wieniawski  
A. A. Farland.  
a. Nocturne op. 9, No. 2.....Chopin  
b. Spanish Dance No. 2.....Moszkowski  
Johnson Bane.  
Flight of Ages.....Bevan  
H. B. Brockett, Jr.  
Andante—Concerto op. 64.....Mendelssohn  
Valentine Abt.  
Manzanillo ..... Robyn  
Orchestra.  
Intermission.

## PART TWO.

- Waltz from Singing Girl.....Herbert  
Orchestra.  
Allegro molto vivace—Concerto op. 64.....  
.....Mendelssohn  
A. A. Farland.  
a. Mia Dolcia Gavotte.....Bane  
b. Valse Brillante.....Bane  
Johnson Bane.  
Awake to Love.....Hawley  
H. B. Brockett, Jr.  
Cradle Song (duo for one mandolin)....Hauser  
Valentine Abt.  
March—A Runaway Girl...Monckton and Caryl  
Orchestra.

The programme was magnificently rendered, Mr. Abt making a tremendous hit with his mandolin solos, as did also Mr. Farland and Mr. Bane in their banjo and guitar work. It was in the nature of a farewell concert to Mr. Abt, as he leaves Pittsburgh for New York City, where he will locate his studio and headquarters at 5 East Fourteenth Street on June 1st.



## FROM OUR PHILADELPHIA CORRESPONDENT.

The first concert given by the B. M. G. and Z. Teachers' League of Philadelphia, on Monday evening, May 7, 1900, and known as a May Festival, was a brilliant affair. Everything favored the event, the weather was perfect, the audience large and appreciative, the players seemed inspired, and the best harmony prevailed from beginning to end. There has, perhaps, never before been a concert given in Philadelphia where the players showed more good will and desire to do their best.

The League can begin its history under promising conditions, and in its short existence has proven to be a factor in bringing about some changes for the better. The members will soon feel the influence of the League and the public will not hesitate in giving its indorsement. From all indications the League has a future, and if the management remains in competent and trustworthy hands its vitality is assured.

## PROGRAMME.

1. Ensemble—*a.* Overture, "Caliph of Bagdad," Boieldieu.....arr. Armstrong  
Mr. Thos. J. Armstrong, Conductor.
- b.* March, "The Little Rascal".....Heller  
Mr. M. Rudy Heller, Conductor.
2. Vocal Selections.  
Clover Quartette.
3. Zither Solo—"Old Folks at Home".....  
.....arr. Fv. P. Ott  
Miss Bertha J. Mueller.
4. Guitar Ensemble—*a.* Gavotte from "Mignon"  
.....Arr. Anna Jacobi  
*b.* Wedding March from "Midsummer Night's  
Dream".....Arr. Anna Jacobi
5. Mandolin Solo—"Reverie".....Graham  
Mr. Fred. C. Meyer.

## PART II.

6. Zither Quintette—"Lilies of the Valley"  
.....M. Jacobi  
Philadelphia Ideals.
7. Banjo Solo—"Ten Minutes at the Banjo"....  
Mr. F. Stuber.
8. Murphy's Awkward Squad.....  
Clover Quartette.
9. Harp Solo, Fantasie—"Flower Song"....Lange  
Signor F. Cortese.
10. Concert Waltz—"Endymion".....Flora  
Mandolin Orchestra—Mr. Geo. E. Flora, Conductor.

I will try to give a resume of the concert. The first ensemble on the programme was Mr. Thos. Armstrong's arrangement of the "Caliph of Bagdad" for banjeaurine, banjo, bass banjo, mandolin and guitar. As second number was Mr. M. Rudy Heller's "The Little Rascal," a spirited

two-step, and composed for piccolo-banjo, banjeaurine, 1st and 2d banjos, bass banjo, 1st and 2nd mandolins and guitar. The playing was all that could be desired. Mr. Armstrong conducted the overture, Mr. Heller, "The Little Rascal." The applause was tremendous, and Mr. Armstrong's "Realm of Beauty" was the encore.

The music committee deserves much praise in selecting all home talent for the first concert. We have fine artists in Philadelphia and this was the proper occasion for them to appear. The third number was a zither solo by Miss Bertha J. Mueller. Miss Mueller is an accomplished artist, and only the best and most worthy finds a place in her repertoire. The selection for the evening was "Old Folks at Home," arr. by Franz v. P. Ott, and written in artistic style. Miss Mueller's playing was perfect and the audience showed great appreciation.

A novelty was the guitar ensemble, played by twelve performers. This may be the first guitar ensemble ever attempted in this country with so many players, and it proved to be a musical success. A very pleasing effect was the tremolo playing on the guitar. Mrs. Anna Jacobi deserves much credit for her excellent work.

The next number was the mandolin solo by Mr. Fred C. Meyer. The mandolin in the hands of an artist is always a revelation, and we cannot bestow too much praise on good playing. Mr. Meyer's playing was magnificent, an artistic performance throughout.

Mandolinists that understand something about quartette playing and left hand pizzicato will be in better position to appreciate Mr. Meyer's playing. Much applause followed his solo, the audience demanding two encores.

The Philadelphia Ideals filled the next number. This quintette embraces the crack zither players of Philadelphia, and they have a well earned reputation. They were completely overwhelmed with applause.

We have now reached the seventh number on the programme, "Ten Minutes at the Banjo," by Mr. Fred S. Stuber. In my estimation it must have consumed about 30 minutes. Mr. Stuber completely captivated the audience—the cry was for more and more. "Castle Square Fantasie" was his first number, and was done in genuine Stuber style. After this, four encores had to follow. His playing was an unusual success. It is encouraging to notice Mr. Stuber's artistic development. He has demonstrated that he can do genuine artistic work, if he wants to. Let us hope that "ragtime" is over; let us consider it something of the past; let our accomplished banjo players cultivate better grounds. We notice Far-

land's influence breaking through here and there and Mr. Stuber has not been indolent in this respect. The future will show decided improvement in Mr. Stuber's selections and playing.

