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THE CADENZA ✓



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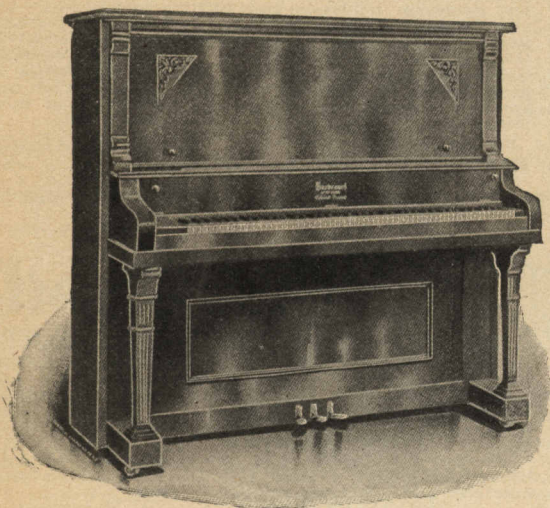
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THE CADENZA

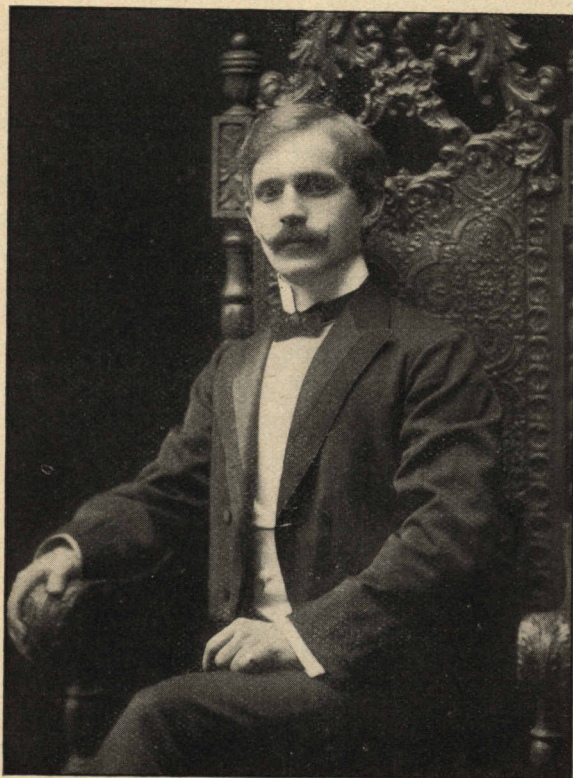
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WITH WHICH IS CONSOLIDATED THE "CONCERTO"
DEVOTED TO THE INTERESTS OF THE
VIOLIN, MANDOLIN, GUITAR, BANJO, VOICE, HARP AND PIANO

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H. WALLACE STEVES, OF BUFFALO, NEW YORK.

MANDOLIN, GUITAR AND BANJO

Johann Nepomuk Hummel.

From "Biographies of Mandolinists and Guitarists."

Contributed Exclusively to THE CADENZA, by the Author
PHILIP J. BONE, LUTON, ENGLAND.

Johann Nepomuk Hummel was born at Presburg, November 11, 1778, and died at Weimar, October 17, 1837. Hummel is recognized by all musical authorities as a classic of the pianoforte, and he was also a skilful guitar player and one of the most renowned writers for the guitar. He was the son of a musician—Joseph Hummel—a conductor of military music in Wartenberg, and he consequently received instruction in the musical art from his father during his early childhood. It was about 1786, while Hummel's father was conducting the band at the theatre of Schikaneder—Mozart's friend and the author of the libretto of "Die Zauberflöte"—that the boy who had made considerable progress in singing and piano playing, became the inmate of Mozart's house and for two years enjoyed the privilege of Mozart's instruction. When the lad was ten years of age, he had made such extraordinary strides in his piano playing that his father took him on tour through Germany, Denmark and Holland, and he appeared for the first time in England in 1795. The lad's brilliant piano playing won the applause of musicians generally throughout this protracted tour, and upon its termination at the end of 1795, he returned to Vienna and resumed his studies in counterpoint under Albrechtsberger, and composition under Haydn and Salieri. In April, 1804, he was appointed capellmeister to Prince Nicholas Esterhazy—the position formerly held by Haydn—and he remained till May, 1811. Soon after this date and during Hummel's prime, he became intimately associated with the guitar virtuoso, Giuliani and all Vienna was applauding their duos for guitar and piano until the

year 1815. Hummel proved of great assistance to Giuliani, as he had already been established some years in the city before the arrival of Giuliani. The two virtuosi engaged in concert work in Vienna till Hummel's departure to fill the post of conductor at Stuttgart. In the year 1815 Hummel, Giuliani and Mayseder were engaged together in giving the "Dukaten concert." They also gave a series of six musical soirees in the grounds of the Royal Botanical Gardens of Schönbrunn, before members of the royal family and other nobility, and upon these occasions the trio was augmented by the 'cellist Merk and a flautist of renown. For these concerts Hummel specially wrote his Op. 62, 63 and 66, which are three grand serenades for piano, guitar, violin, flute and 'cello, or piano, guitar, violin, clarinet and bassoon. He also composed about the same time his Op. 74, entitled, "The Sentinel of Choron," for solo voice, with variations and accompaniments of piano, guitar, violin and 'cello. The serenades mentioned previously were dedicated to Count Francois de Palffy, an admirer and patron of Hummel. These works were published by Artaria, Vienna, with a vignette on the title page depicting the several artistes performing in the garden. These grand serenades are of more than ordinary technical difficulty and only in the hands of artists could an interpretation be expected, as each instrument is brought in requisition in its solo capacity—with variations of most brilliant description, written, respectively, by each of the original performers, viz.: Hummel, Giuliani, Mayseder and Merk—in addition to the unusual execution required for the performance of the compositions generally. In 1816, when Hummel removed to Stuttgart, his connection with this company of artistes was severed and his position was filled by

Moscheles. Hummel remained in Stuttgart till 1820, when he removed to Weimar, from whence, in the suite of the Grand Duchess Maria Paulowna he journeyed to Russia, and there was accorded a most cordial reception. In 1825, Hummel visited Paris and traveled through Belgium and Holland, returning to Vienna in 1827. From the years 1830 to 1833 he was in England, and at the latter date was the conductor of opera in London. During his stay in England he made many provincial tours, and while at Bath met the guitarist, Eulenstein, who records a lengthy conversation between the two artists on the merits of the guitar, and Hummel's high opinion of the instrument, particularly of its effects in modulation. Hummel departed from England in 1834, and retired to Weimar, where he died a few years later. Being brought up in the house of Mozart and receiving instruction direct from this immortal genius, he was consequently deemed the main conservator of Mozartian traditions—an expert conductor, and a good teacher, the leading and most brilliant German pianist, a very clever extempore player, and a prolific writer of all classes of music from mandolin sonatas and guitar solos to masses and operas. Hummel in his prime, about 1818, was regarded by the majority of professional musicians the equal of Beethoven. Hummel is the principal representative of a manner of treating the piano, which rested upon the light touch and thin tone of the early Viennese instruments, and grew together with the rapid improvements in the manufacture of pianos in Germany from the beginning of the century to about 1830. As previously mentioned, he stood foremost in his day among a school of performers now rapidly dying out. This school was in advance, in point of execution, of that of Clementi, but scarcely so advanced as that headed by Moscheles, and later by Chopin. Its characteristic feature was the use of the uni-

form legato touch so highly esteemed by Moscheles. It was the school which immediately succeeded the cantabile style of the end of the eighteenth and the beginning of the nineteenth century. His piano compositions are still held in high esteem, but much of their popularity has vanished. These and his numerous compositions for the guitar are marked by strong poetical feeling, clear form, and much technical cleverness. Hummel evinced a devotion to the guitar, second only to that of the piano, and associated himself, practically, with its players and votaries, and although he made no public appearances as a performer on this instrument, he was a capable player on the guitar, and was most thoroughly conversant with its resources and lavish in his praise of its powers as an instrument of harmony and modulation. Hummel was the author of many operas, masses, symphonies, and compositions for the piano. His operas are now forgotten; but his masses are still in use. The following list of compositions is not the total number of works composed by Hummel for the guitar, or with the guitar in combination with other instruments; he wrote also numerous smaller pieces published principally in St. Petersburg during his residence there. He is the author of a sonata for mandolin and piano, published in Vienna. Six dances for two guitars, published by Richault, Paris; waltz for violin or flute and guitar, Spehr, Braunschweig; Op. 7, for guitar, with other instruments; Op. 43, a grand duo "National Potpourri," for piano and guitar, written in conjunction with Giuliani; Op. 53, grand duo for piano and guitar, Artaria, Vienna; Op. 62, grand serenade in C major, for piano, guitar, clarinet and cello; Op. 62 and Op. 66, grand serenades, for piano, guitar, violin, flute and 'cello, all published by Artaria, Vienna; Op. 93, grand duo for piano and guitar; Op. 79, grand potpourri for guitar and piano, this duo also being written in conjunction with

Giuliani; Op. 91, six waltzes and trios for flute or violin and guitar, and also arranged by the author as a duo for two guitars; Haslinger, Vienna. Hummel also wrote the orchestral parts of Giuliani's third concerto for guitar and orchestra, and among many others, the following songs with guitar accompaniments: Op. 71, "La Sentinelle de Choron," vocal variations with chorus, in D, with accompaniments of piano, guitar, violin and 'cello, Peters, Leipzig; "Der Ausar Bohemisches," song with piano and guitar, Eck & Co, Cologne; Six Romances of Florian, with guitar accompaniments, Gerstenberg, St. Petersburg, and Songs of Rosseau, with guitar, piano, flute and 'cello, Vienna.

Hints on Banjo Study.

Written Exclusively for THE CADENZA.

BY MYRON A. BICKFORD, SPRINGFIELD, MASS.

Lest some hair-splitter should find a flaw in my last article, where it was stated that there was nothing in the world to prevent the use of *any* finger on *any* string, I will modify that sentence by interpolating that there is nothing in the world *but common sense* to prevent such a use of the fingers. No one possessed of an ordinary amount of this commodity would attempt, for instance, to use the little finger on the fifth string. The gist of the article this month will be the proper action of the right-hand fingers and how to acquire it. One of the obstacles that confront the student of the banjo, and the guitar and mandolin as well, to a certain extent, is the lack of literature on the subject of acquiring technique. The word technique, as here used, applies more particularly to the muscular control of the fingers, and includes a branch of the art of banjo-playing that is all too little understood by those calling themselves banjoists. The all-important branch referred to is expressed in a very simple little word—*touch*.

There are volumes and volumes on the

subject of touch and technique as applied to the study of the piano, but nothing as yet for the banjo.

This, of course, is not strange when the relative popularity and prestige of the two instruments is considered, but it is nevertheless a misfortune. Another deplorable fact in this connection is that a large number of those teaching the banjo have either never had the opportunity, or, more likely, the inclination to delve into the subject and seek the scientific reason for doing things a certain way. But, to get at the subject: The action of the right-hand fingers in playing the banjo is almost identical with that used by the well-schooled pianist, with one slight exception, which is really an addition. To illustrate the point: As the pianist's hand rests on the keys, the first motion in striking a key is to raise the finger, allowing it to bend or move from the third, or knuckle, joint only, to a considerable height, and leaving the first two joints of the finger in the same curved position as when resting on the key. Now, this is exactly the way the finger should be raised preparatory to touching the banjo string. The exception above referred to is this, that while on the piano the finger drops squarely on the key and remains there, or is raised again, as occasion demands, on the banjo there is an additional motion, which consists of allowing the finger to round off this downward stroke by curving in toward the palm of the hand from the first and second joints, after touching the string. This is not a separate motion or impulse, but merely the finishing up of the first downward stroke. In making this stroke the second joint of the finger should not drop below the level of the other fingers or the back of the hand. Thus it will be seen that every one of the three joints is brought into play. The method outlined above is the fundamental use of the fingers. There are, of course, numerous instances where some other kind of a touch would be

advisable, as, for example, in taking a chord, which is to be rolled or arpeggiated, it is usually best to place the fingers on the strings before starting, raising the fingers in rapid succession. This action of the finger is especially necessary in alternate fingering, since it is the only way in which clean, distinct and decisive tones can be produced in rapid succession. If the finger is held too near the string, and barely raised when picking, it is bound to interfere with the vibration, and, consequently, the purity of the tone, and also to a serious degree with the development of an independent finger action. It should be added that, after the finger leaves the string and curves in toward the palm of the hand, it should be immediately raised to the same position as before the first stroke. By this method the string is allowed to vibrate the full duration of the note, without any interference from the fingers. The action of the thumb is on exactly the same principle, with this important exception, that the first two joints must always remain stiff, that is, must not bend, but the motion is entirely from the third joint at the juncture with the wrist.

Victor Magnien.

From "Biographies of Mandolinists and Guitarists"
Contributed Exclusively to *THE CADENZA* by the Author
PHILIP J. BONE, LUTON, ENGLAND.

VICTOR MAGNIEN, renowned as one of the most successful directors of the Imperial Conservatory of Music at Lille, France, was born at Epinal, Vosges, November 19, 1804, and died at Lille in June, 1885. By a strange coincidence he was baptized on the 22d of November, being St. Cecilia's day—a favorable omen for his future. Magnien was a violinist, guitarist and composer of considerable repute in France, having studied the guitar under Ferdinand Carulli and the violin under Rudolphe Kreutzer, both most able representatives of their respective instruments. Pre-

vius to 1815 his father was an administrator of the province of Haute Marne, and at this period young Magnien received his first musical instruction, but when he was ten years of age the allied armies invaded France, and his father, like all other public officials, was dismissed. In 1817 Magnien's father was engaged in other employment and he sent his son to Paris to further his musical education under Kreutzer and Carulli. His progress was most rapid and thorough, and after two years he was acknowledged one of the foremost amateur guitarists in Paris. In 1820 his family removed to Colmar, and his musical talents were soon recognized and called in requisition by the inhabitants of this town. His parents had not intended his musical study for a profession, and when he was sixteen years of age he was employed as a clerk in a municipal office. A sudden reverse in the fortunes of the family, however, changed his course of life. Magnien the elder at this time espoused the cause of a Colonel Caron, and on account of his political associations with this officer he was instantly dismissed by the authorities. The family were thereby placed in straitened circumstances, and young Magnien, who had studied music as a pastime, was now compelled to resort to teaching to assist the family. Although young and inexperienced he applied himself to the teaching of his two instruments, the violin and guitar, and the practical sympathy and encouragement bestowed on him by members of the most distinguished families of Colmar proved of great benefit to him at the commencement of his new career. He rapidly rose in the esteem of musical people of the neighborhood, and was offered a lucrative position at Mülhausen as a professor of music, which appointment he accepted, and settled in this town. Magnien was now desirous of obtaining a higher knowledge of his art, and he visited Paris for three months annually to continue his musical education. He again

took up the violin and guitar, the former instrument under Baillot and Lafont, the guitar under Carulli, and placed himself under Fétis for composition. Magnien now wrote his first musical compositions, duos for violin and guitar, which were published, and also many of his later compositions, by Richault, Paris. Between the years 1827-1831 this renowned publisher had issued more than thirty of his compositions. At the time of the revolution, 1830, and upon the advice of his teachers, he made several journeys, as an artist, through Germany. These tours were the means of enlarging and completing his education, and he also derived much benefit by hearing and studying the works of the greatest masters. Upon his return he visited Paris, and was then engaged as conductor of the Philharmonic Society of Beauvais, director of singing at the elementary schools, and was made a member of the examining committee of elementary instruction. Magnien married while in Beauvais, and was esteemed both as a man and artist during his residence of sixteen years in this town. The extraordinary success which he obtained as a musician in Beauvais attracted the attention of the musical authorities at Lille, and in 1846 he was appointed Director of the Imperial Conservatory of Music in this town. This institution being a branch of the famous Conservatory of Paris, and during Magnien's term of management the institution flourished to a remarkable degree. Magnien excelled as a virtuoso and teacher of the violin and guitar. He is the author of concertos for the violin with orchestral accompaniments, duos for violin and guitar, duos and nocturnes for two guitars, and rondos, fantasias, variations, etc., for guitar solo, and studies for violin and guitar, in addition to masses and organ and pianoforte pieces, many of the latter being published also in England. Op. 1 and 2 are duos concertante for violin and guitar. Op. 4, three books of duos for violin

and guitar. Op. 23, twelve favorite galops for guitar solo. Op. 35, two duos for two guitars, and many others of a similar nature published in Paris. Richault alone has issued more than fifty of his compositions. Magnien was also the author of several theoretical treatises on music, one of which, published in 1837, entitled "Theorie Musicale," etc., was popular in its day.

Hints to Singers.

Though there are no hard and fast rules applied to phrasing, the student might make one for himself, and that is to follow the punctuation marks and the sense of the words as far as possible, taking a breath after each comma, semicolon and a full stop. Thus, in the English version of the "Prologue" ("Pagliacci"), in the opening of the beautiful *andante cantabile*, "Ah! think then, sweet people, when ye look on us—clad in our motley and tinsel, ours are human hearts, beating with passion," breaths are taken before the words "sweet," "when," "clad," "ours," and "beating." It would also be as well to remember that when a great deal of breath is required for a held note, or for some other special effect, it is permissible to take a slight liberty with the phrasing—though a more satisfactory plan would be to gain so excellent a control over the breath that there is no need to adopt a middle course.—The Choir Journal.

The Disappointed Crocodile.

