

# The CADENZA

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**MANDOLIN, BANJO and GUITAR**



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# NEW FOLIOS

## WITMARK Mandolin and Guitar Folio, No. 17

Arranged by T. P. and GEO. J. TRINKAUS  
1ST MANDOLIN, 25c GUITAR ACC., 25c  
2ND MANDOLIN, 25c PIANO ACC., 50c

To the End of the World With You  
Meet Me Where the Lanterns Glow  
(from A Trip to Lanan)  
Can't You See I Love You (from The  
New World)  
Come Be My Sunshine, Dearie  
Good Night, Dearie  
The Message of the Red, Red Rose  
Sweet Girl of My Dreams (from  
Raggs! Raggs!)  
I'm Looking for a Sweetheart, and I  
Think You'll Do (from Field Toper  
and Trotting Days)  
Price, Violin Part, 25c

Please Don't Keep Me Waiting (from  
The Fair Cove)  
Every Day  
If You'll Remember Me (from Ragged  
Dips)  
I'll Dream of That Sweet Co-ed (from  
The Fair Cove)  
When You've Won the Only Girl You  
Love  
In the Garden of My Heart  
When You're Roaming in the Gloom-  
ing with Your Sweetheart (from  
The Merry Widow and The Devil  
in a Suit of Black)  
Piano acc., 50c

## WITMARK GUITAR FOLIO, No. 10

Arranged by T. P. TRINKAUS  
PRICE, 50 CENTS  
SONGS WITH GUITAR ACC. GUITAR SOLOS

Cuddle Up a Little Closer, Lovey Mine  
(from Three Twos)  
To the End of the World With You  
I'm Looking for a Sweetheart, and I  
Think You'll Do (from Field Toper  
and Trotting Days)  
The Yama Yama Man (from "Three  
Twos")  
The Message of the Red, Red Rose  
(from Raggs! Raggs!)  
Good Night, Dearie  
Sweet Girl of My Dreams (from  
Raggs! Raggs!)  
Here's to the Girl  
No One Knows  
If You'll Remember Me (from Ragged  
Dips)  
Come Be My Sunshine, Dearie

Turkish Imperial Guard, March  
The Yama Yama Man (from "Three  
Twos")  
To the End of the World with You  
I'm Looking for a Sweetheart, and I  
Think You'll Do  
The Taddy Bears' Picnic (Character-  
istic Song)  
Sleep and Forget  
Cuddle Up a Little Closer, Lovey Mine  
(from Three Twos)  
Cordova, Spanish Dance  
Pansies Mean Thoughts, and Thoughts  
Mean You  
Red Fer, March and Two-Step  
The Message of the Red, Red Rose  
(from Raggs! Raggs!)

## WITMARK Mandolin and Guitar Folio, No. 18

Arranged by T. P. and GEO. J. TRINKAUS  
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Turkish Imperial Guard, March  
Pansies Mean Thoughts, and Thoughts  
Mean You, Waltz  
Also, Take an Example from Your  
Fader, Barn Dance and Schottische  
Temptation, Rag  
Hello, Mr. Moonman, Hello! Barn  
Dance and Schottische  
The Girl Next Door, Waltz  
You Don't Know How Much You  
Have to Know, in Order to Know  
How Little You Know, Two-Step  
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In Grandma's Day, March and Two-  
Step  
Percy, Rag, Two-Step  
Wop! Wop! Barn Dance and  
Two-Step  
No One Knows, Waltz  
Mackie, March  
If I Could Gain the World by Wishing  
I Would Only Wish for You, Waltz  
Futurity, March and Two-Step  
Way Down East, Barn Dance, intro.  
All Bound Round with a Woolen  
String.  
Piano acc., 50c

## WITMARK BANJO FOLIO, No. 10

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PRICE, 50 CENTS  
SONGS WITH BANJO ACC. BANJO SOLOS—Continued

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(from Three Twos)  
To the End of the World with You  
The Yama Yama Man (from Three  
Twos)  
As Long as the World Rolls On  
The Message of the Red, Red Rose  
(from Raggs! Raggs!)  
Just Some One  
I'd Love if I Would Die for You  
BANJO SOLOS  
Red Fer, March and Two-Step  
Pansies Mean Thoughts, and Thoughts  
Mean You, Waltz

Wop! Wop! Barn Dance, Schot-  
tiche  
The Party That Wrote "Home Sweet  
Home" (Never Was a Married Man)  
Two-Step  
No One Knows, Waltz  
Way Down East, Barn Dance  
Hypnotic, Waltz (from Three Twos)  
In Grandma's Day, March and Two-  
Step  
You Can't Stop Your Heart From Beat-  
ing for the Girl You Love, Waltz  
Uncle Dudley, Eccentric March and  
Two-Step  
Please Don't Keep Me Waiting (from  
The Fair Cove)

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- Position holding the pick of plectrum
- Position holding the mandolin, guitar and banjo.
- Elements of music.
- Tuning the mandolin, guitar and banjo.
- Scales to be played by the entire class.
- Expression signs mostly used.
- Dictionary of musical terms.
- March very easy.
- March very easy.
- March very easy.
- Tough, medium.
- A Country Dance.
- Happy Spring, song.
- The Castle, song.
- The Bohemian Girl, overture.
- In Poland, mazurka.
- Bus Bell, schottische.
- Cradle Song.
- March Easy, Spanish march.
- Sunshine, song.
- Rain Drops, polka and two step.
- The Trooper, march and two step.
- Hot Six, galop and two step.

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**WHAT from WHOM to Buy TRADE TIPS**

Don't fail to look at the new model of the L. C. Smith & Bros. Typewriter Company, 14 Milk Street, Boston. This is made for "particular people." Are you one? The makers say, "instantly ready," "no attachments required," "insert the paper and go ahead." This doesn't mean that one need not know how to spell, but it comes pretty near it.

Hustle and the world hustles with you. Rust and you go to the scrap heap. Are you a hustler, Mr. Reader? If you are and are looking for a first-class chance of being a hustling hustler, read the ad of W. F. Main. He wants you if you want him and want to hustle. And hustling for him pays. If you doubt, read his ad and learn what he says about his work and your profits.

King Solomon said, "There is nothing new under the sun." First it was, "Trousers pressed while you wait." Then came "shoes tapped while you wait." Now it is manuscripts made from phonograph records while you wait. If this is not new, what is it? Mr. E. A. Rowe of Milford, Delaware, can give the banjoist in search of certain music a lot of information, and also assistance. See his ad.

Would you like to collect that little bill "Plunk Strummer" has owed for 13 months for a banjo? Give it to the Thompson Reporting Co., 10 Tremont Street, Boston; also "Flatiron Building," New York City. They will get it for you. They also are the publishers of a book of credit ratings and directory of the music trade that might save you from getting stuck in the future. Get in touch with them and let them touch up your delinquents.

"Speak well of the bridge that carries you safe over," is an old proverb. Mr. Grover might almost paraphrase this into, "Speak well of the bridge that never tips over," and that is half of the story of the "Nontip" banjo bridge. The other half Mr. Grover says is the improvement in tone and action, and he backs up the statement with some pretty strong names. Read the ad of A. D. Grover, 381 Albany Street, Boston, and you will see just who his "Nontip" bridge endorsers are.

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**WALTER JACOBS'**  
167 TREMONT STREET, BOSTON, MASS.

All expert bridge builders construct to avoid vibration. *Per contra*, the "Cole Bridge" for the banjo is constructed so as to gain "direct vibration from the bridge." And this is one difference between various kinds of bridges. We quote a few of the many encomiums received by Mr. Cole. "It certainly improves the tone." — *Farland*. "The best thing ever happened." — *Albrecht*. "None equals yours." — *Baxter*. Mr. Cole's ad in this number will tell you still more about his bridge with the five feet.

A man is no greater intellectually than his memory. "I would like to oblige, but I cannot play without my notes." How often we hear this, "flat, stale and unprofitable" statement. If we are charitably inclined, we accept it with a feeling of pity for the one making it. If not, we are prone to class him as either unable to play or as churlish to oblige. Send to the Memory Library of New York and learn how to avoid this awkward predicament. Their ad in this number may start you off in the right direction, therefore consult it.

A soldier would never think of going into battle without ammunition, and furthermore he would not be liable to carry his cartridges in his pockets. So before your next rehearsal or engagement provide yourself with a Trinity Music Stand, manufactured by the Hope



# BALANCE



**"Advice Is Seldom Welcome; Those Who Need It Most Like It Least."**

There is only so much in a sounding-board. It's easily shifted to treble or bass, but the law of compensation is exacting. **The scale loses balance.**

A long scale with a proportionately large air-chamber is better for the basses, but is worse for the treble. A short scale with a proportionately small air chamber is better for the treble, but is worse for the basses. All "Gibson" instruments have length of scale and air-chamber proportioned to give **scale balance**. It takes **unbalanced players to refuse such**.

A certain Mandolinist wrote us the Mandolin **treble** is what he was after. He cared little for the third and fourth strings. **That player is out of balance.**

A certain Guitarist dwelt at length upon the wonderful basses of a certain make Guitar which we in person examined. The Guitarist, though of considerable note, was actually deaf to the faint thin treble. **That player is out of balance.**

Think a minute, please: **does the instrument or you need fixing — balancing?** Ye gods! What a business we could do if we could only make balanced players as well as balanced instruments. The next time, oh player, you discover an abnormally brilliant treble, or abnormally pungent bass over which you gloat so pensively, **better determine whether you want but a two string instrument.** If you do, "you should take something for it" — **get in balance.**

**Avaricious Teacher-Agents Hate Inferior Instruments Through Fear of Competition; High-Minded Teacher-Agents Hate Inferior Instruments Through Love Of Superlativeness.**

There is the manufacturer who catalogs his product at a marked up or fictitious price, called list, and doesn't state the net selling price. His goods are sold on the sliding scale of persuasion — big discount to sharp people and he throws himself, the jobber, the dealer, the teacher, or any agent of his product, as well as the consumer himself, **out of balance.** In fact such practices are **not balance-able.**

**"It Is As Easy To Deceive One's Self Without Perceiving It As It Is Difficult To Deceive Others Without Their Finding It Out."**

There is the two-part and accompaniment Mandolin Club of many players doubling parts, while the third and fourth voices (tenor Mandola and Mando-cello) are wanting. For Heaven's sake, Teacher, stop piddling — **get in balance.**

He lingered long on the treble. 'Twas full of life and sparkle, but the bass he did not compliment. **'Twas out of balance.**

He lingered long on the bass. 'Twas resonant, round and big, but the treble he did not compliment. **'Twas out of balance.**

Then there is the teacher who instead of using tenor Mandola in Mandolin Orchestra is using third Mandolin for tenor, like a lady alto singing tenor in a choir. An alto tenor is better maybe than no tenor, though many alto tenors never have, nor never can make a real tenor. Oh you dilatory, slow-mover — **get in balance.**

**An Understanding Enlightened, and Yet A Heart Erratic Make The Teacher-Agent A Bundle Of Marvelous Incongruities and Inconsistencies.**

There is the "Gibson" agent talking up "Gibson" construction to a prospective Mandolin customer, whom the agent eventually discovers must of necessity buy a lower priced instrument. Then the agent talks up the "potato-bug" construction that he has just talked down. Naturally the agent loses the confidence of his prospective customer, because the agent talks according to the immediate symptoms of profit and loss, no matter how contradictory his argument, and all this because he has not the lower priced Mandolin, "The Gibson Jr." — "The Alrite," in as near the "Gibson" construction as the low price will permit, and therefore the agent loses the sale. **His stock is out of balance.**

There is the teacher agent of the old construction instruments who is a cross between progress and precedent, between a cheap success and a big success, who wants progress, — the "Gibson" construction, but cannot let go of precedent, — the old construction, and so he is **out of both peace and balance** — mind you, an **enviable bank balance.**

**Unbalance and Unbalance Produce Not One Mischief If Less Because They Are Common.**

Peculiar people want the peculiar. Unbalanced people want the unbalanced, and teach men to want the same, the abnormal. Follow not him who sets his house on fire to roast his eggs, or burns his furniture to save wood, or sacrifices treble for bass or vice versa, lest it be said that **you are out of balance.**

**"Those Who Never Retract Their Opinions, Love Themselves More Than They Love Truth."**

Step into the testing balances, good Player or Teacher. Do the balance and perfectness of the "Gibson" scale, "Gibson" business methods and "Gibsonism" in general outweigh you? Or does your balance balance the balances? If the latter, you will do business with the Gibson Company, which is daily weighing men and passing them to the right hand or the left according to their greatness and intensity to gain merit that is real, fame that is enduring, and artistic and financial achievement that beget independence.

A cheap success does not balance a "Gibson" success. "Gibson" instruments sold on payments. Do business on our capital. Stock furnished. We help sell. We pay the advertising; you pay for goods when sold. Return goods not sold. Try our "Still Hunt." Catalog and thematic list free.

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New: Raymond Overture for full Mandolin Orchestra. Arranged by H. F. Odell.

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Tried my **Sonotone** Banjo, Guitar and Violin Strings; if not, you are not using the best string made. Every string guaranteed true and of superior tone. 28,000 already sold in New York City. Now used by the leading banjoists of the country. **Mr. and Mrs. F. J. Bacon**, the greatest vaudeville banjoists, write "Your strings can't be beat. Have used them exclusively in all our vaudeville work for over two years." Don't fail to try a sample set of my strings at following prices: 4 Treble Sonotone Banjo Strings, 12c. Special Banjo 4th, 6c.; strongest string made. 3 Treble Guitar or Violin Strings, 25c. Sonotone Special Violin G, 10c. Special Violin G, solid silver wrapped, 25c. All violin G's wound on gut and of best German manufacture. All Treble strings treated with a waterproof oil bath. Send \$1.00 for 9 of my best solo compositions for Guitar and Banjo.

Try a set of my Italian Mandolin Bass strings at 20c. Cash must accompany orders. Stamps accepted. Address  
**C. S. DeLANO, 845 South Broadway, Los Angeles, Cal.**

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\*\*\*

Mr. Banjoist, do you know that Mr. Herman Cohn wants to know if you do know that strings are a most important annex to the banjo? He is certainly right. No matter how good the instrument you play, if the strings are poor your playing is poorer. A little boy was once told by his teacher to qualify the adjective, "sick." Quick as a flash he replied, "Sick! worse! dead!" In the case of strings he might have said, "poor! bad! broke!" 25 cents in stamps will bring you a sample set of banjo strings. Address the "String Man," Herman Cohn at 56 E. 117th Street, New York.

\*\*\*

When one learns that such houses as the Oliver Ditson Co., the B. F. Wood Music Co., the White-Smith Music Pub. Co., and Walter Jacobs are constantly having half-tone work and engraving done by the Hub Engraving Co. of Boston, Mass., there is no dodging the fact that this is just about as good an endorsement for the company as there could be. The next time you have need of anything in their line why not turn over your contract to them? We know how many

times you have spoken highly of the half-tones in THE CADENZA. Well, the Hub Engraving Co. are to blame for their excellence.

\*\*\*

Perhaps you have in mind investing in a banjo. Well, if you are going to treat yourself so handsomely you can't afford to pass up the original S. S. Stewart banjo, the "standard of the world," manufactured by the Bauer Co. of Philadelphia, Pa. They claim that the "Stewart is King." Ask your dealer, or communicate direct with this firm, and they will send you their complete catalog gratis. Many professional players are using this instrument and are constantly singing its praises. Drop a line to the Bauer Co. and see what they have to offer you in the way of prices, terms, etc. etc. Isn't it worth a postal card to find out?

\*\*\*

Mr. C. S. DeLano asks through this paper, "Have you tried my Sonotone banjo, guitar and violin strings?" Mr. DeLano is at 845 South Broadway, Los Angeles, Cal. This seems a long way to go to get a good string, but distance is no object if one gets the goods. Mr. and Mrs. F. J. Bacon, the popular and talented vaudeville banjoists, say of them, "Your strings can't be beat." Doesn't that make them worth going after? Read the ad and see some astonishing prices for sample strings. A set of Italian bass strings at 20 cents is not highway robbery, eh? And don't overlook that part of Mr. DeLano's ad referring to nine of his best guitar and

## ORPHEUMISM

Banjoistically speaking, is an epidemic that's making vast inroads upon the Banjo Fraternity the World over. But, contrary to the general rule, the disease (if such it may be called) has a highly beneficial effect upon the patient, creating in him a happy frame of mind and tending to better his financial standing by increasing the demand for his services. We refer, of course, to users of **Orpheum** Banjos.

Anyone doubting the above statements should send immediately for list entitled

## EVIDENCE

together with our beautifully illustrated catalog and trial plan.