The ninth number was an exquisite harp solo by Cortese. Signor F. Cortese is a favorite in Philadelphia, and only the best can be said of his playing. The Flower Song was an unusual treat to a great many.

The Clover Quartette sang two selections and deserve favorable comments.

The last number on the programme was the "Endymion Waltz," by Mr. Geo. E. Flora. The waltz is written in fine style and composed for solo mandolin, 1st and 2nd mandolins, mandola and guitar. Mr. Flora is entitled to the highest praise, and all hope that other compositions will follow.

The programme issued for the May Festival was an elaborate affair of about 16 pages. The advertising committee can be congratulated in securing so many advertisers from all parts of the United States, and making such excellent display of their advertisements.

The League can feel proud of its concert, and let us hope that the next one will come up to the same standard.

An appreciative audience attended the song recital given by Miss Louise Minerva Borden, the well known soprano and instructor in the art of singing, in Music hall last evening. Signor J. E. Pettine, mandolinist, assisted and accompaniments were played by E. Y. Mason and Russell A. Dickenson. Miss Borden was warmly welcomed as she opened the recital with four songs by Chaminade, of which "Summer" was delightfully sung. Later in "The Little Canary," Miss Borden displayed the rare flexibility of her voice and perfection of her art, and was well applauded for her effort. Other songs notably well sung were: "With Newer Strings My Mandolin," Signor Pettine accompanying, "Cradle Song," "The Wren," and "For All Eternity."

Signor Pettine's playing of the mandolin was a rare treat. His arrangement of "Home, Sweet Home," was a marvelous performance and his rendering of difficult music by Paderewski and De Beriot was a revelation. The obligatos for Miss Borden's songs were very happily played and made the duet numbers particularly enjoyable.

The recital was a credit to Miss Borden, whose progress in music has been watched with much interest by her friends in this city and elsewhere.—Fall River (Mass.) Daily Herald.

"The recital given under the auspices of the Dickson Æolian Club, Tuesday evening last, in College Chapel, proved a great success. A highly cultured audience warmly welcomed Mr. Abt with hearty applause. Mr. Abt's playing was simply wonderful, revealing the possibilities of the mandolin far greater than any had dreamed. His graceful pose, perfect ease and marvelous fingering, are simply indescribable. The exquisite

strains of soulful music that poured forth from his instrument held the audience spellbound, most fearing to breathe lest a note should be lost. His programme included numbers of the most difficult and classical music. Words are inadequate to express the wonderful magnetism of his music, and only those present can realize how fine it really was. As master of the mandolin, Mr. Abt has no rival—he stands at the very top. Mrs. Anna Davis, one of Dickson's most talented musicians, accompanied Mr. Abt."—Dickson (Tenn.) Enterprise, Feb. 27, 1900.

Alfred A. Farland is by all odds the most perfect banjo artist ever heard here. He comes as near making it a classical instrument as is possible. Last night a good-sized audience heard him in the First Congregational church, and surprise was shown in the faces of all as one by one the numbers were given. He gave such numbers as "Allegro Vivace," "Cradle Song," "Rondo La Matinee," variations on "The Old Folks at Home," "Tripping Through the Meadow," "Serenata," variations on "Auld Lang Syne," "Manzanillo" (Mexican dance), "Minuet a l'Antique," "La Preciosa," "The President's March, variations on "Home, Sweet Home," "Allegro Molto Vivace," and at one time he played the Sixth Sonata of Beethoven for violin, and where the violin was silent gave the right hand of the piano, all in the banjo.

He was assisted by the local favorite C. D. Schettler, who, as a guitarist, is the equal of the visitor. A number of Mr. Schettler's pupils on mandolins and guitars also assisted. The vocalist was Mrs. Ella Cumming-Wetzel, who first sang the difficult aria "Brilli De Amor" of Pirelli and, for a warm encore, "It Was a Dream," by Hawley. In the first number the clear notes of her higher register and technique were fully brought into play while in the second number she displayed her wonderful range. Her voice was at its sweetest in the trio, "Ah, I Have Sighed for Thee," from "Trovatore," when she was assisted by Miss Gray and Mr. Schettler.

The accompanist of the evening was Miss Mary Olive Gray.—Salt Lake Tribune, March 30, 1900.

The testimonial concert tendered by the Verdi Musical Club to its leader, Signor J. E. Pettine, which was given in Y. M. C. A. hall last evening, was a very pleasing affair, in which the following participated: Miss Kathryn Gleeson, soprano; Mr. P. Eugene Sweet, elocutionist; Signor Frank Raia, harp; Signor J. E. Pettine, mandolin; Prof. Victor Hammerel, pianist, and the Verdi mandolin orchestra.