Adapted from Ancient Manuscripts with Some American Twists Especially for
"The Cadenza."

BY JAMES P. DOWNS

Practice, laborious, persevering practice is the sole and sure secret of musical proficiency. All music teachers being well aware of this endeavor to impress the fact upon their pupils, but all teachers likewise know the difficulty of inducing students suf-

ficiently to practice patiently and understandingly, at least, the early technical exercises. A student eager to practice at all times and as long as possible is therefore a glad relief to the earnest teacher, and as refreshing in his experience as a green and well-watered oasis to an exhausted and thirsty traveler upon a sandy desert.

Richard Goodwin was one of these earnest students who never could find sufficient time to practice, and the declaration of his aims in this regard would have gladdened the heart of any teacher. There was, however, a slight offset to his otherwise hopeful declarations; he never could find a place and time for practice that was entirely agreeable to him. There was always some interruption or disturbance that caused him to lose his temper, fly into a rage and repeatedly cause him to put off his practice until a more favorable time.

A musical friend of many years' teaching experience told of a shirking program he had observed. He gave lessons to two little girls, and the elder of these dear little angels was in the habit of kicking off one of her shoes every time the lesson reached an imaginary fatigue point. The shoe being off, of course she had to jump up and get it, put it on and tie it up again, all of which little diversions furnished a grateful relief and a period of rest. The other sweet little cherub would gain an opportunity for a pretended long necessary use of her handkerchief by wailing out, "Oh, teacher, both of my eyes leaks and one of my noses don't go."

Richard did not invent distractions, but he lent a very ready mind to every one that occurred. If he heard a door open he feared a draft. If he heard a door close he became nervous until he knew the cause. If visitors called he could not rest until he had learned who they were and what they wanted. Did he go and shut himself up in his room for a half day's practice there was sure to be a fire in the block and the street was filled with tumult. Did he betake him-

self off to the woods where he imagined he would be free from interruption the place was sure to be invaded by a roistering band of picknickers, making practice there impossible. If on an evening he had just composed himself for quiet practice until midnight he was sure to receive a message from a sick friend or relative calling him away, and when all other disturbing causes were lacking he had some indisposition making him believe himself so unwell that he positively could not practice. In fact, it would take a page just to enumerate the many little trifles, any one of which would cause him to abandon his practice with exasperation, and oftentimes with remarks not recommended by theologians.

One of his friends remarked to him one day that, since he was so particular about having everything so quiet he ought to live by himself in a desert, and that in Egypt he might learn of a good one. Richard, on hearing the remark, said that he had always intended to do a lot of foreign travel, and the idea was such a good one that he would start immediately. Further, the thought occurred to him that the population of a ship being necessarily limited he could not help but find many opportunities for quiet practice, undisturbed by the usual traffic and bustle on land. He caught the first ship that sailed, but when the vessel was well under way he speedily decided that the rolling of the ship was altogether too great for practice, therefore he determined to abandon all practice until the ship reached some port. But conditions then were no better, the hurrying, confusion and bustle of unloading and reloading were so great that he again gave up in despair the idea of practicing at such unpropitious times.

By various vessels he arrived at the Nile, and proceeded up the river, hardly noticing the pyramids or other wonders of the land. After a sojourn of some hours at Cairo he continued his journey to Karnak. Always ascending the Nile he saw the ruins of

many ancient cities, but he observed them with indifference.

One day he had strolled along the bank of the river far from the nearest village. The absolute quiet won his heart. He looked about him very carefully, and did not discover a single living being. There was not even a statue of one of the ancient Egyptian gods. The Nile flowed by in silence. The quietness of the place caused him to observe what a perfectly ideal place it was for music practice. After dwelling upon this thought for a while, but realizing the impossibility of practice without an instrument, overcome by the heat of the mid-day sun and attracted by the freshness of the water, he determined to take a bath. Reassured by the solitude and the absence of all life he plunged into the waters of the Nile after having arranged with care his clothing upon the river bank.

As he surrendered himself to the pleasures of the bath he swam far from the shore, when suddenly he heard a menacing breathing, and, looking back, saw behind him a gigantic mouth, bristling with terrible teeth, and surmounted by two flaming eyes. He immediately recollected that the Nile is said to contain many ferocious crocodiles. This recollection and the pursuing mouth behind him made him thrash out his arms and feet most vigorously in order to reach a small, sandy isle, which he saw a short distance ahead of him. He had never heard of that exceedingly lively piece of music, "The Race of the Mermaids," but he made even quicker time.

The crocodile was of the largest kind and as ferocious as a tiger. It swam hungrily after Richard, who, though somewhat thin and bony, nevertheless offered still a satisfactory meal to the gluttony of a famishing crocodile.

Richard reached the island, but before he could comment upon the ideal character of the secluded spot for uninterrupted music practice, and at the moment when he was about to give himself up to his joy at

his escape, he remembered that the crocodile is amphibious, and, perceiving a palm tree, he rushed up to it, embraced the trunk and went up that tree with an agility and disregard of Delsarte that revealed that his primary object was speed. He disposed of himself as well as he could among the thick leaves, and, having a solid support under his feet, he calmly contemplated the Nile. A moment later his eyes closed with affright; the crocodile emerged from the river and came directly toward the roots of the tree.

Richard immediately searched his memory for all that he had read of the habits of the crocodile and believed he remembered he had read that these animals can climb trees like a cat.

Oh! he said, historians and writers make so many mistakes heaven grant that they may be mistaken in this respect also.

The ferocious animal reached the foot of the tree and manifested a lively satisfaction on discovering the swimmer through the openings of the branches. It made several turns around the tree, looked up again, and then stopped as if to consider how to convert the siege into a blockade. The behavior of the crocodile in fact became alarming. Extended its whole length it defied the sun as a lizard, not manifesting the least impatience, and the quivering of its tail testified to the joy caused by the thought of an approaching feast.

The minutes ran into hours, and the hours dragged wearily along. Time often marches as though on crutches, but it always marches and never stops. Anxious watching of the amphibian kept Richard's mind too fully occupied to reflect upon the many advantages for music practice which his present lofty retreat possessed.

The sun set just about the same as it had so often done before. Night fell with a twilight very short, and its last rays showed the crocodile still in its determined and exasperating immobility.

Searching his memory to find a parallel

case or consolation, or a hope, Richard remembered the historic Robinson Crusoe, who, as a measure of precaution, passed a night up in a tree after his shipwreck. Domicile in a treetop was therefore possible, although a hardship. Crusoe narrates that he slept. Further one often finds even in the hotels beds almost as uncomfortable as the branches of a palm tree, healthful reflections which, however, offered small consolation to the forced lodger in the treetop.

Richard slept little this long night. If he dozed he had dreams but horrifying. Once he awoke with a start and came near falling from the palm upon the tail of his faithful guardian. This rendered him more cautious; he fought off his sleepiness, and even held his eyelids open with his fingers to prevent them from closing. What will not one do to preserve his life!

At sunrise the blockade was still unchanged. The murmur of hunger, however, began to be heard, and that hunger it appeared difficult to satisfy. Two sailors similarly placed could have settled the matter temporarily without difficulty by the stronger dining off of the weaker. But Richard was alone, and he realized with terror that famine was combining itself with the blockade to destroy him. But a ray of the rising sun, shining among the massive leaves, revealed large clusters of dates to the gaze of the famishing man, and he hastened to breakfast upon these providential vegetables.

But a little later an ardent thirst began to torment him, another evil of the blockade. The dates had greatly increased his thirst. How should he drink? He saw a large river at his feet, and he was dying of thirst. The Nile had ironical murmurs; it contented itself with refreshing the air, but never gave one drop of water to the burning lips of the unhappy musician.

He again compared himself to Robinson Crusoe, and concluded that all the advantages had been possessed by the latter. In

fact, Robinson passed one night upon his tree, but he came down the next morning; he killed birds and ate them; he drank the clear water; he promenaded about under an umbrella; he built a lodging place, but he did not encounter any crocodile. Happy Robinson! said Richard. And he dared to complain. I would just like to have him in my place upon this palm tree. Thus man is always disposed to envy others. Richard did not know that on that same day, and that very hour, an unfortunate American tourist was being devoured by a crocodile upon the banks of the Nile fifty miles further down the stream. Men should cease always to lament of their own ills.

At this moment light mists covered the sun, and Richard experienced a moment of joy; he reckoned upon an early rain, and he was already preparing his two hands to catch the drops from the sky; but his joy was short. His palm tree was fatally placed in the latitude where the rain never falls.

The crocodile seemed to divine the sufferings of the thirsty musician; he swallowed several large mouthfuls of Nile water and then turned and deliberately winked its eye at the lodger in the palm.

Jokes of monsters are intolerable. Richard was disgusted at the coarse pleasantry of the reptile, which gave to his thirst an added burning.

He eagerly scanned the surface of the Nile in the hope of discovering a boat and of giving a cry of distress to the navigators; but this hope was in vain. The silence of death reigned over the place!

Involuntarily his thoughts again returned to Crusoe. Robinson, he said, was wrong to murmur against a misfortune which appears to me happy, but, nevertheless, he had his good qualities. He was a born inventor.

He made bread, an umbrella, clothing, and even a pipe. Privation rendered him ingenious. If he had been upon a palm tree Robinson would have found water. Come,

now, let us see how he would have gone about it.

Richard reflected a long while. Finally he clapped his hands in merited applause of himself. He had discovered a process which promised success, and, proud to compete with the illustrious Robinson, set himself immediately at work. He broke off many long branches and tied their ends together by pieces of bark. This done, he awaited the moment when the crocodile made a little promenade to the bank of the river, and then he let fall his pump into the water, whereupon the spongy leaves at the extremity soaked up the water liberally. This vegetable rope was then pulled up with great care and his lips precipitated themselves upon these leaves, moistened with the sweet water, to him doubly sweet.

Richard laughed with happiness, and now, having nothing further to do, he repeated the experiment, and delivered himself to all the excess of intemperance to make up for a long arrears of thirst. He also laughed, for the purpose of mystifying the crocodile, who well deserved a return joke.

Being now assured of the two greatest needs of life, Richard recalled that he had experienced some discomfort from the disagreeable coolness in the damp hours of the previous night. The absence of clothing was favorable to swimming, and during the tropical heat of the day, but it was necessary to clothe himself for midnight. He therefore gathered a quantity of enormous leaves, and, setting himself at the occupation of a tailor, he made a vegetable suit which, while not strictly conforming to the latest fashions, was nevertheless picturesque. Now he was lodged and nourished at the expense of nature.

As he reflected upon his happiness he perceived the crocodile at the foot of the tree, and to him it appeared that the monster was actuated by an evil thought. He was not deceived. For his part also the crocodile had reflected. Not being able to

take the palm lodger by assault, nor by blockade, he had recourse to other means. The enormous teeth of the monster set themselves at the work, and they gnawed the base of the tree with an eager fury. Indeed, the crocodile seemed to say it is about time that this thing was ended. Richard heard the cracking of the monstrous jaws upon the base of his habitation. He waited tremblingly to see the tree tumble at each instant, and his cheeks shook under his hat of leaves, at the idea of being launched down the throat of the monster, and thus interred without a monument or an epitaph.

After a long working of his jaws the reptile appeared to become discouraged. He then had recourse to another expedient, that of beating down the tree with his enormous tail. The tree stood firm, but the shocks were not assuring to the lodger. At intervals a bunch of dates were detached from the branches and tumbled upon the reptile, which redoubled its fury at this apparent return attack.

But the shocks, so alarming at first, soon gave Richard the pleasure of a swing. He smiled at the efforts of the monster. The palm was firm.

Being now no further worried by fear of the crocodile, the beauty of the place for music practice could not but occur to him. But, having no instrument on which to practice, he determined to arrange his lodgings more comfortably. He divided it into three distinct apartments by partitions of leaves. His working room contained many palm leaves, upon which he could write with the aid of pieces of bark. His dining-room abounded in dates, both fresh and dry. He regretted only one thing, a musical instrument. Perfect happiness does not exist in this world.

The days came and went, pure and serene. Between his two meals he occupied himself with study and meditation. He reviewed all the music at his command. He spent

many happy hours trying to perfect his knowledge of musical rhythm or time, tapping with a light twig upon a branch. He became so expert that beating to syncopated or rag-time measures, was as easy for him as measures made up wholly of quarter notes. He even tried to rule some of the leaves so as to be able to write music thereupon, and thus to perfect himself in reading music. When a difficult combination occurred to him he wrote it down as best he could upon a palm leaf, and took extreme pleasure in reading it backward and forward twenty times.

Thus employed, his time glided happily by. With the single regret caused by the lack of a musical instrument upon which to practice continuously, his days were full of enjoyment. The solitude was perfect, and of interruptions there were none. His proficiency in reading music became also considerable, and the illegibility of his manuscript trained his eye to keenness and quickness in determining the time value of the various notes.

The crocodile appeared to be losing its confidence regarding an early meal, and from time to time would take little hunting excursions, apparently, but always very shortly returning to gaze upon Richard with covetous eyes that now began to take on an appealing look of reproach.

Just five weeks after taking up his tree lodging, one morning, while engaged in his customary music reading, he heard a noise in the distance and observed a boat coming toward his isle. He was at first annoyed that his tranquillity should be disturbed, and but for the lack of a musical instrument on which to practice, would have resented the arrival of visitors. But his musical limitations caused him to change his mind, and he decided to hail the occupants of the boat. He cried aloud to attract attention, and the boat drew nearer and nearer. He was at last descried in the treetop, and the boat approached the shore. As soon as the reptile

was discovered a discharge of firearms made it beat a retreat, but not before the disappointed crocodile had turned its head toward Richard and bestowed upon him such a look of lasting reproach that Richard afterwards declared he never could forget its heart-touching appeal until his dying day.

On pointing out the spot whence he had started on that eventful swim some weeks earlier the boat made the trip thither, and, to his great joy, all his clothing was discovered undisturbed. While his palm leaf pajamas had afforded him great pride, when free from criticism, he discovered when again among men that his garments were not free from defects, and he donned his proper garments with a speed that showed how eagerly he made the exchange. The occupants of the boat conveyed him to the nearest village, and, after he had rewarded them lavishly, he hastened to take the quickest passage possible back to the States. Upon his return to his home he speedily resumed his music studies under the best instructors he could find.

The benefit to Richard of his sojourn in the treetop was very great. Thereafter, when he wanted to practice, he always did so regardless of all the trifling interruptions that formerly had so much annoyed him. He had lost so much time while in the treetop that constantly the thought of its loss was present to his mind to spur him to practice in order to make up for lost time. If people were talking in the same room with him while he was practicing he minded them not. Fires in his neighborhood affected him only to the extent of ascertaining if he was in possible danger, and if not, he immediately resumed his practice. If visitors called he continued his practice, and said that in case he was wanted he should be sent for. As to the motive of their calling he manifested no curiosity, but said he would have plenty of time to learn their object after his practice was con-

(Continued on page 40.)

VIOLIN DEPARTMENT

The Playing of Flats on the Violin.

Written Exclusively for THE CADENZA.
BY GEORGE BRAYLEY, BOSTON.

To the average amateur violinist to play in tune in the flat keys is a bugbear. Possibly this accounts for the protest made not long since to the publishers of popular music that they issue their orchestra music in other keys besides one and two sharps, because it being so easy for the violins, that those who were employed during the day could play it so readily, thereby depriving the professional, who had studied his instrument, of needed employment. This would be difficult for the music publishers to comply with, as they publish music to sell, and it is immaterial to them who plays it as long as it is a "seller."

The sharp keys are more natural to the violin and the general player cannot play any beyond one or two sharps, and rarely above D in the 3d position. The great difficulty lies in the neglect of practicing scales. One key should be as familiar as another. In the keys of B flat, E flat, A flat and D flat the little finger is necessary, and it being the weakest one requires more practice. Then another thing, playing in tune.

Take the key of E flat—three flats—when you make E flat, first finger on D string, reach the third far enough to make G. Be sure then that this G is in tune with the open G string by trying it. Keep the first finger down and the third also; now put the little finger close up to the third and you will have A flat surely in tune. Do the same on the A string, making B flat, with the first finger back on the string. Hold it there and make D with the third. Try it with the open D string. Then make E flat close up to the third with the little finger.

One great difficulty lies in not allowing for the reaching back of the first finger. The whole hand is drawn back, and when the third makes D it is invariably flat—then all the rest is out of tune—but by trying the third with the open strings you will get the reach, and by practice your fingers will go true every time. Beginners, and often others, are apt to do things that require the least effort; therefore they are always lacking. Then they wonder and wish for the ability of those who take pains and advance beyond them.

Has the Art of Violin Making Declined?

BY LADISLOV KAPLAN.

"Despite the progress made in the sciences and industrial pursuits within the last century, violin-making has not only made no progress, but has been on a decline from the beginning of the seventeenth century" says a critic.

To me this criticism seems somewhat hasty and perhaps degrading to this noble art. First of all we must not confound, under the title of art, such factory trade as is in vogue in certain cities of Germany and France, as in Schenbach, Markneukirchen, Mirécourt and several other smaller towns. Here thousands of persons are employed in the making of instruments, but no individual produces one by himself, as a work of art should be made. In such places as these, competition is so great that whenever it is possible to cut prices it is done, and to the detriment of the violins.

If we wish to study an art we must consider and only criticise the works of individuals, who concentrate all their attention on the production of the masterpieces from start to finish and to whom every individual part is of vital importance. In a factory, where each class of workmen has to attend to an allotted task, is it reasonable to look

for the production of a masterpiece? Just as it is difficult for one artist to paint the background, a second the trees and another the main figure in a picture and give an artistic result, so it is a hard matter in violin-making to put together parts of many makers and get a good instrument when there is not the harmony of one mind.