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382-384 Second Avenue

New York City

banjo compositions. All of his efforts are practical and melodious — and characteristic of the instruments.

\*\*\*

"Did you know?" This is a pertinent question asked by Mr. Bacon in his ad of this issue. To be perfectly frank and candid in the matter — no! We thought we did, but find that we didn't. Furthermore, were it not for the ad, we never would. Now read it and see if you know. In his ad, Mr. Bacon makes the surprising statement that his \$40 and \$55 "Bacon Professionals" have the same tone as a \$75 or \$100 "B. P." This sounds paradoxical until you read the ad further and learn why. Mr. J. J. Derwin evidently knew, for he brought one of these medium priced "Bacon Profs." "right off the reel," or "red hot from the bat," as it were. Moreover, it was not a new instrument, but one that had been in use since 1908. Write to the Bacon Mfg. & Pub. Co. and let them "prove" some things. They're anxious to do it.

\*\*\*

Again comes the association of names. Speak of the Washburn Mandolin and immediately there arises the name of Lyon & Healy, Chicago. If one were intending to buy a piano the first thought would be, where? Then would come the question of tone, the quality and the carrying power, and the responsiveness of the instrument. Then we should want to be sure of the mechanism, the building up of the instrument; its damper



Valentine Abt  
praises the  
"Symphony"  
Harp Guitar



*Valentine Abt*

"Messrs. W. J. Dyer & Bro.,  
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Dear Sirs—

Let me express my appreciation of the good you have done guitarists in the manufacture of your Symphony Harp Guitar.

The guitar with its added basses, its excellent tone and far-reaching quality, should prove to be quite a boon to all having the advancement of the instrument at heart. Very truly yours,

Valentine Abt."

The "Symphony" has no rival in combined power and quality of tone.

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Dept. 125. ST. PAUL, MINN.

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and hammer movement; its pedal work and the holding force of its strings. Last, but not least, comes the artistic finish of it. We want a handsome body to hold a beautiful soul. Now this is equally true of the mandolin. A mandolin player wants a beautiful whole. He wants to be sure of the details, that every part is right, that no weakness is present in his instrument. All of this Lyon and Healy claim for the Washburn Mandolin. Read their ad, and then, simply by sending a postal, get one of their "Souvenir Catalogs." And don't forget to say also that a CADENZA ad started you a-thinking.

Somewhere there has been told an old (not hoary, but just old) story of three laborers. It was in the noon hour and they were discussing in their own way the ethics of living; telling what they individually would do were each of them suddenly to become heirs to a million dollars. Pat and Mike had already given free rein to their Celtic imaginations. Each one had told of the utterly impossible things he would do and buy with a million, and now it was the turn of Terry. Said Terry in all unconscious Irish wit, "Did Oi hov the amount of money ye mention; did Oi hov up—and Oi never wull—begob! Oi'd hov the under edge av me hod upharstered to aise the shoulders av me." Now Mr. Banjo Player, you don't need the amount "mentioned" to uphold the tone of your instrument. You can buy a Hartnett Tone-lever for a two-dollar note. The Hartnett

ad will tell you all about them. "Krickically" speaking, "Pupils are enthusiastic over your Tone-lever. Every banjo should be equipped with this attachment."

"Evidence!" This word looms large in the ad of Messrs. Rettberg and Lange. W. S. Gilbert tells us in the "Mikado" that "It is very evident his intentions were well meant." And so must be the intentions of these gentlemen since they are ready and willing to enlighten the world as to "an epidemic that's making vast inroads upon the banjo fraternity." It is "very evident" they are believers in "vaccine treatment." They would take a patient suffering from "Orpheumism," which, by the way, is not painful, and inoculate him with more of the disease, and then more inoculation. They claim for this treatment that it will make the patient stronger musically, physically and financially. And here comes a paradox; the treatment does not effect a cure; on the contrary, it aggravates. On their own evidence, "Orpheumism" once contracted never lets go until the patient dies. Only he does not die of it, but with it. It is all with him when he goes. Send to Rettberg and Lange, 382-384 Second Avenue, New York, for their medico-musical brochure called "Evidence." It is free for the asking and does not have to be "shaken before taken."

A few years ago a song that caught the popular fancy was "All Bound Round with a

Woolen String." Mr. A. A. Farland, 315 E. Front Street, Plainfield, N. J., in his ad this month tells the readers of THE CADENZA about his banjos "all bound round with a wooden rim." Mr. Farland believes what he says, and that is one half the battle. Why not send for one of his illustrated price lists? He can also tell you about some strings and some banjo music—good strings and good banjo music. He guarantees the "Farland String" to be absolutely free of all weather defects, and will send a trial lot for \$1.00; imperfect ones, if found, to be replaced free of charge. This is a moderate price for a good string. For the same \$, or another one like it, he will send 36 melodious pieces for students and 14 fine concert selections. These have been selected, arranged and adapted by himself. Who ever tires of "Home, Sweet Home," "Nearer, My God, to Thee," "The Last Rose of Summer," and the ever perennial "Miserere" from *Il Trovatore*? They are all to be had for an even dollar. Everybody knows or knows of Farland, and everybody should have Farland's catalog and price lists.

Compulsory competition compels companies to comply with the commands of the community, and combination contracts seem to be the order. Along this line THE CADENZA is offering Special Inducements for securing subscriptions and renewals. The most advantageous of all the special offers is that including the Elson Pocket Dictionary. Mr. Musician, Composer and Player, can

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Violins, Cellos, Bows,  
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# MUSICIANS SUPPLY CO.

214 TREMONT ST., BOSTON, MASS.

you off-hand spell and give the definition of such words as "cancrizante," "chiaramente," "compiacevole"? No? Then you certainly need an Elson Pocket Dictionary. Do you know what a "zwischenatz" is? No, it is not anything to eat, or drink. "Oh," you say, "those are exceptionally long and obscure words." Then let us come down to some little ones. What is "ai," "co," "ma" and "od"? Did you know there are "boots" and "dumps" in music? They are all to be found in this little dictionary. It is quite possible you may own a big, beautiful quarto, but it isn't always handy. Elson's is a "pocket" dictionary and you can have one, together with THE CADENZA for a year, for \$1.00. Ridiculous price! You will find more of these combinations at ridiculous prices in the Special Inducement ad on page 4.

Mr. Stahl makes a statement in his current ad that is well within bounds. We agree with him that it is a far cry from the Harp of Tara's Hall to the modern instruments, and the demands made upon them. And it is a long, long distance from that old, dim, firelit, torch illumined hall to the present day concert room that must be filled with tone. Nevertheless the harp that "Now hangs mute on Tara's walls" was sufficient to its own use. With his listeners gathered about the board close around him, a few softly drawn chords to undertake the voice of the bard as he sang the deeds of glory was all that was asked of the harp. But was it not the prelude to the full-

toned, many instrumented orchestra, the growth of the past into the present? Somewhere there is buried an old, moth eaten hirsute covered joke about a great wrestling match—when the harp threw Tara's hall. We won't resurrect the joke, yet it is just possible that Mr. Stahl knew it. He says the Stahl mandolins, guitars and banjos are able to overthrow any thing ever built. Now he does not ask you to take his undisputed word for this. He simply invites those who doubt it to make a personal test and try and prove it for themselves. Read his ad and get his own statement. Also see what he says about an exclusive agency.

If a maker of automobiles should tell the public he had invented a motor of such power and resistance that his cars would make better time in hill climbing than the ordinary car on the level, we would at once investigate were we interested in motor vehicles. Should he go even farther than this and advertise to send out his cars on trial, we probably would fall over our own feet to obtain that particular "honk! honk!" carriage. The makers of the "Symphony" harp-guitar say, "The 'Symphony' has no rival in combined power and quality of tone." Mr. Abt, an unquestioned authority, makes almost the same assertion. Mr. Huntsinger says of it, "There are no others to compare with it in volume of tone." Mr. George F. Williams is also enthusiastic. He says, "The most perfect and practical instrument of the kind." Surely such statements com-

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The very fact that Mr. Bacon used one of his No. 2's (\$55. style) in concert and vaudeville (and run up against all kinds of changeable weather) during the seasons of 1908 '09, and a part of 1910,—and THEN sold the SAME No. 2 to J. J. Derwin, President of the Guild, and performer of note—proves that a MEDIUM priced Bacon banjo has the "stuff" in it and MUST possess tone.

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	<b>FREE</b>	A Beautiful Solo and Bargain Catalog with every \$1.00 Order WALTER C. TUTTLE CO., 14 W. Ohio St., Indianapolis, Ind.	Cinquantale, La Corn Flowers, Waltz Cradle Song Cuckee's Parade Cynos Bluebe Corsica, Mazurka

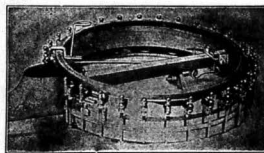
SALESMEN WANTED—If you are a clerk with natural qualifications as a salesman, I have an exceptional opportunity to offer you. If you are a merchant going out of business and looking for an opportunity to go on the road, my proposition will appeal to you. I want two or three capable men with the most ability, and who have energy plus. I want men with ability to sell goods all day long. I require references, also send an abstract of your qualifications. I have an advertising specialty proposition that interests all progressive retailers. Hundreds of the best retailers have endorsed my plan because they have found it profitable. Samples will go in coat pocket. My best salesmen are making from \$500 to \$1,000 a month. I want men who can do just as well or better. If you are of the right caliber, think you can handle a high-class, ready-selling proposition, write me immediately, before all territory is assigned. W. F. Main, Dept. W. J., Iowa City, Iowa.

ing from such men must have weight and should cause all guitarists to at least investigate for themselves. The manufacturers will send a free catalog and an instrument on trial for the asking. Are you a performer on that most romantic of all the stringed instruments, the "light guitar"? Then read the ad of Messrs. Dyer and Bro. in this number of THE CADENZA and send for one of their catalogs.

"What's in a name? A rose by any other name would smell as sweet." So said the great master of epigram. The truth contained in this, almost a proverb, is undeniable, but it is not the whole truth. We cannot rid ourselves of the association of ideas. The fragrance of the rose is enhanced through the association of its name. Even to speak of roses brings at once in imagination the subtle scent of the flower. So it is with the arts and sciences—with all masterpieces. We admit, we admire; but we also want to know. We like to associate the name of the master with his work whether he be producer or performer. A Raphael holds us by its beauty, but it is a Raphael. A Michael Angelo grips us in its intensity. We know it is an Angelo. It is not alone the object but the object coupled with the magic of a name. We associate Remenyi with the violin; one, a great virtuoso, the other a great maker. A Remenyi violin, a real Remenyi, would give forth the same resonant, wonderful tones of sweetness whether we knew he was

# TONE LEVER

GEORGE C. KRICK



"Pupils are enthusiastic over your Tone-lever. Every Banjo should be equipped with this attachment."

**IMPORTANT.** Give name and make of Banjo, distance from bridge to rim; distance from head to dowel stick; depth of rim; and diameter of head.

Prices: Tone-Lever \$2. Tone-bar \$2. Arm-rest 75c.

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the maker or not. All of the maker's cunning, ingenuity and dexterity would be embodied in the instrument. But when we came to know it was a real Remenyi, how much greater would be the enjoyment because of the association. If you wish to know the pleasure of holding, hearing and handling a real Remenyi, visit the Musicians Supply Co., Boston. If you cannot visit them send for catalogs and let them tell you about these and other splendid instruments they carry.

Should the editor of this paper sally forth with the intention of buying an automobile, in all probability he would find it an exceedingly difficult proposition to make a fine discrimination in the many styles of cars. He would, more than likely, have a few hundred different makes put before him from which to make a choice. And thus it is today with banjos. There are makers of these instruments all over the country offering their respective products to the market. Some are good, some are bad and some indifferent, and it does not require a very learned person to know that. In a recent criticism of the playing of Mr. George L. Lansing, the *Newark Evening News* has to say, "The banjo has a greater capacity for pleasing effects than is generally credited to it." If this is true, then should there be exercised the greater caution in making a selection. Perhaps the truest test lies in the statements of performers. The Vega Company, 62 Sudbury Street, Boston, have sent us a letter which we quote in full. It reads:

"Now that I have had a chance to thoroughly

try out and inspect the \$150 Tubaphone Banjo you built to my order, I wish to make a report on same. 1st. It has the most wonderful tone I have ever heard in a banjo. 2nd. The workmanship is absolutely perfect. 3rd. My original instructions were carried out to the letter, which speaks well for the ability of your factory to execute minute details. 4th. The banjo is absolutely inert in every fret, and in every position. 5th. I fail to find one single item in tone, workmanship, volume of sound, carrying power, and strength of designed parts that I would change in any way, shape or manner. The above is written with twenty years of banjo playing experience back of it and I would deem it a pleasure to have you refer anyone to me with reference to your company's ability as banjo manufacturers. Assuring you that should any of my friends wish to secure some fine work in the banjo line they will be given your address, and thanking you for the promptness and thoroughness with which my order was executed, I beg to remain, very cordially yours, Ross E. Patterson."

It is not a far cry from the Mandolin Orchestra to the Regular Orchestra, and the affiliation between the two is closer perhaps than many players seem to recognize. The former has trespassed on the demesne of the latter to the extent of taking on the violin, 'cello and flute, and arrangers are already adapting to the new comer the larger and broader numbers heretofore exclusive to the old "Regular." Such being the fact, mandolin players in general, and mandolin orchestra players in particular, should become acquainted with the affairs and domain of the older organization. Readers of THE CADENZA should know something about Mr.

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Is a most artistic instrument and represents the height of perfection in mandolin building.

The workmanship which is found in the Washburn mandolin cannot be duplicated.

The responsive quality of this magnificent instrument makes it possible for musicians to render their most difficult compositions with ease.

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DEPT. R 7235

CHICAGO

Jacobs' "youngest," Jacobs' *Orchestra Monthly*. The *Monthly* is an octavo magazine, mayhap it is not yet grown to the quarto size of its elder brother, and it costs only one dollar a year to feed and clothe it—that is, it only costs the reader that amount. This "kid," it is only six numbers old and husky, is full of readable stuff "Devoted entirely to the interests of the Professional and Amateur Orchestra Player." And it is always provided with 16 pages of good new music. Here is the new May suit of the youngster,—"Our Advertisers, and a Subscription Proposition"; "Why is a Composer?" Frank H. Gray; "Comments on 'Oberon,' 'Peer Gynt' and 'William Tell'"; "Mylo Bates' Singing School," poem by Joe Cone; "Instrumentation," Ebenezer Prout, Mus. Doc. University of Dublin; "Advertising Rates" (editorial); "Get Together," Frank E. White; "A Convincing Letter from Leo Feist, Music Publisher"; "Counterpoint," by "Leporello"; "Fred W. Hager (composer)"; "New Publications"; "Trade Tips"; "With the Progressive Publishers"; and the Music Supplement as follows: "Aeolus," a new march by Arthur C. Morse; Instrumentation—1st Violin, 2d Violin, 'Cello, Bass, Flute, 1st Clarinet, 1st Cornet, 2d Cornet, Trombone, Drums and Piano Accompaniment; and "Cloud Chief," a two-step intermezzo by J. Ernest Philié; Instrumentation—1st Violin, 1st Cornet and Piano Accompaniment. And this magazine can be had for the modest sum of 10c. per single copy; \$1.00 per annum. Ridiculously cheap!

(Continued on page 39)





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Serenade . . . . .	30				20				
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Souvenir de Posen (Wieniawski) . . . . .	30	10			10	20			
Valse (Durand) . . . . .	50				20				
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### Twelve Simple Arrangements by J. Robert Morris

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Dixie . . . . .	30
Last Rose of Summer and Heart Bowed Down . . . . .	30
Home, Sweet Home . . . . .	30
My Old Kentucky Home . . . . .	30
Nearer My God to Thee and My Country, 'Tis of Thee . . . . .	30
Old Black Joe . . . . .	30
Russian National Anthem . . . . .	30
Star Spangled Banner . . . . .	30

\*Parts not obtainable separately

**WALTER JACOBS, 167 Tremont St., Boston, Mass.**

# THE ADENZA

PUBLISHED IN THE INTEREST OF THE  
MANDOLIN, BANJO AND GUITAR

Vol. XVII

BOSTON, MASS., JULY, 1910.

No. 1



MR. DAVE WALLACE, BROOKLYN, N. Y.

MR. DAVE WALLACE, whose portrait adorns the opening page of *THE CADENZA*, is a Banjoist who is rapidly winning his spurs in both the musical and theatrical professions. We say "winning" rather than won, for, although a performer of rare skill, Mr. Wallace has by no means yet reached the limit of his capabilities. At each hearing there seems to have been something added to his art, making each last performance a grade better than the one preceding. He not only possesses skillful technic, but is highly endowed with power of interpretation. And not satisfied with training his agile fingers to a high degree of perfection he applies the same methods to his feet and is a dancer of exceeding lightness and grace.

