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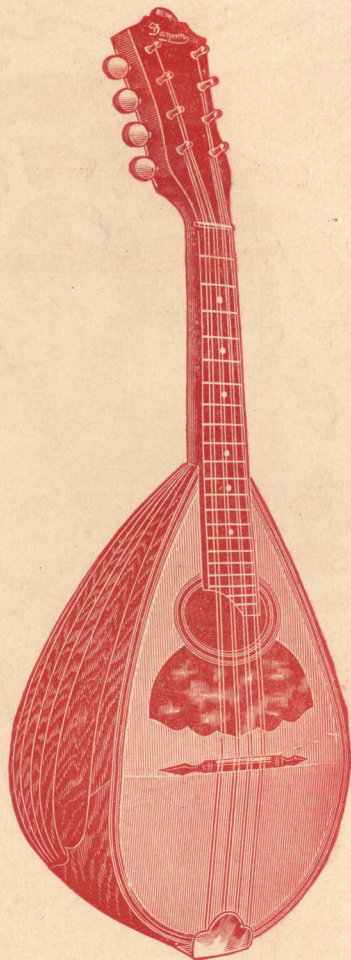
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I have composed these exercises expressly for the development of the right wrist. By studying them every day the pupil will be enabled to execute with clearness and ease any combination of strokes that he may encounter in his career as a mandolinist.

Only a few of the exercises before the public to-day deal with the intricate technic of the "pick," and that is the reason why we meet so many mandolin players whose right hand does not work conjointly with the left, and who play everything in the same style and color.

I have noted that the mandolinists of to-day might be divided into two classes: First, those who use a down stroke in changing strings and thus avoid two consecutive down strokes by the use of the fourth finger, or of an open string, as the case might be. They also slide the pick across the strings at every opportunity. Second, those that use down and up strokes alternately, paying no attention whatever to the change of strings. The former hold the pick at an acute angle and generally catch only one string on the up stroke, and the latter hold it at a right angle and catch two strings on the down and up strokes. The finished mandolinist must be able to execute in both ways, because the phrase many require sometimes one, sometimes the other style, according to the way in which it is written. These exercises train the hand in both directions.

Furthermore, the system of picking employed in this book is based on the conventional signs in use in modern music and will enable the pupil, after studying these exercises diligently, to determine by himself what kind of strokes to use on music written for violin or other instruments.

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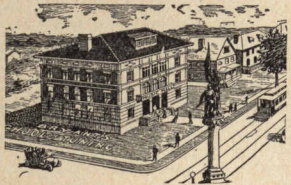
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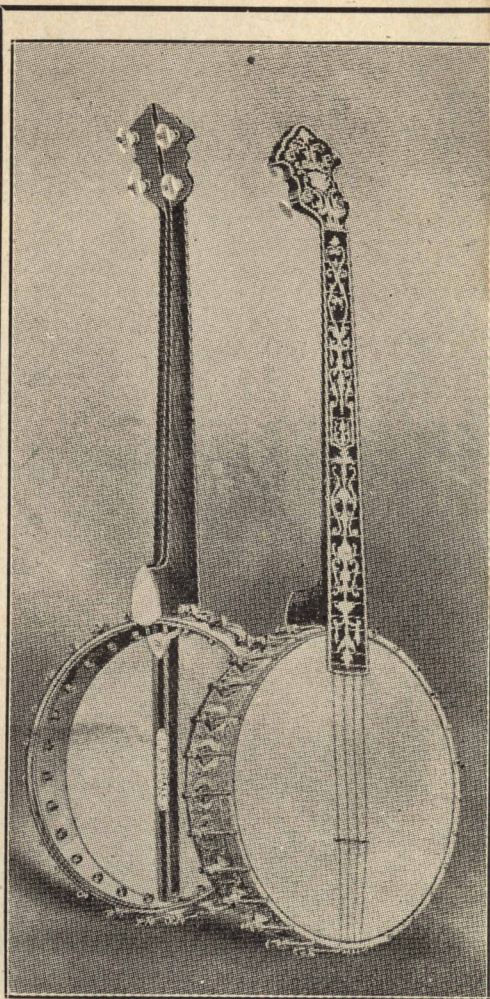
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# THE CADENZA

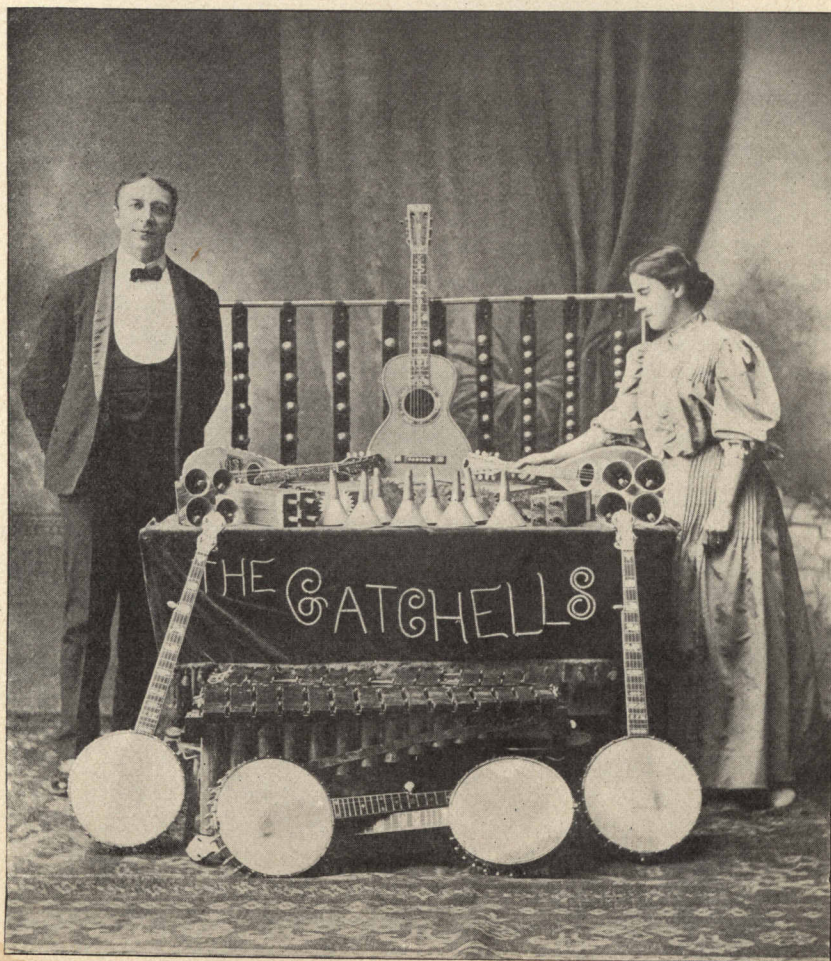
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WITH WHICH IS CONSOLIDATED THE "CONCERTO"  
DEVOTED TO THE INTERESTS OF THE  
VIOLIN, MANDOLIN, GUITAR, BANJO, VOICE, HARP AND PIANO

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NO. VII.



THE GATCHELLS, OF SPRINGFIELD, MASS.



## MANDOLIN, GUITAR AND BANJO

### Matteo Carcassi.

From "Biographies of Mandolinists and Guitarists."

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

(Continued from January issue.)