We must not condemn this industry of making cheap violins, because they are thus put within the reach of the poorest; and often the embryo of a great talent was first discovered performing on a cheap violin.

That violin-making has not declined, may be proven by the fact that although Italy claimed it as her own up to the beginning of the seventeenth century, the other countries of Europe from the end of the seventeenth century to the present time have a right to claim among the most prominent masters: Nicholas Lupot and Jean Baptiste Vuillaume of Paris, Caspar Strnad, T. U. Eberle, Thomas Edlinger and Ferdinandus Homolka of Prague, Richard Duke, Thomas Dodd and Joseph Hill of London, and a long list of German masters. Lupot, Vuillaume and Strnad stand preëminent and their violins are classed among the best and are very much sought after.

Let us assume that violin-making has really declined as asserted by some critics. Where lies the fault of this evil, and who is mostly to blame? None others than the musicians and lovers of violins themselves, for they regard violin-making as declined and almost ignore all endeavors of modern artists to revive it. Many a one has said:

"A new violin is of little value for an artist; one must be at least one hundred years old, or perhaps two hundred years, before it is of value to be considered by me."

What standing would painting and sculpture hold now, if collectors were only looking for old paintings and statues which are at least two hundred years old? And if they would ignore our artists and sculptors, as they now do the violin-makers, we could be well assured that all would pass to the list of lost arts.

We cannot be surprised that within the past one hundred and fifty years many violin-makers have given up all endeavors to support the art. And how many violin-makers have, besides the patience, the means to carry them through years of study? Many after having attained the standard of new violins are not able to dispose of them, although there is quite a demand for good violins, simply because their product is new.

Not infrequently a teacher, after he has discovered a talented scholar, goes in quest of a good but cheap violin. First of all he searches all the pawnshops (of which there are many), seeking some hidden masterpiece which is never found. If this teacher is really a critic of violins he very rarely buys any in such places. Many times after making a purchase it proves to be an old broken violin, more fit for the rubbish pile than for the scholar's hand. How much time and patience could be saved if such a teacher would take his scholar and place into his hands a new instrument worthy of consideration? Its value will increase with the progress of its user. Then, when the scholar has become an artist, he has in his possession an instrument that is as good as many an old violin besides sound, and capable of a longer life than its owner, and not an old half-rotted violin which, besides its old age, has very little value and which is more in the repair shop than in use.

I am no enemy of anything that is old, but let us consider the new, which is as good, and perhaps better than the old.

If in the coming century the same apathy for new violins should exist, let us consider on what will our future artists play? It is beyond all doubt that after about two hundred and fifty years the strength of tone of a violin deteriorates just as up to then it develops all the finer qualities.

There must be a coöperation of the masters of the art of violin-making and of the artists who perform on their masterpieces, if we wish violin-making to hold its standing among the great arts.—The Musical Advertiser.

The Cadenza.

A Magazine for everybody interested in the Violin, Mandolin, Guitar, Banjo, Voice, Harp and Piano.

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We are not responsible for the opinions of contributors. Our columns are open to all on matters of interest; we reserve the right, however, to condense or reject articles, if necessary. Unjust criticisms or personal abuse of any one will not be permitted.

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Editorial.

**Fifth Annual Convention and Festival
Concert of the American Guild of
Banjoists, Mandolinists and Guitar-
ists to Be Held in Springfield, Mass.,
April 4, 1906**

THE list of talent to appear at the Festival Concert of the American Guild to be held in Springfield, Mass., on the 4th of next April is now complete, and it is safe to say that the program will present a most remarkable array of artists, probably never exceeded, if equalled, at any string concert in the history of the country. The artists engaged are as follows: Frederick J. Bacon, banjo soloist; Fred. F. Van Eps, banjo soloist; Mrs. W. J. Kitchener, mandolin soloist; Master Herman Brady, mandolin soloist; Frank S. Morrow, guitar soloist; De Main Wood, guitar soloist on the orchestral guitar; Mr. Johnstone, tenor; The Boston Ideal Club, George L. Lansing, director; The Bacon Banjo Trio, Frederick J. Bacon, director; The Plectra String Quartet; The Bickford Banjo Trio, Myron A. Bickford, director; Mr. Hill, imperson-

ator; and a banjo, mandolin and guitar orchestra of fifty prominent Guild members. This will permit one of the strongest and most pleasing programs of stringed music ever rendered and will certainly please and satisfy all—each instrument being well represented.

The Festival Concert will be given in the High School Hall, a very select and desirable hall for concerts, both artistically and otherwise. The seating capacity, however, is limited to 800, so everyone expecting to attend is advised to at once order their tickets from the manager, Mr. Myron A. Bickford, 352 Main street, Springfield, Mass., enclosing remittance to cover cost. Tickets have been placed at the popular prices of 50 and 75 cents, thus ensuring a large audience. It may be well to mention here that a number were disappointed in securing seats at the Festival Concert last year through their tardiness in ordering seats—deferring this important matter until the last moment. No one expecting to attend the coming Concert should allow carelessness to bring disappointment. The tickets are only 50 and 75 cents each—and are well worth five times the price—therefore, all can afford to purchase tickets in advance and be assured of a comfortable and desirable seat.

The manager wishes to make the important announcement at this time that if he can guarantee 100 visitors to the Guild Convention, the railroads have agreed to make a special reduced rate of one fare and one-third for the round trip to Springfield and return. This is an unusual concession and a very important one—meaning as it does a great saving on the expense of the trip—but Guild members are particularly cautioned to bear in mind that this special rate will not be allowed unless 100 of our members agree to attend, *and that they will have to contract for their railroad tickets beforehand.*

Every Guild member and friend of the

Association who is going to attend the Fifth Annual Convention in Springfield, *should notify Mr. Bickford at once and place the order for their transportation*, for unless he has the guarantee of the attendance, it will be impossible for him to secure to Guild members this special concession in the way of reduced railroad fare. It is a most difficult matter to get concessions from the railroads in affairs of this kind, and Mr. Bickford's excellent work in this regard should meet with appreciation and immediate acknowledgment from our members. We emphasize these points particularly, as heretofore our members have shown a tendency to postpone announcing their intentions until too late to be of any service in securing special inducements for them.

Further than this, the manager, Mr. Bickford, has prepared the music for the Grand Orchestra of Guild Members and wishes all those who expect to play in the orchestra to notify him immediately, so he can forward them the music for practice. This item also requires instant attention. And it is to be hoped that the large amount of space that THE CADENZA has devoted to fully explaining and emphasizing these points (absolutely gratis and without remuneration, solely for the benefit of Guild members and the cause generally) will have the effect of stirring up the proper amount of interest in these matters, so that the manager, who has labored unceasingly in his efforts to make the entire affair a grand success, may not be handicapped in his plans by uncertainty regarding attendance of Guild members. That much, and more, is due him.

The entire program, with titles of the selections to be rendered, will be published in full in the March issue of THE CADENZA for the benefit of visitors and the general public. At the present it may be stated that the numbers to be rendered by the Grand Orchestra will include the "American Guild" March, by Bickford, and an ar-

range of a popular favorite selection by George L. Lansing. It is also announced that the final engagement for the concert, completing the list, is that of Mr. Frank S. Morrow, of Harrisburg, Pa., one of America's foremost soloists and teachers, who will appear as guitar soloist and is expected to make a big success. The entire list includes a happy combination of soloists, clubs, orchestras and special features and can not fail to attract.

All arrangements for the banquet and convention are now completed and these events will be held at the Cooley House, one of Springfield's most prominent hotels. This hotel has also made a special rate for Guild members and visitors who may wish to stop there during the convention. In addition to these items, it is expected that the Mayor of Springfield will attend the banquet as a guest and perhaps make a little speech—the national importance of the event warranting this. As stated, the program will be printed in full in the March issue of this magazine, and in the meantime Guild members and others interested in this affair are requested to at once communicate with Mr. Myron A. Bickford, 352 Main street, Springfield, Mass., and place their orders for tickets, transportation and places at the banquet table.

THE popular songs issued by the C. L. Partee Music Co., of New York City, in three separate editions, respectively, for voice and piano, voice and guitar, and voice and banjo met with instant success, as was anticipated, and the demand for these issues is going to become larger and larger as the special merits of the arrangements become better known and understood. As songs with guitar accompaniment, and songs with banjo accompaniment, for purposes of singing and for the teaching of singing, and at the same time playing accompaniments on either guitar or banjo, these songs are unsurpassed in instructive points, for in most cases the accompaniment carries the melody

throughout and is not only a great aid in singing the songs, but effective in harmony and instructive to a high degree. It is a well-known fact that pupils and learners generally like to play "popular" tunes—that is, songs and pieces that have a catchy, easy and flowing melody, and yet which are new and fresh, not having been "drummed" to death on the piano and other instruments; but such have heretofore been difficult, if not impossible to obtain. The C. L. Partee Music Co. have therefore made a new departure in this respect—and is a policy which they expect to continue, providing in time an extensive collection of songs.

And not only are these issues useful for those who wish to sing and play their own accompaniments on the guitar and banjo, but they are most admirably adapted as instrumental teaching pieces—being far more interesting and instructive, as well as pleasing to the beginner than many so-called "teaching pieces." In the guitar arrangements, the voice part may be played on the mandolin just as effectively as if written especially for the mandolin, while another pupil can render the accompaniment on the guitar—or the accompaniment may be taken by the teacher—or the selections may be used regularly as mandolin and guitar duets. Similarly with the banjo arrangements of these songs, the pupil can play the melody as a solo while the teacher or another student may play the accompaniment upon another banjo.

The arrangements of all these songs were made with especial care by Mr. Clarence L. Partee, and they will be found decidedly different in character and effect to any other guitar or banjo accompaniments hitherto published, being at the same time easy and exceedingly harmonious. Four of these great songs are now ready, for either piano, guitar or banjo, as follows: "Lights of Home," "They All Spoke Well of You," "My Sunburnt Lily," and "Just a Picture of You." Others are in preparation and

some of these will be announced next month. All guitar and banjo players, whether students or teachers, should have copies of these songs and make regular use of them in their practice and teaching. They are advertised, at a special price, elsewhere in this issue.

Now is the time for Guild members to get ready to turn out in force at the Fifth Annual Convention and make a showing that will be remembered in the future. As a business policy, in interesting the public, a large attendance will be most effective.

A great many of our readers, and particularly those who have been subscribers for a number of years and constant readers of *THE CADENZA*, have been kind enough to say that the magazine is improving all the time, and is getting better every issue—also many have written us congratulatory letters. These kind and encouraging words are most highly appreciated, and we sincerely thank these friends for their kind expressions. We shall try our best to deserve the praise and confidence bestowed upon us and strive to do even better in the future than in the past. The Editor has always devoted the greater part of his time to the editing and revising of the matter appearing in these columns, and aims to devote all spare moments to thoughts for improving the magazine throughout. During the past year and a half, however, owing partly to ill health, partly to a large amount of other work demanding attention, to the time consumed in the promotion of the Guild and other matters, he has not had as much time to devote to personal writing and supervising of *THE CADENZA* as he believes should be devoted to it; and hereafter will make a special effort to put more personal work into the magazine in every way, and in every department. *THE CADENZA* is now the only magazine of the kind in the United States, and is so well established that it is our intention to make it pre-eminent, if possible.

MUSIC AND THE DRAMA



F. H. ROSS, OF BRIDGEPORT, CONN.

Strauss' New Opera "Salome"

Richard Strauss continues to build musical sky-scrapers. His new opera, "Salome," which was produced at Dresden a few days ago, requires an orchestra of 120 players. Wagner's "Tristan and Isolde" needs only ninety. Strauss was bound to get ahead of him some way, says Henry T. Finck, and the easiest way of doing it was to add another story to the orchestra. Two rows of seats had to be removed from the orchestra to accommodate the players. The house was sold out in advance for several per-

formances. It was at first intended to give "The Barber of Seville" or Strauss's own "Feuersnot" after the new opera, but it was then decided to produce "Salome" alone, although it lasts only an hour and a half. The libretto incorporates only about one-half of Oscar Wilde's play.

"Salome" has caused serious unpleasantness between the Kaiser and Strauss. Strauss, being a royal servant in his capacity as one of the conductors of the Berlin Opera, was informed by the Kaiser that His Majesty thought the writing of such an

opera on such a theme as "Salome" was unworthy of him and not conducive to the advancement of pure art. To this Strauss replied that he was not going to take lessons on the qualities of art from anyone, no matter how highly placed, unless his inherent knowledge of the subject was superior to his (Strauss's) own. A coolness ensued, and it is said that the contract with Strauss in regard to his position as director of the Berlin Orchestra will not be renewed.—The Music Trade Review.

To Foster American Music.

New Organization Will Have the Aid of the Russian Symphony Society.

An organization to be known as "The New Music Society of America," has been formed in New York City for the purpose of creating conditions favorable to the artistic activity of the American composer, and of promoting performances of serious new works of native origin.

The New Music Society of America has invited the Russian Symphony Society to interpret for it, through the medium of its orchestra and its conductor, Modest Altschuler, the compositions to be performed. The Russian Symphony Society has consented to extend the services of its orchestra for the sake of furthering the cause of American music.

In the present season the society will give three concerts, with the aid of the Russian Symphony Orchestra, at Carnegie Hall. The society will be glad to receive orchestral scores from American composers for consideration as to their availability for performance. Selections from these works will be made by the score committee, consisting of Modest Altschuler, Rupert Hughes, N. Clifford Page and Lawrence Gilman.—The Music Trade Review.

THE CADENZA invites correspondence from music teachers, soloists and orchestras who would like to have their portraits appear in this magazine.

Talks on the Art of Vocal Instruction.

Written Exclusively for THE CADENZA.

BY RALFE LEECH STERNER.

XVI.

HOW TO STUDY A SONG.

There is nothing more important for vocal students to learn than how to study a song, and after having studied it, to give it a correct interpretation.

There has been an abundant amount of matter written on this subject, but when I see how little attention students give to this all important matter, and how little they heed their instructors' teaching in this line, I am prompted to write more deeply on this subject than any of my predecessors have done.

In the first place, in a song which has been well written by a good composer, every phrase (I am speaking of the words) has a definite meaning—and more than this, the part of the piano accompaniment which goes with this phrase not only is intended to make the singer's part more melodious, but it generally is descriptive of the words.

Dudley Buck, who, in my opinion, is the best writer of the descriptive classical song that America has yet produced, has given us a splendid example of this in three of his best compositions, "The Village Blacksmith," "Creole Lover's Song," and "When the Heart is Young."

Let us take "The Village Blacksmith," the music of which is set to the words of Longfellow's famous poem of the same name. In the first phrase, "Under a spreading chestnut tree," the accompaniment is neither written high or low, and is in reality, *spread*. The time being four quarter, and between each of two of the quarter notes we find quarter rests. Then, where it says "The smithy a mighty man is he, With large and sinewy hands. And the muscles of his brawny arms, are strong as

iron bands," we find the lower notes of the bass brought out more strongly—the heavier, lower tones of the bass portraying strength.

Again, where he says, "You can hear his bellows blow," we find a good imitation of the bellows, and "You can hear him swing his heavy sledge," is splendidly brought out in the accompaniment. Where it says, "And catch the burning sparks, which fly like chaff," one can almost see the sparks. "He hears his daughter's voice, Singing in the village choir," here you can almost imagine being in the church listening to a beautiful hymn. Sadness and sorrow are pictured in every line of "He needs must think of her once more, How in the grave she lies."

"Toiling, rejoicing, sorrowing, Onward thro' life he goes," depicts the very trend of life with its swinging accompaniment, and so on to the end, we find the piano part entirely descriptive of what must be shown in the expression with which it should be sung.

If a composer can devote his entire life to studying the best way to make the singer's part, the accompaniment, and the words also in many cases, blend and combine, all to the end that the singer can use expression and feeling, and the *pianist as well*, it seems to me that pupils should try harder to sing with at least some feeling and expression.

A singer should never leave everything to the accompanist—see to it yourself that the pianist adds the proper amount of color to make the accompaniment descriptive, leaving out none of the varied lights and shades.

Having lectured somewhat at length to the poor individuals who are nowadays described on programs of recitals as "Mr. or Miss So and So at the piano," let us turn our batteries on the one who is most to blame—the singer. For, after all, is not the pianist supposed to simply follow the

singer? Let the one that "shows the way" *show the correct way*.

Now, as to how to study a song. First, read over the words many times, being sure to get the correct meaning, and more than this, read correctly—I mean pronounce correctly.

There are many cases where one sings in English that it is absolutely impossible to place the tone without changing the word. If this is done, a word must be found with the same general meaning. This usually occurs on high notes, and the reason they are probably written in the first place is that the writer of the words is in total ignorance of all tone production, not knowing how hard it is to sing certain consonant sounds on high notes.

After having gained an insight into the general meaning, study the expression marks.

Every student of voice culture should possess a dictionary of musical terms—and all accompanists as well.

There are many instances where in one song the pupil must put pathos, vivacity, tenderness, heartlessness, and other emotions of the soul, in order to sing artistically, and in many cases to even make the song acceptable to the sensitive musical ear.

Temperament, of which all singers must have a goodly amount in order to hold the audience, I have found to be in two distinct forms—one a sort of made, or ready-made temperament, which, while it is the poorer kind, is much better than none at all; and the other, the real natural temperament, which, I believe, is within every human soul, if it can only be developed.