Miss Gleeson is a very capable vocalist, and her introduction to the Providence public was a most happy one, her several selections being of a nature to appeal to the popular taste, and still were of a high order of music. The solo playing of Mr. Pettine was, as usual, of a high degree of excellence, while Mr. Raia's execution on the harp was all that could be desired. The programme was as follows:

(a) Overture, "Tesoro," Pettine, (b) march, "Willow Grove," Sorrentino, Mandolin orchestra; soprano solo, Cavatina from "Robert le Diable," Meyerbeer, Miss Kathryn Gleeson; mandolin solo, "Norma," Fantasie, Singlerlee, Signor Pettine; reading, "The Uncle," W. H. Bell, Mr. P. Eugene Sweet; harp solo, Mazurka, Op. 12,

E. Schneck, Signor Frank Raia; (a) Serenata, "Sogno Appassionato," Pettine, (b) Intermezzo, from "Cavalleria Rusticana," Mascagni, Mandolin orchestra; soprano solos, (a) "Ave Maria," Bach-Gounod, (b) "Cradle Song," Pettine, Miss Gleeson; reading, "Hants," Anon, Mr. Sweet; mandolin solos, (a) Adagio ("Sonata Patetica"), Beethoven, (b) Nocturne, Op. 9, No. 2, Chopin, Signor Pettine; Valzer, "Renato," Bellinghi, Mandolin orchestra.—Providence News.

The Francis Potter mandolin orchestra appeared at the Orpheum last night as a special feature in conjunction with the regular bill. The cozy theatre was filled with an audience that thoroughly enjoyed the splendid concert and tendered the club a deserving ovation. The labors of the popular young leader show good results. The whole band skillfully grasped their work, rendered their selections very beautifully. The playing of march, Tenth Regiment; Lion Du Bal, intermezzo, and Felice Canzonetto and several pretty encore numbers made up the pleasing programme with which the audience manifested great delight. It is to be hoped the orchestra will be engaged to repeat their performance, as a little more of their sweet mandolin music will be very welcome to the public.—Omaha (Neb.) Exchange, March 9, 1900.

The fourth annual concert of the Zingari Banjo Club at the Windsor Hall last evening proved a thoroughly enjoyable affair. The hall was well filled and the different numbers on the programme were artistically rendered. The only drawback to the complete enjoyment of the patrons was the chilly atmosphere which necessitated the wearing of overcoats and every available wrap during the evening.

Among the many excellent numbers, the baritone solo, "The Outpost's Vigil," by Mr. Sidney Dugan, was extremely well executed and merited the encore which was required of the singer. Mr. Dugan's voice is of rich quality, flexible, sweet and sonorous, and will presently make its possessor one of Montreal's leading singers. Miss Florence Wishart's beautiful contralto voice was much enjoyed in Adam's "Call Me Back." She was encoired and presented with a bouquet. Mr. Meredith Heward, the conductor of the Banjo and Mandolin Clubs, was most enjoyable in his banjo solos, "Sounds From Church" and "With the Colors." The fine shading and wonderful mastery of his instrument in the former selection was a revelation to many present.—Montreal (Canada) Daily Star, March 16, 1900.

### Personal.

Mr. S. Duncan Baker, the genial and popular banjost of Natchez, Miss., has opened a studio for the banjo, mandolin and guitar in that city, and will devote his entire attention to teaching and playing in future. We shall publish a portrait and sketch of Mr. Baker in our next issue.

Mr. Ernest E. Brown, teacher of the zither-banjo and banjo, of York, England, suggests the publishing of classic banjo arrangements in England, especially the Pritchard arrangements, which he thinks would be well received. Mr.

Brown is a prominent soloist and teacher, and his views naturally command attention. His proposition is worth investigating.

Mr. Chas. E. Heinline and his talented daughter, Miss Fannie, banjo, mandolin and guitar artists, have become well and favorably known in New York, through their excellent banjo work particularly; they have a well-located studio at 74 West Forty-ninth street, and a large class. Miss Fannie is a banjo soloist of unusual ability and gives promise of great development, musically, in the future.

Messrs. Barnes and Mullins have removed the publishing offices of *The Troubadour* and their general merchandise business from Bournemouth, England, to London, rightly concluding that the change would prove beneficial to their customers and themselves, and that the advantages in the way of facilities and prestige would more than offset the inconvenience of removal. *The Troubadour* is a journal of much merit, and we wish the proprietors every success in their new home.

Mr. Valentine Abt, the celebrated mandolinist, will accept a few pupils during the summer months at his studio in New York, No. 5 East 14th Street. Several prominent teachers studied with Mr. Abt last summer, and now that his headquarters are in New York it is likely that a number of players will desire to take advantage of the exceptional opportunity to study with this great artist in order to perfect themselves in technique and methods of instruction.

Mandolin, guitar and banjo concerts on an artistic plane will be features among musical events in all the large cities, and most of the small ones, next season. Local teachers, directors and managers of these affairs should consider that nothing lends such dignity to the occasions or furnishes such educational features as the special engagement of some great artist from abroad who can show off the possibilities of one of the stringed instruments to the greatest extent. In this regard, Mr. Valentine Abt, the eminent mandolin virtuoso, is the most desirable attraction before the public to-day. He stands unique and alone as an artist who has attained a higher accomplishment upon the mandolin, both as a soloist and a composer, than any other of the past or present time. His select repertoire and artistic performance are the best arguments for the legitimacy of the mandolin, so that teachers and others interested in that instrument should lose no time in engaging Mr. Abt for an appearance in their cities. The cost is small and the returns large, when concerts are properly managed. Write for particulars.

## Correspondence.

Brooklyn, N. Y., May 10, 1900.

Editor THE CADENZA:

After carefully reading section nine of your "A Few Remarks," and noting that you solicit suggestions from your subscribers as to how THE CADENZA might be improved in the future, I decided to write you a suggestion which I think will meet with the approval of the majority of your subscribers.

Before going further, allow me to congratulate you on your opinion to the effect that complete selections of music have no proper place in a music magazine, which I think a sensible conclusion. Personally, I can not, and never could, understand how any one is benefited by the music published in music journals or magazines, except perhaps the few who either tear it out and add it to their repertoire or make manuscript copies of it, and probably encourage their acquaintances to do likewise. This, as you know, does not aid the profession in the least, and only causes a halt in the publication of new music.