This (the first chapter) treats of the construction of the guitar, and contains a large diagram of the finger-board and body. The manner of holding the instrument, with explicit instructions on the manner of setting the strings in vibration by the right hand, and numerous examples of arpeggios, preludes, and simple pieces, arranged progressively and in such a manner as to facilitate their application, comprises the first thirty-seven pages, the end of the first part. The second part is devoted to the performance of slurs, trills, vibrato, sous étouffés and other effects, giving practical examples with the positions, scales in thirds, sixths, octaves and tenths, and harmonics. The third part is really a collection of fifty pieces for guitar solo in various styles. These were written expressly for the method and designed to improve the execution and musical taste of the guitar student. Carcassi supplemented this method immediately after its publication by a volume of twenty-five melodic and progressive etudes, op. 60, the object being to impart expression and facility in execution. The best of Carcassi's guitar solos are his fantasias and variations, classes of composition in which he especially excelled. Those fantasias upon melodies from the operas "La Muette de Portici," "Le Comte Ory," "La Fiancee," "William Tell," "Fra Diavolo," "Le Dieu et la Bayadere," "Zampa" and "Le Cheval de Bronze" are not only artistically arranged and decidedly brilliant, but exhibit all the resources of the instrument without being too difficult for players

of moderate ability. His arrangement of the overture of "Semiramis" as guitar solo, op. 30, and Auber's "Gustave," op. 49, are also works of exceptional beauty. About eighty of Carcassi's compositions have been published with opus numbers and they are distinguished by their refined style and originality, qualities which are by no means common, and his compositions are justly esteemed by all musicians. In addition to the pieces published under his opus number there are to be found a considerable number of works of less pretensions as rondos, waltzes and duos with piano. Carcassi, while in London, wrote guitar accompaniments to innumerable songs which were exceedingly popular both in England and on the Continent, and passed several editions. The author of this biography possesses an autograph print of Carcassi where he is depicted playing the guitar. This has been republished with portraits of other guitar celebrities by the author.

### Hints on Banjo Study.

Written Exclusively for *THE CADENZA*.

BY MYRON A. BICKFORD, SPRINGFIELD, MASS.

To the experienced mandolin player the subject of plectrum playing on the banjo should offer no difficulties whatever, since the method of procedure is practically identical on both instruments. The banjo is held in the same position as for finger playing, and of course the left hand has its usual work to do. One of the first and most important points to be noticed is the manner of holding the pick. The first finger should be crooked and the pick laid on the side of the first joint, after which the thumb is brought down so that the ball, half way between the end and the first joint, lays flatly on the pick. In this way it can be held very loosely and at the same time



firmly, since so much of the surface of the thumb and finger are in contact with it. The joint of the thumb should always be kept straight or bent slightly inwards, since if it bulges out to any extent it is a pretty sure sign that the pick is being gripped too tightly.

It is necessary to bring the arm further over the banjo than usual and also to drop it nearer the tail-piece, in order to give the wrist and the pick the right angle. The wrist must take an arched position, since only in this way can the necessary freedom and flexibility be obtained. Of course those mandolinists who play with a flat wrist and who chance to see this will take exception to this position of the wrist, but that fact does not change its importance in the least. By the angle of the pick I mean the angle at which it strikes the strings, which, to be exact, is not an angle at all, since it must touch the string at every point of its surface as they come together. This is not possible unless the arm is dropped somewhat lower on the rim than for ordinary playing.

Of course in an article of this nature it is impossible to mention and explain every little detail of the subject in the manner in which a capable teacher would do it, but the principal points can be hinted at, so that one who is interested in the subject can gather considerable information. There is one important general rule to guide the player in the matter of down and up strokes, which is that notes coming *on the beat* should, almost without exception, be taken with *down* strokes, while those between the beats either come with up strokes or with alternate strokes, according to the number of them. This of course applies to those notes which are not tremoloed.

The matter of when to tremolo and when not to tremolo must be left to the player's discretion to a certain extent, since there is so much variety in the tempo of different pieces. However, the general rule to trem-

olo all notes having two beats or over, is always safe, and if, in the judgment of the player, it is an improvement to tremolo notes of a smaller denomination, there is no law against doing so. The manner of making the strokes and acquiring the tremolo could very properly occupy an entire article, or even more, and will be continued next month; but one fundamental rule may be given, and that is that in taking a down stroke the pick rests against the next string, remaining there as long as possible, which means until an up stroke is used, or until the hand is raised for another down stroke. The pick moves toward the string at an angle of about thirty degrees, of course keeping the same angle during the up stroke.

### Secret of the Old Guitar.

Wallingford, Conn., was astounded a fortnight ago as it has not been in years. The cause of the extraordinary commotion and the resultant gossip was the fact that Charlie Behring played "O, Promise Me" on his guitar.

The fact that he played "O, Promise Me" would not in itself have occasioned much comment but for the fact that it was the first time in over fourteen years that he had played his guitar; and, furthermore, the gossip and the excitement in Wallingford was accentuated and redoubled when, following almost immediately upon the renewal of his musical efforts, came the announcement of the engagement of Behring to Miss Laura Thompson.

The announcement of the engagement and the setting of the date for the wedding within a few weeks brought out one of the prettiest and oddest little romances ever told—the romance of the guitar. For Charlie Behring's guitar played the chief role in the romance that came near wrecking two lives, and now, after fourteen years, has brought them together again and made them the happiest couple in all Connecticut,



at least according to their own statements.

Up to September of 1892, everybody in Wallingford, at least all their acquaintances, believed that Charlie Behring and Miss Thompson would be married, although their engagement never was announced. That they were in love with each other was apparent even to a casual observer, but, as usually is the case, neither could see the signs which were so apparent to outsiders. There is not the slightest doubt, as shown by the recent developments, that they were madly in love with one another.

They lived in the same block in those days—and, indeed, do to-day, for the back yard of the Thompson homestead touches the back yard of the Behring place. When Charlie Behring returned from college in 1891 he was, perhaps, the best known and most promising musician in Wallingford. He sang well and played the piano, but above all music he loved the music of a guitar, and he played well—so well that there was talk of his adopting music as a profession.

He had played with the glee club at his college, and when he returned to take charge of his father's affairs after the death of that well-known citizen of Wallingford, and saw that Laura Thompson had blossomed out from a child in short dresses into a beautiful young woman, and when he commenced to play his guitar under her window evenings, and especially to play love songs, people simply grinned and enjoyed it.

Miss Thompson had several admirers, but they saw the inevitable and turned in other directions. Yet, despite all these signs, Charlie Behring remained as blind as love is supposed to be. Of course, it was natural for him to think it impossible for any one as perfect as she to love him, but how he could have overlooked the symptoms no one else in town could understand.

Then, suddenly and without notice, Char-

lie Behring ceased to play his guitar. Also he ceased to call on Miss Thompson. He turned all his attention to business, made money, established an office in Fall River to attend to his cotton mill, and, although maintaining his residence in Wallingford, the big house seldom was open after his mother's death. He kept a room there, and slept there when he came back home, but the green shutters on the window towards the Thompson house were thrown open only when the caretaker aired the rooms.

In the cottage beyond the lilac hedge Miss Thompson, now an orphan, continued to live quietly, and growing more beautiful every year. The prettiness of her early girlhood developed into rare beauty as she grew older, and among those few friends who still remained on intimate terms she was considered the most beautiful woman in the town, although the general public did not notice her beauty, because she dressed quietly and seldom went any place.

\* \* \* \* \*

Some said she had jilted Charlie Behring, and accordingly felt sorry for him. Others vowed Charlie had jilted her cruelly. As neither ever spoke of the other or gave any sign, the reason for the sudden break between them remained a dark secret. For fourteen years they continued in that way; then, without even a hint, Wallingford was startled by the rumor that Charlie Behring had returned to town in the afternoon, and that in the evening he had crossed the lilac hedge and stood in the snow beneath the cottage window and played "O, Promise Me," just as he played it when he was a young man out of college and she a pretty girl fresh from high school. The whole town knew that he called on her the next afternoon, and that their engagement was announced before dusk, and the date of the wedding set "when she could get new gowns ready."