Pupils should be careful to phrase properly, as this is essential to good diction. Do not take too much breath, or too little, and breathe where you can phrase well, not after each word, or worse still, in the middle of a word. Also, do not try to sing a whole sentence on one breath, as it is not a mark

of good breath control. As you read over your song, analyze the meaning of every phrase, *before you make any attempt to sing it*, marking carefully the breathing places.

The proper way to learn the melody, whether you are a sight reader or not, is *not with the piano*. You can use the piano to get the key, *then stand away from the piano and try to sing each phrase*, even though you get the wrong note occasionally, it is much better and much easier to put expression in a song without the ceaseless "hum-drum" of the piano, or at least to find out when expression is needed, and *what kind*. Try to get a clear, concise conception of things, and, above all, put in the crescendo and diminuendo where they are needed.

Last, but by no means least; learn to change the time where it is needed. There is nothing more monotonous than a singer who sings right along in the same time from beginning to end. It is worse than monotonous, it is boring, and is likely to upset the nerves of the listener, especially if that party has a sensitive musical taste.

I would like to say much more to the readers of THE CADENZA on this subject, which is a boundless one, and I will undoubtedly do so later on in this series.

Do not forget, however, that before you attempt to sing a song, it is well to find out at least a little something of the general character and makeup of that song. Try and learn to sing without holding the music—practice memorizing from the very beginning, it is often very useful.

How would our grand opera stars look, or what chance would they have to act if they held their music always before them?

Above all things, if you do hold your music, keep holding it and do not walk off the stage until the piano accompaniment is finished. Do not let a friend in the audience or anything else detract your attention from the music.

How Bulow Conducted an Orchestra.

It is said that no one who ever saw Bulow at the conductor's desk, controlling an orchestra as if it were a single instrument on which he himself was playing, could ever forget the influence of his wonderful personality. A Beethoven symphony conducted by Bulow was a revelation. His manner of conducting was inimitable. With him everything was impulse, every movement a personality—the expression of a delicate sensibility, and it was this that made the communication of his purposes to the orchestra so effective.

No one understood how to extract such a brilliance as Bulow did. The clearness and absolute precision of his rhythm were unsurpassed. His epigram, "In the beginning there was rhythm," is notorious. No man could make his orchestra speak with such passion. And the same works played the next day under another conductor were no longer the same thing that they had been under the magic wand of the great leader.—Musical Courier.

Vivid Description of Foster.

The details of the life of Stephen C. Foster, the composer of "The Old Folks at Home," have been dwelt upon at great length. Following is an excerpt from the biography of the song writer written by his brother, Morrison Foster, which may serve to vividly recall him to old acquaintances, and impress his personality upon the younger generation, who have only known him through his appealing melodies.

"In person he was slender, in height not over 5 feet 7 inches. His figure was handsome, exceedingly well-proportioned. His head was large; the features of his face were regular and striking. His nose was straight, inclined to aquiline; his nostrils full and dilated. His mouth was regular in form and the lips full. His most remarkable feature was his eyes. They were

very dark and very large, and lit up with unusual intelligence. His hair was dark, nearly black. The color of his eyes and hair he inherited from his mother, some of whose remote ancestors were Italian, though she was directly of English descent. In conversation he was very interesting, but more suggestive than argumentative. He was an excellent listener and well informed on every topic.

"A stranger meeting him for the first time would have observed nothing striking in his appearance; but an acquaintance and a few moments observation of and conversation with him would satisfy one that he was in the presence of a man of genius; who, however modest in his demeanor, was accustomed to look deep into the thoughts and motives of man."—The Musical Idea.

Important Announcement.

On the editorial pages of this issue will be found a full and complete statement of the details regarding the Fifth Annual Convention and Festival Concert of the American Guild of Banjoists, Mandolinists and Guitarists, to be held at Springfield, Mass., on the 4th of next April. A careful reading of same on the part of Guild members will impress upon them certain important matters which require immediate attention.

The most important, perhaps, is the matter of reduced railroad rates to the Convention of one fare and one-third for the round trip. The manager, Mr. Myron A. Bickford, informs us that it will be necessary to secure an attendance of 100 or more Guild members and visitors in order to secure the special rates; and, further, the railroads require a statement of the probable number of persons from various sections who will attend. There are certain details and forms prescribed by the Railway Associations which must be complied with in order to obtain these concessions. Mr. Bickford has the matter well in hand, but first it is absolutely necessary that every Guild member or other visitor

who intends going to Springfield for this event notify him at once. He has exerted himself to obtain this special rate on behalf of the Guild, and members and friends should at once notify him of their intentions. If you will go to the Convention, write at once to Mr. Myron A. Bickford, 352 Main street, Springfield, Mass., and say so, positively, so that he can estimate the probable number of visitors. This is extremely important and we urge the necessity of action. Don't put this matter off. *Attend to it to-day.*

The Third Finger.

BY GEORGE BRAYLEY.

Every instrument player knows how unmanageable the third finger is. It is almost impossible to lift it when the others are held down. Schumann tried to make it obedient and flexible by having a weight attached to a string in a pulley from the ceiling, the other end of the string being tied to his finger. This artifice proved a detriment to his playing, in fact, destroyed the use of his finger so he could not play at all. A doctor traveling over the country, some time since, sent circulars announcing the great advantage of having the sinew cut which binds the little finger to the third. Some had it done, as his circular announced, but evidently to the weakening of that member. Others have gained great skill without mutilation, therefore, there is no reason why others with perfect muscles cannot get it under control.

The London Lancet, the noted medical journal, recently contained a letter written by an ambitious pianist, who wrote his experiences with appliances used on his own fingers. He states that he found gymnastic training was necessary, and he found a napkin ring very useful. He said: "The ring must be gripped between, first, the little and ring fingers as hard as possible, whilst at the same time it is twiddled about between the two fingers by raising one and depressing the other. In this way the mus-

cles are put into action and developed. It will be painful at first, and the ring should then be transferred to between the third and middle fingers, after which it may be placed between the middle and index fingers and the action repeated. An immense gain in facility of execution can be obtained by those possessed of short fingers, for this is very often one of the great obstacles to the stretching the fingers apart. Take a piece of flat wood about three-quarters of an inch wide, the handle of a brush will do, with round edges, which is then firmly pressed and see-sawed as it were, between two adjacent fingers, with the object of trying to drag the skin on the insides of the fingers down towards the web alternately. Care must be taken not to press too hard, for the skin may rub off."

Some pianists have used a sort of stretching machine, so they could reach the keys easily. The violinist can stretch his fingers on the strings by keeping the fingers all down, and reaching as far as possible with the little one.—The Musical Idea.

Music.

I never saw a dainty rose
That did not sing a song to me,
And every bird that soars the blue
Wafts to my heart a harmony.
The flash of breezes 'mongst the leaves,
Voices some ballad, gay or sweet;
And everywhere the sunshine goes
It flings some music at my feet.
Some soft refrain is in the air,
From angel choirs at dawn of day
And when the stars come glancing out
I hear winging its far away.
Thus day by day the music rings
From flower to tree, from mote to sphere
The voiceful universe still sings
For those who bend a listening ear.

—M. D. T., in Fitchburg Sentinel.

The American Music Journal, of Cleveland, O., is advertising in our current issue. This journal devotes special attention to the violin, mandolin, guitar and banjo, and also to orchestras, etc., and has many features to recommend it. The publishers also offer many inducements to subscribers, and will send a sample copy on receipt of only 5 cents if THE CADENZA is mentioned when ordering. See card.

Musical Gleanings

By all means practice your scales and finger exercises diligently. But there are those who imagine that they will arrive at perfection by devoting many hours daily to purely mechanical practice. You might as well waste your time by daily practicing the alphabet only to say it more quickly. I advise you to make better use of your time.—R. Schumann.

An artist can only inspire others if he is himself inspired.—P. E. Bach.

I should consider it almost wicked to compose something with which I am not deeply imbued. It is as if I were telling an untruth.—Mendelssohn.

Nothing can be accomplished in music without enthusiasm.—R. Schumann.

The process by which musical imagination is awakened can no more be explained than its effects.—F. Hiller.

The older I grow the more do I perceive how important it is first to learn and then to form an opinion.—Mendelssohn.

In my opinion a musician's real work only begins when he has reached what is called perfection, viz., a point beyond which he has apparently nothing more to learn.—Mendelssohn.

He who learns his trade early becomes a master in good time; moreover, youth favors the development of certain faculties.—R. Schumann.

It is an harmonious combination of training and talent that makes the artist.—Wasilewski.

—From the Music Students' Magazine.

News and Notes of Popular Publications.

"I Never Get Enough to Eat" "On the Side Streets Round the Town"; but "They All Spoke Well of You" "My Sunburnt Lily" while the "Lights of Home" were brightly shining on "Just a Picture of You" "Back, Back to the Dairy." For explanation of this puzzle, refer to advertisement of the C. L. Partee Music Co., printed in another column.

The "Grand Valse Brillante"—published by the C. L. Partee Music Co., New York City—which is advertised on another page, makes a very brilliant and showy piano solo—not too difficult—which is adapted both for concert work and for teaching. This selection is also arranged as a guitar solo—published in the American Conservatory Guitar Method—and is one of the best original compositions of the kind for that instrument. Those who have not had a copy would do well to send for it.

"Schettler's Guitar Studies" for the development of the right hand and for left-hand practice in shifting positions, etc., is meeting with a good, big sale since our special introductory offer. Teachers and guitar players everywhere are be-

ginning to realize the great value of this work, both in teaching and in practice, and as a result the demand for the book is constantly growing. The C. L. Partee Music Co., of New York City, the publishers of this book, wish to introduce it to every guitar player in the country, and have therefore extended their special offer to teachers of a sample copy at 25 cents until March 1st. Now is the time to take advantage of this liberal offer, as it is not likely to be presented again for a long time, if ever.

The "Universal Methods" for violin, mandolin, guitar and banjo, by Clarence L. Partee, and published by C. L. Partee Music Co., New York City, are having a large sale on their merits as elementary instruction books for beginners and for use by teachers in instructing their pupils. These works are very thorough and are complete as far as the preliminary course of technic is concerned. The convenient arrangement of the exercises, etc., in the Universal Methods, together with the very modest price of 50 cents placed on each book, makes them exceptionally good value, and they are bound to be adopted by a constantly increasing number of teachers and pupils for general use. For the present, sample copies will be mailed to any address at 25 cents each. Refer to the half-page announcement elsewhere in this issue.

On page 6 the C. L. Partee Music Co. are advertising the standard collection of 12 mandolin solos, in the duo, trio and quartet forms, by the well-known mandolin virtuoso and composer, J. Robert Morris. This artist is a most gifted and able composer, and he has undoubtedly put his best work into the 12 selections therein mentioned. They are original, unique in treatment and full of harmony, without being too difficult, and may be used by every mandolinist aspiring to the duo style of playing, and should most certainly be used by every teacher of the mandolin in instructing his pupils. It is through the use of music of the very best class, such as these selections by Mr. Morris, that the teacher will help to uplift and advance the standard of the mandolin among musicians and at the same time develop the ability of the students. The prices of the Morris numbers are nominal, and a discount of one-half is allowed from marked prices of the music.

Mr. James P. Downs, of New York City, publishes a quarter-page announcement in *THE CADENZA* this month concerning a valuable little book which he publishes, entitled "How to Memorize Music." This work is by Mr. Joseph Singer, a well-known authority and writer of instruction books and technical works, and will be found of great assistance to both pupils and teachers in memorizing selections rapidly. The book is sold at a modest price, and if literature of this kind were appreciated at its true value would command a large sale. Read the announcement and send for a copy.

H. Wallace Steves.

Our frontispiece this month shows an excellent portrait of Mr. Harry Wallace Steves, the talented baritone and vocal teacher, who studied under Lockhart and Dr. Jaeger. He has estab-

lished a studio in Buffalo, N. Y., where he is busy preparing pupils for stage and concert work.

In Buffalo, Mr. Steves has met with much success, being the soloist at many of the fashionable events, and his voice is one of unusual quality, while his voice control, phrasing, intonation and tone coloring are dealt with in a finished and artistic manner.

Mr. Steves' method of placing and developing the voice is based on the principle of Garcia's method, which insures rich, round, sweet and resonant tones, free from the great muscular effort so painfully apparent in many singers. The utmost care is taken to eliminate defects and to develop and cultivate a perfect quality of voice.

Having had several years' experience as a concert singer and vocal teacher in New York City, and being closely affiliated with the famous opera teacher and conductor, Dr. Felix Jaeger, of Berlin, he is equipped to receive pupils desiring to be coached in opera.

F. H. Ross.

We are presenting to our readers this month a portrait of Mr. F. H. Ross, a prominent teacher of the violin, mandolin and banjo, soloist and composer, of Bridgeport, Conn., where he has been located as a successful teacher of music for many years and is to-day recognized as one of the best musicians of that city.

Mr. Ross' musical talent manifested itself at the early age of eight years, when he took up the banjo, playing on a small instrument with a seven-inch rim. From that time he has pursued the study of the banjo, mandolin and violin thoroughly and systematically, making the special study of these instruments his life work, and also taking a complete course in the study of harmony. The result is that Mr. Ross is to-day one of the most successful teachers in Bridgeport.

As a composer, Mr. Ross is just coming forward, only recently having begun to publish his works, although having many compositions and arrangements in MSS. for a long time past and constantly working on new numbers. He has just recently completed and published three separate instruction books—one each for violin, mandolin and banjo, written and designed especially for beginners, and with which he anticipates good success, his idea being to make the works progressive so that the difficulties attending the study of these instruments might be rendered comparatively easy.

Mr. Ross has a number of excellent solos also in preparation for these three instruments, and when complete some of them will be published in *THE CADENZA* from time to time.

GENERAL MUSICAL MATTER

Great Violinists.

As the face of the heavens on a clear night seems crowded with stars, so the vista of musical history appears filled with the more or less lustrous presence of individual artists whose combined radiance lights up the past for those who have a deep interest in the record of their achievements. They are quite as numerous as the fixed stars, but, like them, not all of equal magnitude. I shall include in these brief biographical notices the more important of the performers known from early time, and it will be more interesting to do this in chronological order than it would be to do it alphabetically.

There were, no doubt, performers on the violin who played pieces "all by themselves" long before the time of the publication of the first known solo for the instrument, but nothing very definite or interesting is known about them. I will therefore begin with the first really great violinist.

Arcangelo Corelli is at once the greatest and earliest landmark in the annals of the violin. He was not only a great player who laid a firm foundation for all future development of technique and of a pure style of playing, but he was the founder of the style of orchestral writing on which all development in this direction is based, while his sonatas are the model for all writing for the violin as a solo instrument.

This great player was born at Fusignano on the 16th February, 1653. His father's name was also Arcangelo Corelli and his mother was Santa Faffini. He was not intended for the musical profession and was sent to Faenza to school. While there, however, he acquired the rudiments of music and kept up the study at Lugo, and subsequently at Bologna, where he practiced the violin regularly for four years. This probably gave rise to the ancient suggestion that Corelli was a pupil of Bassani.

In 1680 Corelli was seen at the Court of the Duke of Bavaria as a famous performer, who had been traveling about Germany.

In 1681 there is a vague reference to him as being in Rome, and in 1683 his first work was published there, and in 1685 his second.

In 1686 he was playing the violin in the opera band and was chosen that year to lead the orchestra at the fête given to Lord Castlemain in Rome by Christina, Ex-Queen of Sweden. Here Cardinal Ottoboni saw him and became his patron. From this time Corelli played at the Cardinal's Monday Concerts, and directed the music. It was here that the famous interview between Corelli and Handel took place, when the latter rudely caught the fiddle out of the Italian's hand in order to show him how to play something of Handel's own which happened to be on the desks. (I have no great faith in the accuracy of the tale which is, I believe, but one of those freaks of imagination that have been handed down by the biographer.)

Corelli's fourth work was published in 1694, and his fifth in 1700. People flocked to his concerts in Rome from all parts of the civilized world, and it must have been a dreadful experience to the great player when, a few years later, he visited Naples and found Scarlatti's orchestra so perfect that he probably felt as if he were little more than a ripieno in it, instead of a great solo player. It must, however, be borne in mind that the stories of his failure in Naples are entirely on the authority of Geminiani, who was himself a pupil of Corelli, and became leader of this very Neapolitan orchestra, but was dismissed from the post because he could not keep correct time, and that, not long previous to the period when he says Corelli failed. There is a great deal of confusion about these stories, and when they are put together they involve

such improbabilities as to render them almost incredible. This visit to Naples appears to have been made a few years before his death, for, when he returned to Rome, a young violinist named Josefo Valentino had become the popular favorite—so it is said—and that the circumstance so weighed on Corelli's sensitive nature as to seriously affect his health. This last conjecture—for it is nothing more—rests on as slight a foundation as the previous stories.

Among the traits of personal character which have been noted are mentioned "sweetness of disposition," "parsimoniousness of habits"—a quite exceptionally curious combination of qualities not, of course, absolutely paradoxical or impossible, but, at the least, distinctly interesting. His dress was plain and unassuming and his ways were simple. On this circumstance, combined with Handel's remark that Corelli liked to see pictures without paying for them—a merely passing epigrammatic touch, probably—seems to be raised the theory of parsimoniousness.

He was the greatest and most honored musician of his day, and lived a simple life, apparently in the midst of considerable pomp.

Corelli has contributed to violin literature some of the most beautiful slow movements and arias which abound in beautiful singing phrases that could have been written only by a violinist knowing the full possibilities of his instrument. They are at once noble in conception and scholarly in construction, and should find a place in the repertoire of every violinist who aspires to the accomplishment of a perfect cantabile.