Dave Wallace was born in Brooklyn, N. Y., in the year 1885, and our lady readers may do their own arithmetical calculations. After a short period of dilettantism, playing the banjo through the South (Palm Beach, St. Augustine, Miami, etc.) for the "Four Hundred" and scoring a succession of "hits," he leaped into the light of professionalism. During the seasons of 1909 and 1910 he filled a successful engagement with Chas. Dillingham's production of "The Fair Co-Ed" as banjoist and dancer. He played with this company throughout the United States and his re-engagement for the season of 1910-11 itself speaks for his work as an artistic performer. It is but fair to say that Mr. Wallace's fame and popularity is much enhanced by personality, for "Dave" is always "Hail fellow well met."

### CONGRATULATIONS NO. 1

WHEN a household finds it needs a "new girl" there is "Much ado about nothing." Employment offices and intelligence bureaus are sacked and ransacked, and many, much and more are the questions asked as to experience and reference. But what a difference! On the seventeenth of May a wee bit of a "new girl" came into the household of that gifted composer and mandolinist, Mr. Samuel Siegel, and no one cared about "experience or reference." They just welcomed the tiny atom of femininity with wide open arms, smiles and caresses. Sweet, Little Dorothy! You may be the touch of inspiration for a new cradle song from the facile pen of your talented *père*. Congratulations to Mr. and Mrs. Siegel, and all hail to Queen Dorothy!

O, man, forgive thy mortal foe,  
Nor ever strike him blow for blow;  
For all the souls on earth that live  
To be forgiven must forgive.  
Forgive him seventy times and seven;  
For all the blessed souls in heaven  
Are both forgivers and forgiven.

—Tennyson

(Written especially for *THE CADENZA*)

## BANJO TALKS

By JOHN DOUGLAS

(Continued from the June issue)

No. 3

### CARE OF THE BANJO

TWO grave charges must be preferred against the average banjoist of today. Those who will stand convicted ought to be punished by having their banjos taken away from them, — and I am sorry the sentence cannot be enforced. The charges are as follows:

First—He does not take proper care of his banjo.

Second—He does not buy enough new music.

Now, a banjo neglected is a very poor excuse for a musical instrument. How can one expect any tone from an old, dirty skin, worn, half-dead strings, with the *first* invariably false, and the thumb string too thin? You can't get music from any combination like that. It is partly because of many instruments being in this condition that some people say the banjo is painful. Painful! It's worse than that! Call it musical anarchy!

But that is not all. Even if the skin and the strings are new, you may be still a long way from perfection. How about the quality and the gauge of the strings? Is the bass a first-class one, of the right thickness for your instrument? Is your *third* thick enough to be full toned and sonorous? Is your *second* just the right gauge between the *first* and *third*, and is your *first* just thick enough to give a firm tone? If you have never bestowed any thought on the important question of correct string gauge, you have been guilty of gross negligence.

Would you, in buying shoes, take the first pair that looked as if they might fit your feet? Assuredly not. You would ask for a particular size and style, and then must try on several before obtaining the desired comfort. Fit your banjo with strings in just as careful a way, and you will get results that will give you perfect satisfaction.

Many players fail to pay the special regard due their *third* string. It is a very important string, this, and must be plenty thick enough, yet not so thick as to be dull of tone. Some *thirds* sound dull when first put on. They often brighten up considerably after stretching for a few hours. That is worth remembering. Should this string be too thin, however, it will sound weak at the outset, and will not improve by stretching. Always use a fine quality, clear, smooth gut *third*.

The first and second strings are usually best if of smooth hard silk of exactly proper thickness, but beware of the very thin string; it has no body to its tone, and without body, banjo tone is mere "piffle." Seek always for strength and singing-

tone in your banjo efforts, and don't be satisfied with any concertina-Jews-harp-tin-pan effect.

As a great aid to good results, keep your banjo skin stretched as hard as a table-top. Don't be afraid of tightening it. If it's a good skin, not too thin, and there is nothing sharp-edged to cut it, you may count on it doing well for two years. Of course, beyond that length of time it may still remain intact, but much of its life will have gone out of it. Some skins serve longer than others, if kept free from dust and the grease of dirty hands. To preserve a banjo properly, keep it in a case when not in use, and always wash the hands immediately prior to playing. To keep a skin from becoming filthy, brush the surface of the skin free of any suspicion of dust before using.

Another point of much importance is the bridge. There are several kinds of bridges; yet probably only one kind will give you perfect satisfaction. Which one that is you must discover for yourself by experimenting. You will hardly credit that there can be so much difference in bridges, but it's a fact that what suits one banjo may make poor showing on another.

You can't be too particular about your banjo. The man who has a large capacity for taking pains will always be found to have a fine sounding instrument. Musically considered, a banjo is absolute "punk" if it is not a good one, well taken care of. Remember that, please. Do your very best for your favorite, and so avoid impressing folk with the idea that you are a Simple Simon. It's quite true; the fellow who persistently and dumbly plunks away on a wretched banjo, with a slack skin and worn strings, is a Simple Simon.

Now to consider "Charge" Number two.

Any player that can be satisfied with a never-ending repetition of six pieces is a mummy. He is dead, with his eyes open. He belongs to the Year One, and they forgot to bury him. If he would be resuscitated, or reincarnated, or whatever you like to call it, let him learn some new pieces. 'Tis the only way.

To never buy new music, and to ride old tunes to death, is bad policy. If it does not become terribly monotonous to the player, then he must be a simple fellow, easily pleased. He must be thick-witted, and selfish, too, or he would refrain from annoying his friends and neighbors with his "same old story, in the same old way."

I once lived next door to a man who played "Carnival of Venice," "Turkey in the Straw," and "Home, Sweet Home" twenty times or more, every night, as regularly as clock-tick. I am still living, having gallantly saved my own life by moving to another house. I may die a violent death yet, however, for, alas, there is now a young lady next door who plays "Yip I Addy" on her piano two hours every evening.

Why, oh, why, will banjoists go on playing the

same old things for years? How can they be so easily satisfied? Why haven't they life enough in themselves to add something new from time to time? Are they lazy? Are they poverty-stricken? Or are they just Sawneys — plain, simple Sawneys, of whom one might say: "Give 'em a rattle, bless their hearts, and they'll play for hours."

If it is true that not enough good banjo music is published today, that's no excuse for not buying any at all. Most publishers have excellent things in their catalogues, — enough to keep banjoists busy for years. Wake up! Get some of it! Don't be a victim to mental dry-rot.

Music is the only real, solid, lasting pleasure in life. If you have elected to enjoy it on the banjo, do it right, or be marked down for a miserable, "Can't Be."

Now, don't let this advice run off you like water off a bladder of lard; keep your banjo in perfect condition, and don't fail to buy new music often. You need not then hesitate to lay claim to some intelligence. Otherwise 'twill be the booby prize for yours!

(To be continued in the August issue)



## CONGRATULATIONS NO. 2

THE August number of THE CADENZA will carry an article from the pen of Mr. Walter A. Boehm on "The best tuning of the sub-basses of the modern harp-guitar." And "thereby hangs a tale." A correspondent of the CADENZA requested information upon this subject and asked that the reply might, if possible, appear in the July issue of our magazine. The request was passed along to Mr. Boehm with most astonishing results, inasmuch as it brought to light a bit of romance coupled with the usual happy ending. Mr. Boehm begged off from the July number under plea of a wedding engagement with Miss Rita M. Bunton of Newcastle on Tyne, England. He did not quite see how he could keep this engagement slated for June 29, make the extended tour he contemplated, and at the same time come down to so prosaic business as writing about tuning harps. Neither did the editor, so under solemn promise of an article for the August number, we gladly let him off. Mr. and Mrs. Boehm will take a trip through the Great Lakes, stopping off at Detroit. From thence they will go on to Kalamazoo where they will be guests of Mr. and Mrs. Lewis A. Williams of the Gibson Co. Mr. and Mrs. Williams will also have as guests at the same time, the President-elect of the American Guild, Mr. Claud C. Rowden and his wife. Mr. Boehm writes that with Messrs. Williams and Rowden, who are noted for their serene tranquility in married life, as mentors, he hopes to learn how to tune the harp strings of domestic happiness and comfort. THE CADENZA seconds him in the hope and bids them both Godspeed and "Gute Heil."

(Written especially for THE CADENZA)

## THE EXPERIENCES OF A CLUB LEADER AND HIS IDEALS

CONTRIBUTED BY *Roy W. Burchard* DIRECTOR OF THE  
"Troubadours," PASSAIC, N. J.

(Continued from the June issue)

The Troubadours have happily gone through some of the successive steps alluded to, and can appeal for public recognition on the ground of their past performances, and the visible improvement shown by their work for the past two years. The lazy, stupid and indifferent members have been weeded out and left by the wayside. Those that remain are in earnest, and while not large in numbers, are trying to give quality and not quantity\* to their music. They have the most perfect tools (otherwise instruments) in the world. They have access to the works of composers of merit, whose music is standard; and I might also mention that the arrangements which we are now able to obtain, and upon which our musical success so much depends, are such a marked improvement over the earlier publications that one might almost say that the literature for the plectrum instruments compares very favorably in quality, if not in quantity, to the standard solo and orchestral literature for the violin family. The arrangements that we now have amply justify the hope that from now on the work of the Troubadours may be a distinct advantage to the public to which they appeal. It has taken the better part of four years to bring this about.

The result is far from what it should be. Judged from the standard of perfection, it falls far short. The best way is to take into consideration the general standard maintained by similar organizations throughout the country and make a few comparisons with regular string organizations; and let your judgment not be too severe without making due allowance for the many obstacles in the way of bringing about perfection on the plectrum instruments. Liberality in judgment will give due consideration to the various difficulties they have overcome, and, by measuring their advances from the ranks of the producers of noise, credit them with the efforts they are making to produce better music.

In one thing, however, the Troubadours are not lacking: they are perfectly well aware of their manifold shortcomings. In fact, from certain criticisms that we have heard of here and there, we appear to know more about our faults than a great many who listen to us. But we do not think that because musical intelligence seems to be low, that we should only endeavor to keep up to that level. But what would you? Rome was not built in a day, nor a year, nor a decade. The perfection that has been attained by the violin family is the product of

over several hundred years of hard work by some of the greatest brains that ever existed, and the plectrum family are not called upon to measure up to that standard all at once, and a perfected musical organization starting with the material they had, or the ordinary material to be found in any community, is not to be completed in a short time. That an evil that is known is far easier to combat than an unrecognized one, is a matter of common knowledge, and just by their full recognition of their many defects do they hope by the help of time and earnest endeavor to overcome them. They know that there is no general unanimity, that their attack is uncertain, that their tempo is often quite weak and wobbly here and there, that sometimes their phrasing is more conspicuous by its absence than in any other way, that now and again some member tries to run away from the rest, that quite often the playing is more individual than ensemble. They claim no credit for this possibly discouraging, but well deserved criticism, but they have overcome some faults, and will overcome more of them before they are done.

The organization has often been quite erroneously termed an "orchestra." It is not orchestral except in a very limited sense. The use of the word "orchestra" presupposes a variety of color and tonal effect which we do not, and never will possess. Furthermore, it is not its aim to play music of that character. The trio and quartet forms of chamber work afford an inexhaustible variety of the very best in musical literature, and lie much more nearly within the scope of the plectrum organization. To hear them, or a much larger number, attempt, with their great lack of force, to play an abbreviated, expurgated and expressionless copy of an orchestral number, is simply pitiful. Music is so akin to literature that we might almost compare such a state of affairs to the production of Hamlet in words of one syllable. It is always preferable to hear a simple thing well done rather than a more difficult and pretentious work not done at all.

In referring, perhaps rather disparagingly, to a tune or melody, we may observe that there is a great deal more to music than mere tune. A melody may be harmonized in such a number of different ways, and the tempo may be so changed, that the original melody, or even motif, may be almost lost sight of. A musical composition may in a measure be compared to a series of questions and answers. These are variously expressed, and elaborated sometimes in a very intricate manner. The principal or subordinate themes may be repeated at different times, and by the different instruments, and in a variety of keys, and the harmonic background may be varied to a very large degree. The different instruments play parts that vary in prominence at various places in the composition, and the whole effect is one of constant light and shade, climax and anti-climax.

There should be none of that deadly sameness and monotony that is so frequently the burden of what is mistakenly termed mandolin music. Even in a march, where the natural feeling is for a quick, regular rhythm, and almost no expression whatever, I have always the desire for a little shading here and there, or in other words, a little punctuation to bring out the important points in the composition. The players must be taught to regard their work seriously, and to endeavor to get all the beautiful effects possible within the scope of their arrangements and instrumentation. Whatever is worth doing at all, is worth doing well, and this most certainly applies very forcibly to that which has been patly termed the "divine art."

The director must exercise the same wise discrimination in his choice of a repertoire as would be used in selecting material for a literary organization, with the avowed purpose to study and become familiar with the best classical and modern thoughts of great minds, and he should not be deterred or turned aside from his objective point by the whims or desires of his associates. Selections from musical comedies which may almost amount to a craze now and then, may be exceedingly popular, but great discretion must be shown in supplying these. Some of the songs may sound very well for a full orchestra, but lose a great deal when arranged for the plectrum instruments; and with so many good works that can be rendered well by us, it seems a shame to play selections which are not suitable at all, simply because the public seems to like them. We are not here simply to play what the public likes, but rather to give the public some music that it ought to like and enjoy, if it had the opportunity to hear it. I am now taking the ground that the members are anxious to play for their own gratification, and not so much for the public. But even the public will listen to and thoroughly appreciate good music. There is a certain percentage that will always run after the "Merry Widow," but there is another and larger that will listen to chamber music with keen relish, and to whom the standard works of the great composers are of infinitely more importance than all the latest songs and dances. The late Theodore Thomas absolutely refused to lower the standard of his programs for financial or any other reasons. He gave the people the very best that was in him, and had no reason to regret his action.

At Cooper Union in New York City there is a series of chamber concerts every winter. The programs are severely classical, and conducted strictly along educational lines. The price of admission is merely nominal, the object being to allow people of limited means to hear the best in music. The hall seats sixteen hundred, and last season at the opening concert there were nearly two thousand

present. There is never a seat unoccupied, and the overflow are only too happy to stand up for two hours or more just for the privilege of listening. It does one's heart good to look over the audience and note the earnest attention and delight pictured on the faces of those who come, not to talk or show themselves, but to listen. These concerts are not advertised in the ordinary way. They don't need it. They are their own best advertisement, and to paraphrase Emerson: "A path is being made to their very door." Why do I mention this? For two reasons. First, to further clinch the fact that good music is highly appreciated by the people at large; and second, that there may be readers of these lines who will be glad to avail themselves of the knowledge of the existence of these concerts, and go to hear them. If they go once I will guarantee that they will go again.

I should like to add a few words for the benefit of the players of the mandolin who lack a leader of the calibre necessary to their musical growth, and who, therefore, may be of the objectless class I have spoken of. This is perhaps not greatly to their discredit. Their fault will lie in not following the road to Parnassus after having been strongly urged in that direction, and having had the way pointed out more or less imperfectly.

In any one who makes the first feeble attempt to hold a musical instrument and produce sounds therefrom, there is a germ which is susceptible of cultivation and growth. The soil may be of different degrees of fertility, and there may be a wide divergence in physical adaptability, but there is the germ just the same. Now it is up to us to make it grow. Right at the beginning let us decide that we will study music, learn to express thoughts and actions in this most beautiful of all languages that, while not possessing the concrete power of audible translation of human speech, yet can portray our feelings and the voices of nature with such an infinitude of expression, that it goes far beyond the limits of human utterance. From the cooing of the dove and twittering of the birds to the roar of the torrent and clash of arms, all can find expression in this universal language. Now once more we will say, as at the beginning, we will study music, and always endeavor to remember two things: every word or sign on a printed page is not for show, but to convey some item of intelligence which will help us in our study, and must be thoroughly understood and not on any account forgotten or neglected; and we will slowly but surely acquire the mental training necessary to appreciate the language and the modes of expressing it, and the physical training of our body necessary to enable us to perform the mechanical part of producing true musical tones from our chosen instrument.

(Written especially for THE CADENZA)

## THE MANDOLIN DUO

By MYRON A. BICKFORD

*(Continued from the June issue)*

**A**S there is more or less discussion and uncertainty among mandolin players regarding the proper rate of speed for the tremolo, it may be well to say that this will always depend to a certain degree upon the individual performer. Since the whole object of the tremolo is to sustain a note for its full length of time, the pick should move fast enough to give the effect of one continuous tone.