Then, little by little, the entire story came out.



It seems that on the evening of September 14, 1892, Charlie Behring intended to call on and propose to Miss Thompson. Unfortunately for his plans, her mother, who was then almost an invalid, asked her daughter to go with her to call on a neighbor, and Miss Thompson, being a dutiful daughter, simply dropped a brief note to Behring, telling him the circumstances and asking him to call the next evening.

But, having raised his courage and his determination to propose to the sticking point, Behring could not wait twenty-four hours to make his declaration of love, but, in replying to her note, told her of his intention, and, in a brief, manly way, asked her to be his wife. The girl received his proposal as she was leaving the house with her mother, and, after reading it, shoved it into the bosom of her dress.

That night was a perfect one. The moon shone brightly, and the softness and the tang of burning wood filled the air. It was a perfect New England Indian summer night. Behring waited, and when he saw the lights in the cottage blaze forth, and knew that his sweetheart and her mother had returned from their call, he took his guitar, and, sitting on a bench in the grape arbor in his back garden, he played 'O, Promise Me.'

If he had remained there, dreaming his love dream and playing, he would have saved himself fourteen years of misery, and twenty-eight years of misery in all. For when she heard the song softly played on the guitar Miss Thompson threw a shawl over her head and went to meet him—and confess her love.

But he did not wait. The trivial things that upset all plans in life are notorious. In this case it was Eli, Behring's pet bull terrier, that caused the trouble. He escaped from the front gate and went racing down the street, and Behring, catching a glimpse of his dog running away after another dog, simply put down his guitar and gave chase.

So it happened that when Miss Thompson, palpitating, eager and expectant, arrived at the hedge Behring was gone. She went through the gate and found his guitar upon the bench. That she was disappointed is certain. It was too late to wait, and she drew a pencil and his proposal from her gown and wrote, accepting him, and telling him he must return the note to her, because it was her dearest treasure. She hastily slipped the note inside the guitar and fled, thinking how pleased he would be, when he discovered he had left his guitar and returned for it, to find her acceptance inside.

The next day was an anxious one in both the big house and the cottage. Miss Thompson remained close at home, expecting a call. Behring ranged around his house, eager, fretful, expectant, and hurt, waiting for a reply.

For two days the situation remained unchanged. Then Behring packed his grip and went away, and Miss Thompson remained at home as if nothing had happened and cared for her mother.

\* \* \* \* \*

From that day until a fortnight ago they did not speak. Several times they met on the street and passed each other with a bow. Once, when they met and could not avoid it, they shook hands and spoke polite nothings to each other, as if they were casual acquaintances. But their pretense availed nothing. Everybody knew something had happened to mar their happiness, and nobody knew what it was.

A fortnight ago Behring returned to his home to spend the night there and get some papers before starting on a trip. He wired the caretaker to have a fire in his room. That evening, sitting in the firelit room, he saw his old guitar on a shelf, and half consciously he reached for it and started softly to strum upon it. He says that, with the first touch of the guitar, the bitterness of fourteen years was forgotten, and that the music he had so long neglected came as a



balm to his feelings. Almost without thinking he began to play "O, Promise Me." The night he played in the grape arbor fourteen years before seemed to live again. Perhaps for half an hour—he does not know how long—he continued to play for himself, and the old caretaker, listening in wonderment, gave thanks.

Then, with a sigh, he started to lay aside the instrument, and as he did so a slight rustling caught his ear. He shook the instrument, and saw a piece of paper slip inside it and disappear. Again he moved the instrument until the paper was below the opening, and then he drew it forth.

At first glance he recognized the proposal he had written, and which never had been answered, and he was about to crush the paper and throw it away, when he caught sight of some lines on the opposite side, and, like a flash, recognized the writing of her whom he had cursed for fourteen years as having wrecked his happiness. Hurriedly he read the few words she had scribbled in pencil, on that moonlight night, and a few moments later, bareheaded, despite the cold and the snow, he hurried down to the back door, out through the arbor, into the yard at the rear of the cottage.

\* \* \* \* \*

A light was burning dimly in one window, as he could see through the lattice of the shutter, and, standing there, bareheaded, in the cold night air, he began to play "O, Promise Me."

The window shutter was pushed open slightly, he thought he heard a little cry of surprise—then all was still. He knew that at the window above a woman was listening, and he played and played, and then he played "Forgive, Forget," and went away.

All Wallingford knows the sequel, and that within a month there will be a wedding, and that the old guitar, banked with roses, will be the centerpiece on the bride's table at the wedding breakfast.—The Chicago Tribune.

## **Tremolo and Plectrum Signs.**

BOSTON, MASS., Feb. 21, 1907.

Editor THE CADENZA:

I wish to say a few words in regard to the tremolo signs and "pick" signs as adopted by the Guild. I have read two letters to you, which appeared in the January and February issues of THE CADENZA, and I am merely stating the position of the Guild in connection with these signs. At the coming convention I shall explain fully the purpose of the signs, which I thought were already understood.

In the first place, the idea of adopting certain signs was to have all music for mandolin uniform in appearance. The pick signs as adopted were selected from several that might have been decided upon, and I wish to ask the objectors why the Guild pick signs are not as good as any of the others? In a letter in the February issue of THE CADENZA the writer of the letter states that the signs used are immaterial. He is right, they are; but we thought it would be better to select certain signs and have them universally used. We do not say how the down and up strokes should be applied, we merely ask that when the writer of a piece wants the down stroke to be used, he use the Guild sign, or the up stroke sign for the up stroke. The application of the signs is a matter which the Guild has not thought of. All we ask is the use of a certain stated sign, not a dozen different ones.

Another writer in the January issue of THE CADENZA brings up objections to the slur to indicate the tremolo. What does he want? Surely not the old drum roll sign. In thousands of pages of arrangements I have made the last ten years I have failed to find any place in the music that I could not use the slur to indicate the tremolo and still adhere to all rules of harmony, phrasing, technique, etc., and I have yet to find a strain of music which I cannot mark with the Guild signs in con-



formity to all the known rules of music.

In closing, I wish to say that the arrangers, composers and publishers of over 75 per cent. of the mandolin music published in this country have actually adopted the signs as recommended by the Guild, and will continue to use them in the future regardless of the ideas of the objectors.

The other 25 per cent., i.e., the objectors, are such a decided minority that they will only cause a slight confusion, and we hope that they will soon join the majority. Uniform ideas in these matters, then, we should be doing much more to assist in their advancement.

Another point I wish to speak of. It seems to me the proper place to bring up objections to recommendations of the Guild is at the business conventions of the organization, and not after certain matters have been decided upon by a number of intelligent teachers who gather together once a year to discuss them. If these objectors would come to our convention at Philadelphia this year we should be very much pleased to hear anything they have to say, but I hardly think the majority of our members care to reconsider matters which have already been voted upon by a representative gathering of the very best teachers in the country.

At our convention in March we shall undoubtedly decide on other important matters relating to our instruments, and I sincerely hope that any of our members who have anything to say in regard to these matters will attend the convention.