He also composed and published some of the most noble and beautiful music for violin and orchestra that is in existence, and he died full of honors on the 18th of January, 1713.

There is a monument to him in the Pantheon in the form of a marble statue, bearing the following inscription—"Corelli Princeps Musicorum," "Corelli First

(greatest) of Musicians."—The Music Students' Magazine, London, England.

Success of Victor Herbert's New Opera, "Mlle. Modiste."

"Mlle. Modiste," comic opera, music by Victor Herbert, book by Henry Blossom, was given its first New York presentation on Christmas night.

Fritzi Scheff made her appearance as Fifi and scored a great personal hit, not only by her captivating personality and fine voice, but by an unexpected display of histrionic ability. Mr. Herbert has written the best light music of his career and the greater portion of his score is destined to have widespread popularity. Mr. Blossom's book is exceptionally good and full of wit and genuine humor.

Press comments:

New York Tribune: "Fritzi Scheff has acted at last! After she deserted grand opera she did not immediately forget it; she trailed its glorious clouds about with her through the more or less unfortunate ventures in operetta that followed. She was conscious of her transcendent antecedents. But she has put that consciousness behind her now, and she delighted everybody by acting, by assuming a character with grace, spirit, even with tenderness, and did it naturally, easily, artlessly."

New York Sun: "Many words of praise were heard for Mr. Herbert's music. The score was full of little bits of musical witticisms in which Mr. Herbert delights."

New York Herald: "It was a success not only for the star, but for the splendid singing company, and last, but not least, for Mr. Victor Herbert, who has written some of his very best music, and Mr. Henry Blossom, who has provided a libretto that is full of clever dialogue. It was a treat to hear Miss Scheff in a delightful opera, and in a rôle that fits her like the stunning frocks she wore. She sang superbly throughout the evening."—From Musical America.

MUSICAL MELANGE

News Notes, Concerts, Etc.

Mr. C. F. Young, a talented mandolin soloist and performer, of Davenport, Ia., has recently organized "The Davenport Mandolin Orchestra"—an exceptionally well equipped organization, and the orchestra has been very popular locally from the start. Under the direction of Mr. Young the Davenport Mandolin Orchestra makes a specialty of furnishing first-class music for concerts, musicales, receptions, weddings, etc., and will doubtless continue its prosperous career.

Through special arrangement with the C. L. Partee Music Co., of New York City, The Director, well-known orchestra and band journal of Meriden, Conn., is presenting with the January issue a copy of the famous high-class popular song, "Just a Picture of You," by Lee O'rean Smith, with each copy of The Director for January. As the subscription price of this interesting music journal is only 50 cents a year and the song supplement is alone worth 50 cents, it should attract many new subscribers. Send ten cents to The Director, Meriden, Conn., for a sample copy.

In reference to the recent article in THE CADENZA on the tuning of the mandola, Mr. J. D. Boyd, of Pittsburg, Tex., writes as follows: "In regard to the controversy over the tuning of the mandola, why could not the question be solved by using the tenor clef and placing it on the second line of the staff for both mandola and viola? It would make it a much easier matter for a violin player to take up the viola, or a mandolin player the mandola, as the fingering would be the same with the exception of the position of sharps and flats."

Mr. A. J. Weidt, the well-known banjo, mandolin and guitar teacher, composer and orchestra director, of Newark, N. J., is busy preparing for his Annual Grand Banjo, Mandolin and Guitar Concert, which will be given in the New Auditorium at Newark, on Friday evening, April 27, 1906. Among the special features already booked are The Ideal Club, of Newark, and a Grand Festival Orchestra of 100 players. These events of Mr. Weidt's are always largely attended, as he engages the best available talent and always presents a strong and interesting program. This year he is making special preparations and looks for a record audience. For particulars regarding tickets and advertising space in the program, address, Mr. A. J. Weidt, 297 High street, Newark, N. J.

We made special mention last month of the Grand Festival Mandolin, Guitar and Banjo Concert which will be given under the direction of Mr. Otto H. Albrecht at the New Century Drawing Room, Philadelphia, Pa., on February 23. This affair will be of special interest and should be attended by all lovers of these instruments within reasonable distance of Philadelphia. The full list of talent has now been booked and in-

cludes: The Albrecht Banjo, Mandolin and Guitar Quintet; a Banjo, Mandolin and Guitar Orchestra of fifty performers; Miss Emma Theis, reader; Fred C. Meyer, guitar and mandolin soloist; Miss Ada Boulden, banjo soloist; The Keim Trio, of Pottsville, Pa., and the Albrecht Guitar Club of ten members. For information regarding tickets, advertising space in the program, etc., address Mr. Otto H. Albrecht, 1524 Chestnut street, Philadelphia, Pa.

The Browning Society was entertained recently by Mr. and Mrs. Ebson B. Rew and Mr. Henry C. Rew at their residence in West Ferry street. Mr. Paul M. Rodet presided, and "Clive," "Muleykeh," and "Two Poets of Croisic" were read. The evening's work was succeeded by a musicale, Miss Margery Jackman playing the violin, Mr. Walter A. Boehm the banjo and mandolin, and Mrs. Miles B. Cook and Miss Rubie Nason the piano. Mr. Harry Wallace Steves sang "Bandolero," "The Grenadiers," and "The Evening Star" from "Tannhauser." Many guests of the society were present and all enjoyed examining the large collection of curios and works of art acquired abroad. An elaborate supper was served at small tables.—Buffalo, N. Y., Exchange.

A small but select audience attended the concert given in the new Young Men's Hall on Gordon street last night. Judging from the size of the audience, it would seem that Allentown has been slow in recognizing the merits and artistic beauty of the smaller stringed instruments. O. S. Wolfe, the local teacher, deserves credit in the first place in showing the beauties and artistic feeling that can be inspired by their study. The opening number, a rather difficult overture, was well rendered by Wolfe's Orchestra. After this appeared the star of the evening, Frederick J. Bacon, of Hartford, Conn. In hearing this man play the prejudice against our national instrument disappears, and one is at a loss whether to admire most his wonderful dexterity and seemingly impossible feats or the almost divine beauties which he brings from his instrument. It would be vain to attempt mentioning any of his numbers as particularly fine, since every number had a character of its own. It is safe to say that had the merits of this great artist been better known the hall would not have been half big enough to hold the people.

As a guitar player Mr. Wolfe also showed he ranks very high. He has had many requests to re-engage Mr. Bacon in spring, when it is safe to say he will have a crowded house.—Allentown, Pa., Exchange, Dec. 9, 1905.

Program of Mandolin, Banjo and Guitar Recital, under the direction of Mr. Leon E. Lewis, given at Norwood, Mass., December 14, 1905. This was one of the most successful concerts

ever given by Mr. Lewis and was largely attended.

PART I

"Stradella Overture"Flotow

Lewis Mandolin and Guitar Trio

"Life in the Country"

Mr. Robert Forrest

Banjo Solo—"My Old Kentucky Home"..Foster

Mr. Leon E. Lewis

Mandolin Solo—"Valse de Concert".....Siegel

Miss Harriet Osborne

Soprano Solo—"For All Eternity"....Mascheroni

Mrs. Lorena Meikle

PART II

"Deluge de Fleurs".....Albin

Lewis Trio

"Life in the City"

Mr. Robert Forrest

Soprano Solo—"I Love You".....Sobeski

Mrs. Lorena Meikle

Mandolin Solo—"Mazurka de Concert"..Munier

Miss Harriett Osborne

Banjo Solo—

a "Wiegenlied" (Cradle Song).....Hauser

b ValseDurand

Program of concert given by the Chorus of the Humboldt Park Swedish Baptist Church, assisted by C. W. F. Jansen, guitar soloist, and others, at Chicago, Ill., Nov. 11, 1905:

PART I.

1. Meditation

Luella Stensan.

2. Lofden Herren alla Hedningar...J. Holstedt

Mixed Chorus.

3. Guitar Solo—Fantasie LeDesir....Beethoven

C. F. W. Jansen, arr. Jansen.

4. Bort i Rymder Skyar taga.....H. Werner

Humboldt Male Chorus.

5. Soprano Solo—Pa Romis strand.....Callan

Miss Eklund.

6. Stig upp Pa ett Högt Berg.....A. L. Skoog

Mixed Chorus.

PART II.

7. SelectionPiano Solo

Miss Bengtson.

8. Guitar Solo—Andante Allegro from "William Tell"

C. W. F. Jansen, arr. L. Legnani.

9. Frojdens HerranJ. Holstedt

Mixed Chorus.

10. Good-byeTosti

Miss Eklund.

11. AftontankarC. W. F. Jansen

Humboldt Male Chorus.

12. Benediction

Rev. L. J. Olson.

Program of banjo and mandolin concert given under the auspices of Fred F. and Wm. P. Van Eps and W. E. MacClymont, assisted by prominent talent, at Plainfield, N. J., Dec. 7, 1905:

March—The Lobsters' Promenade.....Steele

Banjo and Mandolin Orchestra.

Family Matters—

Mr. W. W. Waters.

Spanish Dance No. 3.....Moszkowski

Mr. William P. Van Eps.

The Rev. Mr. Tuffscrappen.....Pauline Phelps

Miss Marion Short.

Down SouthMydleton

Mr. Fred F. Van Eps.

Seltzer Waters—

(a) Sweet Thoughts of Home.....Edwards

(b) Finale—William TellRossini

Van Eps Brothers and MacClymont.

Silly Billy.....Fred Emerson Brooks

Miss Short.

Laughing EyesSchweinberg

Van Eps Brothers and MacClymont.

More Seltzer—

Keep Off the GrassVon Tilzer

Messrs. Hardman and Van Eps.

Program of entertainment rendered by the Cleveland Amateur Minstrels, Cleveland, O., Dec. 25, 1905:

PART I.

Opening OvertureEntire Circle

The following songs were used in Part I.

My Sunburnt LilyMr. E. Lavancher

Down in the DeepMr. H. Ashburn

Making EyesMr. W. Dwyer

StarlightMr. F. Bonneau

They All Spoke Well of You...Mr. J. Lavancher

Pal of MineMr. P. Desquin

PART II.

Stump Speech.....Mr. S. Landgraaf

Violin Solo, Old Folks at Home..Mr. A. Watson

Monkey Shines ..Messrs. Watson and Lavancher

String Quartet..... Messrs. Watson, Lavancher,

Seeber and Watson.

RecitationSelected

Violin Solo, SelectedMr. S. Seeber

Characteristic SongMr. S. P. Desquin

PART III.

FarceBy the entire company

"Dr. Hipp the Hypnotizer."

The annual concert of the Lebanon Business College Orchestra, assisted by Frederick J. Bacon, banjoist, was held in the college auditorium last evening, and was a pronounced success in every way. The attendance was unusually large, embracing interested hearers from every walk of

life, and every one was so extremely well pleased that it amounted to positive delight. It is no exaggeration to say that of its class there has never been anything superior in Lebanon. In fact, those who failed to be present missed a very rare treat.

The music of the orchestra indicated great improvement, and was highly appreciated. The college is to be congratulated upon having this accomplished auxiliary. Every member of that body played with skill and spirit, under the masterly leadership of Prof. Frank S. Morrow, of Harrisburg, Pa.

The special features of Messrs. Bacon and Morrow on the banjo were warmly received, and their skillful execution called forth unstinted praise.

The snare drum solos by Prof. Bacon were almost marvelous. He imitated to perfection the passing of a flying passenger train, and no extraordinary stretch of imagination was required to persuade the listener that he was actually listening to the sounds of the Battle of Santiago.

It is doubtful whether a better exhibition of that kind has ever been held in this city. Perhaps as unique a feature as any was the mandolin solo by Master Herman Brady. For one so young there was an exhibition of rare skill and artistic effect which evoked admiration and elicited hearty encores. The orchestra was assisted by the well-known local vocalist, Miss Alta Booth, whose singing was, as usual, very pleasing. All in all, the concert was the most successful and artistic ever given under the auspices of the college, and its projectors have been highly gratified by the praise universally given them.

Mr. Bacon gave a recital on the banjo before the Iris Club, Lancaster's fashionable club, on Tuesday.—Lebanon (Pa.) Report, Dec. 7, 1905.

Prof. Frank S. Morrow, the well-known local teacher on the banjo and mandolin, is winning much success in concert work with his pupils. At Lebanon on Thursday evening he gave a concert under the auspices of the Lebanon Business College Orchestra, of which he is instructor, and his work, as well as that of his pupils, received the highest praise. He was assisted by Frederick J. Bacon, of Hartford, and Master Herman Brady, of this city, each winning many laurels. The Lebanon News says:

"Master Herman Brady, one of Prof. Morrow's students, truly termed 'the leading boy mandolinist of this state,' rendered a few selections on his mandolin, proving himself a decided artist in his line, and was encored repeatedly.

"The program was interspersed with selections by the college orchestra, and the ability of the artists was well shown in the selections played. In each piece the extraordinary ability of their leader, Prof. Frank S. Morrow, of Harrisburg, was decidedly marked."—Harrisburg (Pa.) Telegraph, Dec. 7, 1905.

Program of recital given by the Atlantic City School of Music, under the direction of Mr. R. Hempel and Miss Hilda Hempel, at Atlantic City, N. J., Dec. 1, 1905:

PART I.

1. Selection Westside Orchestra
R. Hempel, Leader.

2. Violin Duet—"Farewell" J. Kinkel
Bart Bullock and John Whalen.
3. Piano Solo—Nocturne..... H. Weil
Charles Kreutz.
4. Violin Solo—Intermezzo "Cavalleria Rusticana" P. Mascagni
Walter Tweed.
5. Mandolin Solo—
(a) "Cavatina" J. Raff
(b) "Sounds from Church" V. Abt
Triva Sharp.
6. Piano Solo—"Marie"...Nocturne.. B. Richards
Pearl Yeager.
7. March—"False Alarm" J. Lincoln
Combined Orchestra—R. Hempel, Leader.
8. Violin Solo—"Non e ver" ('Tis not true)
F. Mattei
William Orme.
9. Piano Solo—"Toreador-Bolero"...G. Michenz
Nellie Browning.

PART II.

1. Overture—"The Wedding of the Fairy Queen"
(Descriptive) Amsden
Westside Orchestra—R. Hempel, Leader.
2. Mandolin Solo—
(a) "Hungarian Dances" Brahms
(b) "Cradle Song" Hauser
Hilda Hempel.
3. Violin Solo—"Air Varie" (sur un Themede
Weigel) Chas. Dancla
Joseph Irvin.
4. Mandolin Solo—"Old Folks at Home" (Variations—(Arr. R. Hempel)..... Foster
Nellie English.
5. (a) Piano Solo—"Evening Star," Tannhauser R. Wagner
Helen Bock
(b) Piano Solo—"How Sweet the Moonlight Sleeps" J. Decevee
Elsie Schuldenfrei.
6. Violin Solo—"Hearts and Flowers"
Theo. Tobani
William Rhodes.
7. Selections—
(a) "On the Road" A. A. Babb
(b) "Darkies' Dream" G. L. Lansing
Atlantic Banjo Club—R. Hempel, Leader.
8. Piano Duet—Selection from "William Tell"
Overture Rossini
Nellie Browning and Elsie Schuldenfrei.
9. Selection—
Westside Orchestra—R. Hempel, Leader.

Program of mandolin recital given by Don Harold Rosenthal, mandolin virtuoso, assisted by

Mr. Frank Nelson, pianist; Mr. Wm. Richards, basso, at Knoxville, Tenn., Dec. 18, 1905:

Bouree—G Minor Bach
Aria—F Major Bach
Gavotte—D Minor Bach

Mr. Nelson.

Four Leaf Clover Brownell
Absent Metcalf
Love's Trinity DeKoven

Mr. Richards.

La Belle Superba Rosenthal
Unaccompanied, introducing Duo, Trio and Quartet forms, Staccato Duo forms, sustained tone and Presto Chord Movements.

Suite Religioso Arranged by Rosenthal
Organ Prelude, Quartet form.

Prayer, Duo form.

Nearer, My God, to Thee, Trio form.

Serenade, Quartet form. Abt

La Paloma Yradier

Mr. Rosenthal.

Romance—E Flat Rubinstein
Bercense—A Flat Tschaiowsky
Polonaise—F Minor Scharwenka

Mr. Nelson.

The Lord Is My Light Allitsen

Mr. Richards.

Fantasie—Popular Abt

Love's Old Sweet Song.

Suwanee River.

Volunteer's March.

Sweet Thoughts Rosenthal

Venetian Boat Song, Duo form, Running

Accompaniment Stauffer

Grand Fantasie Siegel

Old Kentucky Home.

Home, Sweet Home.

Grand Finale.

Mr. Rosenthal.

Specimen program of mandolin recital by Mr. A. P. Squires, mandolin and soloist teacher, of Hartford, Conn.:

1 a If the Waters Could Speak as They Flow, (Quartet Style) Arr. Meyer

b Flower Song (Lange) Arr. Boettcher

2 a Valse Brilliant Abt

b Alice, Where Art Thou? Arr. Mueller

3 a By Moonlight Arr. Meyer

b Manzanillo (Mexican Dance) Arr. Meyer

4 a Cradle Song Arr. Meyer

b March of the Third Farrand

5 a Pilgrims' Chorus (Wagner) Arr. Wurtele

b Pizzicati (Delibes) Arr. Meyer

6 a Old Folks at Home Varied by Meyer

b A Prayer (Quartet Style) Arr. Meyer

Program of Mandolin Recital given by Miss Mamie Adamson, pupil of Mrs. Fanny Fern Burford at Los Angeles, Cal., December 7, 1905.