Of course, if you should discontinue the publishing of music in THE CADENZA, you would necessarily have to give something in its place, and it is just at this point that I offer my suggestion: At present you are devoting, on an average, six pages to music, three or four of which I think could be devoted to some good literature, or perhaps to the piano and violin departments, which you suggest, and which appears to me to be a capital idea. The remaining pages could be successfully utilized for a thematic catalogue of the new publications. This, to my mind, would greatly aid the teachers in selecting music for teaching purposes and also be a means of increasing the sales of good music. Wishing you every possible success, yours respectfully,

GEO. SPERLING.

Spokane, Wash., April 27, 1900.

Editor THE CADENZA:

"The Cadenza Mandolin Orchestra," which was named in honor of your worthy journal, wishes to send congratulations to you in your new home.

THE CADENZA has been a source of pleasure, instruction, and encouragement to us. It keeps us in touch with our fellow students throughout the United States, and helps us to keep pace with the evolution of these most progressive instruments. It also brings to us many choice selections of music. As you are moving into a new and larger field for publication, we wish you a proportionate increase in business, and cast in

our little mite by adding four more of our members to your subscription list. Please address the papers to our director, Mr. Lester Payne, and find inclosed money order for the same.

Yours with best wishes,

THE CADENZA MANDOLIN ORCHESTRA.

Oklahoma City, O. T., March 28, 1900.

Editor THE CADENZA:

Number 34 of THE CADENZA is received, and I have read it closely and carefully. It is as good as the best and better than most.

I see that you desire from your readers expressions of opinion, or rather suggestions, relative to your magazine. While I appreciate that readers, who know nothing of the publisher's troubles, are liable to make worthless suggestions, still it is only fair that some of us give you the benefit of what views we may hold.

In reference to adding a department for violin and piano, it would seem reasonable that this should be done. If any of the violinists object they do not have to subscribe; and there are doubtless many of your present subscribers who would derive much benefit therefrom. It would be sure to add new subscriptions to your present large list.

The only possible danger is that, in time, the violin and piano department would outgrow the present ones and make the latter subservient, as it were. This risk amounts to very little with a careful management by one interested in the progress of the mandolin, guitar and banjo. It merely suggests itself as a possibility.

Under the present plan of similar magazines, the mandolin, guitar and banjo players seem to be set apart in a class by themselves. This should not be. An artist like Mr. Abt or many another is no less a musician because he handles the plectrum instead of the bow. It would seem that your proposed addition would do its part to remedy this.

Then someone is sure to make this innovation—why not THE CADENZA?

As to the publishing of music in a magazine, I do not wholly agree with you. But I do not believe in printing entire arrangements. Why I like to see music in a magazine is that it usually enables me to get a desirable number for my own use—not out of the magazine, but from the publisher. If I see a first mandolin or first banjo part that pleases me, I send to the publisher for the whole arrangement; and I believe that many others do the same. The magazine publisher can in this way do much for his advertisers, if the latter desire it.

Along other lines. For myself, I always like to see programs of concerts published in full.

It tells me what music is being played and makes me feel acquainted with the composers and musicians. I believe that in this I speak for many others who live outside large cities. If I want a new banjo number, I have to take the publisher's word for what he advertises and get left frequently, or select something that is being played by recognized musicians. This may be imitation, but one can't afford to buy everything in order to get something now and then. I would rather see less of the personal nature and more of this, but I am speaking only for myself.

Very truly yours,  
MACGREGOR DOUGLAS.

Chicago, Ill., April 16, 1900.

Editor THE CADENZA:

It is not my intention to enlodge upon the many good points of your magazine, as I consider that in the future, as in the past, I can show my appreciation in a much more substantial way by recommending THE CADENZA to my friends and pupils and sending in their subscriptions, when they wish it, which I shall certainly be pleased to do.

Having read your article, "A Few Remarks and Other Things," it occurred to me that you might appreciate my views (as one of your readers and a sincere wellwisher of the stringed instruments) on some of the points you mentioned. I note what you say in regard to suggestions from friends and subscribers and hope that what I write, now or in the future, may prove of some value. In expressing our ideas, we are doing our best toward helping the editor, and I believe he always reserves the right to reject anything which does not suit his fancy.

I wish to congratulate you first upon your decision to make THE CADENZA a monthly magazine, for it seems to me it can do much more, as a monthly, towards bringing the guitar, mandolin and banjo to the front, their proper place. In this connection my opinion on the admission of additional news may not be amiss: The addition of departments devoted to the violin and piano would undoubtedly increase the circulation of your magazine and give the editor a greater leverage by which to promote the interests of the stringed instruments, provided he never allowed them to take a "back seat," as it were, in deference to the violin and piano; for that reason, if for no other, it would be a welcome addition. I fully agree with you in all you have to say in regard to publishing music in a magazine devoted to this line, especially when one stops to consider the small number of readers it is possible to

please, owing to the selections being too difficult or too easy, as the case may be.

Hoping these few suggestions may be kindly received, and thanking you for past favors, I remain,

Very sincerely yours,  
JENNIE M. DURKEE.

Dallas, Texas, May 3, 1900.

Editor THE CADENZA:

I note with pleasure of your recent removal to new quarters; accept congratulations.

I am much interested in the proposed Guild or association of teachers and performers of the mandolin, guitar and banjo, and will be glad to give the movement all the help I can. My term at the Landon Conservatory, this city, closes on June 22. I begin work at the Boulder (Col.) Chautauqua Assembly on July 1 and close August 15. Then it is my expectation to start on a tour east. Will visit in succession Denver, Omaha, Chicago, Detroit, Cleveland, Niagara Falls, New York City, and Philadelphia. Hope to find you well settled by the time I reach your city, which will likely be about the first of September, and should be glad to confer with you personally on the subject of the Guild; and other professional matters. Should also be pleased to meet any of our teachers or players in the cities named between August 15 and September 1 en route.