Yours respectfully,

H. F. ODELL,  
Sec'y-Treas. American Guild.

**Andrew Oberleitner.**

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

Oberleitner, a mandolin and guitar virtuoso, was born at Angern, in Lower Austria, September 17, 1786. His parents

were of position, his father being administrator of the lordship of Angern. When he was a child he received instruction from private masters in singing and violin as part of his elementary education. When he was eighteen years of age, in 1804, his father, who was desirous that he should enter the medical profession, placed him in a medical school of Vienna for the specific study of surgery. Previous to this date, Oberleitner had displayed no unusual musical ability; he was an able violinist, but not an enthusiast. In Vienna, however, he became acquainted with several fellow students whose leisure was devoted to the mandolin and guitar, and whose serenades and musicales, like those of Weber and his friend Gaensbacher, proved the delight and good-fellowship of their society. Oberleitner was captivated by these instruments, and he had not been resident in Vienna many weeks before he became an ardent student of the mandolin and guitar. To such an extent did the fascination of the study of these instruments influence him that he neglected seriously his medical studies. After two years' serious application he acquired a most remarkable degree of proficiency, and established a reputation in Vienna as a distinguished virtuoso on the mandolin and guitar. He also studied harmony and composition during the same period, and published about forty compositions for the guitar and many others for the mandolin. These pieces were issued by several publishing houses of Vienna, and there are also to be seen many of his unpublished manuscripts, consisting of trios, quartets, variations, etc., for both instruments. In 1815 Oberleitner was appointed inspector of silver, at the palace of the emperor, by the Imperial Court. After this date Oberleitner's public performances ceased, his duties in the new position were so multifarious that he also neglected writing music, but he still continued the practical side of his art by his private perform-



ances among his friends. The following compositions of Oberleitner were published by the renowned firm of Artaria, Vienna: Op. 1, twelve Austrian waltzes for the guitar; Op. 4, twelve allemandes of Vienna for guitar; Op. 5, twelve waltzes of Salzburg; Op. 11, six studies for two guitars; Op. 17, volume of Styrian dances; Op. 27, variations for guitar solo, and many others without opus numbers.

### Tremolo Technique.

BY A. NASSAU-KENNEDY.

Banjo-plectring is a particular style of performance on the banjo which requires the use of a plectrum, and is called plectrum playing or plectring.

#### ITS FORMS.

Plectring may be regarded generally as consisting of but two forms, viz.: technique and tremolo. Technique implies the more or less rapid execution of scale passages, arpeggios, musical figures or phrases, etc., in accordance with some set or established principles. The tremolo form is used to prolong the sound of notes, with uniform or varying stress, throughout their time value. Plectrums, similar in size, shape, thickness and material to those used by most mandolinists, may meet the requirements of students in the elementary stages of banjo plectral study; but, for velocity, for the artistic execution of difficult passages that may be encountered in advanced music, and for the production of a *true* tremolo, as much care must be exercised in the selection of a special suitable plectrum as a violin virtuoso usually takes in choosing a bow.

When plectring or plectrum playing is alluded to, the unenlightened accept the erroneous and restricted idea that tremolo style only is meant. The numerous plectrums called banjo plectrums are, many of them, fairly serviceable for students or unpretentious players, but are conclusively inadequate to fulfill the demands on them in

the development of a good or "finished" technique.

After much theorizing, experimenting and consulting with those whose opinions merit respect, the writer has satisfied himself that the best *known* results are obtainable by the employment of a real tortoiseshell plectrum, about as thick and the size of a shilling, with the string-contact edges *properly* beveled and *highly* polished, and with a point not unlike the base of an Egyptian shield (such as is seen on the back of a watch-case upon which the monogram is engraved).

There is more of an art in the beveling, pointing and burnishing of a plectrum than the non-plectrist ever dreamt of—a very bold assertion to venture upon unless it were fully endorsed by the most eminent plectrists in London. The writer knows for a positive fact that several of these latter resort frequently to a well-known repairer to have their plectrums re-pointed, re-trimmed and re-burnished, at a cost to them of one shilling each—that is, about the price of the original plectrum. The reason for such action is that tortoiseshell wears rough and the plectrum loses its delicate point.

#### THE PATHS OF THE PLECTRUM.

The plectrum, in the down stroke over four strings, travels in a line practically parallel with the bridge. The student must needs get some idea of how to direct the plectrum through its various courses. An expert plectrist has his plectrum under such control that he can almost "feel" how far its point is from any string, while his touch is soft or loud, slow or fast, *ad libitum*. The "line" of communication between brain and plectrum is thoroughly established by the transmission of oft-repeated messages.

#### HOLDING THE PLECTRUM.

The only part of the first finger which comes in contact with the plectrum is up as far as the first joint, and, when the thumb holds the plectrum in its proper place or



position, about one-quarter of an inch of its point is visible beyond the finger-tips. (The long axis of the thumb is at right angles to the long axis of the plectrum.)

#### FLEXIBILITY.

Flexibility is essential, but it is absent from a stiff plectrum; therefore a great deal depends upon the amount of flexion that can be obtained through the bending of the index finger at its first joint. Flexibility, in the plectrum *only*, varies according to the amount of material that is used with each stroke, and cannot, therefore, be controlled. Whereas, in the case of a stiff plectrum, flexion occurs *always* at the same place (the finger-joint), voluntarily, and *can* be controlled.

#### MOTIONS OF FOREARM, HAND AND FINGER.

Short strokes (as in one-string tremolo) are made with wrist action, and long ones (such as in two, three or four-string tremolo) require combined wrist and forearm action. There are three physical motions required in plectring, viz.: of the forearm, the wrist (that is, of the hand *from* the wrist), and the finger, neither of which is ever used separately. The thumb can scarcely be said to have a significant motion, as its function is to steady the plectrum and keep it in place. Whatever movements it makes are governed by those of the first finger.

#### POSITION OF THE FOREARM AND WRIST.

The position of the forearm and wrist, calculated to bring about the best results, is that in which the wrist is as little arched as possible. The idea of *arching* the wrist is erroneous, and probably emanated from plectrists who had previous knowledge of violin-bowing. So far as the bow is concerned, it all depends upon which portion of it is in use, whether the wrist is "arched" or "straight." Again, if the plectrum point be regarded as *one* end of a sort of pendulum, the other end will be as far away from that point as the wrist is high. When the wrist is arched the weight of the whole

hand is suspended on that pendulum. When it is straight, only the weight of the fingers is suspended. Therefore, it stands to reason, which position of the wrist best recommends itself—the one in which the heavier or the lighter weight swings with the plectrum.—The Minstrel, London, England.

### No Legend.

BY CYRIL DALLAS,

(Author of "A Small Legend.")

From time to time the "pleasure" (?) is granted us of hearing and reading about the unnecessary vicissitudes of men who are "real musicians," otherwise creators of art works, and history dating from before the days of Bach teems with differing tragic events that should never have been allowed to happen. Never once yet, however, has there been a failure to register due responsibility in the correct direction and for all eternity. Strangely enough, these precedents, established as warnings, do not seem to have been accepted for guidance at all. The principle of individuality is still misunderstood, as it was in the days when Noah went into the ark and left the "machine" outside.

The paragraphs in February CADENZA, page 13, headed "Pugilist and Composer," record another "worst kind of regrettable instance" of the non-appreciation of individuality, another sign of the times is "Pugilism triumphant, with Peace properly punished," and another case of "new kinds of songs" (symbolical), being laid on the shelf until the author should die, when a "rush" would then occur to make money out of them, after sensational reports had appeared in the public press, in order that the "rushers," private and public, should know beforehand what their reward would be for recognizing the works of a departed genius.

Real musicians are included in that



"minority" of personages who are entitled to be regarded as cosmopolitans, which term has nothing to do with Bohemianism, since the arts cosmopolitanize human beings and know no nationality except in phases thereof. The much vaunted term, "brotherhood of man," has not yet, in practice, reached the notch of cosmopolitanizing or combining best phases of many nationalities, otherwise Christian civilization, as the great majority seem more anxious to hear about unsolvable mysteries, which in allegory simply tell what people did and do if they (people) leave common-sense, progressive, straight paths. The word "fight" usually accompanies these mysteries, *a la ff* and presto.