1 a Melody in F Rubinstein

b Bolero Carl Bohm

2 Overture—A Dream of Fairyland Amsden
Mandolin Orchestra.

3 a Celestial Chord (Unaccompanied) Morris

b Il Trovatore Fantasie Singelee

4 Piano Solo—

a Nocturne, B Major Chopin

b Rhapsodie No. 6 List

Prof. Theodore J. Irwin

5 a Cant D'Amour, Op. 275 Munier
(Duo for one Mandolin)

b Gavotte Brillante Siegel

6 Overture—Chimes of Normandy Planquette
Mandolin Orchestra

7 a Fifth Air Varie Dancla-Abt

b Waltz de Concert Siegel

Program of concert given by the Hall Mandolin Club, under the direction of Miss Martha S. Hall, at Batavia, N. Y., December 14, 1905, assisted by Walter A. Boehm, soloist, of Buffalo, and Mrs. Maud Davis Cook, pianist:

1 Gibson March Boehm
Mandolin Club

2 Harp-Guitar Solo Selected
W. A. Boehm

3 La Golopdrina Valse Boehm
Mandolin Club

4 Mandolin Solo—Scherzando Boehm
W. A. Boehm

5 Senorita Valse Boehm
Mandolin Club

6 Harp-Guitar Duet—Butterfly Caprice... Boehm
W. A. Boehm and Miss Hall

7 Spanish Gallopade Boehm
Mandolin Club

8 Mandocello Solo—Berceuse from
"Jocelyn" Godard
W. A. Boehm

9 Hearts and Flowers Tobani
Aeolian Stringed Quartet

10 Banjo Solo—Grand Fantasie Americaine,
Boehm
W. A. Boehm

Program of concert given by the Adelphi Banjo, Mandolin and Guitar Club, under the direction of Mr. O. F. Bitting, at Steinway, L. I., January 6, 1906:

1 Mammoth Club—

a Prosit March Oliver F. Bitting

b College Life H. Frantzen

2 Reading—Soul of the Violin

Miss Katheryn M. Smith

- 3 Astoria Glee Club, Dr. Platt, Director
 - a Yale's Famous Boola.....Dr. C. F. Platt
 - b Watch of the Rhine
- 4 Adelphi Club—
 - a Martaneaux OvertureVernet
 - b Polka de Concert.....Oliver F. Bitting
- 5 Tenor Solo—The Last Watch.....Pinsuti
Mr. T. Cottam Nellist
- 6 Juvenile Club—Making Eyes..Harry Von Tilzer
- 1 Chorus—Image of the Rose.....G. Reichardt
Mr. Rudesill and Astoria Glee Club
- 2 Action Song—Fads.....Miss K. M. Smith
- 3 Soprano Solo—Dream of Paradise.....H. Gray
Miss Clara S. Blint
- 4 Adelphi Club—
 - a Melody of Love.....Arr. O. F. Bitting
 - b Dance of the Skeletons.....T. Allen
- 5 Tenor Solo—Tell Her I Love Her So...Anon.
Mr. T. C. Nellist
- 6 Adelphi Club—
 - a Patrol of the Scissors Grinder.....Brooke
 - b Stars and Stripes Forever.....J. P. Sousa

Two of the principal soloists who will appear at the Festival Concert of the American Guild of Banjoists, Mandolinists and Guitarists, to be given at Springfield, Mass., on the 4th of next April, being especially engaged as features, are: Mrs. W. J. Kitchener, the brilliant and accomplished mandolin soloist, of New York City, and De Main Wood, the noted guitar virtuoso, of Rochester, N. Y. Believing our readers will be interested, we present a few press extracts from prominent papers concerning their remarkable performances:

Mrs. W. J. Kitchener played a mandolin solo, showing excellent command of the instrument and an exceptionally artistic temperament, with rare sweetness of tone.—Commercial Advertiser.

Mrs. W. J. Kitchener's mandolin solo was exquisite. She gave a difficult Italian aria in which she displayed a surprising command of technique, and a facility of execution rarely found in a player of the instrument.—Musical Courier.

The two solos for mandolin that were presented by Mrs. Kitchener were given in a truly delightful manner, the second number, "The Swan" of Saint-Saëns, being played in most artistic fashion.—Musical Leader.

The best number from a musical standpoint was Mrs. Kitchener's solo. Her presence and playing added a great deal to the pleasure of the concert.—New York Globe.

Mrs. W. J. Kitchener rendered in a delightful manner the Berceuse from Jocelyn by Godard—Musical Age.

Mrs. Kitchener charmingly played Alard's "Valse de Concert" and received a rousing reception.—Musical Courier.

Mrs. W. J. Kitchener is an excellent classical mandolinist, and a young woman of very charming personality.—Commercial Advertiser.

Prof. De Main Wood filled his audience with rapture. There were zither effects and mandolin effects, and all sorts of effects—all coming from this single instrument. It was very fine indeed.—New York World.

Truly wonderful effects are secured. In this instrument, which has taken Prof. Wood eighteen years to perfect, he has secured the true tones of the zither, mandolin and guitar. It is truly a wonderful instrument and one of which its inventor may be justly proud.—New York Clipper.

Unlike many combination instruments, more or less depending on mechanism, Mr. Wood's appliances strikingly contribute to the opportunities for expressing the most delicate shade of musical meaning. Each and every part of the mechanical adjustment is under the direct and most sensitive tone control of the player, the result being entirely suggestive of a number of skilled performers. While the instrument is a curiosity and a remarkable exhibition of invention, workmanship and patience, it is also an achievement of pronounced musical value, giving tone results both artistic and beautiful. And being adapted for the worthy performance of an unusually extensive range of concert selections.—Philadelphia Times.

Prof. De Main Wood gave a performance on one of the most unique instruments ever manufactured. It is the most peculiar music producer in existence, and no other, outside of the piano, can equal it in the number and variety of its tones. This instrument must be heard and seen to be appreciated.—Pittsburg Press.

It was a combined guitar, mandolin and zither, and when Mr. Wood sat down and played on it the effect was as remarkable as was the appearance of the instrument. When Mr. Wood got well under way the melody sounded like that of a full-fledged guitar and mandolin club.—Philadelphia Record.

It is not often that the gift for music and the gift for practical mechanics exists in the same individual; but it must be admitted that the really wonderful instrument which we show in the accompanying illustrations proves that this rule, like many others, has its exceptions. Generally speaking, the attachments which are occasionally fitted to guitars, harps, and other stringed instruments are not a musical success—whatever may be their mechanical merit; but after listening to the vox humana and mandolin effects, as rendered by Prof. Wood, in this office, we are free to confess that he has achieved a brilliant success in the problem which he set out to accomplish some fifteen years ago. In naming it the orchestral guitar, the inventor has aptly described the difference between his instrument and the ordinary guitar. The various attachments which have so completely changed the appearance of the instrument enables the player to combine the tones of the guitar, the mandolin, and the zither, and to rival the finest vox humana effects of the organ or the violin. There are in all four special attachments, as follows: (1) A sub-fingerboard with four additional bass strings. (2) A mouthpiece for fingering the first string of the guitar. (3) A mandolin attachment. (4) A voice attachment.—Scientific American.

Program of concert rendered by the Marsh family, at the Opera House, Emden, Illinois, and including the Marsh Family Orchestra:

PART I.

- Overture, "Golden Fleece" W. S. Ripley
By Orchestra.
Vocal solo, "Happy Days" A. Strelezki
Mrs. Junie Marsh Fenton.
Overture, "Northern Lights" A. J. Weidt
By Orchestra.
Piano solo—Menuet in G major I. Paderewski
Miss Angelina E. Marsh.
Cornet duet, "I Would That My Love"
Mendelssohn
Mrs. Fenton and Mr. John Marsh.
Selection, "Il Trovatore" Verdi
By Orchestra.

PART II.

- Brass quintet—Hymn E. B. Flick
Marsh Family.
Piano solo—Sonate, Opus 7 Grieg
Miss Angelina E. Marsh.
Cornet solo—"The Lost Chord" Sullivan
Mrs. Fenton.
Duo for one mandolin—"Forget-Me-Not"
G. Muder
Miss Angelina E. Marsh.
Vocal solo—"I Love Thee So" (Ballad)
M. Campbell
Mrs. Fenton.
Brass quintet—Selection Ernst
Marsh Family.

The guitar solo "Lyra Paloma," by Mr. Lester Payne, guitar virtuoso, teacher and composer, of Spokane, Wash., recently published in THE CADENZA, furnishes a particularly good example of tremolo on the guitar, and especially of "chord tremolo." These details of guitar technic were recently discussed fully in THE CADENZA by Mr. Myron A. Bickford, and it was in concurrence with his teachings and to give examples of his instructions that "Lyra Paloma" was published. Mr. Payne is the composer of a number of fine selections for guitar and mandolin—under the title "The Wild West Collection"—all of which are for sale by the C. L. Partee Music Co., New York City.

Theodore Presser, the noted music publisher and publisher of musical literature, of Philadelphia, Pa., has just published a very thorough and interesting volume entitled, "A Complete History of Music" by W. J. Baltzell, which should appeal to all musicians and music lovers. It is desirable not merely for private reading, but also for schools and clubs, being very thorough and at the same time covering the subject in a most concise, interesting and entertaining manner. In short, it is a complete and valuable history of music, as the title indicates, and we predict for it a large sale.

In response to a general request, and indeed an enthusiastic demand, Messrs. George L. Lansing and H. F. Odell, well-known musicians and mandolin orchestra directors, of Boston, Mass., will give a Grand Mandolin, Guitar and Banjo Concert in Jordan Hall, Boston, March 28, 1906. The Big Guild Concert given in Boston last year, largely managed by these gentlemen, was so extremely successful in interesting the public and creating business for the teachers and dealers, that they have been induced to undertake the coming event and hence the announcement is made.

The talent for the concert will be: The Langham Mandolin Orchestra of 35 members; the Lansing Mandolin Orchestra of 35 members; the celebrated Boston Ideal Club, the Boston Operatic Society of 60 voices; the M. I. T. Banjo Club; Mr. G. L. Lansing, banjo soloist; H. F. Odell, mandolinist, and a Grand Orchestra of 200 mandolins, banjos and guitars.

One of the interesting numbers on the program will be the number sung by the chorus of the Boston Operatic Society, accompanied by this large orchestra of 200, something that has never been done before in this country on such a large scale.

A handsome Souvenir Program of this event will also be issued. The affair will be of great magnitude and promises to be remarkably successful. For full particulars, address H. F. Odell, 165 Tremont street, Boston, Mass.

Mr. Edward S. Warren, of Pasadena, Cal., one of the most successful and enterprising mandolin and guitar teachers of the West, offers for sale his studio at Pomona, Cal., for lack of time to give it attention, having several other studios to look after. The business at Pomona is well established and the studio is prosperous. Mr. Warren states it will pay from the start if a capable teacher takes hold in earnest. He states that he would allow the right parties to continue the business in his name if they wish. Pomona is a good town of 8,000 population, fine climate, and inhabited by the best class of people. For full particulars address Mr. Edward S. Warren, Pasadena, Cal.

C. L. PARTEE MUSIC CO.

The C. L. Partee Music Co. now control and publish the four popular song hits by the famous writers, Al Trahern and Lee Olean Smith, entitled "Lights of Home," "Just a Picture of You," "My Sunburnt Lily" and "They All Spoke Well of You." The sales of these songs have lately been so large that the C. L. Partee Music Co. have been obliged to issue large new editions of "Lights of Home" and "They All Spoke Well of You." The song "Just a Picture of You" is a high-class ballad, which is constantly gaining favor each day, and is already being sung by prominent vocalists throughout the country. These four songs are exceptionally good, with beautiful melodies, clean words, and are handsomely gotten up and printed. Write for their catalogue. C. L. Partee Music Co., 23 East 20th Street, New York.—The Director.

A Disappointed Crocodile.

(Continued from page 19)

cluded. Any slight illness he minded not. He practiced even when unwell, saying that, as he was unwell anyhow, the practice would not make him more so; that by practicing it would be as useful a disposition of his time as was possible, and he would be so much ahead by not awaiting his return to health. In fact, instead of now being a disappointing and irritating pupil that promised so much and accomplished so little he had become a pupil that any music teacher would have loved. His progress, as may be well imagined, was consequently rapid.

Richard subsequently engaged in active business, and wedded a beautiful girl who was a charming musician. He now possesses a substantial mansion on Fifth Avenue, a summer cottage in the Adirondacks, a yacht, several horses and an automobile. His interest in music has not faded, and, aside from his many occupations and diversions, he still finds many opportunities for practice. But, while he is not in the least disposed to murmur over the inevitable distractions of a busy life, his mind cannot but help to turn from time to time to reflect upon the many happy hours in the palm tree, so favorable for undisturbed practice. He regrets the sweet, unruffled hours he spent in his apartments on that Nile palm tree; he also regrets the touching spectacle which the crocodile afforded him, and he even regrets his burning thirst which it gave him so much delight to quench with the drops of water eagerly sucked up from the palm leaves.

Man, however, is never completely happy, and at times a restlessness comes over Richard and seizes him so violently that he finds himself ready to leave his business, his mansion, his automobile, his yacht—his wife, in order again to be on that quiet and restful palm, and there to pass some blissful days away, free from all bustle and all in-

trusion. If opportunity affords this project will yet be carried out, and it is his determination to reproduce, so far as possible, all his happy surroundings while in the treetop, even to a lurking crocodile at the base, though it be necessary in order to secure this latter end to have a crocodile especially killed for this particular purpose and placed there stuffed.

Publishers' Notes.

P. J. Lammers, music publisher, of Baltimore, Md., who has previously published many numbers for mandolin clubs, including folios, etc., has just published the "Yale Mandolin Collection, Vol. 2," and advertises same in another column. He offers this collection for a short time only at only 25 cents for sample copy. Refer to his card.

Frank Boyden, music publisher and composer, of Hillsdale, Mich., has just published a new march for two mandolins and guitar, entitled "The Military Courtesies," which is an exceptionally good number and ought to become popular. The arrangement was done by Liddicoat, a well-known writer for mandolin orchestra. Read Mr. Boyden's card in another column.

Mr. Chas. Miller, composer and arranger of music, of Milwaukee, Wis., has opened a new studio in that city at 207 Grand avenue—centrally located—and is now prepared to fill all commissions given him. Mr. Miller is a splendid arranger of music for all combinations of instruments and makes a specialty of revising MSS. for publication. Read his card on another page and send for his free booklet, "A Little Talk on Composing and Arranging Music."

J. H. Remick & Co., music publishers, of New York City, who are also the proprietors of the "Whitney-Warner Publishing Co.," of Detroit, Mich., publish their usual half-page announcement in this magazine. Their latest publication for first and second mandolin, guitar and piano and combinations of these instruments is the "Whitney-Warner Mandolin Folio No. 3"—issued in a separate book for each instrument and containing many of their popular song and instrumental hits. Read the announcement on page 4 for prices, etc.

Mr. Edward Pritchard, of East Orange, N. J., banjoist, composer and music publisher, has just issued his arrangements of "The Palms" and "Cavalleria Rusticana" for banjo solos, which are exceedingly effective and interesting arrangements and should meet with ready appreciation. His own "Valse de Concert" and arrangement of "Valse," by Durand, are splendid concert numbers and are general favorites. Read his card on page 2 and send him a trial order.

Mr. William C. Stahl, music publisher, of Milwaukee, Wis., announces for this month several excellent new numbers for mandolin orchestra by such noted composers as Richard J. Carpenter, J.

G. Liddicoat, Will D. Moyer, and others. Instrumentation and prices are fully given in Mr. Stahl's announcement, which appears on page 3. He also advertises the "Stahl New Mandolin, Guitar and Banjo Methods"—books which are widely known and used among teachers everywhere. Refer to his advertisement for full particulars.

"Mandolin Technique"—a book of thirty-eight Graduated Studies and Exercises for the mandolin, from the first to the sixth position—by Benjamin F. Knell, and published by the C. L. Partee Music Co., New York City, is again advertised on another page of this magazine, and is offered for a short time at a special price. Of late, this book has been selling very well, as students and teachers are just beginning to realize its great value in developing technic. Every mandolinist should possess a copy of this work. Get it now while the special rate holds good.

Mr. Samuel Adelstein, of San Francisco, Cal., mandolinist, composer and music publisher, makes a specialty of the best foreign publications for the mandolin and for mandolin orchestra, and is sole agent for many of the best European publications. Also agent for the genuine Vinnaccia mandolin strings and plectrums, all of which he supplies to the profession and the trade at special rates. Several of Mr. Adelstein's latest importations are listed in our New Music Column, and his quarter-page advertisement on page 5 gives a very comprehensive description of some of his latest and best selections for mandolin, etc. He will forward catalogues and discounts on request.

The Campbell Music Co., of Chicago, Ill., are publishing some very good selections for mandolin solos and for mandolin orchestra, by celebrated composers, and also have issued some excellent instruction books. They are building up an excellent catalogue. In our current number they are advertising a new selection by Aubrey Stauffer, the noted mandolin virtuoso, for mandolin orchestra, and also a new series of instruction books for violin, mandolin and guitar, by Clarke. All these issues are offered at very special prices to introduce them, and the publishers should receive many orders. Look up their two separate announcements on different pages of our current issue, and send them a trial order.