Yours sincerely,  
PAUL CESSNA GERHART.

## Trade Department.

### MANUFACTURING INTERESTS.

The Odell banjo fourth string, sold by H. F. Odell & Co., of 165 Tremont St., Boston, is a specialty with that house, and they guarantee their strings to be the best made. Send them ten cents in silver and get a sample. Their advertisement will be found on another page of this issue.

The Salos mandolins, mandolas and mandocellos (the original, perfected, "F-Hole" instruments) have been much improved of late, and now challenge comparison with any on the market. See Simpson & Kaye's card in another column and send to them for catalogue, descriptions and prices.

Carl Fischer, music dealer, manufacturer and importer, of New York, has enlarged his place of business, now occupying three stores at Nos. 6, 8 and 10 Fourth Ave. It will pay to send to him for his catalogue of music, instruments and merchandise. Goods of his manufacture are well known, and his stock of stringed music is very large and complete.

Those desiring a loud, clear, brilliant, powerful, yet sweet toned three-octave solo banjo, for professional use or parlor performances, will find it to their interest to consult Mr. H. C. Nelson, maker of high-grade banjos and banjeaurines, 2833 Park Place, N. Evanston, Ill. His catalogues and price list are to be had for the asking.

Louis Wright, string importer, of Winsted, Conn., is furnishing strings to many of the leading artists, such as Lagatree, Hogue, Le Valley, Acker, G. Muder, C. S. De Lano, W. H. Teasdale, F. O. Gutman, and many others, and has received from them the highest praise for his "Peerless" strings. The "Peerless" strings are not cheap priced goods, but are warranted the best that can be made.

Send to the A. A. Farland Co., 19 Jaques Ave., Rahway, N. J., for samples of music and description of the "Farland Harp Attachment" for banjos. This latter novelty is a unique improvement for the banjo that adds much to its musical qualities, and is already being widely used by players throughout the country. Mr. Farland's arrangements for banjo and piano are too well known to require special comment. See his card in another column.

### Publisher's Notes.

Some interesting offers are made by W. H. Teasdale, music publisher, of Savannah, Ga., in this issue. His late numbers have enjoyed considerable popularity among banjo, mandolin and guitar performers, and possess more than ordinary merit. Send him a trial order.

Mr. Walter Jacobs's publications for May include nine new novelties for banjo, mandolin and guitar orchestra, etc., of which lack of space prevents mention in detail. He also issues collections and novelties of all kinds that will prove interesting to players generally. See his advertisement on second page of cover.

S. A. Gregg, music publisher, of Sedalia, Mo., has just issued two new numbers for two mandolins and guitar, suitable for club use. His Progressive Mandolin Club studies for mandolin, guitar and banjo are being used extensively and are quite a novelty in their arrangement and style. See his advertisement in this issue.

Read E. H. Frey's advertisement in another column. Mr. Frey has a long list of successful compositions to his credit, and his works have been largely used by teachers and clubs everywhere. His latest production, "Harmonic Club" march, is one of his best efforts, and will soon be played throughout the country.

"Little Sunshine" is the title of a new waltz song composed by W. G. Collins, of Vienna, Va. Mr. Collins has apparently secured a "winner" in this song, as it is one of the best vocal efforts of its class on the market. It has already met with such success that the various mandolin, guitar and banjo clubs are playing it. See advertisement in another column.

"Kathleen," polka; "Under the Double Eagle," march; "Universal," march; "Gaiety," polka, and "March of the Four Hundred," comprise the latest issues of F. O. Gutman, of Cleveland, Ohio, for mandolin clubs. Mr. Gutman's publications are all effective and are selling largely. He publishes parts for all instruments to his club pieces, and his publications are endorsed by teachers everywhere. See his advertisement on another page of this issue.

M. Witmark & Sons have just issued for first and second mandolins, guitar and piano, their latest success, a characteristic number entitled "Mosquito Parade" (a Jersey review). It is the best number of its class published in many years, and should have a tremendous sale. The Witmark arrangements of operatic successes, the "Ameer," the "Singing Girl," "Cyrano De Bergerac," and the "Jolly Musketeer," will be found advertised on page 47 of this issue.

The first edition of Signor Pettine's book on the "Duo Style of Mandolin Playing" is sold out, and the second edition is now ready, carefully corrected, enlarged, and revised, and is much more attractively gotten up. It is now a work that all mandolinists should possess, as it is not only the only work of the kind on the subject, but is fully commended by its own merits. It is something essential to the majority of players, which they have long needed, but have heretofore been unable to secure. Read Signor Pettine's announcement on another page.

A complete list of Mr. Valentine Abt's publications for mandolin, guitar and banjo, and also a price list of the "Abt" mandolin picks, will be found on another page. Mr. Abt's compositions in duo and quartette form, solos with piano accompaniment, etc., will be found to furnish the most desirable list of high class original music ever written for the mandolin, and they are works that should be constantly used by every teacher, soloist and club in the country. Those not familiar with the selections would do well to send for them. Those who are, to replenish their stocks for next season.

The Pritchard Banjo Classics—six in number—for banjo and piano are now ready, and, we believe, will be welcomed by banjoists through the

country who wish to obtain something novel and at the same time of the highest grade. These selections are written mainly in the keys of C, G and F—and are all the more effective and easy of execution for that reason. While the selections are difficult, banjosists will be surprised to find that, in spite of the fact of their being written in unusual keys, they are much easier than they would be if written in A, E and D, and yet the effect, in tremolo passages, especially, is much stronger and deeper than any other arrangements would be. Besides retaining the piano parts and banjo corresponding in the original keys furnishes a precedent that may well be followed in the future in making arrangements from piano scores.