At 12 p. m., midnight, we stand at the highest point this globe reaches during its revolving; at 12 noon we are at the lowest point, walk as though like flies on a ceiling, and yet preying—eating forbidden fruit—flourish. 'Tis well said geniuses are born—never machined—and their self-development draws invigorating, inspirational sustenance from whence many people are utter strangers; and those talents are given for specific purposes—included in instrumentation for judgments—which if crucified by the selfish and unjust, disturb a natural law to the ultimate lasting hurt of the disturbers, together with the undesired registration of them. There will not be another MacDowell; the next man will bear another name and possess a different individuality, or phase of genius, when it will again be "up to the detectors," the dears who mistake the meaning of Salomé.

### What Makes the Piano Rattle?

Piano tuners are sometimes called upon to "tune" gas fixtures as well as pianos. Frequently the owner of a fine upright grand enters a vigorous complaint because "that piano rattles so." Then the piano tuner packs his few tools and some extra

felt, glue, and parts of the "action" into his long, slender valise, and proceeds to feel the pulse, pound the chest, examine the tongue, and overhaul the internal economy of the offending piano. His experienced ear tells him that the piano is all right. His intimate knowledge of the mechanism and make-up of the piano assures him that nothing is the matter with the instrument, and he says so.

"But the piano does rattle," insists the owner. "Now listen when I touch this key." And sure enough, a decided buzz and jingle are heard.

"It is not the piano," replies the tuner, and he touches the key again, at the same time glancing around the room. "There it is," he says at last, pointing to the glass globe around the gas jet; "there is the rattle"; and the irritating noise is silenced when he removes the glass globe.

This is a common experience of piano tuners. Certain notes in the piano vibrate in harmony with a gas fixture, a picture frame, a china plaque hung against the wall, or the bric-a-brac which commonly litters the top of the sensitive instrument, and the innocent piano is blamed for the discordant jingle. Pins, buttons, and other things foreign to the piano which find their way into the instrument set up complaints and harsh cries when certain keys are struck, and recently a piano tuner in Evanston, searching for the "rattle," found and restored to the young woman who used the instrument her upper set of false teeth which had disappeared mysteriously the week before.

Besides coins, buttons, pins and tooth-picks, the piano tuner's salvage includes hairpins, pocket-knives, paper cutter, manicure instruments, knitting needles, matches, jewelry, nails, tacks, bits of glass, pieces of picture wire, buckles, collar buttons, sleeve buttons, rings, and even money which had been placed in the case for safe keeping and then forgotten.—Presto.



## Some Brief Remarks About Mandolin Playing.

BY CLARENCE L. PARTEE

Being at present very much occupied with the writing of an elaborate and extensive work on Harmony and Composition for the violin, mandolin, guitar and banjo, in addition to the editorial work and business management of *THE CADENZA*, I am not able to go into this subject as fully as I would like to do at this time, but at a future date hope to present a complete series of articles along the lines of "Practical Hints on Modern Mandolin Playing."

For the present, will merely call attention to one or two important points not fully understood, or at least not successfully carried out in practice. An article appearing in last issue of *B—M—G—* of London well presents one matter of importance I wish to speak of, and that is the production of the proper phrasing and expression by the regulation of the tremolo. Many players and teachers use a continuous and monotonous tremolo on all slow passages, without regard to either the character of the composition or the phrasing. Some teachers advise their pupils to acquire as rapid a tremolo as possible, but make no attempt to regulate its speed. These ideas are fundamentally wrong and no artistic performance can be produced by such methods of technique.

Some selections require the use of a slow tremolo movement on the sustained notes, while others require double the speed in tremolo to produce the proper effect, while still other selections demand an intermediate degree of rapidity in the tremolo. And further still, as is pointed out in the article in *B—M—G—*, the same degree of speed in the tremolo cannot be maintained throughout any selection without spoiling both the phrasing and proper expression of the piece.

On accented notes, a special stress must be laid, with a resulting increase of speed in

tremolo, and in case of a crescendo passage, the speed must be gradually increased at the beginning of the passage and continue to increase until the climax, when it is gradually reduced as may be required by the music. In other words, there must be a vast difference, both in the rapidity of the strokes and in the strength applied in producing them, between *pp* and *ff*. The softer the tone desired, the slower the tremolo and the more loosely the "pick" must be held; the louder the tone desired, the faster the tremolo must be and also the more tightly the pick must be grasped in order to prevent "slipping" and at the same time secure firmness to strike the strings with sufficient force. By this it will be understood that there are several degrees of intensity to be maintained in grasping the pick as well as in the rapidity of the strokes to produce tremolo. The chief objection I would have to using any one sign to indicate the tremolo in books of instruction or technical works is that it would give the student no idea of the several degrees of speed required for different effects.

Also, in regard to the strokes of the plectrum or pick in producing single note passages, many suggestions might be given. The mechanism of the plectrum is so complicated, the succession of strokes necessarily varying with almost every piece of music encountered, that I believe the best way to drill players in this respect is to furnish in an instruction book or book of studies exercises employing practical examples of all the different combinations of strokes—and in the various styles of playing—such as I have presented in my works for the mandolin and which are now to be presented in the fullest and most complete form in the latest work of Signor Giuseppe Pettine, announcement of which has already been made. At some future time I hope to go into this subject fully and carry out the ideas to their logical conclusion.



## VIOLIN DEPARTMENT

### **The Difference in Violins.**

Written Exclusively for THE CADENZA.

BY GEORGE BRAYLEY, BOSTON.

Each one of the old makers thought out some idea that would improve on what was known. To the present generation it seems wonderful that their scientific knowledge could be so accurate, when science itself was in its infancy. Perhaps Gaspar de Salo is entitled to more consideration than others, from the fact that since his day, and as it left his hands, the violin is practically as we now have it, and no maker has succeeded in altering it, either as regards general proportion, position of the sound holes, the head or neck, turns of the scroll, the insertion of the purfling in the four corners. His model is generally high, the F holes long and pointed, purfling single, varnish deep yellow, and his labels never dated.

He was born in 1542, and died 1609. Salo was the teacher of Maggini, born in Brescia, 1581. He improved it and left it as we have it to-day, by modifying his teaching model, in making the corners more obtuse, and used a double purfling. His pattern is large and broad, the sides rather shallow, varnish light yellowish.

He was the first to use corner blocks.

Andreas Amati, supposed to be a pupil of Salo, founded the Cremona School. He was born in 1520. His model is small, high towards the center, bellies fairly strong, back often made of pear wood, varnish light brown, and the F holes rather broad. He paid attention to the curves, and treated the violin as a work of art.

Charles IX. of France commissioned him to make twenty-four different instruments for his Royal Chapel. They were destroyed in the French Revolution, although it is said one of them was saved.

Nicolo Amati exercised a powerful influence in violin making. He originated the Grand Amati from which Stradivarius obtained his model. He abandoned the groove near the edge, improved the sound holes and scroll and used a varnish that defies all analysis. His backs are beautifully figured, and the tops have a fine even grain. He was born 1596, and died 1684.

Jacob Stainer, sometimes spelled Steiner, made an original model. They were small, the F holes narrow and round at the top or bottom, the scrolls were broad and short, and the instrument high built. Some of the scrolls have an animal's head. The wood is handsome, and the varnish a rose color. His was the German school, but he was a pupil of Nicholas Amati. His instruments possess a full tone. He was born about 1620; date of death uncertain.

Joseph Guarnerius was the greatest maker of the family bearing this name. His F holes are a mixture of De Salo, Andrew Guarnerius and Amati, somewhat long and angular. His varnish was red and laid on quite thick. The waists are narrow and the curves very graceful. The scroll was thick and roughly carved. Paganini played on a Guarnerius.