It is hardly necessary to add that if the tremolo is too slow it gives an entirely different effect from that sought, and if too rapid the object is again defeated, for the string must have at least a small fraction of a second in which to vibrate before the pick touches it again. It will be noticed that among those who play the tremolo properly, that is, by *not* using a set number of strokes to every note or beat, the rate of speed varies, for each player strikes what might be termed his "natural gait," and this gait is bound to depend more or less upon the natural flexibility of the arm and hand, and to a certain extent upon the nervous temperament of the individual. This argument may seem to be a digression from the subject in hand, yet the tremolo is such a very important part in duo playing that anything which directly concerns it seems to me to be very apropos.

The tremolo, applied to any note, must contain an even number of strokes, since it always begins with a down stroke and ends with an up stroke; but this does not mean that it must necessarily be four strokes or some multiple of four, as it could just as well be six, ten or fourteen.

When the preliminary exercises have been practiced to the extent that the hand experiences no difficulty in reaching over for a lower string, an exercise should be made by using the tremolo on the A string and reaching the pick over for both the G and D strings, thus making the accompaniment a chord instead of a single note. This is accomplished in exactly the same manner, except that the hand must necessarily reach about a quarter of an inch farther in order to cover the two strings. To be sure it will require a slightly quicker motion of the hand and wrist, on account of the greater distance that must be covered in the same time necessary to reach for a single string.

It is very important in all duo work that the pick be held very loosely, for it is only by this method that it is possible to play the accompanying notes as they should be—like an *accompaniment*. Should it happen that the melody is in the notes that are to

be picked, and not in the tremoled notes, the process is of course reversed, so as to keep the melody always in the foreground.

It may be well to state here that one of the best and most complete sets of studies on this subject is the Morris' Mandolin Duo Course, which can be obtained from your regular dealer, or from the publisher, Walter Jacobs. This course gives numerous exercises and studies in the various styles of single and double string work and can be very highly recommended.

After somewhat perfecting your tremolo on the A string with the accompaniment of the two lower strings, it is an easy matter to transfer your study to the E string, at the same time reaching over for the three lower strings. The whole attention must be centered on the tremolo, otherwise there is almost sure to be a break when the pick reaches for the accompanying chords.

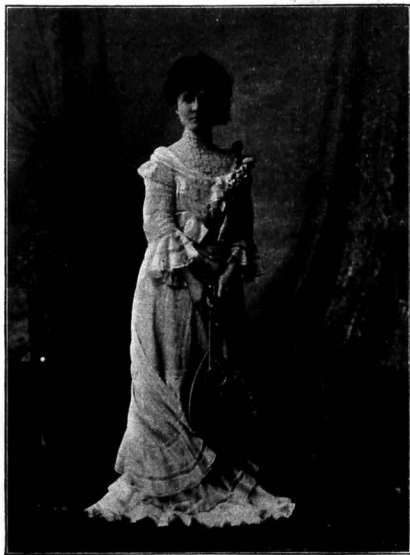
When this particular style has been mastered, another form of single string work can be attempted, that of tremoloing one of the lower strings while picking an accompaniment on the upper strings. This is introduced at this time so that the styles employing the single string tremolo may be considered in their entirety before proceeding with the study of double string work. In point of difficulty it should, perhaps, be treated at the very conclusion of my article, as this style of duo playing is rather more difficult of accomplishment than any other. It is a very effective movement, however, and should be carefully practiced, providing as it does, the opportunity to introduce the so-called bass solo, which gives the air to the lower register of the instrument, while the accompanying notes or chords are pitched above the melody. The initial process in this style is almost like that employed in the previous style, except that more of an accent is now given to the lower string. After taking the first down stroke of the tremolo, the pick, which slides across two strings, comes back very quickly to the lower string and continues the tremolo. In bringing the pick back to this string it will be necessary to allow it to strike the upper string lightly, but as it will touch only one of the pair, and since it will be in such quick succession after the first stroke, the effect is practically like a single stroke.

Another method of playing this upper note is to start with an up stroke, thus taking the note or chord slightly in advance of the tremoled note. While this is also an effective way of playing it, the method does not appeal to me as being quite so practical as the former. This style will be treated at greater length in the next article.

*(To be continued in the August issue)*

Pope.—Some to church repair.  
Not for the doctrine but the music there.





MISS CAROLYN H. FURNISS

THE enviable reputation as a finished mandolin soloist and capable teacher established by Miss Carolyn H. Furniss of Malden, Mass., has been won along legitimate lines. Her childhood was passed in a musical atmosphere, her mother being an accomplished pianist and vocalist, her father a talented performer on the mandolin and guitar. Miss Furniss began the preliminary studies on the piano with her mother. At the age of ten the services of a professional teacher were called into requisition, and, while yet in her teens, she began to impart her knowledge of the instrument to others.

Miss Furniss tells with much pride and pleasure how her father organized a "Home Club." Every member of the family was obliged to play one or more musical instruments. It was about this period that Miss Furniss began to studiously apply herself to the mandolin. Her first professional teacher on the fascinating little instrument was Mr. George W. Bemis of Boston, and later she fitted herself for expert solo work under the able instruction of Sig. Giuseppe Pettine of Providence, R. I.

At one time Miss Furniss was a prominent member of a concert company known as "The Fidalians," her artistic mandolin solos being a feature at all their entertainments. As coach for several musical clubs she has also won distinction. At present she is the director of a new organization of her own, "The Carolyn Furniss Plectrum Club," which is composed largely of her advanced pupils.

Miss Furniss is devoted to her art, and the numerous press notices accorded her are most flattering and well deserved. She admires "the best music by our own composers in accompanied and unaccompanied mandolin selections; also everything pertaining to the duo, trio and quartette forms of mandolin playing."

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### THE LATE OTTO H. ALBRECHT

Teacher, Composer and Publisher

THROUGH his life-long and intimate friend the veteran teacher and composer, Mr. Thos. J. Armstrong, we have learned with most sincere regret of the passing away of Otto H. Albrecht of Philadelphia, and in his demise the banjo, mandolin and guitar world has lost one of its earliest and most potent factors.

It is a time-worn maxim that Death is no respecter of persons, and yet it always seems to be the best loved and the least to be spared, upon whom the silent, grim, gray messenger lays his dread command of "Thus far and no farther." And Mr. Albrecht, obeying the command, has passed to a new realm of music "Whose dwelling is the light of the setting sun," leaving to the hearts of family, friends and pupils but an empty niche where once was a breathing personality of loyalty, kindness and geniality.

Mr. Albrecht began to fail in health along in February this year and died of consumption at Mt. Alto, Chambersburg, Pa., on Sunday, May 8th, 1910, age 47. He was one of the longest established and best known teachers of the banjo, mandolin and guitar in this country — in fact a pioneer — and a composer and publisher of many of the most popular and successful earlier compositions for the trio instruments. He leaves a wife and three children, the eldest of whom, Mr. Wm. H. Albrecht, has taken up the responsibility of continuing the publishing business left by his father.

THE CADENZA, with all others, can but proffer a sincere and deep sympathy, together with the hope which holds us all that the broken strings shall be returned and touched with new beauty, and *requiescat in pace*.

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# THE CADENZA

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Mandolin, Banjo and Guitar

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

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The man that invents a machine that will make and keep a successful business without advertising will have a fortune tagging him—but not until he has advertised to let the world know of his most wonderful invention.

## THE BABBLING SNAPSHOT

A PLEASANT little letter enclosing a pleasant little photo of a pleasant little spot in some very pleasant woods has just been received by the editor from one D. E. Hartnett of New York City, inventor of musical instrument appliances, alias plain B. M. G. teacher. Mr. H. writes: "I enclose a snap of my little camp in the Schuanagunk Mountains. Barring the name of the mountains, it is a 'snap' alright, as every one would agree could they see the 'snap'."

This letter started an awful turmoil in the editorial heart. Instantly we became aware of two emotions struggling for ascendancy—one a feeling of gratification that some one in the world could have a "snap"; the other a "grouch" that we couldn't. Giving way just a bit to the latter we, of course, started in to pick flaws, a thing no one ever does unless he has a "grouch" on, or worse. Our first terrible discovery in the photo was a table right under the shade of a big tree, surrounded by a quartet of lucky campers. At stage center, standing in a half stooping posture, was Hartnett manipulating a—tin pail. Mr. H. asserts that the pail contained coffee, just plain coffee. Now far be it from us to doubt his written word, but honestly it was the "suddiest" looking coffee we ever saw, and we have seen some coffee. Then, if our eyesight isn't failing, we discovered a man with a face that would pass in the dark for Myron A. Bickford. He is holding out a mug (we admit it *might* be a tin cup) and watching Hartnett manipulate that pail with a degree of excited expectancy that "just plain coffee" never yet produced in us. No, we wouldn't gamble on the coffee, but would bet "John" against "Jeff" that it was Bickford.

The camp is only a temporary set-up for week-end visits, but Mr. Hartnett puts on his big shoes (his own words) and digs for the Adirondacks about the eighth of July for a two month's trip,—more "snap." We love our Sanctum, but Oh, you Summer Camp!



## BUSINESS AND PLEASURE COMBINED

IT is not in the power of man to say for how many more years the "Boston Ideals" will continue to fill a regular summer engagement at Presque Isle, Me. However, "Sufficient to the day is the evil thereof," and the quartet, assisted by that very clever impersonator, Mr. Charles T. Grilley, played their "annual" on the evening of May 25th.

The ability of Mr. Charles Phair as press agent, and the well-known *personnel* and performance of the club, gave them a full house and an enthusiastic

(Continued on page 33)

# Spanish Dance

17

1st MANDOLIN  
or VIOLIN

No 2

MOSZKOWSKI  
Arr. by R. K. HILDRETH

Moderato

The musical score is written for two instruments: 1st Mandolin or Violin and Guitar. It is in 3/4 time and begins with a 'Moderato' tempo marking. The score consists of 15 staves. The first staff is for the Mandolin/Violin, and the second staff is for the Guitar. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *p* (piano) at the beginning, *mf* (mezzo-forte) in the third staff, *p* in the fifth staff, *f* (forte) in the seventh staff, and *ff* (fortissimo) in the eighth and tenth staves. The score includes various musical notations such as slurs, accents, and fingerings. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the seventh staff. The piece concludes with a double bar line and a repeat sign, followed by a first ending (1) and a second ending (2). The word 'Guitar' is written below the second staff and again at the end of the piece.

## BANJO SOLO

## Rubber Plant Rag

When played with other instruments  
the Banjo Solo part must be tuned to D

GEORGE L. COBB  
Arr. by GEO. L. LANSING

The musical score for "Rubber Plant Rag" is written for a Banjo Solo in D major and 2/4 time. It consists of ten staves of music. The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). It features numerous fingering numbers (1-4) and bowing/strumming directions (up and down strokes). There are also performance instructions for positions: "7 Pos..." and "9 Pos...". The score is marked with circled numbers 1 through 11, likely indicating measure numbers or specific techniques. The piece concludes with a final *ff* dynamic marking.

Musical score for a cadenza, consisting of ten staves of music. The key signature is G major (one sharp). The score includes various dynamics such as *ff*, *mf*, and *f*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingering numbers (1-4) are indicated throughout. The piece concludes with a double bar line and a final *ff* dynamic marking.

1<sup>st</sup> MANDOLIN  
or VIOLINSpying Cupid  
WaltzWALTER ROLFE  
Composer of "Kiss of Spring"  
Arr. by WALTER JACOBS

**INTRO** *Andante*

*p* *f*

*rall.* *p* *mf* *mf*

**WALTZ** *mf*

*f* *mf*

Guitar

*f* *mf*

*f*

*f* *mf*

Mandola or 2<sup>nd</sup> Mand.

Mandola or 2<sup>nd</sup> Mand.

*f*

1st MANDOLIN

mf

Guitar

mf

dolce

f

ff

p

Mandola or 2<sup>d</sup> Mand.

mf

p

1

2

Animato

2<sup>d</sup> Mandolin

3

3

mf

ff

f

D.C. Waltz al  $\text{\textcircled{C}}$

CODA

f

2<sup>d</sup> Mandolin

Guitar

ff accel.

ff

ff

The CADENZA

## Sweet and Low

GUITAR SOLO

BARNBY

Arr. by R. E. HILDRETH

Larghetto

pp

sf p mf

pp sf

p rall e dim pp

## Forsaken

KOSCHAT

Arr. by R. E. HILDRETH

Andante

pp

ff p



## Spanish Dance

2<sup>d</sup> MANDOLINN<sup>o</sup> 2

MOSZKOWSKI

Arr. by R. E. HILDRETH

Moderato

*p* Mandola

*mf*

*p* Mandola

*ff*

Mandola

*ff*

*ff*

1 2

*D. C. al.*

# Spying Cupid

2d MANDOLIN

Waltz

 WALTER ROLFE  
 Arr. by WALTER JACOBS

INTRO *Andante*

*f* Mandola *rall* *p* *mf* *Tempo di Valse*

WALTZ *mf* Mandola, *1st Mand.*

*f*

*mf*

*f* Mandola *p*

*f* *p*

*f*

# 2<sup>d</sup> MANDOLIN

1<sup>st</sup> Mand.  
*mf* Mandola

*f* Mandola

*ff* *p* *dolce*

Mandola

*mf* *p*

1 2 1<sup>st</sup> Mand. *Animato* *f*

*mf* *ff* *f* *ff* *DC. Waltz at*  $\text{♩}$

CODA  $\text{♩}$  *f* Mandola

*ff accel.* *ff* *ff*

## Sky High

BANJO SOLO

C Notation

Galop

JAMES B. GLIONNA

Bass to D

Musical score for "Sky High Galop" by James B. Glionna, featuring a Banjo Solo in C notation. The score is written in 2/4 time and includes various dynamics (ff, f, mf) and articulations (accents, slurs). It features a cadenza section with 4th position markings and a final section with first and second endings.

TRIO

*mf*

D.C. al then Coda

CODA

GUITAR ACC.

# Spying Cupid

## Waltz

 WALTER ROLFE  
 Arr. by WALTER JACOBS

Andante

INTRO  *Play only in absence of Piano*

*f*

Tempo di Valse

*rall* *p* *mf*

WALTZ  *mf* *f* *mf* *p* *f*

Musical score for guitar accompaniment, measures 1-28. The score is written for a single melodic line on a treble clef staff in 2/4 time. The key signature is one sharp (F#), with a common key signature change to two sharps (F# and C#) after measure 18. The music features a mix of chords and single-note passages, including sixteenth-note runs in measures 2, 3, 4, 7, 8, and 9. Dynamics include *mf* (measures 1, 7), *f* (measures 5, 20), *ffz* (measures 11, 28), and *p* (measures 11, 18). The section concludes with a repeat sign and a first ending bracket in measure 28, leading to the CODA.

CODA

Musical score for guitar accompaniment, measures 29-33. This section is marked *ffz* and *accel.*. It begins with a *ffz* dynamic and includes accented notes (marked with a circled dot) and fermatas. The key signature changes to two sharps (F# and C#) in measure 30. The section ends with a double bar line and a *ffz* dynamic.

The CADENZA

## Spanish Dance

PIANO

No 2

MOSZKOWSKI  
Arr. by R. E. HILDRETH

Moderato



This page of musical notation consists of eight systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and ornaments. The first system features a prominent triplet of eighth notes in the right hand. The second system shows a similar triplet pattern. The third system includes a dynamic marking of *ff* (fortissimo) in the bass line. The fourth system has a dynamic marking of *mf* (mezzo-forte) in the bass line. The fifth system has a dynamic marking of *f* (forte) in the bass line. The sixth system has a dynamic marking of *f* in the bass line. The seventh system has a dynamic marking of *f* in the bass line. The eighth system includes first and second endings, marked with '1' and '2' above the staff. The piece concludes with the text 'D. Cal.' in the bass line.

## Spanish Dance

GUITAR ACC.

No 2

MOSZKOWSKI  
Arr. by R. E. HILDRETH

Moderato

The musical score is written for guitar and includes a mandolin part. It consists of 13 staves of music. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also articulation marks such as accents and slurs. The mandolin part is introduced in the 8th staff with the instruction '2d Mand.' and continues through the 13th staff. The piece concludes with a final cadence.

(Continued from page 16)

reception. Mr. Lansing played two banjo solo numbers, "Polonaise No. 2" Eno, and "Alabama" (tremolo style) by Fisher. He also "got there" with his usual "humorosity" in a humorous song. Mr. Grilley gave two numbers — a selected reading, followed by "Little Bateese," "Dance of the Marionettes," and "A Thankful Soul." Comment is superfluous as all who have ever seen and heard Mr. Grilley know how he grips an audience. Mr. A. A. Babb contributed a beautiful cello solo, "Simple Aveu" (Thomè), as well as his work in ensemble.