**Miscellaneous.**

Any back numbers of THE CADENZA on hand will be furnished at ten cents a copy. The assortment of these, however, is not complete, as many of the numbers are out of print and will not be re-issued. Bound volumes will be furnished at \$1.00 per volume for a short time. Beginning with volume seven the price of bound volumes will be increased to \$1.50 each.

A new song, of unusual merit for its class, is "Darling Mine," by Robin Ellis, published by Percy Ashdown, New York. It is suitable for any voice, ranging only from C to F, yet is very effective. The song tells a pretty story in charming verse, the melody is excellent and the accompaniment is most effectively written in a musicianly manner.

She—I hear that you lost that exquisite violin, Mr. Musician?

He—It was in a railroad accident, don't-cher-know. I was saved, but the instrument was demolished.

She—Oh, what a pity.—Exchange.

**New Publications.**

**BANJO.**

- Old Ebony Cake Walk—Soule, banjo solo, .40
- The Jolly New Yorker—A. J. Weidt, banjo solo, .40
- Beggar's Dance—A. J. Weidt, banjo solo, .40
- Chicken Pickin's—Thos. S. Allen, banjo solo, .40
- WALTER JACOBS, Boston, Mass.
- March—Abreast With the Times—F. S. Stuber, banjo duet, .40
- D. C. SPOONER, Philadelphia, Pa.
- Frogville Echoes—W. H. Teasdale, Banjo and guitar, .30
- W. H. TEASDALE, Savannah, Ga.

**MANDOLIN.**

- Lucile—Arr. L. Tocaben, 3 m., 2 g., 2 b., mandola, violin, flute, 'cello and piano, \$1.50
- E. B. GUILD, Topeka, Kan.

- The Bell Gavotte—Arr. Walter Jacobs, mandolin and piano, .50; 2 mandolins and guitar, .50; 3 mandolins, guitar, flute, 'cello and piano, \$1.25
- The Jolly New Yorkers—March—A. J. Weidt, mandolin and piano, .50; 2 mandolins and guitar, .50; 3 mandolins, guitar, 'cello, flute and 2d banjo, \$1.25
- Beggar's Dance, Two Step—A. J. Weidt, 2 mandolins and guitar, .50; 3 mandolins, guitar, flute, 'cello, 2d banjo and piano, \$1.30
- Chicken Pickin's—Thos. S. Allen, 2 mandolins and guitar, .50; 3 mandolins, guitar, flute, 'cello, 2d banjo and piano, \$1.30
- WALTER JACOBS, Boston, Mass.
- One Sweetly Solemn Thought—Arr. C. C. Bertholdt, 2 mandolins and guitar, .50
- WM. C. STAHL, Milwaukee, Wis.
- Soldier's Dream After the Battle—Frank A. Bush, 3 mandolins, guitar, 'cello, piano, drums and traps, \$1.50
- FRANK A. BUSH, Belleville, Kansas.

**BOOKS.**

- Pettine's Duo Style of Mandolin Playing—J. E. Pettine, .75
- J. E. PETTINE, Providence, R. I.
- Ten Select Compositions for Banjo, \$1.00
- GEO. STANNARD, Trenton, N. J.

**GUITAR.**

- On Boston Common—March—Geo. W. Bemis, guitar solo, .30
- The Jolly New Yorker—March—A. J. Weidt, guitar solo, .30
- Little Joe—Cake Walk—H. L. Theis, guitar solo, .30
- Frontera—Spanish Waltz—H. L. Theis, guitar solo, .30
- Pampaluna Danza—A. H. Plante, guitar duet, .40
- Beggar's Dance, A. J. Weidt, guitar solo, .30
- WALTER JACOBS, Boston, Mass.
- Victory March—E. N. Guckert, guitar solo, .60
- GUCKERT MUSIC PUB. CO., Toledo, O.

**PIANO AND VOCAL.**

- The Jolly New Yorker—March—A. J. Weidt, piano solo, .50
- Chicken Pickin's—Thos. S. Allen, piano solo, .50
- WALTER JACOBS, Boston, Mass.
- Solitaire March—J. A. Noble, piano solo, .50
- GUCKERT MUSIC PUB. CO., Toledo, O.
- On Again—March—A. Lange, piano solo, .50
- K. B. PIERCE, Publisher, Beaumont, Tex.
- Rag Knots—Cake Walk and Two Step—W. C. Coleman, piano solo, .50
- A Soldier's Dream of Home—R. Graham, vocal, .50
- THOS. GOGGAN & BRO., Galveston, Texas.
- A Dusky Dilemma—Lillian A. Caldwell, piano solo, .50
- N. S. LAGATREE, Saginaw, Mich.
- Little Sunshine—W. G. Collins, vocal, .50
- SANDERS & STAYMAN, Baltimore, Md.
- I'll Be Your Own—Frank A. Bush, vocal, .50
- FRANK A. BUSH, Belleville, Kansas.

## The Cadenza.

THE JOLLY NEW YORKER.  
March and Two-Step.

SOLO BANJO.

A. J. WEIDT.

INTRO.

The musical score is written for a solo banjo in G major (one sharp) and 2/4 time. It begins with an 'INTRO.' section consisting of the first three staves. The main section, 'THE JOLLY NEW YORKER. March and Two-Step.', follows and is divided into two parts. The first part, labeled '1.', spans from the fourth staff to the seventh staff. The second part, labeled '2.', spans from the eighth staff to the ninth staff. The score includes various musical notations such as treble clef, key signature, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some performance instructions like 'mf' and 'p' with a dot. The piece concludes with a double bar line and repeat signs for both parts.