To Anthony Stradivarius belongs the title of "King of Makers of Violins." In 1684 Nicholas Amati died, leaving all of his tools and wood to Stradivarius, and with this material he constructed violins that have been the admiration and wonder of the world. To own a "Strad." is the ambition of violinists everywhere.

Between 1670 and 1690 he worked on Amati's "Grand" model, but modified the corners. After 1690 his models became more of his own, and were more graceful and flatter, the F holes elegant. The scroll is bold and the purfling narrow, the varnish golden or light red.



In 1700 was his best period; the models flatter, the wood cut on the quarter and thickest in the center of the bridge; the wood of the blocks very light, and varnish a beautiful amber color. His best instruments have the purfling pointed across the corner instead of following it around, sometimes running through the corner. Nearly all of his violins have been rebarred, as the bass bar is too weak to support the modern tension of the strings.

There are many of the family of Guadagnini, but Lorenza was the best of them. He was born in 1690, and died in 1742. He was a pupil of Stradivarius, and his instruments are masterly. Possibly they are not finished so nicely as others, but their tone is excellent. The model is somewhat flat, and the F holes are varied in form. The scroll is original, and the tone is very mellow.

Nicholas Lupot was the best of the French makers. His model was Stradivarius, although he sometimes made copies from other masters. His varnish from light to dark red. He generally used spruce tops, not too fine or too coarse grain. The tone of his violins is very fine; unlike any others. He was born in Stuttgart in 1758, and died in Paris, 1824.

A maker whose instruments are prized very highly is Carlo Bergonzi, born in Cremona 1715, and died 1747. He was a pupil of Stradivarius, and is considered one of the great makers. His violins are scarce and are celebrated for their beauty of tone. His varnish was an orange red color, which he used freely. The sound holes are angular and set low in the instrument. The scroll is somewhat flat.

Sebastian Klotz, son of Matthias, who was born in Mittenwald, 1675, was an excellent maker. He made better instruments than his father; his varnish is good, and his models not very high. He took great care in the selection of wood. He copied Amati's model considerably.

Mr. Gladstone said in an address he once

made, "that in all the progress of civilization, science had developed in every direction except in the violin"; in this he was right, for the effort is not to make a different violin, but to make one as near as possible to the old ones.

### Musicians' Autographs.

Autographs of great musicians are uncertain assets. Except, perhaps, in the case of Beethoven, one of whose letters at a recent sale in Berlin realized \$187, and another, which contained two lines of music, \$200. A man's celebrity would not appear to guarantee a "fancy" value to his signature, as on the same occasion an autograph of John Sebastian Bach, much rarer than those of Beethoven, sold for only \$155. Here are some other prices which obtained at this sale, notwithstanding that, at previous auctions of the kind, autographs of the same men had practically gone begging: A letter of Bellini, \$37; a small one of Bizet, \$40; three letters of Berlioz, \$86; a letter of Chopin, \$250. Gluck manuscripts are scarce; one of music, dated from Vienna, December 31, 1769, although a small affair, changed hands at \$1,000. A visiting card of Haydn found a purchaser at \$20, and a letter of the same at \$427. Two letters of Schubert realized respectively \$400 and \$377; a scrap of writing of Mozart, \$276; four letters of Wagner, \$322. Such figures may be taken to be satisfactory or not, according to the point of view. To many they will but suggest a grim comparison with prices paid to these musicians when alive for their actual work.—The Musical Trio.

.... SEATTLE, WASH., Jan. 25, 1907.  
Editor THE CADENZA:

Enclosed find \$1.00 for renewal of subscription to THE CADENZA. It is a great magazine. I have been a subscriber for nearly all the thirteen years of its publication, and I think every teacher ought to have THE CADENZA in his studio and induce his pupils to become subscribers thereto. Wishing you the best of success, I remain,

As ever yours,

PAUL GOERNER.



***The Cadenza.***

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

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Correspondence is solicited from all persons interested in the development of the violin, mandolin, guitar, banjo, voice, harp and piano. Reports of concerts, doings of banjo and mandolin orchestras, and personal items will be welcomed.

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

VOL. XIII. MARCH, 1907. No. VII

**Editorial.****The American Guild Convention.**

**B**UT a few days more now and Philadelphia will be besieged by a small army of banjo, mandolin and guitar teachers, manufacturers, publishers, players and admirers. This will be on the occasion of the Annual Convention of the American Guild, the National Exposition of our favorite musical instruments, and the Guild Festival Concert.

Remember March 18 will be the opening day and March 23 the closing date. One solid week of pleasure and interest for all, the public included!

As each week has come and gone during the eight months of preparation, the value and importance of the Guild Convention and Exposition in Philadelphia has grown greater and greater. Like the snowball rolled in the snow, it has at last assumed immense proportions, and it will positively outrank in attractiveness, duration, publicity and general results anything ever before attempted in the banjo, mandolin and guitar world. It will be far from being a

matter of interest merely to the local trade and profession. Owing to the special Exhibition housed for the week in the palatial John Wanamaker building, the good results will be general. Not only will thousands of Pennsylvanians and New Jerseyians be interested, but many visitors from all points of the country will be in evidence. Philadelphia, like New York, is always blessed with callers from every corner of the earth, and few of them, during the course of a week, fail to inspect that great commercial magnet, the John Wanamaker establishment. The interesting of Manager S. A. Woodford in the Guild's efforts in Philadelphia is the luckiest and most valuable thing that could have happened. Immense added prestige has thus been secured; a perfect, palatial housing of our Exhibition obtained entirely free of cost, and such big advertising as could never have been attained otherwise. And—mark this—not the ghost of a string to anything. Manager Woodford is satisfied that the affair will prove to be a drawing card for thousands of people, and, of course, that is what a department store wants—to attract the multitude. And that's just what we want, too! Was there ever such a happy commingling of interests! Here's to the good man who so cleverly worked the miracle, Thos. J. Armstrong!

The unfortunate apathy of many in the banjo, mandolin and guitar business with regard to efforts concerned with the betterment of conditions has been most successfully overcome. Every manufacturer and publisher of importance has entered goods for display at the Exposition. Truly, an achievement of note.

If all this is not an assuring indication of the vigor that is amongst us, an encouragement to the down-hearted, a golden promise for the future—then what can be? What more *could* be done for the welfare of all? And who will come forward and attempt more?



The scene of the Exposition of banjos, mandolins and guitars will be the grand new piano salon in the new Wanamaker building. This piano hall is truly a work of art, costing in its ornamentation, furnishing and building nearly one million dollars. It claims to be the finest piano emporium in the world. Marble of perfect whiteness figures in its composition, and handsome galleries overlook the main floor. In this splendid apartment the Exposition will be housed; fine glass cases, and booths, being specially arranged here for the accommodation of the exhibits. Free concerts will take place every day at certain hours, and for this purpose a platform will be erected and one of the finest pianists in the city will officiate at the piano. Thos. J. Armstrong will be among the artists who will play here. In all probability a special window on Chestnut or Market Street will be suitably dressed as a further advertisement of the Exhibition to be seen within. It goes without saying that the affair will be advertised in every paper in Philadelphia and vicinity. In short, the exploitation of the whole affair will be exhaustive, and not a stone will be left unturned to make a tremendous success of it all.

The complete list of exhibitors is now as follows:

BANJOS

Alfred A. Farland, Plainfield, N. J.  
The Bauer Co. (Stewart Banjos), Philadelphia, Pa.  
Fred Gretsch Mfg. Co., Brooklyn, N. Y.  
A. C. Fairbanks Co., Boston, Mass.  
The Bacon Company, Chicago, Ill.  
H. A. Weymann & Son, Philadelphia, Pa.  
Rettberg & Lange, New York, N. Y.