Among the numbers rendered by the "Ideals" were the Ethiopian dance, "Sue" (Haines), and "Indian War Dance" (Bellstadt) by the Banjo Club; and "Flight of the Birds" (Rice), a serenade, "Apple Blossoms" (Roberts), "Spanish Gaiety" (Eno), and a selection from the "Three Twins" by the Mandolin Club.

The whole affair was a success musically and financially — and "finny-cally," for the club also went a-fishing. Mr. and Mrs. Lansing were the guests of Mr. and Mrs. Phair, and the club put in two days fishing at the Phair Camp. This magazine does not care to open itself to a charge of prevarication by stating the number "caught," but some one says it was between 59 and 61, with no fractions.

The "Ideals" have just finished a week engagement with the Summer Opera Company at the Castle Square Theatre, Boston. This may seem like a musical innovation, but during the regime of the famous Castle Square Opera Co. under Henry W. Savage, it was the regular and steady thing for the whole season.

### WORTHY OF HIS REWARD

MR. WILLIAM J. KITCHENER certainly possesses the happy faculty of inditing the nicest kind of a letter. It "warns the cockles of the heart" to receive a letter beginning with such a felicitous phrase as, "Kindly reserve twenty-five copies of THE CADENZA of the July, August and September issues."

Mr. Kitchener is not only a "man after our own heart," but a man of discernment and an optimist. He is the first of these because all editors like generous subscribers; the second inasmuch that he prefers THE CADENZA to such lighter magazines as *The Nation* and *Literary Digest*; and is it not the highest kind of optimism to flood the pathways of twenty-five fellow mortals with the sunshine of THE CADENZA? This last sounds like the most blatant example of tooting our own B's, but we confess we had rather do that than to be flat financially. Mr. Kitchener is always doing some nice thing like this; keeping his own subscription up to date, and netting subscriptions or presenting them to others.

This is the style of man the editor admires and respects.

Thank you, Mr. Kitchener. As each issue appears we shall count out your copies, tie them up carefully in neat packages, and have them already to mail instantly on your return to the big Metropolis from your summer home up on Oak Lake, Ontario, Canada ("via Havelock" ?), — and in your summer musings may you remember THE CADENZA's existence sufficiently not to forget the promised article for its pages.

For the good of the cause and for our own interests, therefore, we hope to soon note an influx of the Kitchener stamp of teacher entering the mandolin, banjo and guitar fraternity. In this we can see our very salvation. Teachers, educate yourselves to be worthy of your profession. Don't simply hang on and take, but give in return; otherwise you are merely killing the goose that has laid the golden egg.

### THE ARIEL CONCERT COMPANY

A concert of the somewhat different kind, in that sketches and fancy dancing were introduced between the musical numbers proper, was given by the Ariel Concert Company at Huntington Chambers Hall, Boston, on the evening of May 16th. Assisting the Ariel Banjo and Mandolin Club were the ever popular Lansing's Boston Mandolin Orchestra, which opened the program with the "King Mydas" overture by Eilenberg; Miss Laura Lambert and Goulding Sinclair readers; Miss Anna S. Appleton banjoist, Miss Ida E. Dow vocalist, and M. Olive Avery dancer. A large and appreciative audience applauded every number to the utmost. The final number on the program was the feature of the evening's entertainment, green light effects and traps making the number very "ghostly." That the "Ariels" have come to be one of the "Hub's best" is already freely acknowledged, and much of the credit for their continued and marked success must be passed along to their capable and energetic manager, Miss Maude A. Colby.

#### PROGRAM

- |  |                   |
|--|-------------------|
| Overture, "King Mydas"                 | Eilenberg         |
| Lansing's Boston Mandolin Orchestra    |                   |
| Scenes from "The Hunchback"            |                   |
| Helen                                  | Laura Lambert     |
| Modus                                  | Goulding Sinclair |
| Banjo Solo, "Old Folks at Home"        | Arr. Lansing      |
| Anna S. Appleton                       |                   |
| Songs                                  |                   |
| a. "White Rose"                        | Whelpley          |
| b. "A Song of April"                   | Manney            |
| c. "A June Madrigal"                   | Hanley            |
| Miss Ida E. Dow                        |                   |
| Glady's Louise Gordon, Accompanist     |                   |
| a. "The Moose"                         | Flath             |
| b. "La Paloma" (Spanish Serenade)      | Yradier           |
| Ariel Mandolin Club                    |                   |
| Dance. Spanish                         |                   |
| M. Olive Avery                         |                   |
| Reading, Selected                      |                   |
| Miss Laura Lambert                     |                   |
| a. "The Yellow Kids" (Patrol)          | Arr. Armstrong    |
| b. "Recherche"                         | Eno               |
| Ariel Banjo Club                       |                   |
| Dance. French                          |                   |
| M. Olive Avery                         |                   |
| Banjo Duet                             |                   |
| a. "Plantation Symphony"               | Eno               |
| b. "Banjoists' "                       | Eno               |
| Maude A. Colby                         |                   |
| Sketch. "Fast Friends"                 | Anna S. Appleton  |
| Laura Latimer                          |                   |
| Enid Sinclair                          |                   |
| Mabel Hamilton                         |                   |
| Laura Lambert                          |                   |
| "Dance of the Skeletons" (Descriptive) | Allen             |
| Ariel Banjo Club                       |                   |

## WHERE THERE'S A WILL THERE'S A WAY

IN the Portland (Me.) Sunday *Telegram* of May 8, and stretching nearly full width across the "Social Life" page of the paper, appeared the picture of a new musical organization. To be more precise in the matter we will state that the exact measurements of the cut were thirteen inches in width and five in depth, thus indicating that the *Telegram* editor recognized the importance of the organization to the music circles of Portland. Were the case otherwise he would not have sacrificed so much valuable space in a great Sunday newspaper. The picture was a photograph of the "Thompson Mandolin, Banjo and Guitar Orchestra," and the occasion was a criticism of the initial concert of this new club given in Kortschmar Hall, May 3rd.

In reviewing the concert the *Telegram* said in part:

"The concert was unusually enjoyable and interesting, and represented a special departure on musical lines which demonstrated that orchestral compositions may be rendered by other than the orchestra of established instrumental make-up. The performance was in a way a revelation of the possibilities of a combination of instruments supposed to be capable of rendering only college songs and the lightest form of musical writings."

The *Evening Express* and the *Daily Evening Argus* were likewise unanimous in voicing the same opinion, i. e., the importance and future possibilities of the Mandolin Orchestra in America.

Mr. S. A. Thompson, the accomplished organizer and director of the orchestra has many times in the past demonstrated his marked ability and tireless energy as teacher, composer and player, and the organizing, training and directing of this new aggregation of forty-five members but the more clearly accentuates the man's untiring zeal and ability.

It is true that Portland is a large and musical city with much material on which to build music clubs, but, given three players with true interest in their work as a nucleus, an earnest man with push to organize, and in every small city and town in the country the same good results obtained by Mr. Thompson might be accomplished in a proportionate ratio. It is a pity that this worthy get-up-and-do-something friend of and in our fraternity can not distribute some of his musical energy, capacity for work, and executive ability, all along the line from Portland, Maine, to Portland, Oregon.

The editor of THE CADENZA knows that there are many splendid mandolin, banjo and guitar clubs scattered all over this country, and also that there are some which required the same effort, ability and capacity to build them up as did this newcomer in the musical arena. It is not our intention to either forget or belittle these older clubs by bestowing unstinted praise upon Mr. Thompson and his organization. On the contrary the only object is to pass along the friendly "pat on the back" to this

active and kicking youngster, and give an incentive to others to achieve along the same lines. And we firmly believe there isn't a "plectrumist" from the Atlantic to the Pacific who does not wish Mr. Thompson and his boys "Good luck and success." The Mandolin Orchestra, despite prediction and prophesy, is here to stay, so lend a "boosting" hand. There will be ample time to mourn after the hearse looms up on the horizon; so let us go back to our knitting and make still a little more hay while the sun shines so smilingly.

The *personnel* of the Thompson Orchestra follows, and we also append the program given at the Kortschmar Hall concert.

First Mandolins—Messrs. Leighton, Peabody, Bronson, Jonnson, True, Smith, Pierce, Roberts, Misses Murphy and Thompson, Mrs. Gilson.

Second Mandolins—Messrs. Wilber, Becker, Fickett, Hawes, Creighton, Misses Fickett, Smith, Blake.

Third Mandolins—Messrs. Woodman, Dresser, Haines, McDonald, Miss White.

Tenor Mandola—Mr. Weatherell, Mrs. Thompson.

Mandocello—Messrs. Sears and Cole.

Banjos—Messrs. Blake, Reynolds, Peterson, Mrs. Bradley, Mrs. Fisher, Miss Bolton, Miss Hannegan.

Guitars—Messrs. Parmenter, Parcher, White, Churchill, Miss Campbell.

Flute—Mr. Norcross.

Drum—Mr. McDonald.

### PROGRAM

Part One		
a. March, "Rag Tag"		Weidt
b. Overture, "King Mydas"		Eilenberg
	Orchestra	
Song		Selected
	Miss Ridley	
"Traumerci and Romanze"		Schumann
	Orchestra	
Reading		Selected
	Miss Holland	
"Hungarian Dance, No. 5"		Brahms
	Orchestra	
	Part Two	
Waltz, "Heart Murmurs"		Rolfe
	Orchestra	
Song		Selected
	Miss Ridley	
"The Quilting Party"—In ye olden time	S. A. Thompson	
	Orchestra	
<p>Synopsis:—The sleigh ride on their way to the party. Old folks bid welcome to all. The young folks' make merry. Aunt Dinah's party. The kitchen dance. Good night.</p>		
Reading		Selected
	Miss Holland	
March, "The Arbitrator"		Taubert
	Orchestra	
	Miss Foster, Pianist	

# WHAT THE CLUB ARE DOING WHEN HERE and HAT



Prof. A. J. Shaw and his pupils gave a splendid banjo, mandolin and guitar recital at Drexel Hall, Chicago, Ill., May 27th. The house was packed, many being unable to gain admittance. The whole program reflected careful and painstaking work on the part of Prof. Shaw. His banjo numbers were most artistically rendered, bringing numerous encores. The recital was followed by dancing.

PROGRAM		
March, "Merry Monarch"		A. J. Shaw
Mandolin Orchestra		
(Consisting of the Misses Goldie Brown, Theresa Bossert, Anna Schoenbeck, Mary Oneil and Cowan, Mrs. Otman and Stroud, and Messrs. Thorne, Risler, Nitche and Chapel.)		
Banjo and Piano Duet, "Rainbow"		Miss Bossert and A. J. Shaw
"Magnolia Serenade"		Missud
Mandolin Orchestra		
Mandolin Duo, "Dream of Roses"		A. J. Shaw
Unaccompanied		
Miss Goldie Brown		
Banjo Monologue		A. J. Shaw
"The Repeater"		A. J. Shaw
Mandolin Club		
Mandola and Guitar Quartet, "The Palms"		Mrs. Stroud, Mrs. Otman, Mr. Thorne and A. J. Shaw
"Fair Confidantes"		McVeigh
Mandolin Club		
Banjo and Piano		
a. Overture, "Morning, Noon and Night"		Von Suppe
b. Overture, "Poet and Peasant"		
Guitar Solo, "Alpine Breezes"		A. J. Shaw
Mrs. Weil and A. J. Shaw		
Overture, "Gloriana"		A. J. Weidt
Mandolin Club		
"Home, Sweet Home"		Hildreth
Mandolin Club		
Mrs. Weil, Accompanist		

The Royal Mandolin Orchestra, assisted by F. R. Germann, trombone soloist, and Miss Wilson, vocalist, gave a popular concert at the Elks' Hall, Fort Wayne, Ind., on May 11th. A large and appreciative audience found the program exceptionally pleasing. Mr. Germann, to whose efforts the concert was due, more than pleased his hearers, in fact, perhaps, scored the hit of the evening. The Royal Mandolin Club has an instrumentation of six, first and second mandolins, flute, guitar, piano and traps. Their share in the program was as follows:

"Vaudeville Favorites," Medley Overture		Hildreth
a. "Farewell to the Flowers"		Hildreth
b. "Maritana Selection"		Wallace

Several very interesting vocal and instrumental numbers were also observed on the quite lengthy but well balanced program.

The Ideal Mandolin Club of Waterbury, Conn., has just passed through a very busy season. Mr. A. T. Sincaster is the director. The present six members of the club have been to-

gether eight years. They furnish music for dancing, frequently playing the entire concert and dance program as they did at the Waterbury Bohemian Ladies' Club, March 31st. The following program was rendered at a concert in which the club took part a short time ago in Waterbury.

PROGRAM		
Overture		
a. "The Cavalier"		Rollinson
b. "If I Had the World to Give You"		Hayden-Clarendon
Ideal Mandolin Club		
Violin Solo, "Andante et Air de Ballet"		Daube
Zither Solo, "Concert Reverie"		Umlauf
Mr. Paul Kluttig		
Piano Solo, "Air Irlandais Vaire"		Smith
Miss Florence Droher		
a. Valse d'Amour, "Beauty's Dream"		Keiths
b. Galop, "The Vixen"		Whiting
Ideal Mandolin Club		
Zither Solo, "Traumerei"		Lange
Mr. Paul Kluttig		
Piano Solo, "Miserere du Trovatore-Paraphrase de Concert"		Gottschalk
Miss Florence Droher		
March, "United Nation"		Stahl
Ideal Mandolin Club		

A unique combination musical and literary entertainment was given by the pupils of Mrs. S. H. Spencer, teacher of elocution, and Mr. E. F. Egan, teacher of mandolin, guitar and banjo, in Leavenworth Hall, Waterbury, Conn., on the evening of May 27th. The recital was most successful. One of the features was the mandolin solo by little Miss Mabel Chipman, age nine years.

PROGRAM		
"Lustspiel Overture"		Keler-Bela
Senior Mandolin Club		
Character Sketch, "Mrs. Smart Learns to Skate"		
Mrs. Fargo		
Banjo Quartette, "Mill Dam Galop"		Babb
Miss Florence Bartlett, Miss Inez Morchouse, E. F. Egan, Frank Morshad		
Recitation, "Burdock's Music Box"		
Miss Florence Shapiro		
"Talisman March"		Stahl
Junior Mandolin Club		
Monologue, "A Dark Brown Diplomat"		
Miss Bertha Betts		
Mandolin Solo, "Old Black Joe"		
Miss Mabel Chipman		
Mandolin Quartette, "King Mydas Overture"		Eilenberg
E. F. Egan, 1st Mandolin; Raymond Sullivan, 2nd Mandolin; Selma Stigberg, Guitar; Frisbie Merrill, Cello		
"Laureme, The Marble Dream"		
Miss Minna Mendlbom		
Mandolin Solo, "Sprightly"		Egan
E. F. Egan		
Sextette (From "Lucia")		Donizetti
Senior Mandolin Club		

"A real musical treat" is the way the Los Angeles Record describes the concert given by the pupils of Mrs. Alice C. Broughton at the Belvedere School Hall, April 8th. The assisting

artists were Miss Irene Wadey, soprano and reader, and Miss Pansy Richards, pianist. The Gibson Quartette Club composed of Mrs. Broughton and her pupils rendered the "Kentucky Two-step" with a dash and vim that "brought down the house." The classical selections were warmly applauded by an appreciative audience.

## PROGRAM

a. "Kentucky Two-Step"	<i>Hansdorf</i>
b. "Over the Waves"	<i>Rosas</i>
<i>Gibson Quartette Club</i>	
<i>(Mrs. Alice C. Broughton and the Misses Lillian De Groat, Maud Norton, Alice Fullinweider, Ethel De Groat)</i>	
a. Song, "My Mother Bids Me Bind My Hair"	<i>Haden</i>
<i>Miss Irene Wadey</i>	
a. "Life Is a Dream"	<i>Valentini</i>
b. "Silver Ring Polka"	<i>Brockmeyer</i>
<i>Gibson Quartette Club</i>	
Reading, "Woman in a Shoe Shop"	
<i>Miss Irene Wadey</i>	
a. "Largo"	<i>Handel</i>
b. "Crescent Club Waltz"	<i>Brockmeyer</i>
<i>Gibson Quartette Club</i>	
Piano Solo, "The Storm"	
<i>Miss Pansy Richards</i>	
a. "Faust"	<i>Saenger</i>
b. "Imperial Polka"	<i>Brockmeyer</i>
<i>Gibson Quartette Club</i>	
a. "Myrene Waltz"	<i>De Lano</i>
b. "Student's March"	<i>Hansdorf</i>
<i>Gibson Quartette Club</i>	
Song, "Roses in June"	
<i>German</i>	
<i>Miss Irene Wadey</i>	
a. "Il Trovatore"	<i>Verdi</i>
b. "Massa's in De Cold, Cold Ground"	<i>Foster</i>
c. "Adieu My Love"	<i>Gutman</i>
<i>Gibson Quartette Club</i>	

The Semper Pluvius Ladies' Chorus, assisted by the Kimball Mandolin Club and Mr. Sabine E. Griggs, tenor, made its first public appearance in a concert at the West End Congregational Church, Bridgeport, Conn., on April 25th. The chorus was organized the first of the year under the directorship of Mrs. George B. Kimball, but the rapid progress it has made was fully demonstrated. The club is composed of twenty young ladies. The Kimball Club has been in existence about five years and numbers six pieces.