# The Cadenza.



1st Mandolin.

**SWEET MAJORIE.**

March and Two-Step.

WM. C. STAHL.

Introduction.

March.

Introduction.

Musical score for 1st Mandolin, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#). The first staff is labeled "Introduction." and the second staff is labeled "March." The music features a mix of eighth and sixteenth notes, with some triplet markings. The final staff is labeled "Coda." and includes first and second endings. The piece concludes with a double bar line and repeat dots.

Coda.

D.C. Intro. to ♯ then Coda.

Guitar.

# SWEET MAJORIE.

March and Two-Step.

WM. C. STAHL.

Introduction.

March.

The musical score is written in 6/8 time and consists of ten staves. The first staff is the Introduction, marked *ff*. The second staff is the beginning of the March, marked *p*. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings. The March section is marked with a circled cross symbol (⊕) at the end of the first measure of the second staff. The score concludes with a Coda section, marked with a circled cross symbol (⊕) and the word "Coda." above the staff. The Coda section consists of two measures, numbered 1 and 2, followed by a final chord.

D.C. Intro. to ⊕ then Coda.

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# SWEET MAJORIE.

2d Mandolin

March and Two-Step.

WM. C. STAHL.

Introduction.

March.

The musical score is written for a 2d Mandolin in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. It is divided into three main sections: an Introduction, a March, and a Coda. The Introduction consists of the first staff. The March section follows, with a first ending (marked '1') and a second ending (marked '2') on the fifth staff. The Coda section is the final staff, also containing first and second endings.

D.C. Intro. to  $\oplus$  then Coda.

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PUBLISHED BY PETERS, BOWEN &amp; CO., 112 N. 3RD ST., PHILADELPHIA, PA.

To Mr. and Mrs. J. E. Agnew, Des Moines, Iowa.

ARTIST'S GRAND VALSE.

W. G. BRANDENBURG.

Intro. Moderato. 4 Pos.

Valse tempo. *cresc.* *rit.* *a tempo* *Barre.*

*rit.* 4 Pos. *a tempo* 4 Pos. *rit.* *a tempo* *Barre.*

*rit.* 7 Pos. *a tempo* 4 Pos. *rit.* *a tempo* *Barre.*

3 Pos. *Barre.* *Fin.*

3 Pos. 1 Pos. *D. S. al Fine then Trio.*

TRIO. Intro. 5 Pos. *ff* 9 Pos. 9 Pos. 8 Pos. 5 Pos. 5 Pos. *Barre.*

9 Pos. 5 Pos. *Barre.*

3 Pos. 1 Pos.

D. C. Intro. to Fine

## A Few Words That May Interest You.

Written for THE CADENZA.

BY MAURICE JACOBI, PHILADELPHIA, PA.

How often is our sense of intellect abused by hearing improperly pronounced words and terms that find necessary application in the various departments of art and science.

It is not an infrequent occurrence to hear incorrect pronunciations of names and terms of foreign languages by men who should be better informed in their use. At times it is painful to listen to the frightful French, Italian and German we are sometimes compelled to hear.

My object in view was to interest our music teachers and students, and offer them a helping hand. Music, like many other arts and sciences, has very many terms and phrases taken from foreign languages. We, for instance, have an abundance of Italian words signifying expression, dynamic and rhythm. Italy at one time was the home of musical study and culture, and naturally their language came to be the one to be applied to the various terms in music. It therefore becomes necessary that the teacher, as well as the student, should have a correct idea as to how the words should be pronounced. No doubt you have heard some one use that awful corruption of "pianner" player. When you hear this again, correct the poor mortal, and tell him he must say "pe-ahno" player.

It was not my intention to give anything approaching a pronouncing dictionary. Such works can be purchased, and I would advise every teacher and student to have one within convenient reach; but I did intend to mention the customary words—those that occur in everyday use.

I have placed the words in alphabetical order, first as they are written, and then their phonetic pronunciation.

Andante,	ahn-dawn-tay.
Andantino,	ahn-dawn-tea-no.

Adagio,	ah-dah-jee-o.
Allegro,	ahl-lay-gro.
Allegretto,	ahl-lay-grey-toe.
Accelerando,	ack-shelerahn-doe.
A tempo,	ah-tem-po.
A crescendo,	ah-cray-shane-doe.
Brio,	bree-o.
Brillante,	bril-yan-tay.
Cantabile,	kan-taye-bee-lay.
Calando,	kahl-ahn-doe.
Da Capo,	dah khaw-poe.
de crescendo,	de cray-shane-doe.
Diminuendo,	de-me-nu-en-do.
Dal Segno,	dawle-sane-yoe.
Dolce,	dowl-shay.
Espressivo,	ayes-pray-see-voe.
Fine,	fee-nay.
Finale,	fee-nah-lay.
Grazioso,	graw-tsee-oh-zoe.
Giocoso,	gee-o-ko-so.
Glissando,	glis-sahn-doe.
Legato,	lay-gah-toe.
Leggiero,	led-jee-a-roe.
Largo,	lar-goe.
Leggieramente,	ledge-jurhah-man-tay.
mezzo,	mates-tsaw.
Marcato,	mar-caw-toe.
Moderato,	moder-ah-toe.
Marziale,	marts-tsee-awl-lay.
Meno,	ma-noe.
Mosso,	moss-soe.
Maestoso,	mahes-toe-so.
Mano,	mah-noe.
Presto,	prays-toe.
Piu,	pu.
Primo,	pree-mo.
Rallentando,	rawl-len-tawn-doe.
Ritardando,	retar-dawn-doe.
Rubato,	ru-bah-toe.
Scherzo,	skert-zoe.
Sforzando,	sfore-tsawn-doe.
Sotto voce,	so-ta-voe-chey.
Staccato,	stahkah-toe.
Sempre,	sam-pray.
Sul,	sool.
Trio,	trea-oh.
Unisono,	uh-ne-so-no.
Veloce,	va-lo-tshey.
Vivace,	vee-vawe-tshey.