MANDOLINS

Robert C. Kretschmar, Philadelphia, Pa.  
Fred Gretsch Mfg. Co., Brooklyn, N. Y.  
Fred C. Meyer & Co., Philadelphia, Pa.  
Gibson Mandolin & Guitar Co., Kalamazoo, Mich.  
W. C. Stahl, Milwaukee, Wis.

Maurer & Co., Chicago, Ill.  
The Vega Co., Boston, Mass.  
Elias Howe Co., Boston, Mass.  
C. F. Martin & Co., Nazareth, Pa.  
H. A. Weymann & Son, Philadelphia, Pa.  
The Bauer Co., Philadelphia, Pa.

GUITARS

Graupner & Co., Philadelphia, Pa.  
Fred Gretsch Mfg. Co., Brooklyn, N. Y.  
Fred C. Meyer & Co., Philadelphia, Pa.  
The Bauer Co., Philadelphia, Pa.  
The Gibson Co., Kalamazoo, Mich.  
W. C. Stahl, Milwaukee, Wis.  
Maurer & Co., Chicago, Ill.  
H. A. Weymann & Son, Philadelphia, Pa.  
The Vega Co., Boston, Mass.  
Martin & Co., Nazareth, Pa.  
Howe-Orme Guitars, Boston, Mass.

LEATHER CASES

Maulbetsch & Whittemore, Newark, N. J.

MUSIC AND BOOKS

Oliver Ditson Co., Boston, Mass.  
Elias Howe Co., Boston, Mass.  
C. L. Partee Music Co., New York, N. Y.  
H. F. Odell & Co., Boston, Mass.  
Alfred Chenet & Co., Boston, Mass.

Monday, March 18, will see the opening of the Exposition at the Wanamaker building, to which the public will be admitted free of charge. Short banjo, mandolin and guitar recitals will be given by excellent talent at certain hours each day throughout the week.

A very important event in connection with the Exposition will be a large number of special invitations sent out by the house of John Wanamaker to the exclusive social sets of Philadelphia, inviting them to a private evening inspection of the exhibits and to the enjoyment of a banjo, mandolin and guitar recital particularly arranged for their delectation.

Wednesday, March 20, special meeting of the Executive Committee, at noon, in the Weightman building, Room 822, 1524 Chestnut Street.



Thursday, March 21, convention of members at 10 a. m., in the Hotel Walton. Matters of great importance will be brought up, reports read, papers on vitally interesting subjects presented. The suggestion that a Guild pin be adopted will be discussed, and ideas for designs will be considered. The marking of positions in banjo, mandolin and guitar music will be reviewed and investigated. At noon the convention will adjourn to the banquet hall. Tickets for the banquet are \$1.00 each and may be obtained from any of the officers at the time of the convention. Those desiring to attend the banquet are requested to let Thos. J. Armstrong know by postal at once.

After the banquet, the convention will resume session until 4 p. m., when a rehearsal of the Guild Club will take place.

At 8 p. m. the concert will open in Witherspoon Hall, Broad and Walnut Streets.

Tickets for the concert are 25c., 50c. and 75c., and may be obtained from Thos. J. Armstrong, 1524 Chestnut Street. Those not securing their tickets soon are likely to be disappointed. The concert will be a treat, and Witherspoon Hall, which is one of the finest and most artistic halls in the city, will be found to add greatly to the comfort and enjoyment of all.

The talent to appear at the concert is as follows:

A. A. Farland, the renowned banjoist.

Emma Schubert, guitar soloist.

Richard L. Weaver, mandolinist.

Geo. C. Krick, guitar soloist; gifted pupil of Foden.

Festival Orchestra of 150 players, directed by Carl Tschopp.

Guild Club of fifty prominent teachers; leader, Myron A. Bickford.

Philadelphia Banjo Club, led by O. H. Albrecht.

Albrecht's Mandolin Club.

All the selections to be played are most choice, and it is an assured thing that the

concert will be one of the most enjoyable ever held.

Friday, March 22, an automobile sight-seeing tour of the city will be organized for the delectation of any visitors who desire to take in the notable sights of Philadelphia, including Independence Hall, the famous Cramp's Shipyard, League Island Navy Yard, the great Fairmount Park, the Mint, etc.

Saturday, March 23, closing of the Guild Exposition and farewell until the next merry meeting, which, it seems, some desire to have located in Buffalo next year. This matter also will be discussed at the convention of members, March 21.

To read over the names of the Guild members who will make up the Guild Club of fifty is very interesting. Here we see name after name famous wherever our instruments are used; names of men who have worked hard in the cause, and who have achieved world-wide celebrity. In short, they are names to conjure with, magic in their significance to us, and endearing to all who know the good work that their owners have done. It is well worth while to come to Philadelphia to shake hands with these shining lights.

#### THE GUILD CLUB OF FIFTY PROMINENT PLAYERS

Myron A. Bickford	J. A. Audet
Thos. J. Armstrong	John Minges
Otto S. Wolfe	Walter S. Simms
A. J. Weidt	Benj. Rogers
H. F. Odell	M. Rudy Heller
Albert Harwick	W. H. Woolson
Emma Schubert	Helen Beddall
Carl Tschopp	J. J. Derwin
W. J. Kitchener	Sig. C. Mann
George Stannard	G. F. Wurtele
D. E. Hartnett	Geo. L. Lansing
Jess. Egbert	A. D. Grover
Harry Bratton	Harry Potter
George C. Krick	William Albrecht
J. I. Wheaton	Albert Weymann

(Continued on page 40)



## MUSIC AND THE DRAMA



EMMA SCHUBERT, GUITAR SOLOIST OF THE GUILD FESTIVAL CONCERT

### The Cultivation and Preservation of the Voice.

BY W. H. GRIFFITHS.

Singing is a healthy form of exercise, and because of its healthfulness many people of delicate build and fragile constitution are induced to follow the art. Singers of this

description may possess little weight of tone, but frequently the voice sounds sweet and tuneful, and what is lacking in physical force they make up by sheer industry and earnest concentration of mind. We remember in particular one young girl, who, born in an atmosphere of vocal art, yet developed a strong tendency towards consumption.



Her voice was thin in quality, but the range was excellent and about three or four notes in the upper medium register were really fine tones. She had always sung from childhood.

Then she took up a course of lessons, and exhibited such marvelous aptitude for study, such quick, receptive faculties, that she rapidly outdistanced students possessed of far greater natural capabilities, and in the end was always recognized as the soprano of her native town and its neighborhood. Then came a collapse. Singing at a town some thirty miles away, she encountered frost and fog, broke down in the concert hall, and remained at an hotel for two months, confined to her bedroom. Winter singing to her now is an impossibility, and yet in the fine open days of spring and autumn, with an occasional tour in the summer, she can command a respectable income, quite as much as more highly favored artists can amass in a twelve months' season.

It is a strange paradox that on the one hand singing encourages healthy growth of the human system and gives increased power and endurance to the vocal organs, whereas on the other, singers, by an identical process, develop a series of complaints peculiarly their own, the predominating features of which include derangements of the vocal organs and deterioration,—nay, sometimes complete loss—of voice.

"That's just my case to a T," chimes in a broken-throated tenor at my elbow. "How can you account for it?" It is a long and dreary story, Mr. Tenor, but the elements which form the chief background are as simple to define as the alphabet. There are, first, those derogatory influences already referred to at an earlier period, i.e., climate and our insular capacity for catching cold. These may be termed the influences from without. Those from within are equally deleterious, embracing (1) the system of training, (2) the manner of using the voice, and (3) constitutional defects either nearly

or remotely connected with the vocal apparatus.