## PROGRAM

Overture, "Gloriana"	<i>A. J. Weidt</i>
<i>Kimball Mandolin Club</i>	
Part Songs	
a. "Calling the Cows"	<i>Macy</i>
b. "Little Bo-Peep"	<i>Kraft</i>
<i>Semper Pluvius Club</i>	
Rec. and Air, "Lend Me Your Aid"	
<i>Gounod</i>	
<i>(Queen of Sheba)</i>	
<i>Mr. Griggs</i>	
a. Barcarolle, "Venetian Romance"	<i>Hildreth</i>
b. Two-Step Novelty, "Hoop-e-Kack"	<i>Allen</i>
c. March, "Meteor"	<i>Rice</i>
<i>Kimball Mandolin Club</i>	
Part Songs	
a. "Rustic Dance"	<i>Macy</i>
b. "Three Little Mice"	<i>Edes</i>
<i>Semper Pluvius Club</i>	
a. Dance Styrienne, "Czardas"	<i>Michaelis-Lansing</i>
b. "Simple Aveu"	<i>Thom-Hildreth</i>
<i>Kimball Mandolin Club</i>	
Songs for Tenor	
a. "The Carnival"	<i>Molloy</i>
b. "A May Morning"	<i>Denza</i>
<i>Mr. Griggs</i>	
Piano Solo, "Polka de la Reine"	
<i>J. Raff</i>	
<i>Miss Proudman</i>	
Part Songs	
a. "Voices of the Wood"	<i>Rubinstein</i>
b. "Old Folks at Home"	<i>Foster</i>
<i>Semper Pluvius Club</i>	
Grand International Fantasia	
<i>Rollinson-Odell</i>	
<i>Kimball Mandolin Club</i>	

The Annual Concert by the C. S. DeLano Mandolin, Guitar and Banjo Clubs, assisted by Miss Edith L. Knox, soprano, was given at the Gamut Club Auditorium, Los Angeles, Cal., April 29th. The mandolin orchestra numbered fifty-four players. There were many encores, but the hit of the evening was C. S. DeLano's Juvenile Club.

## PROGRAM

a. "California Violets"	<i>Muder</i>
b. "Charmeuse Waltz"	<i>Fantuzzi</i>
<i>Mandolin Orchestra</i>	
March, Impromptu (Banjos)	
<i>Eno</i>	
<i>Mr. and Mrs. C. S. DeLano and Leo B. DeLano</i>	
"Spring"	<i>Tosti</i>
<i>Edith L. Knox</i>	
"Il Trovatore Selections" (Mandolin)	<i>Verdi</i>
<i>Miss Edna Lutnesky</i>	
a. "Moonlight on the Plantation"	<i>Jennings</i>
b. Overture, "Ben Hur"	<i>Stauffer</i>
<i>Mandolin Orchestra</i>	
a. "Wiegenlied"	<i>Hanser</i>
b. "Bandmaster March"	<i>Stauffer</i>
<i>C. S. DeLano's Mandolin and Guitar Club</i>	
a. "Galop Recherche"	<i>Eno</i>
b. "Old Homestead Polka"	<i>Glynn</i>
<i>Banjo Club</i>	
Overture, "Ali Baba"	
<i>Miller</i>	
<i>Lyra Mandolin and Guitar Club, Directed by Mrs. C. S. DeLano</i>	
"A Lover's Envy"	
<i>Chapman</i>	
<i>Edith L. Knox</i>	
a. "Alone"	<i>Shaeffer</i>
b. March, "Promenade"	<i>Shaeffer</i>
<i>Guitar Club</i>	
March, "Roumania"	
<i>Smith</i>	
<i>C. S. DeLano's Juvenile Club</i>	

A big feature of the various entertainments at the close of the school year at the Chestnut Hill Academy, Chestnut Hill, Pa., was the concert by the Mandolin and Glee Clubs on the evening of May 27th. Mr. Charles H. Elwell is director of music at the Academy. About fifty pupils took part in the concert.

## PROGRAM

March, "The Moose"	<i>Flath</i>
<i>Mandolin Club</i>	
"The Jolly Blacksmith's Lay"	<i>Geibel</i>
<i>Glee Club</i>	
Overture, "Ali Baba"	<i>Miller</i>
<i>Mandolin Club</i>	
"She Felt of Her Belt at the Back"	<i>Parks</i>
<i>Glee Club</i>	
Overture, "Gloriana"	<i>Weidt</i>
<i>Quintette</i>	
"Cotton Dolly"	<i>Geibel</i>
<i>Quartette</i>	
Medley, "The Master"	<i>Arranged</i>
<i>Mandolin Club</i>	
"The Tale of a Dog"	<i>Geibel</i>
<i>Glee Club</i>	
Gavotte, "Yellow Jonquils"	<i>Johanning</i>
<i>Mandolin Club</i>	
Mandolin Duo, "The Greeting"	<i>Moyer</i>
<i>Mr. W. G. Temple</i>	
"Nonsense Rhymes"	<i>Arranged</i>
<i>Glee Club</i>	
Barn Dance, "Bashful Bumpkin"	<i>Rolfe</i>
<i>Quintette</i>	
"The Sons of Chestnut Hill Academy"	<i>Anonymous</i>
<i>Combined Clubs</i>	

On May 31st in the Institute Hall, Buffalo, N. Y., a clever and entertaining program was rendered at the Fourth Annual Musicale given by some twenty-five pupils of Mr. E. R. Day, assisted by Miss Leonetta Gaumer, soprano, Simson's Gibson Mandolin Sextette of Tonawanda, N. Y., and the St. Andrew's Male Quartette.

The *Buffalo Illustrated Times* noted the affair in the following words:

A delightful musical recital was given by E. R. Day and his pupils at Institute Hall last Tuesday evening. . . . The program was well arranged and the large audience present received every

number enthusiastically. The work of the instrumental club under the direction of Mr. Day was most commendable. A duet by the Misses Gertrude Banhalze and Adelaide Wilson was splendid and the violin solo of Chester F. Kent was enthusiastically received. Miss Gaumer's solos were given with rare expression. She has a charming voice. A banjo trio by Messrs. Burns, Allyn and Day was exceptionally well given. St. Andrew's Quartette responded to two encores at both its appearances. The accompaniments were played by Mrs. John R. Simson and Miss U. Blanche Davidson.

## PROGRAM

a. "United Nations," Two-Step	Stahl
b. "Sylvan Waltzes,"	Day
<i>The Club of 1909 and 1910</i>	
Vocal	Selected
Miss Gertrude Banhalze, Miss Adelaide Wilson	
Violin Solo, Nocturne, Opus 9, No. 2	Chopin
Chester F. Kent	
Soprano Solo, "Bobolink"	Bishoff
Miss Leonetta Gaumer	
Vocal	Selected
<i>St. Andrew's Male Quartette</i>	
Part II	
a. Overture, "Gloriana"	Weidt
b. Lantern Song, from opera "Trip to Japan" (with voices)	Klein
<i>The Club</i>	
"Heart Murmurs"	Rolle
Simson's Gibson Mandolin Sextette	
Soprano Solo	Selected
Miss Leonetta Gaumer	
Banjo Trio, "Kinky Koons"	Weidt
Messrs. Burns, Allyn, Day	
Vocal	Selected
<i>St. Andrew's Male Quartette</i>	

A very enthusiastic audience attended the second annual "String Music Festival" given under the direction of Albert D. Liefeld at Conservatory Hall, Pittsburg, Pa., on the evening of May 31st. Mr. Liefeld's orchestra was assisted by the Carnegie Tech Male Quartet, Mr. E. J. Henderson, banjoist, and Mr. James L. Grimes and Dr. O. L. Hertig, in guitar duets. The concert was a great musical success.

## PROGRAM

March, "Yankee Dandy"	Weidt
Overture, "King Mydas"	Eilenberg
<i>Orchestra</i>	
Baritone Solo, "The Horn"	Flegier
Mr. Louis Kennedy	
Banjo Solo	
Gavotte No. 2	Popper
Old Time Melody—varied	Selected
Mr. E. J. Henderson	
Reverie, "Farewell to the Flowers"	Hildreth
Orchestra	
Tenor Solo, "Leonore"	Trotter
Mr. E. R. Jones	
Guitar Duet	
"The Platterer"	Chaminade
"Blue Danube Waltz"	Strauss
Mr. James L. Grimes and Dr. O. L. Hertig	
"Traumerei and Romance"	Schumann
"La Cinquantaine"	Gabriel-Marie
<i>Orchestra</i>	
Mandolin and Mandola Duet	
"Fifth Air Varie"	Dancza
Mazourka Characteristic No. 1	Liefeld
Miss Edith Dodge and Mr. Liefeld	
Baritone Solo, "If I Were a Rose"	van Hasselberg
Mr. Kennedy	
"Hungarian Dance"	Brahms
March, "Our Director"	Bigelow
<i>Orchestra</i>	
At the Piano, Mrs. Hindman and Miss Flora Kottman.	

Under the direction of J. J. Derwin, the Glee and Mandolin Clubs of the Taft School of Watertown, Conn., gave a most enjoyable concert of popular and classical music on June 2nd. Mr. Derwin, who is coach of the Mandolin Club, played the guitar with that body and with the Quintette, and also rendered

a solo. Charles Taft, son of the President, is a member of the Junior Glee Club.

## PROGRAM

"We Meet Again To-Night, Boys"	Glee Club
March, "The Toastmaster"	Mandolin Club
"Jolly Boating Weather"	Junior Glee Club
Selection from "The Dollar Princess"	Mandolin Club
Piano Solo, "Polonaise Militaire"	Chopin
Ripley Cutler	
"Secrets"	C. R. Smith
<i>Double Quartette</i>	
a. "The Blue Danube Waltzes"	Strauss
b. "Cribiribin Waltz"	Pestalozza
<i>Quintette</i>	
"Far Away in the South"	Glee Club
"Wake, Freshmen, Wake"	Junior Glee Club
Solo, "Fantasia"	Mr. J. J. Derwin
"Old Black Joe"	
<i>Double Quartette</i>	
March, "The Meteor"	Rice
"The Church in the Wildwood"	
<i>Glee Club</i>	
"Taft Song"	Music by Titmann, '12; Words by McLaren, '10
<i>Glee and Mandolin Clubs</i>	

Miss Ethel Lucretia Olcott, guitarist, assisted by the Bandurria Guitar Trio, Miss Charlotte Powers, reader, and Miss Myrtle McCabe, pianist, gave a recital in Blanchard Hall, Los Angeles, Cal., on the evening of April 15th. The audience was most enthusiastic and every number on the program was well received.

## PROGRAM

Duo Brilliant pour Guitar et Piano	Gatayes
Miss Olcott and Miss McCabe	
Guitar Solos	
a. "Beauty's Dream" (Bolero)	Olcott
b. Brindisi and Valse from "La Traviata"	Verdi-Holland
<i>Miss Olcott</i>	
Piano Solo, Nocturne op. 9 No. 2	Chopin
Miss McCabe	
Guitar Trios	
a. Concert Waltz	Newton
b. Dance, "So Lily White"	Bohm-Jacobs
La Bandurria Guitar Trio	
Miss Regina Bischoff, Miss Hazel Henderson	Miss Olcott
Guitar Solos	
a. Selection, "Bohemian Girl"	Balfe-Mertz
b. "Caro Nome" from "Rigoletto"	Verdi-Grimm
Miss Olcott	
Guitar Duets:	
a. "Carnelia" (Danza)	Santisteban
b. "A Love Song," "Canto de Amor"	Almagra-Santisteban
Miss Olcott and Miss Henderson	
Reading, Selected	Miss Powers
Guitar and Piano Duet, "Fille du Regiment"	Donizetti-Ferrer
<i>Miss Olcott and Miss McCabe</i>	
Guitar Trio, "Call Me Thine Own" (from "L'Eclair")	Halvey-Jacobs
<i>La Bandurria Guitar Trio</i>	
Guitar Solo, Bridal Chorus and Sextet from "Lucia"	Donizetti-Olcott
<i>Miss Olcott</i>	

Miss Maude A. Emerson, the always busy Boston music teacher, is at one of the Revere Beach (Mass.) popular summer hotels with her Trio, which is made up as follows: Miss Isabel Martin, violinist; Miss Catherine Lynch, cellist; and Miss Emerson, pianist. Later in the season she expects to introduce to the hotel patrons a novelty in the way of her banjo and mandolin clubs.



**A**MONG the mandolinists of note in California is Mr. A. Barkey of Lodi, who is also a teacher of the mandolin.

Miss Mae Baldwin of Coral, Mich., is one of the busy and thoroughly competent teachers of piano, organ, banjo, guitar, mandolin and voice.

Providence, R. I., is the home of Mr. George W. Robinson, teacher of guitar. Warm weather apparently does not lessen his activity in the least.

Mr. Charles N. Fair, formerly of Campbell, Cal., is now located at Wrights, where he is a banjo instructor with pupils in private and by classes.

Mr. Charles H. Droin is the leader of a mandolin club in Marion, Ind., and is now busy getting together a repertoire of dance music for the club's use this summer.

Mr. M. C. Roese, Jr., of Baltimore, Md., formerly connected with the Mozart Conservatory of Music, is one of the wide-awake instructors of mandolin and guitar in that metropolis.

The Armonia Mandolin Club is a popular Philadelphia organization, which is constantly on the move. Mr. John W. Knopp is the director, and Mr. Howard Robertson, the mandolin soloist.

A new mandolin orchestra is being organized in Mitchell, S. D., under the direction of Mr. George R. Nobis. It will have the following instrumentation: four mandolins, mandola, flute, 'cello and piano.

Mrs. J. F. West is a teacher of mandolin and guitar in Valparaiso, Ind. As leader of the Cadenza Mandolin Club at Valparaiso University she is constantly after the latest and best in club music.

Miss Maud Durrant is a successful teacher of piano, violin, mandolin and theory in Fratton, Portsmouth, England. At present her efforts are centered in mandolin orchestra work in which she is greatly interested.

Mr. James W. Wells is a prominent teacher of the banjo and zither banjo across the water. He is located at Rose Mount, Sunninghill, Ascot, England, where his specialty is advanced tuition on the two instruments.

"I find many good articles of personal interest in THE CADENZA. The music is fine. It's just 'chuck full' of good things from cover to cover." Thus writes Miss Fannie M. Kuhn, a prominent mandolin and guitar teacher of Sparta, Wis.

Mr. Johnson Bane, one of America's foremost guitar soloists, has recently opened a studio in Pittsburg, Pa. Mr. H. Edgar Boyle, a teacher of mandolin and guitar, and a strong enthusiast of stringed instruments, is taking some advanced studies with Mr. Bane.

As manager and director of Salter's String Orchestra and the Hollywood Mandolin Orchestra, W. Irving Salter finds himself always on the move. Mr. Salter is very popular in Baltimore, Md., where his orchestras have played many long engagements at various theatres and hotels.

The musical entertainers, Cirillo and Russell of Chicopee, Mass., have just completed a most satisfactory season. They play guitar duets, and mandolin and guitar solos. Mr. E. C. Russell, one of the team, is also a teacher of mandolin, and leader of a trio consisting of mandolin, cornet and piano.

Mr. Charles H. Jackson, the prominent and hustling teacher of mandolin and guitar of Buffalo, N. Y., writes that he has completed a "most successful season" and that the outlook for next fall is very bright. Why not, for Mr. Jackson is up-to-date in his methods of securing and retaining business.

"America's Superb Mandolinist," Mr. Don Harold Rosenthal, has just closed a forty week's tour extending from Maine to the Middle West, and as far south as Virginia. Canada was also visited. During the summer he will "take it easy" at Rochester, New York, but at the same time he preparing for his big "three act" for next season.

Mr. S. W. Fredrickson, the instructor and club leader of Ironwood, Mich., writes THE CADENZA that on the evening of May 12th the great Farland gave a most interesting banjo recital in that city. After the concert was over everybody was saying "He certainly could play the banjo," and Mr. Fredrickson adds "He certainly could and did."