Walter Jacobs, well-known music publisher of Boston, Mass., announces the publication of "Jacobs' Grand Orchestra Folio No. 3"—which is just out. This folio is published in 23 separate books—one book for each instrument—for 1st, 2d and 3d mandolins, mandola, guitar, acc., banjo accompaniment, flute, cello, piano accompaniment, guitar solo, banjo solo, 1st violin, 2d violin, viola, bass, 1st clarinet, 1st cornet, 2d cornet, 2d clarinet, trombone, drums, horns, oboe and bassoon. The folio contains fourteen of Mr. Jacobs' latest and best numbers—each book containing the entire collection—and it will thus be seen that this folio is very comprehensive, being complete for any instrument or combinations of instruments, from mandolin solo or guitar and banjo solo up to a full orchestra of 23 instruments—all playable together. For the present the publisher off-

ers this folio at the remarkably low price of 20 cents per book, except guitar and banjo solo and piano accompaniment books, which are 35 cents each. All postage will be prepaid by the publisher if cash accompanies the order. Read Mr. Jacobs' full-page announcement on page 8 and note the contents of this folio—also of Jacobs' Grand Orchestra Folios Nos. 1 and 2, which are published in the same combinations and contain also fourteen numbers each. It is hardly necessary to state that these books have been immensely popular and are assured of a large sale.

A Musical Story.

A Major loved a maiden so
His warlike heart was soft as Do.
He oft would kneel to her and say,
"Thou art of life my only Re.

"Ah, if but kinder thou wouldst be,
And sometimes sweetly smile on Mi!

"Thou art my life, my guiding star;
I love thee near, I love thee Fa.

"My passion I cannot control;
Thou art the idol of my Sol."

The maiden said, "Oh, fie! ask pa.
How can you go on thus? Oh, La!"

The Major rose from bended knee,
And went her father for to Si.

The father thought no match was finer—
The Major once had been a minor.

They married soon, and after that
Dwelt in ten rooms, all on A flat.

So happy ends the little tale,
For they lived on the grandest scale.

—Exchange.

Correspondence.

PHILADELPHIA, PA., Jan. 6, 1906.

Editor THE CADENZA:

Enclosed please find one dollar for which please send THE CADENZA one year, beginning with January number, to the address attached. I hope to interest more of my friends in your valuable magazine. I am certainly pleased with the January issue, the articles contained being all very pleasing and interesting. In my estimation this is the best number of THE CADENZA received since I have been a subscriber. Not saying anything against the other musical publications, but I have nothing but good words for THE CADENZA in general. Keep on in this way with the work you have begun and THE CADENZA can not fail to become the best musical magazine published.

Yours very truly,

CARL TSCHOPP.

TRADE DEPARTMENT

Manufacturing Interests.

Jean White, Boston, Mass., music publishers and dealers and jobbers in strings and supplies, are advertising at present their strings for violin, mandolin, guitar, etc., of which they make a specialty. Read their card on another page and write for their prices.

The Central School of Piano Tuning, of Shelbyville, Ind., publishes a card on another page. This school teaches this branch successfully by mail, and claims to have a very thorough and extensive course. Their literature and booklets on the subject are interesting and will be sent free on request.

Rettberg & Lange, noted banjo manufacturers, of New York City, issue a unique advertisement in another column concerning their famous "Orpheum" banjo, which is a strictly high grade professional banjo, now being used and endorsed by leading players. It will pay banjoists to send to Rettberg & Lange for their catalogue and prices.

Mr. James Morrison of New York City, maker of the world-famous "Morrison" banjos, issues a card on another page concerning his latest and one of his best productions, the "Morrison Patent Steel Rim Mandolin Banjo." This is a loud, clear and powerful toned instrument, intended for club, stage and professional use. Send to Mr. Morrison for his circular and prices.

William Lewis & Son, violin specialists and music dealers, of Chicago, Ill., publish a card in our current number advertising one of the finest Cremona violins in existence to-day—a genuine "Francisco Rugeri." This instrument is said to be a gem and will no doubt attract much attention. Read the card of Messrs. Lewis & Son on another page.

The "Ideal" mandolins and guitars, made by August Carlstedt & Co., of Chicago, Ill., are high-grade instruments of special merit and yet are sold at a moderate price. These instruments are possessed and appreciated by many professional and amateur players, and compare favorably with many makes at much higher rates. Refer to announcement on another page and send to the makers for complete catalogue and price list.

Mr. Byron E. Beebe, of Franklin Park, Ill., violin expert and maker of hand-made violins, publishes a card on page 3 of this magazine which should be of interest to all violinists. He announces a genuine hand-made violin at only \$25, which he guarantees to be equal to others costing from two to three times as much. Mr. Beebe also carries a full stock of fine violins, bows, cases, etc. Send a two-cent stamp for his booklet, "How to Judge a Violin."

The National Musical String Company, of New Brunswick, N. J., makers of the famous "Black Diamond" and "Bell Brand" strings for all instruments, publish a quarter-page announcement in THE CADENZA concerning their strings, which

are used by most of the prominent musicians and teachers everywhere. In their latest advertisement they present a very strong testimonial to the merits of their strings from the eminent violinist, Mr. Hugo Heerman. Refer to same for particulars.

Among the advertisers in THE CADENZA who have built up a large and well-established trade, is Cronk's Musical String Factory, of Battle Creek, Mich., who are supplying many of the largest firms in the country with strings for all instruments. Their card will be found in another column, and calls especial attention to their pure silver-polished violin G strings. It will pay dealers to write to the Cronk Musical String Factory for lists and prices.

The Bauer Company, of Philadelphia, Pa., who are the makers of the renowned "S. S. Stewart" banjos and the famous "Bauer" mandolins and guitars, continue their advertisement in this magazine, and the same will be found on another page. They have agencies in Toronto and on the Pacific Coast, as well as among dealers in the principal cities. If you are not familiar with their goods, refer to their card and send for their illustrated catalogue and price list.

C. F. Martin & Co., of Nazareth, Pa., makers of the famous "Martin" guitars and mandolins, are advertising this month their No. 7 Martin mandolin, one of their very finest productions, price \$100. Their illustrated catalogue and price list will be well worth sending for, as they make instruments of the highest grade at prices ranging from \$25.00 upward. Their announcement on page 6 gives a lucid and interesting description of their methods of construction and workmanship.

The business of the Hasbrouck Piano Company has increased to such an extent that their former factory was not large enough to turn out all the pianos demanded by their trade, so they found it necessary to secure greatly increased space. They have leased the factory at 539 West 21st street, New York City, formerly occupied by the Æolian Company, where they are fully equipped and will be in position to supply their trade promptly in future. Refer to their announcement on another page.

Herman Cohn, the "String Man," of New York City, publishes a card this month calling attention to his new banjo strings, called the "True Solo Banjo Silk Strings," which have met with the most enthusiastic recommendation from leading artists, who pronounce them the strongest and most durable strings yet put on the market for the banjo. These strings will be ready for delivery in February, and advance orders are solicited. Refer to Mr. Cohn's announcement for particulars and prices.

One of the latest converts to the merits of "The Gibson" mandolins is Mr. George F. Smedley, of Toronto, Canada, one of the best-known and most capable soloists and teachers of the

mandolin and guitar, and also the director of several well-known orchestras and clubs. In the half-page announcement of the Gibson Company, printed on page 2, will be found a portrait of Mr. Smedley and a very strong endorsement from his pen of the Gibson mandolins. The manufacturers of these instruments will mail illustrated catalogue on application.

The Word Contest promoted by the A. C. Fairbanks Co. and the Vega Co., of Boston, Mass., with prizes of a \$55 Whyte Laydie Banjo and a \$75 Vega Mandolin, has been successfully concluded. The contest created a great deal of interest, and the firms mentioned were obliged to handle a very large amount of mail from all over the country, received from contestants. The prize banjo went to Mr. James P. Downs, of New York City, and the prize mandolin to Miss Mary Grace, of Washington D. C., who fairly won these handsome prizes by their literary skill and knowledge of all possible words and combinations to be derived from the words "Whyte Laydie Banjo" and Vega Mandolin." See announcement on last cover page regarding award of the prizes.

The F. J. Bacon Co., of Bristol, Conn., who are advertising in THE CADENZA, are the owners and makers of a number of meritorious novelties pertaining to the banjo which should be in the hands of all banjoists. Prominent among these may be mentioned the celebrated "Never-slip" banjo bridges and the famous "No Knot" banjo tail-pieces, both of which are very desirable and have enjoyed large sales. The Bacon Co. are also manufacturers of the celebrated "Neverfalse" strings for violin, guitar and banjo. These goods are used and endorsed by hundreds of leading professionals and have given universal satisfaction. Refer to advertisement in another column for special prices on these goods.

We would call the attention of our readers to the half-page advertisement of Mr. Frederick J. Bacon, which is printed on page 53 of our current number. Mr. Bacon is the director and manager of the renowned "Bacon Banjo Trio"—a novel and artistic trio of expert performers, consisting of Miss Ruth S. Page, Mrs. Frederick J. Bacon and Mr. F. J. Bacon. This trio renders a magnificent musical program that will please and satisfy all music lovers, from the most critical to the dilettanti, and their terms are so reasonable that any teacher or club director intending to give a concert may engage them with profit and to the best advantage. Refer to the announcement and write for terms and samples of advertising matter; also send for price list of the "Bacon Professional Banjo"—an instrument which is now used and endorsed by many of the greatest banjoists.

Mr. A. A. Farland, of Plainfield, N. J., banjo virtuoso, composer, music publisher and manufacturer of the "Farland Wood-Rim Banjos," which have been so favorably received and widely used by professional and amateur banjoists everywhere, publishes a quarter-page announcement in THE CADENZA this month calling attention to the merits of the Farland banjos and also to "Farland's Perfection Strings" for banjo, guitar and violin—and other specialties. The Perfection

strings have already become exceedingly popular, although on the market but a short time, and are highly praised by hundreds of pleased customers. Mr. Farland and also the merits of his productions are too well known to need special comment. Refer to his announcement for full description and prices of his banjo specialties.

Publisher's Notes.

The Artcraft Company, of New York City, photo-engravers, publish a card in another column. They have done a great deal of work for THE CADENZA in the way of making half-tone cuts, music plates, etc. Their work is first-class and prices moderate. Send them your work for estimates.

W. H. Teasdale, music publisher, composer and teacher, of Savannah, Ga., continues his card in THE CADENZA advertising one of his best publications, "Frogville Echoes," for banjo solo with guitar accompaniment. Mr. Teasdale offers to send this number for only ten cents. Read his card for description of this number.

Among the most prominent music printing houses in the country is that of Otto Zimmerman, of Cincinnati, O., which is represented in THE CADENZA by a quarter-page announcement. They are prepared to do all kinds of music engraving and printing on short notice and at liberal prices. Send for their price list and free samples.

The Clark Engraving Company, of Wilwaukee, Wis., publish a half-page announcement in THE CADENZA this month calling attention to the excellence of their work in the engraving line. They make half-tone and line engravings of all descriptions, music titles, etc., at lowest consistent rates for first-class work. Write for their sample price list.

The Pioneer Publishing Co., of Chicago, Ill., who publish a card in the current number of THE CADENZA, make a specialty of publishing music on royalty for composers, and also setting poems to music, or writing words to melodies. They answer all letters promptly and invite composers to send them their MSS. Refer to their card on another page.

The New York School of Music and Arts, of New York City, of which Ralfe Leech Sterner, the eminent vocal instructor, is president, teaches all branches of vocal and instrumental music, including mandolin, guitar and banjo, and has a large and capable faculty list. Refer to announcement of the school, printed on another page, and send for prospectus.

Readers of THE CADENZA are referred to the advertisement of Mr. A. R. Cummings, music publisher, of Athol, Mass., which appears in another column. He publishes some very good mandolin, guitar and banjo music, by noted composers, and makes the special offer this month to send these issues out on selection to reliable parties. Read his card.

Once again we wish to call the attention of our readers to the three great overtures advertised elsewhere in this issue, "Bright Eyes," "The Necromancer" and "The Wanderer." No better works have ever been written for mandolin or-

chestras and those not familiar with these selections would do well to order at once. They are issued for full instrumentation and are effective for all combinations.

Mr. George Brayley, violinist and music publisher, of Boston, Mass., who publishes a number of standard works for violin and piano, etc., has just published a new work entitled "Practical Violin Lessons." This book is practical, easy and progressive, as well as pleasing to the pupil, and should command a ready sale.

The Sherman Publishing House, of Chicago, Ill., who are the publishers of "Singer's Complete Mandolin Instructor," publish a card on another page calling attention to the merits of this work, which possesses many new and desirable features and which has had a large sale. Read the card of the Sherman Publishing House elsewhere in this issue and send for circular.

The U. S. School of Music, of New York City, issues a quarter-page announcement elsewhere in this issue. This school teaches the various musical instruments by correspondence, and their system has given general satisfaction for the past eight years. Many persons living in cities and towns where there are no music teachers have been greatly benefited by the U. S. School courses. Refer to their announcement and send for their free booklet.

H. F. Odell & Co., music publishers, of Boston, Mass., publish a card in another column advertising some of their latest and best publications for mandolin orchestra in the "Edition Odell" series. These include such selections as "La Cinquantaine," "Gavotte Mignon," "March—The Toastmaster," and others—all excellent numbers and effectively arranged. The publishers offer all these selections at a special reduced rate this month if *THE CADENZA* is mentioned. Refer to announcement on another page.

The Oliver Ditson Company, of Boston, Mass., and its branches, C. H. Ditson & Co., New York, and J. E. Ditson & Co., Philadelphia, are advertising in *THE CADENZA* this month some of their very best and latest selections for mandolin and guitar, mandolin and piano, and for full mandolin orchestra. The numbers include some famous compositions that may well be added to the repertoire of all mandolin clubs, and as the arrangements were done by Mr. H. F. Odell, of Boston, Mass., their excellence is assured. Refer to announcement of the Oliver Ditson Co., on another page and send for their price list.

The Crest Trading Company, of New York City, dealers in musical publications for all instruments, mandolins, banjos, guitars, strings, etc., announce this month two new Witmark Guitar Folios—No. 6 and No. 7, respectively, which have just been published, at the remarkably low price of 50 cents each. Each folio contains 22 selections, including most all of the latest and best hits from the Witmark catalogue, all arranged in a suitable manner for the guitar in the form of both vocal and instrumental selections. These folios must be seen to be appreciated. Refer to announcement on page 55 for full list of contents and general descriptions.

H. F. Neilsson, well-known music publisher, of Chicago, Ill., publishes a half-page advertisement in this issue of *THE CADENZA* which should be of interest to all musicians and music lovers. He announces his "Five Big Hits," which include some most successful musical selections that may be had for two mandolins and guitar, piano solo, full orchestra and full military band. All these arrangements are offered at very special rates this month, particularly for the benefit of readers of *THE CADENZA*, and the merit of the offerings should bring the publisher many orders. Mr. Neilsson also advertises his valuable book—"Standard Scales, Chords and Arpeggios for the Violin and Mandolin." See announcement on another page.

Guitarists everywhere, both professional and amateur, will undoubtedly be interested in the announcement of the "Free Society for the Promotion of Good Guitar Music"—an international organization which has as its members most of the great guitarists of the world. Among other advantages of membership, which costs only \$2.50 per year, is the receipt by the members of eight books of music of about eight pages each, these works being only the best works of old and modern composers for the guitar. The Society has a worthy object and American guitarists should join. On receipt of only 25 cents the Secretary will forward specimen copies of the music journal mentioned, together with full particulars. Address, F. Sprenzinger, Secretary, Lechhausen-Augsburg, Germany, placing a five-cent stamp on your letter.

All amateur and professional players of the mandolin, guitar and banjo will find it to their advantage to carefully read the advertisement of the C. L. Partee Music Co., occupying page 63, this month. A very fine list of publications is there presented, containing material to interest all, and including mandolin, guitar and banjo solos, with or without accompaniment of other instruments, by such famous composers as Samuel Siegel, E. H. Frey, Edward Pritchard and others. The special guitar solos and mandolin compositions by Mr. Frey, the Six Classic Selections for banjo and piano, by Edward Pritchard, and the "Ten Select Compositions" for one or two mandolins, guitar and piano, by Samuel Siegel, should be in the hands of all lovers of these instruments, while the easy and medium grade compositions for the banjo, advertised on the same page, may be used with the best results by both teachers and pupils. Refer to announcement for full list and prices.

The merits of the four great popular songs published by the C. L. Partee Music Co., of New York City, are just beginning to be fully appreciated, and as a result the orders for these effective songs are increasing all the time. These songs—"Lights of Home," "They All Spoke Well of You," "My Sunburnt Lily" and "Just a Picture of You"—while popular in character and style, are so far beyond and ahead of the rest of the so-called popular songs of the day as to leave absolutely little or no comparison from a musical standpoint. In these issues, the composers have reached the happy medium of providing songs popular in theme and general style, and yet so

beautifully harmonized and arranged as to make them of real and lasting musical value. There can be but one result—these songs are going to be popular for many years to come, and the better they become known to the average person, the better they will be appreciated. Three separate editions of these songs are now issued—a novelty, by the way, never before attempted by any other publisher—including voice and piano, voice and guitar, and voice and banjo. So no matter what instrument you play, you can sing these songs and accompany yourself on your favorite instrument; or can play them as solos (instrumental) for piano, guitar or banjo. Read the full-page advertisement on page 59 for further particulars.