Rule.—Pronounce all vowels as follows: All a, like the English ah (long); e, like the English a; i, like the English e; o, like the English oh, and u, like the German u, or in the word goose, the oo sounds like the Italian or German u.

"Yo' may talk erbout yer sweet guitahs,  
 'Bout pianners gran' an' tall,  
 'Bout yer fiddles an' yer mandolins,  
 But de banjo beats dem all."—Exchange.

## Why Genius Is Underpaid.

BY FRANKLYN SONNEKALB.

Mrs. Wilcox, in her reply to "Whether it is a misfortune to be an American artist or not," has struck the keynote of the artistic situation exactly. I have known artists of note—painters, sculptors, writers, composers and pianists—all productive, creative, and recognized as men of ability, on the verge of starvation for the lack of patronage on the part of the public. To love art for art's sake stamps the true artist and a cultured community.

We have the artists, but the community is lacking because they—the public—demand novelties, fads, fashion and eccentricities in art preferable to the beautiful, whether in an artist or an object. The beautiful never changes and ever remains beautiful, but the ill-cultured public craves a change, because grasping everything with the *senses* they have *no minds* to conceive the inexhaustible riches in a single beautiful object, such as a Correggio, a Venus de Milo, a quartet of Beethoven, a Paradise Lost by Milton, or the work of a native and many a foreign musician executant.

The public and society have an idea that a pianist, for instance, only exists to amuse and not to live! That years of toil and fortunes have been spent by the artist to finally enable him to entertain the public gratis! The public never thinks of paying this debt so as to enable the artist to live. Why? Because the public does not know, in its ignorance, that what he, the artist, gives them is not only culture, but *dollars and cents*; that he throws away capital—in other words, he is a philanthropist, though poor, and the public are the beggars! Nowhere is this fact so noticeable as in our city.

There are a number of so-called patrons of musicians and artists in this city who would never think of putting their hands into their pockets to help a starving artist. This seeking a reputation as an art patron at the expense of a poor and defenceless,

nay, weak, artist, is one of the biggest frauds perpetrated during the winter season in this city—making a convenience of artists to gain newspaper notoriety.

In view of this fact, no artist should give his services unless fully compensated. Only when an artist is recompensed is he truly and intelligently appreciated. The professions of jurisprudence, medicine and arms are legitimate, but music, poetry, letters, painting and sculpture are fine arts, and it is unfortunate that artists invariably poor cannot pursue their art untrammelled with care so as to be of the greatest service to state, man, art and themselves individually, and thus glorify the Grand Architect of the Universe, as in the prime days of Greece or as is being done in Italy.

This perhaps could be accomplished through a system of socialism. A community or institution of artists of merit forming a settlement of from five hundred to a thousand persons in each State, and who, in order to be free from care, are willing to contribute *their work* for a general fund to support the institution or community, just as the Shakers demonstrate in their community, would procure comfort, happiness and an ideal life for all artists in the various arts.

The artist would have a home, a market for his work, whether painting, music, sculpture or letters. There could be exhibitions of paintings, recitals by artists, works could be read, etc., etc. With the combined efforts of so many artists, I am sure a new impetus would be given to art, and it would be the beginning of an art epoch in the New World's history. Such an institution could be best founded by a philanthropist willing to endow the institution until it became self-paying.—New York Journal.

### Sarcastic Flattery.

He said that she sang like a bird,  
Which covered her face with a glow;  
But redder it grew when she heard,  
The name of that bird was a crow!

F. B. H., in the Witmark Monthly.

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Souvenir de Posen.....	Wieniawski
Kuilawiak.....	Wieniawski
Legende.....	Wieniawski
Fifth Air Varié.....	Dancla
Cavatina.....	Raff
Spring Song.....	Mendelssohn
(Duo for one mandolin.)	
Flower Song.....	Lange
Cradle Song.....	Hausser-Abt
(Duo for one mandolin.)	
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Serenade.....	Moszkowski
Scotch Bag-Pipe Imitation.....	Abt
Shepherd Boy.....	Wilson
Manzanillo.....	Robyn
Perpetuum Mobile.....	Ries
Golden Rod Barcarolle (duo).....	Abt
Valse Op. 64, No. 1.....	Chopin
Sounds From Church (Quartet).....	Abt
Slumber On.....	Abt
Faust Fantasia.....	Gounod-Alard
La Campanella.....	Paganini
Carnival de Venice (Variations).....	Abt

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Samples of advertising matter sent upon request.

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**The Terms** include either a fixed guarantee, or a small guarantee and a stipulated percentage of the gross receipts. In either case, the cost of engaging Mr. Abt is very low considering the fact that he gives one of the most wonderful instrumental performances ever heard on the concert platform and that his name on any programme furnishes a good drawing attraction to all lovers of the artistic, the pleasing, and delightful in music. For prices, dates and information, address

Clarence L. Partee, Manager for Valentine Abt, 5 E. 14th St., <sup>near</sup> Fifth Ave., New York.

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EVERY CHORD IS A PERFECT HARMONY  
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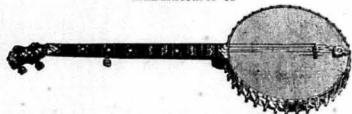
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