Washington, D. C., has an up-to-date mandolin organization in the Dexter Quartette which is composed of R. A. Koontz, first mandolin; A. A. Galbreath, second mandolin; F. W. Ferrites, tenor-mandola; and W. B. Galbreath, mando-cello. Mr. Koontz, the leader, is a teacher of mandolin, guitar and banjo, and also director of the Empire Mandolin Club, which furnishes music "for all occasions."

One of the leading features of the Minstrel Show recently given by the Western Electric Co. at the Central Y. M. C. A. Building, Chicago, was the Western Electric Mandolin Club of Hawthorne, Ill. The club, which has twenty-five members, has only been organized three months, and "is coming along in first-class shape." The instrumentation is mandolins, mandolas, guitars, 'cello, traps, and drums. They have already given several concerts. Mr. F. A. Emmons is the musical director.

Mr. Myron A. Bickford of the National Institute of Music, New York City, has informed us that his summer address will be Chautauqua, N. Y. If we remember rightly Mr. Bickford has for a number of seasons had charge of the mandolin, banjo and guitar department at the Chautauqua summer school. From July 5th to August 25th he will again hold this responsible position. We understand that a number of teachers from the South and West will take up an advanced course of study there with Mr. Bickford.



## NEW PUBLICATIONS

## MANDOLIN

- Spying Cupid.** Waltz (Rolle) Arr. Walter Jacobs  
1st Mandolin, .40; 2nd Mandolin, Guitar Acc., .20; 3rd Mandolin,  
Octave Mandola, Tenor Mandola, Mandocello, Flute, 'Cello,  
Banjo Acc., each, .25; Piano Acc., .35.
- Spanish Dance, No. 2** (Moszkowski) Arr. R. E. Hildreth  
1st Mandolin, .30; 2nd Mandolin, Guitar Acc., each, .10; 3rd Man-  
dolin, Octave Mandola; Tenor Mandola, Mandocello, Flute,  
'Cello, Banjo Acc., each, .15; Piano Acc., .20.
- WALTER JACOBS, BOSTON, MASS.

## BANJO

- Isthmian.** March J. J. Derwin .30  
Banjo Solo
- Rubber Plant Rag** (Gobb) Arr. Geo. L. Lansing .40  
WALTER A. NORWOOD, NEW YORK, N. Y.
- Sky High.** Galop James B. Gliouna .40  
Banjo Solo (In C Notation)
- WALTER JACOBS, BOSTON, MASS.

## GUITAR

- Sweet and Low** (Barnby and Forsaken) (Koschat) Arr. R. E. Hildreth .30  
WALTER JACOBS, BOSTON, MASS.

## VOCAL

- Greeting** (Low Voice in A) Stanton-Harris .60  
**Lovely Mary Donnelly** (Low Voice) Althingham-Osgood .60  
**Of All the Year, 'Tis Summer** Samuel Richards Gaines .60  
(High Voice in C)
- Summer of the Heart** (Med. Voice in C) Stanton-Coxles .60  
**My Rose of Yester-e'en** Marie Rich .50  
(High Voice in E. Low Voice in C.)
- Others** (High Voice in D. Med. Voice in C.) Wetherly-Denz .60  
**Would You Rest?** (Medium Voice in A) Walsh-Bergh .50  
**Thou Art My Rest** (High Voice in E) Conant-Bergh .50

- Together** (High Voice) William Dickmont .50  
**No Rose Without a Thorn** Brackenridge-Bartlett .50  
(Med. Voice in B flat)
- The Frontiersman** (Low Voice) Gaze-Hayes .60  
**The Likes of Her** (An Irish Song) Samuel Richards Gaines .60  
(Med. Voice in F Minor)
- Miss Liza** (Low Voice in G) Stanton-Coxles .50  
**Day Dreams** (Med. Voice in D Flat) Tozier-Coxles .60  
OLIVER DITSON COMPANY, BOSTON, MASS.
- Petaluma** T. Howard Hanson .50  
T. HOWARD HANSON, PETALUMA, CAL.
- Chief Bunga-Boo** J. Leubrie Hill .50  
WALTER JACOBS, BOSTON, MASS.

## PIANO

- Spin! Spin!** Carl Rossi .50  
**Sonatina V** Ludwig van Beethoven .20
- Air de Ballet in G Minor** Moritz Moszkowski .75  
**La Pompadour.** A Court Dance E. Boggetti .50  
**In Autumn** (En Automne) Moritz Moszkowski .75
- Sonatina VI** Ludwig van Beethoven .30
- Sonata XIV, in C Sharp Minor** Ludwig van Beethoven .75  
**Romance in D Flat** Jean Sibelius .75
- Ours.** Danse Capriccioso (Four Hands) Howard Cadmus .50  
OLIVER DITSON COMPANY, BOSTON, MASS.
- Knights of the Forest.** Two-Step March Chas. E. Duffield .50  
**The Comet.** Two-Step March Chas. E. Duffield, CHAMBERSBURG, PA. .50
- St. Patrick's March and Two-Step** Martha Wilcox .50  
**Land O' Cotton.** Characteristic March Henry C. Trussell .50  
C. L. PARTEE MUSIC CO., NEW YORK, N. Y.

## MISCELLANEOUS

- Love Song** (Chanson D'Amour) Joseph C. Hollman .75  
Song with Violin or 'Cello, Obligofo
- OLIVER DITSON COMPANY, BOSTON, MASS.
- BOOKS**
- Choral Fantasia from "Lohengrin"** Wagner-Fletcher .40  
For Mixed Voices
- A Day in Roseland** Herbert W. Waring .75  
(Cantata or Operetta for Girls)
- Natural Laws in Piano Technique** Mary Wood Chase .50  
OLIVER DITSON COMPANY, BOSTON, MASS.

## NOTICE TO READERS AND MUSIC PUBLISHERS

This page or a portion of it will be reserved for listing the New Publications issued from time to time by Music Publishers who are also Advertisers in THE CADENZA. It will be the means of keeping the readers posted on the newer publications of the most up-to-date publishers and will also give the publishers an opportunity of bringing their latest issues at once to the attention of prospective buyers.

Only NEW ISSUES will be listed, and copies of the best edition must reach THE CADENZA NOT later than the 10th of the month preceding that of publication to insure insertion.

## TRADE TIPS

(Continued from page 6)

"To be or not to be!" When the great man of Avon placed this phrase on the lips of his Hamlet, he was propounding the great question of all the ages. In its scope it is universal, but it is individual. Each must ask and answer for himself, and woe is his who fails to answer it rightly — for himself. He stands as judge, jury and prisoner at his own bar. It is the be-all and in-all of living; in fact the very essence of Creation. The question itself stands as its own answer. No play ever penned by playwright has been so provocative of controversy as Hamlet. It has been perennially under some form of discussion since it was launched by Shakespeare in 1602. Professors and pedagogues have wrangled over it, clubs and circles have dissected it. Press, periodical, professional, preacher, playwright, performer and even politician, all have argued it pro and con, and to no solution. Has it the profoundest depths of meaning, or no meaning at all? Was Hamlet himself, sane or insane; balanced or unbalanced? The bias of the editorial mind, in this instance, is of no concern whatever. Neither is it in the province of THE CADENZA to discuss in its ethical sense, but only in its general application to that particular line for which the magazine stands. We

have used it entirely in an objective sense; to draw attention to an advertisement in this number which will stand for more than a single reading. We refer to the ad of the Gibson Mandolin Guitar Co. of Kalamazoo, Mich., under the title-head of "Balance." And that is the question. To be balanced or unbalanced, something or nothing, a primo player or a poor player. It is individual and must be answered individually. Scarcely anyone but who would elect to be positive; to be the primo as against the poor. But if not properly balanced his election is nil. In the premise, a good player presupposes talent. Given the first there follows well-balanced study with well-balanced method under well-balanced teachers, and last, but not least, a well-balanced instrument. "Ay, there's the rub!" how to procure the well-balanced instrument. Without the latter, all of the other really is as naught. The study, technic and talent of the player must per force bow, but with a poor, unbalanced instrument it will be as, "Sweet bells jangled and out of tune." In reality then it all depends upon the instrument and this is the predominant tone of the Gibson Co.'s ad. Read it carefully. It is well worth the time. Then after a careful reading let well-balanced judgment be the sole influence in choosing and selecting an instrument. They have catalog and thematic lists free for the asking.



THE prelude to a hot supper generally costs fifteen cents per — two for a quarter. The postlude, usually costs the prelude and the hot supper, ordinarily costs a blue temper, and then more. Please observe, we said generally and ordinarily, but now comes an exceptionally, and a "warm proposition." This may be had for only 10c., if taken *solus*, and minus the postlude. Consult the Hogue Music Co.'s ad for the recipe.

Progressive people are always alert. When we have nothing we look for something. When we have little we look for more. — When tired of the old we seek the new. Teachers and leaders, be alert. Keep pace with the new music. If you read the ad of the Cundy-Bettoney Co. you will probably act upon their advice and send your address. "New Music for Mandolin Orchestra" is the caption of their ad for this month.

"Prettiest mandolin music you ever heard." This statement can easily be verified by writing to the Walter C. Tuttle Co., Indian-

## TEACHERS' DIRECTORY

- ACKER, D.**, Teacher of Banjo, Guitar and Mandolin, 61 South Main St., Wilkesbarre, Pa.
- A DAMS, HENRY**, Teacher of Violin, Mandolin, Drums and Bells. Groton, Mass.
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- BARRY, C. CRAIG**, Teacher of Mandolin, Guitar and Banjo, 2922 Emerald Street, Philadelphia, Pa.
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- BEHRENS, MRS. WILLIS A.**, Teacher of Mandolin, Guitar and Banjo, Studio, 1506 La Salle Ave., Chicago, Ill.
- BEMIS, GEORGE W.**, Teacher of Mandolin, Guitar, Banjo and Flute, 172 Tremont St., Boston, Mass., Instructor at New England Conservatory.
- BICKFORD, MYRON A.**, Director of National Institute of Music, Teacher of Piano and String Instruments, 49 East 96th St., New York City.
- BROUGHTON, MRS. A. C.**, Guitar Soloist and Teacher of G. M. and Harmony, and Director of the "Gibson Quartet Club," 3738 E. 17th St., Los Angeles, Cal.
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- DURKEE, MISS JENNIE M.**, Teacher of Guitar, Mandolin, Banjo, Piano and Harmony, 133 W. Colfax Ave., Denver, Col.
- FOSTER, WM. EDW.**, Teacher of Mandolin, Banjo and Guitar, 537 Knickerbocker Ave., Brooklyn, N. Y.
- GOLLART, F. A.**, Teacher of Banjo and Violin, Tebrouc Street, Dorchester, Mass.
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- LANSON, J. P.**, Teacher Banjo, Mandolin, Guitar, Director Lanlon Banjo Trio, Arion Mandolin Club, 43 W. Pearl St., New Britain, Conn.
- LANING, GEO. H.**, Teacher of Violin, Banjo, Mandolin and Guitar, Bristolton, N. J.

apolis, Ind. They will send you 40c. music for 10c. per copy. And with an order of \$1.00 they include a solo and bargain catalog. Read their ad, make a list of some of the numbers they list, then send your list and the right number of dimes to the Tuttle Co. You will live happy ever after.

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A man out of a position, if he really wished to obtain another, would in all likelihood haunt the mercantile agencies. Or, suppose he was in a position drawing but a small salary and felt himself capable of filling a better one — again it would be the agencies. This is applicable to mandolin players. If you can play only in the first and easy posi-

**L EBFELD, A. D.**, Organist & Dir. Orch. Glee & Mandolin Clubs, Instr. M. G. B. & P., Studio, 117 W. Ohio St., N. S., 318 Amber St., E. End, Pittsburg, Pa.

**L EVEITT, JOHN J.**, Teacher of Banjo, Mandolin and Guitar, 352 St. Catherine St., W. Montreal, Can.

**MARTIN, FRED C.**, Teacher of Banjo, Mandolin and Guitar, 233 Tremont St., Boston, Mass.

**MATTISON, C. S.**, Teacher of Banjo, Mandolin, Guitar and Violin, 230 Adams St., San Antonio, Tex.

**MORRISON, MISS CATHERINE**, Soloist and Teacher of Piano, Mandolin and Guitar, 52 Irving St., West Somerville, Mass.

**OLCOTT, MISS ETHEL, LUCRETIA**, Guitar Soloist and Teacher, Director of "La Bandurra Trio," 354 Highland Hill, Los Angeles, Cal.

**OPENSHAW, HOWARD D.**, Teacher of Mandolin and Guitar, 2924 N. 12th St., Philadelphia, Pa.

**POTTER, FRANCIS**, School of Music for Banjo, Mandolin and Guitar, 501 Barker Block, Omaha, Neb.

**ROSS, FRANK H.**, Teacher of Violin, Mandolin and Banjo, 915 Main St., Worcester, Mass.

**ROWDEN, MR. & MRS. CLAUD C.**, Teachers of Banjo, Mandolin, Guitar and Piano, Handel Hall, Chicago, Ill.

**RUSSELL, MRS. ALICE M.**, Cello, Guitar, Mandolin and Banjo, Teacher and Soloist, 10 Woodland Street, Worcester, Mass.

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**SWAN, S. WASHBURN**, Teacher of Banjo, Mandolin and Guitar, 406-6th St., Niagara Falls, N. Y.

**THOMAS, MRS. GERTRUDE BUCKINGHAM**, Teacher of Banjo, Mandolin and Guitar, Director of Thomas Mandolin and Guitar Club, 1231 Girard St., Washington, D. C.

**THOMPSON, MRS. FLORENCE PAINE**, Teacher of Piano, Banjo, Guitar and Mandolin, 30 West Front St., Oswego, N. Y.

**TRKELAND, WALTER P.**, Teacher of Guitar, Mandolin and Banjo, Students Guitar Club and Mandolin Orchestra, 175a Tremont St., Boston, Mass.

**WARREN, EDWARD S.**, Teacher of Mandolin and Guitar, Pasadena, Cal.

**WAY, BYRON W.**, Teacher of Mandolin and Guitar, University School of Music, Lincoln, Neb.

**WEBBER ACADEMY OF MUSIC**, Mandolin, Violin, Guitar, Banjo, Piano, S. E. Webber, H. A. Webber, 4894 Washington Street, Portland, Ore.

**WEEDFALD, OVID S.**, Performer and Teacher of Guitar, 31-11th St., Upper Troy, N. Y.

**WEIDT, A. J.**, Teacher of Banjo, Mandolin, Guitar, Violin and Zither, 429 Washington St., Newark, N. J.

**WOOTEN, W. H.**, Soloist and Teacher of Mandolin and Guitar, Studio, 503 Shawmut Ave., Boston, Mass.

## TEACHERS OF MANDOLIN, BANJO AND GUITAR.

**YOUR** professional card inserted in these columns will cost you only \$1.00 per year — twelve issues. *Three lines* will be allowed for each card.

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ays it is a "haunting" melody. Discount? Sure! read the ad.

Mr. George L. Lansing, 170a Tremont Street, Boston, an artist of whom every "banjoer" and "banjoess" knows, has couched his lance and entered the lists with another Method for the Banjo. This latest method by Mr. Lansing contains over 50 special technical exercises for perfecting rapid fingering. If by any chance he has put any of his own rapid fingering into the method it will be "going some." He says of it, "Nothing of the kind heretofore published." He has made a special price on it of 67 cents, and that is "going some more."

Do you ever attend auctions? If you do, you know that sometimes just the very article you wanted slipped away from your grasp for the simple reason that you hesitated too long. Have you delayed sending for "The Diamond City March," published by Daniel Acker of Wilkes-Barre, Pa.? His ad is easy to find; it's the one with the heading, "The Proof of the Pudding is the Eating of it." Anyone who attended the recent Guild convention can tell you how they enjoyed "Diamond City." Look up the prices quoted in the ad and get busy with your fountain pen.

Now, how did you like it? Wasn't it just as good as they claimed last month? But if you haven't yet ordered it there is still another chance. Of course we are referring to the "Polonaise No. 2" for banjo, by Paul Eno, which was played by Mr. Geo. L. Lansing at the late Guild concert, and which made such a pronounced hit. Send for this number without delay, and also for their complete catalog, for the Maximum Pub. Co. have lots of others equally as good. The banjo solo with piano acc. is 75 cents, but don't overlook the discount allowed — 1/2 off.