A heading used by Jos. W. Stern & Co., New York City, "Folios come, and folios go, but ours go on forever," was never better illustrated than in connection with the Markstern Mandolin Folios. Every one of them, from No. 1 to No 6, contains so many hits that the public never seems to tire of them, and the dealer orders them right along, because he finds that they are as a standard the most staple article in the music line.

The No. 7 Markstern folio, which has just been issued, is no exception to the others; and, if possible, contains even more hits than any of the preceding numbers. Imagine a mandolin folio, published in separate book form, containing such up-to-date popular and operatic successes as "Dearie" (worth the price alone), "And the World Goes On," from Easy Dawson; "My Little Buttercup," "Little Girl You'll Do," and "The Church Parade," from the "Catch of the Season"; "'Twas the Rose," from "Happyland"; "Rosita," from the "Duke of Duluth"; songs from "Humpty Dumpty," "The Rollicking Girl," "Babes in the Wood," "Sergeant Brue," and other successes. As if these were not enough, we also find in the book "Everybody Works But Father," "In Sweet Loveland," "In the Golden Autumn Time, My Sweet Elaine," "1863 March Medley," "Peter Piper," and many other hits, all in one folio edition de Luxe, arranged by the master, Luigi Tozzetti.

New Publications.

BANJO.

A Stroll Through Cairo—J. J. Derwin, banjo solo, .40.

The Darkies' Holiday—Edmund Lyons, banjo solo, .40.

WALTER JACOBS, Boston, Mass.

The Berry-pickers—March—Alfred J. Weeks, 1 or 2 banjos, .40.

ALFRED J. WEEKS, Lawrence, Mass.

Lights of Home—Arr. by Clarence L. Partee, song, with banjo acc., .40.

They All Spoke Well of You—Arr. by Clarence L. Partee, song, with banjo acc., .40.

My Sunburnt Lily—Arr. by Clarence L. Partee, song, with banjo acc., .40.

Just a Picture of You—Arr. by Clarence L. Partee, song, with banjo acc., .40.

C. L. PARTEE MUSIC CO., New York City.

MANDOLIN.

The Flower King Waltzes—Gustafson Brothers—Two mandolins and guitar, .60.

FRED. C. MEYER & CO., Philadelphia, Pa.

Scene de Ballet (De Beriot)—Arranged by Carlo Munier—Mandolin and guitar, \$1.00; mandolin and piano, \$1.50.

Soir D'Ete (Valse Tzigane)—Edgard Bara—Mandolin and guitar, .75; mandolin and piano, \$1.00; second mandolin and mandola parts, 10 cents each.

SAMUEL ADELSTEIN, San Francisco, Cal.

The Military Courtesy—Frank Boyden, 2 mandolins and guitar, .50.

FRANK BOYDEN, Hillsdale, Mich.

Dusty Syde—Patrol or Two-Step—Sidney N. Lagatree—2 mandolins, guitar and piano, \$1.15.

LAGATREE PUBLISHING CO., Detroit, Mich.

Giglio Fiorentino—Valzer Cantabile—Carlo Munier, mandolin and piano, \$1.00.

CARLO MUNIER, Firenze, Italy.

A Viscayan Belle—Serenade—Paul Eno, banjo, 3 mandolins, mandola, guitar, flute, cello and piano acc., \$1.30.

Lady Rose—Waltz—Al. Stevens, banjo, 3 mandolins, mandola, guitar, flute, cello, and piano acc., \$1.30.

A Stroll Through Cairo—Patrol—J. J. Derwin, banjo, 3 mandolins, mandola, guitar, flute, cello and piano acc., \$2.15.

La Petite Etrangere (The Little Stranger)—P. B. Metcalf, banjo, 3 mandolins, mandola, guitar, flute, cello and piano acc., \$1.30.

The Darkies' Holiday—Edmund Lyons, banjo, 3 mandolins, mandola, guitar, flute, cello and piano acc., \$1.30.

WALTER JACOBS, Boston, Mass.

GUITAR.

Lights of Home—Arr. by Clarence L. Partee, song, with guitar acc., .40.

They All Spoke Well of You—Arr. by Clarence L. Partee, song, with guitar acc., .40.

My Sunburnt Lily—Arr. by Clarence L. Partee, song, with guitar acc., .40.

Just a Picture of You—Arr. by Clarence L. Partee, song, with guitar acc., .40.

C. L. PARTEE MUSIC CO., New York City.
The Darkies' Holiday—Edmund Lyons, guitar solo, .30.

WALTER JACOBS, Boston, Mass.

PIANO AND VOCAL.

Down Where the Blue Ohio Flows—S. E. Taylor, song, .50.

Yaquita—Mexican Serenade—Ned L. Reese, song, .50.

La Petite Etrangere—Valse Lento—P. B. Metcalf, piano solo, .50.

A Dream of Spring—P. Hans Flath, piano solo, .50.

WALTER JACOBS, Boston, Mass.

Dusty Syde—Patrol or Two-Step—Sidney N. Lagatree, piano solo, .60.

LAGATREE PUBLISHING CO., Detroit Mich.

ORCHESTRA.

Dainty Cupid—Valse Ballet—Lester W. Keith, 10 parts and piano, .55.

Flirting Butterflies—W. Aletter, 10 parts and piano, .55.

Facing the Enemy—March—F. H. Losey, 10 parts and piano, .55.

WALTER JACOBS, Boston, Mass.

COLONIAL GIRL.

1st Mandolin.

MARCH AND TWO STEP.

WM. C. STAHL.

Introduction.

March.

ff

f

cres.

f

ff

mf

ff

1.

2.

1.

2.

Fine.

TRIO.

p f

p f

1.

2.

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International Copyright.

D.C. Intro.
al Fine.

COLONIAL GIRL.

Guitar Acc.

MARCH AND TWO STEP.

WM. C. STAHL.

Introduction

March.

ff

f

cres.

ff

mf

1.

2.

ff

1.

2.

Fine.

TRIO.

p f

1.

2.

p f

D.C. Intro
al Fine.

COUNTRY CLUB

March and Two Step

HAL. COFFEL

Banjo Solo

3 P. *ff* 5 B.

7 B.

1 2

1 2

5 B.

TRIO *p*

f

mf 5 B.

ff 8 Pos.

COUNTRY CLUB

March and Two-Step

Guitar

HAL. COFFEL

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It begins with a forte (*ff*) dynamic. The first section consists of several measures of chords and eighth-note patterns. A first ending bracket with two endings is present. The second section is marked 'TRIO' and begins with a piano (*p*) dynamic. It continues with similar chordal and melodic patterns. A 'Solo' section follows, marked with a mezzo-forte (*mf*) dynamic, featuring a more active melodic line. The score concludes with a final section marked *ff* and a 'B 8' instruction at the end.

The Cadenza.

To L. F. ATKINSON, San Francisco, Cali.

Lillies of the Valley
Waltz

GUITAR SOLO

A. J. WEIDT

ff

rall

p

a tempo

f

p

ff

mf

The Cadenza.

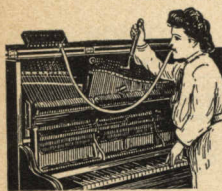
51

A musical score for a cadenza, consisting of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). The score is written in a single system, with each staff containing a line of music. The first staff begins with a *p* marking and a crescendo leading to *ff*. The second staff has a *p* marking and a crescendo leading to *mf*. The third staff has a *p* marking and a crescendo leading to *ff*. The fourth staff has a *p* marking and a crescendo leading to *mf*. The fifth staff has a *p* marking and a crescendo leading to *mf*. The sixth staff has a *p* marking and a crescendo leading to *mf*. The seventh staff has a *p* marking and a crescendo leading to *mf*. The eighth staff has a *p* marking and a crescendo leading to *mf*. The ninth staff has a *p* marking and a crescendo leading to *mf*. The tenth staff has a *p* marking and a crescendo leading to *mf*. The score ends with a double bar line.

PIANO TUNING PAYS

Our Graduates Earn \$5 to \$10 per Day the Year Round.

IF YOU ARE RECEIVING LESS, WE CAN DOUBLE YOUR EARNING POWER.



THE TUNE-A-PHONE IN USE.

We teach Piano Tuning, Action Regulating, Voicing and Fine Repairing, all in one practical, easy and complete course, taken at your own home by correspondence. Under our PERSONAL ATTENTION system of instruction, and by use of our EXCLUSIVE invention, the **Tune-a-Phone**, ANY ONE WHO CAN HEAR can learn to tune. After two or three months of LEISURE HOUR STUDY, you can begin to earn money by tuning, regulating and repairing pianos. When you have finished our course, we will grant you a **Diploma** accepted everywhere as **PROOF OF SKILL**. You will then be in possession of a business that will make you **independent and your own master for life**.

We supply **FREE** a **TUNE-A-PHONE**, also a working model of a full-size, modern upright **Piano Action**, also the necessary tools for each pupil. Many professional tuners study with us to perfect themselves in their art. **SCORES OF MUSICIANS** take the course that they may be able to care for their own instruments. More take our course as a **sure means to money-making**. We fit our students to command splendid profits in the pleasantest of professions.

Read what some of Our Graduates Say about it.

"My best day's earning has been to tune four pianos at \$3 each."—(Rev.) C. D. Nickelsen, Hood River, Oregon.

"I made \$36 last week, and \$212 the last two months, tuning and regulating pianos."—Joseph Gribler, Astoria, Oregon.

"I average \$9 a day."—Simpson Thomas, Aquebogue, N. Y.

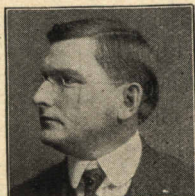
"I easily make an average of \$5 to \$6 a day."—John T. Hannam, Galt, Ont.

"I made \$100.00 fixing two old pianos."—Mrs. S. A. Albertus, Los Angeles, Cal.

"I made \$31.50 the first two weeks, and \$5 to \$12 per day thereafter."—Carey F. Hall, Coffeyville, Kan.

"I am earning good money since I began tuning, repairing, etc. Last week I took in \$27.50, and next week I am sure I can raise that."—Ray J. Magnan, Manistee, Mich.

"This profession, I find, is one that is surely not over-crowded. At a place where there are several older tuners, I get more work than I can easily dispose of, from which I realize from \$2.50 to \$3 per instrument."—J. W. Unser, Tiffin, Ohio.



NILES BRYANT, DIRECTOR

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THE NILES BRYANT SCHOOL OF PIANO TUNING

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and I will send you three numbers for two mandolins, guitar and piano. Try them; return those you do not like and send me 15c. for each number you keep.

A. R. CUMMINGS

Athol, Mass.

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By WM. FODEN

The Great Guitar Virtuoso

The greatest collection of Concert Numbers published—all especially selected and graded from the easiest to the most difficult.

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GRADE 5

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SPECIAL OFFER FOR FEBRUARY ONLY

The 30c. numbers for 10c.; 40c. numbers for 15c.; 50c. numbers for 20c.; 60c. numbers for 25c.; and \$1.00 numbers for 35c. None will be sold at these prices unless payment is enclosed with the order and this magazine mentioned.

C. L. PARTEE MUSIC CO.
23 East 20th St., New York City

THE STANDARD OF THE WORLD

The Original S. S. Stewart Banjo
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The Bacon Professional Banjo

Acknowledged by the leading performers and teachers to be the most wonderful banjo in the world. Powerful in tone and beautiful sweet quality. **NEITHER "TUBBY" NOR "TINNY."** The only banjo built on scientific principles which has the **MUCH SOUGHT FOR SUSTAINING TONE.** As for looks, you will say, as they all do, **"BEATS THE WORLD FOR TONE AND FINISH."** Write for catalogue and prices.

Columbus, Ohio, December 20, 1905.
Dear Mr. Bacon: Professional banjo "No. 3" received the 9th. Have by this time had a chance to give it a thorough trial. At the concert last week I had a banjoist station himself in the last row of the third gallery in a theatre of 5,000 capacity while I played, accompanied by a 16-part orchestra. Banjoist claims to have heard every note—even the **TREMOLO.** Tone and workmanship elegant. Plays the easiest of any banjo I ever owned. Success to you.
Yours truly,
(Signed) CHAS. H. WILL, Soloist.

Biddeford, Me., December 21, 1905.
Dear Friend Bacon: Your banjo is certainly a **"BIRD,"** If I could not get another one, I would not part with it for any amount.
Yours truly,
(Signed) ERNEST H. SWANEY, Soloist.

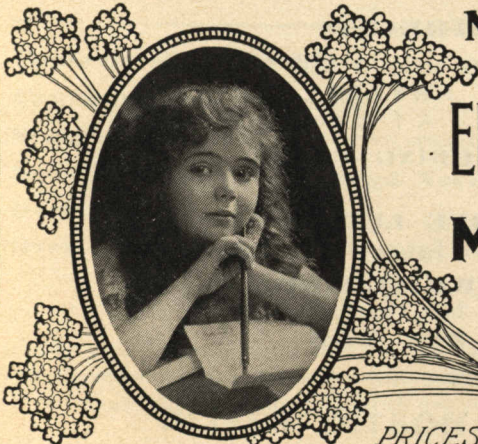
FOR YOUR ANNUAL CONCERTS BOOK THE RENOWNED "BACON BANJO TRIO"
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Renders a program that **EVERYONE** understands and **APPRECIATES.** Terms so low that you can't help but have something left. A positive drawing card. Here's what you get for the same price you would pay a **SOLOIST:**
TRIO numbers introducing beautiful classics (**NO "DEAD MARCHES"** and **"TIRESOME SONATAS"**), descriptive pieces and sweet old melodies that are always so dear to the heart.
Frederick J. Bacon, conceded by all who have heard him to be the most powerful and **PLEASING** player ever listened to. Catchy encores. Realistic imitations both on banjo and drum.
Write for dates and terms and samples of advertising matter.

Frederick J. Bacon :: 145 Warrenton Avenue :: Hartford, Connecticut

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SEND FOR SAMPLES AND
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OF WORK CAN BE PURCHASED FOR ELSEWHERE.*

Mandolin Players

HERE ARE TWO BRAND NEW MANDOLIN FOLIOS
WORTH FIVE TIMES THE PRICE QUOTED

MARK STERN

MANDOLIN AND GUITAR
FOLIO NO. 7

Containing TWENTY-THREE new popular and operatic numbers such as

"DEARIE"
"PETER PIPER," March
"AND THE WORLD GOES ON"
"LITTLE GIRL, YOU'LL DO"
"EVERYBODY WORKS BUT FATHER"
"1863 MARCH MEDLEY"
"MY LITTLE BUTTERCUP"
"IN SWEET LOVELAND"
"INDIANS ALONG BROADWAY"
"GOLDEN AUTUMN TIME, MY SWEET ELAINE"

This Folio, arranged by L. TOZZETTI, is published for 1st Mandolin, 2nd Mandolin, Guitar Accomp. and Piano Accomp. Each part is marked 50c.

Special Price for this month **25c** per part postpaid

SAMUEL SIEGEL'S

NEW CLASSICAL COLLECTION FOR THE
MANDOLIN with PIANO ACCOMPANIMENT

This collection, as will be seen from half the contents given below, comprises songs, serenades and selections from well-known operas by Mendelssohn, Schumann, Wagner, etc.

SPRING SONG	Mendelssohn
CAVATINA	Joachim Raff
FIFTH NOCTURNE	Leybach
INTERMEZZO (Cavalleria Rusticana)	Mascagni
INVITATION TO THE DANCE	Weber
ANDANTE RELIGIOSO	Mendelssohn
SERENADE	Schubert
SIMPLE AVEU	Thome
THOU SUBLIME EVENING STAR	Wagner
TRAUEREI	Schumann

The special and really invaluable feature of this collection is that each solo is carefully marked as to fingering and picking, enabling the player to interpret it exactly as Mr. Siegel plays it himself. Teachers will find this collection of use, as they will be spared the trouble of marking fingerings themselves.

Special Price for this month **75c** both parts prepaid

Published by **JOS. W. STERN & CO.,** Music Publishers. 34 East 21st St., New York

5 BIG HITS 5

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March and Two-Step. Our Very Best.

2. CITY SWELLS

Intermezzo and Two-Step. A Fine Concert Number.

3. THE WEDDING CAKE

March and Two-Step. A Tremendous Hit.

4. THE LOVE LETTER

March and Two-Step. A Favorite with Everybody.

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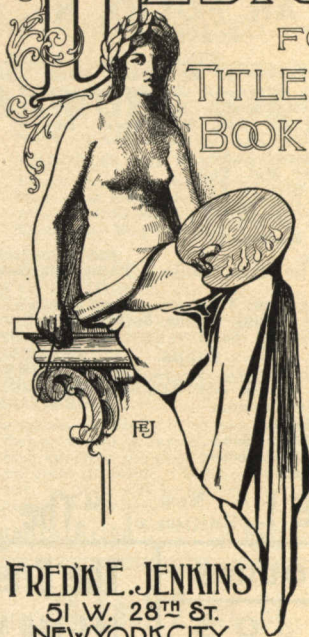
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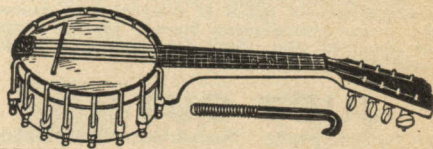
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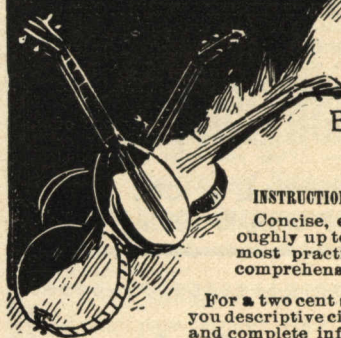
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