Poets and novelists have all in turn raved over and apostrophized "golden hair," "Triton-red locks" or "auburn tresses." But here is the latest, only and up-to-date, light-tripping "Blondy." And not a peroxide either, but the real, genuine, high-stepping "Blondy." "Oh You Blondy!" Ed Edwards has got her all tricked out for two mandolins, guitar and piano, and the Jos. Morris Co., 136 North 9th Street, Phila., have got her in print for the utterly absurd price of one dime, 10 cents. That is, if you take her this month and mention THE CADENZA.

120-page Book of 1st Violin parts. - 32-page Book of Solo Cornet parts.

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Without doubt you have seen performances where a magician has brought all kinds of things out of a hat—rabbits, flags, eggs, etc. and it is all done so easily, just as easily as E. D. Goldby and Son produce new and attractive mandolin and banjo music. Are you wise to their four positive hits for mandolin orchestra—"Queen of the Valley" gavotte, "Dawn of the Roses" waltz, "Royal Crest" schottische, and "Dancing 'Mid the Palms" schottische? A dime will bring you sample copies of 1st mandolin or 1st banjo parts. Write for catalog of Goldby's Practical Studies for the Mandolin.

The Harry S. Six Pub. Co. is featuring a number in its ad this month that we believe will attract the attention of every club leader and soloist who reads THE CADENZA. We refer to the "Ohio Field March," Mr. Six's latest. Note the arrangements, "six" of them, and the prices quoted are all subject to the "usual discount." You are always looking for encores and with this number you'll get several. This house also sells the Imperial banjo strings, said to be "positively true and damp-proof." They are yours for the price of 10 cents apiece. Better send for a few the next time you find yourself short on the good kind.



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Send for Waite's Studies,  
address Racine, Wis.,  
And we feel quite sure  
You won't go amiss.]

It's worth while sending for Mr. Waite's thematic catalog, which contains the mandolin parts to all his studies and club numbers.

How Mr. Frederick Bacon with his multifarious engagements can find time for creative work is one of the unsolved mysteries. We don't know and probably he won't tell. Mr. Bacon is always the artist whether in playing or composing, and one may rest assured that his "10 new compositions for the Banjo," which he has fallen to list in his ad in this issue of THE CADENZA, will not fall below his usual standard. Mr. Bacon writes, "Now is the time to work up some new selections for your Fall season." He is

right, and judicious selection coupled with assiduous "working up" will save many a one from a fall in the Fall season, both "financially" and physically considered. He also says these new compositions have "slick" piano accompaniments. Now look at the "slick" price, only twenty pennies apiece. The Bacon Mfg. and Pub. Co. (they are at Forestdale, Vt.) are great, no little on prices. To quote him once more, "All good and 'sure fire' hits!" That means to bull's eyes.

A man once said, "There're just 3,999,999 stars. If you don't believe me count them yourself." If you don't believe what the Rhode Island Co. say of the Eddy Music Meter and Arrangers' Assistant, just get one and try it yourself. Make arrangements to have an arranger right away, then you can make other arrangements without previous study of instrumentation. One qualification of the meter is that it can be carried in the pocket. That makes it handy. There are times when we wish our gas meter might be handled the same way, but that's altogether too handy. Rhode Island is a little state, but it harbors some big things. Giuseppe

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Pettine is out with six new duos for the mandolin. "Christmas Song," "Berceuse," "Longing" and "Barcarola" are original compositions, and there are two arrangements, Schumann's "Traumeri" and "Old Black Joe." Of course the R. I. Co. are the publishers and they have got them all mixed up with Music Meters and Arrangers. Look it up in their ad. We had always supposed there was but one logical place for a man to rest his arm. We must have been wrong for this same Rhode Island Music Co., 49 Penn Street, Providence, R. I., say the only place is on the Place Mandolin Arm Rest. And it's only one dollar a rest.

A certain progressive woman once asked of another, who happened to be a physical culturist, "Don't you think all women should exercise the suffrage?" "Most certainly I do," replied the culturist with more conviction than erudition, "and mine is the only natural method that will give a lung expansion of two inches." I can hear the reader exclaim to himself, "What in the name of common sense has that joke to do with banjos, mandolins and such?" "Where does it fit?" Now



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Queen of the Valley. Gavotte Royal Crest. Schottische  
Dawn of the Roses. Waltz Dancing 'Mid the Palms. Schottische

Sample copies 1st Mandolin or 1st Banjo parts, 10c each, for a limited time only. Send cash with order. Write for catalog of Goldby's Practical Studies for the Mandolin and list of other pieces, etc.

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wait a moment, dear reader. There is an application more or less direct, and it fits as well as a Bleeker street overcoat. There are many people who term themselves "natural" players of the mandolin. Having some aptitude for the instrument, they have laboriously picked out two or three tunes which they proceed to "strum" out to any one who will listen, or unfortunately gets cornered by them. Then occasionally some admiring friend, with more of adoration than horse-sense, will "spring" him and his "natural" playing on unsuspecting brothers at a lodge concert. The result is obvious and pitiful. His natural talent with nothing else behind it failed to get him by, but had he possessed a good method, plus the talent, he might have expanded the *sufrage* of his audience. They

would mentally vote to hear him again at the first opportunity, and this is where it fits. In this issue of THE CADENZA, the White-Smith Music Publishing Co., 62 Stanhope Street, Boston, call your attention to some "Standard Methods for Mandolin": Branzoli's Method "a complete theoretical and practical method"; and the "Superb Mandolin Method," by George Barker. The latter is divided into three parts—elemental, simple and progressive exercises; easy solos; and trios for two mandolins and guitar. Now the White-Smith Co. do not claim these methods will expand anything, but when good methods are linked with talent the inference is obvious. They also call attention to an interesting list of catalogs, vocal and instrumental, which will bear well more than a casual looking through.

Music is the living bond of sympathy between human souls, and the variation of its expression is illimitable. Its power can uplift or depress, soothe or distract, incite and impel. Said Shakespeare, "He that hath not music in himself is fit for treason, stratagem and spoil," and "Is not music the food of love?" asks Sheridan in "The Rivals." Of all its mediums of expression none is quite so clinching and gripping as the "Brass," whether in full band, quintet, quartet, trio or solo. A single bugle will put a great army in full retreat. A trumpet call will hurl the same army irresistibly in the teeth of an enemy, or call them to sleep under the quiet stars at the sound of "Taps." Publishing houses all know and sense this power of the brass instruments, and none more so than the Oliver Ditson Company,

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150 Tremont Street, Boston. The foundation of their ad in this issue of THE CADENZA is the announcement of the publication of four splendid albums for Brass Quartets; 1st and 2d Cornets, Eb Alto and Baritone. The "Popular" is essentially an album with the home coloring. Not actually home songs, but those we always snag at home. In this album we find, "Home, Sweet Home," "Old Folks at Home," "Oft in the Stilly Night," "How Can I Leave Thee" and "Keller's American Hymn." And note the strong, old Scottish flavor in the book with "Robin Adair," "Annie Laurie," "Comin' Thro' the Rye" and "On the Banks of

Allan Water." The "Elite" starts us all "a dreaming" of days that have flitted into the dusk of the past with such numbers as "Last Night," Kjerulf; "Alice, Where Art Thou," Ascher; "Love's Old Sweet Song," Molloy; and the "Palms," Faure. There are not many who have never gathered together in the Sunday twilight and sung the old hymns. Would it not all come back with an overpowering rush of feeling to hear them again from a good quartet of brass? Glance at the contents of the "Sacred" album. They are all there, "Abide With Me," "Flee as a Bird," "Nearer My God to Thee," "Rock of Ages," "Onward Christian Soldiers" and

many more. You players on the "Sounding brass," if you would move and grip your listeners, get together in a quartet and look at these albums. The selections are made with care and the arrangements are by a real arranger. The price is nothing, — 25 cents for each part. In this same ad the reader will find some "Standard Compositions for Mandolin Orchestra," arranged for mandolin and piano or mandolin and guitar. The list is long and good, including overtures and selections from the operas. Read through the list; then send to the Ditson House for a complete catalog of numbers and prices, and get their free sample parts.

## Food For Thought

At the close of the Guild Concert at Newark the query "What do you think of the banjo as a musical instrument?" elicited nothing but derisive smiles and sarcastic comments even from members of the tin pan brigade. At the 1909 Guild Concert teachers were heard to remark "If I thought my banjo sounded like that I would quit the instrument."

Did these concerts help the banjo? On the contrary did they not help to perpetuate the general impression that the banjo is not a musical instrument? With such artists as Lansing and Derwin representing the banjo who will say that the players were at fault, especially in view of the fact that comparative novices get delightful MUSIC from

## The Farland Wood Rim Banjo

far better music than artists of ability and reputation can get from ANY OTHER make.

Practically all makes of the modern prototype of the metal rim banjo are made to LOOK like the Farland, and many have been deceived into buying such under the impression that they were getting wood rims. If your ear is not good, and you are unable to tell the "tin pan" tone when you hear it, examine the instrument before buying, and if it has a metal ring, truss, flange, or other contrivance UNDER the head reject it, otherwise you will feel like kicking yourself when you hear a Farland.

### Send for Illustrated Price List

Banjo Music. 36 melodious pieces for students and 14 fine concert selections including Farland's beautiful variations on *Honey Sweet*, *Heater My God*, *To Thee*, *The Last Rose of Summer*, *Auld Lang Syne*, *The Mocking Bird*, and *In the Twilight*. Also the *Miserere* from *Il Trovatore*, etc., all for \$1.00.

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A sweet, motherly old lady when passing around a box of chocolates and trying to impress upon the guests her sense of hospitality, said, "Oh do take a whole lot, take two." Here is the same box of good things from M. Witmark and Sons, New York, passed around again this month. If the ad is carefully and conscientiously gone through, the reader will want a whole lot, and it will be more than two. One hardly knows where to begin to enumerate, and once begun, where to stop. At the bottom of their ad is a list of no less than 35 comic operas to select from. "Bright Eyes" "Newly Weds," "Pied Piper," "Three Twins," "Soul Kiss," "Top O' Th' World," "Grand Mogul," "Mile.

Modiste," how they loom up. The list is bewildering in numbers to choose, and belligerent in its invitation to try. Now avigate to the top, and look through the contents of their four great folios. One can conjure with the name of the arrangers T. P. and Geo. J. Thinkans, not to mention the things arranged. A book full of successes for 25 cents. It is almost like taking "candy from a kid." "Please Don't Keep Me Waiting" (from *The Fair Co-ed*), "Can't You See I Love You" (from *The Newly Weds*), "Meet Me Where the Lanterns Glow" (from *A Trip to Japan*), "In The Garden of My Heart,"—all are successes from successful operas, and found in the Witmark Mandolin and Guitar Folio No. 17. Now take a look in the

Guitar Folio, No. 10. "The Yama Yama Man" (from *The Three Twins*), "The Message of the Red, Red Rose" (from *Marcelle*), "If You'll Remember Me" (from *Ragged Robins*) "Here's to the Girl," "No One Knows," "Come Be My Sunshine, Dearie," "Sleep and Forget," and a whole bunch of others just as good. Some of these are songs with guitar accompaniment and some are guitar solos. Then there is the Witmark Banjo Folio, No. 10, crowded from cover to cover with melodic medleys, winning waltzes, delicious dances and others. Simply read and see what can be gotten for almost nothing. This folio also comprises both vocal and instrumental numbers. Perhaps the greatest thing mentioned in the Wit-

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**JACOBS' ORCHESTRA MONTHLY** A MUSIC MAGAZINE devoted exclusively to the interests of Professional and Amateur orchestra players

MUSIC CONTENTS OF THE NUMBERS FOR JANUARY, FEBRUARY, MARCH, APRIL AND MAY, 1910

- |          |   |  |                   |
|----------|---|--|-------------------|
| <b>1</b> | AGGRAVATION RAG (New)<br>1st violin, 2nd violin, viola,<br>trombone, drums and piano.   | George L. Cobb<br>AND THE MOOSE. March<br>1st violin, 1st cornet and piano                               | P. Hans Flath     |
| <b>2</b> | IN CUPID'S TOILS. Waltz (New)<br>1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 2nd<br>cornet, trombone, drums and piano.                         | Arthur C. Morse<br>AND MONSTRAT VIAM. March<br>1st violin, 1st cornet and piano                          | Alfred E. Joy     |
| <b>3</b> | THE NOMINEE. March and Two-Step (New)<br>1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 2nd<br>cornet, trombone, drums and piano.                 | Thos. S. Allen<br>AND DIXIE TWILIGHT. Characteristic March<br>1st violin, 1st cornet and piano           | Chas. L. Johnson  |
| <b>4</b> | YOU LOOK JUST LIKE A GIRL I USED TO KNOW.<br>1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd<br>cornet, trombone, drums and piano. | Schottische (New)<br>Don Ramsay<br>AND HOOP-E-KACK. Two-Step Novelty<br>1st violin, 1st cornet and piano | Thos. S. Allen    |
| <b>5</b> | AEOLUS. March (New)<br>1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd<br>cornet, trombone, drums and piano.                       | Arthur C. Morse<br>AND CLOUD-CHIEF. Two-Step Intermezzo<br>1st violin, 1st cornet and piano              | J. Ernest Phillee |

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the "Trav'ler" and the "Mandolin," some reading worth while.

There was a young maid from afar  
Who thought she would learn the guitar;  
She found, providentially,  
The "Weid's Elementary."  
And now she's a vaudeville Star.

When starting to write this we had no intention of dropping into the realm of poetry (?), but that word "elementary" was too seductive. The melodic rhythm of it caught us and we fell. And let us say in passing, the student using "Weid's Elementary Studies" will find them as melodious as the word. A still further explanation is also necessary. The young lady in the verse was not obliged

to confine herself to the guitar. She really had seven different instruments in thirty-five different books to make a choice from. We just used guitar because it rhymed easily. An especially attractive feature of these studies is the arranging of the first and second parts of each instrument in duet form so she can play them together. No, that is not quite clear. Of course no individual can possibly play together by himself. We meant to say that if the young lady had a young gentleman, her brother, then they could play these two part arrangements together. To enumerate the many excellent points embodied in these studies would be impossible in a small space. Take a peek at the ad and



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CAMPANERO POLKA.	C. S. DeLano
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"TOWDY" DAREBIES! Rag-time.	Walter Jacobs
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## Contents of No. 2

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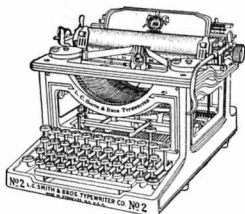
**WALTER JACOBS, 167 Tremont St., Boston, Mass.**

let Mr. Walter Jacobs, the publisher, send you a sample set at "sample set" prices. The laws of the Medes and Persians were unchangeable and therein is where another ad of Mr. Jacobs (on page 7) differs from the Medes and Persians. This ad is changed every month, new publications being inserted in their alphabetical sequence. This list is the largest published in the world for Mandolin Orchestra having tenor mandola and mando-cello parts. It will repay a close inspection each month. "Aggravation Rag" (Cobb) as a club number has made a tremendous success, and is still "aggravating." This may also be had as a banjo solo. "Cloud Chief" has already become very popular with

Edison phonograph listeners. "Cupid Astray," "Heart Murmurs" and "Indifference" by Rolfe, the composer of "Kiss of Spring" waltz, are all captivating numbers. Weidt's "Gloriana" overture and "The Moose" (march) were both played at the Guild concert at Newark and scored for themselves. The "Gloriana" was played by Mr. Weidt's own orchestra under his own baton. The Burchard Mandolin Quintette featured "The Moose." A few years ago no person would have had the temerity to even dream of hearing from a mandolin orchestra numbers heretofore relegated to the regular orchestras. Yet here they are scattered all through the list. "Angel's Serenade," Braga; that old

"Cavatina" by Raff; Delibes' famous waltz lente, "Coppelia"; Leybach's beautiful "Fifth Nocturne," and the scholarly Brahms "Hungarian Dances." It will pay to look through this list each month. Even at the risk of prolixity we must talk a little more of Mr. Walter Jacobs, still at 167 Tremont Street, Boston. Make a note to see the "C" Notation ad on page 42. Notice the banjo "beaties" listed there. Now turn to page 8 and mark the "Valentines" one is Abt to find in that superb mandolin catalog. Whatever you do, don't forget that Mr. Jacobs is now sole owner of the famous Gatcomb catalog. To sum up consistently and concisely, send for his complete 48 page catalog.

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JOLLY SAILORS. March. Easy	Weidt	.40	.40	.10	.20
KALOOLA. Easy	Weidt	.30	.30	.10	.20
Darktown Intermezzo					
OLE SAMBO. Easy	Weidt	.40	.40	.10	.20
Coon Serenade					
PURLING BROOK. Medium	Shattuck	.40	.40	.10	.20
Waltz					
RAG TAG. March. Easy	Weidt	.40	.55	.10	.20
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