"System of training," ejaculates Mr. B. T. T. triumphantly, as he slaps his chest. "I'm all right there, anyhow. I studied under the old Italian system, the grand old Ital——"

"Now, now, just wait a moment, Mr. Tenor, just a moment (soothingly). What is this old Italian system, when did it begin and when did it end, and why? Besides——"

"Good gracious, man, wait a bit. I can tell you all about it. You see it's this way. I studied under a Signor who appeared—in his day—regularly in grand opera at Milan, and surely he ought to know."

"Look here, Mr. Tenor," one replies, "don't you think you are getting a bit mixed between the ancient and the modern Italian schools?"

"Oh, well, you know," is the astounding reply, "it's just the same, they're all descended from the old Italian system!!!"

I am afraid this is all the information that can be got about the old Italian system of voice training. Two or three teachers in London profess to hold clear proofs of apostolic succession, but they vary most unaccountably in style and method. They persist in asserting that they, and they only, are acquainted with its fundamental secrets, quite oblivious to the fact that they must have imparted the same to hundreds of clever pupils who have brains to think and form conclusions.

*Modern Italian singing?* Yes, we can tell you something about *that*. A couple of seasons of grand opera at Covent Garden provides us with sufficient data to fill an encyclopedia on how to do it and—above all—how not to do it.

What do we find? First of all, the grandest operas are produced with superb lavishness of display, and the vocal art is exhibited in its most fascinating attire, brilliantly supported by band, chorus, and magnificent scenery. All those elements which we look



for in the great artist are there presented at their best and, alas, those faults which we are taught so cautiously to avoid are displayed with unblushing effrontery. Violent noise takes the place of noble sonority; nasal, dental, and throaty singing predominates even among the very front rank soloists; breaks are purposely introduced as if they were artistic embellishments rather than vulgar blemishes, and high notes are forced to the suffocation point.

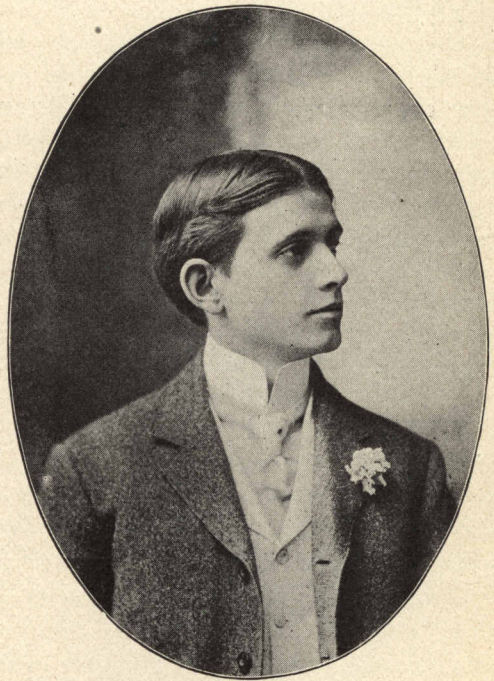
This is modern Italian art as represented in the capitol of the British Empire. Were a native artist to attempt such mannerisms on the concert stage he would be hissed off quickly, and it would serve him right, too. Is this florid, declamatory, pyrotechnic style of singing British art, or art suitable to the natural characteristics of the British race?

Would such a method of vocalization suit the drowsy folk song, the simple ballad, or the lithesome, jaunty melody? Would it be at home in our Anglican church with its environment of deep devotion and calm repose, or in oratorio, with its dignified majesty of tone color, its solemn grandeur of conception, and lofty sacredness of theme?

If we possess a style of music essentially our own, and expert critics express their gratefulness when we sing it, why not have also a national style of voice training? But would not that destroy the individuality of the teacher? I think not; it would have quite a opposite effect. Precepts already well established would become common law, and the more obscure features of the art would be discussed in council, or submitted to a national committee of vocal experts, each to be accepted or rejected according to its value as a connecting link in vocal education. Men and women of pronounced but quite opposite views would offer valuable suggestions based upon their own long practical experiences, and much valuable matter, at present completely obscured by the verbosity of the individual or the animosity of

his rivals, would be preserved, to the lasting credit and advancement of the art.

Many great advantages would arise from such a combination of ideas, and many serious errors would be uprooted out of the minds of the rising generation of singers, not the least of which is that the long-haired foreigner with the unpronounceable name—perhaps Smith or Jones in his own country—is the only person competent to teach



RICHARD L. WEAVER, MANDOLIN SOLOIST OF  
THE GUILD FESTIVAL CONCERT

the British nation how to sing. Individuality would never become obscured by the adoption of such a scheme.

The duly qualified teacher would be empowered to train voices under the seal of the national committee and according to their regulations, but the pupil would always look to the individual for his interpretation of recognized precepts and doctrines; thus his value would be doubly enhanced from the very fact that he had the authority to teach from that committee, and the merit and ability to secure that author-



ity, the sole hall mark of the voice-training profession.

At present there are so many systems or so-called systems of teaching singing that the wisest of students become puzzled—confused—afraid to decide upon a suitable tutor. Actually there are only two methods, right and wrong; two classes of teachers, those who know the elements of their profession and those who do not. Differences of opinion are nothing.

There are teachers, one knows, of completely opposite opinions respecting the art, who teach rationally, and whose pupils exhibit those characteristics which we designate as true art. On the other hand, there are teachers, with high-sounding titles, who have not the slightest conception of vocal matter beyond what they have picked up from books. They are sometimes clever pianists or organists who teach singing because pupils offer themselves. Some again cannot play a chord, but possessing fair voices, gain a reputation for vocal knowledge to which they are in no ways entitled, and there are not a few who have no further knowledge of the art than that absorbed while conducting a chorus or a church choir.

I don't want to belittle the character of those who, finding themselves pitchforked into the vocal profession, lose no time in securing the best available tuition, and show the utmost zeal in acquiring the necessary knowledge. Men and women of this class come up to the metropolis and attend courses of lecture lessons for teachers, a practical form of education which is becoming popular in these modern days of hurry and bustle, of rapid railway traveling, and equally rapid tuition. Resulting from this we unexpectedly come across most expert and clever tuition in far-away corners of the land just as, in the very center of the metropolis, and where it is least expected, misleading and pernicious trash is passed off as vocal science, and pupils are invited to perpetrate most hideous, brain-searching

sounds; to go through an elaborate form of physical and vocal contortion which few singers with average voices could withstand. —The Musician.

## ✓ How to Practice the Pianoforte. <sup>①</sup>

BY A. CECIL SMITH, B.A.

It is truly wonderful how much time some people can waste and think they are practicing. "I practice," a pupil often says, "two or three hours every day, and yet I do not seem to improve." To such a one I would put two questions.

First, are you sure you do not improve? Remember, it is very difficult to judge one's own progress. The process is so gradual, almost imperceptible, like the growth of a plant gaining year by year in size and strength till it becomes a mighty tree. We hardly see the difference year by year, but look back ten or twenty years and think what a tiny thing the tree was then. So with your improvement, do not look back six *weeks* and expect to see a marked difference. Rather compare your efforts now with those of a year or two years ago. Do the studies you then thought so difficult present quite such a terrible aspect? Have not some of these difficulties vanished?

If not, I ask my second question. Do you really practice? There is a trite little saying, no doubt familiar to all, "Practice makes perfect." Its truth experience has proved beyond a doubt, if we do not put *too* great a strain on the word "perfect." Practice of the *right* kind will certainly lead towards perfection. Practice of the *wrong* kind only goes in a circle and keeps pretty much at the same distance from a fixed point. First let me describe practice of the wrong kind, or wrong kinds I should say, because there are so many ways of doing wrong, so few of doing right.

One pupil begins practice with a feeling that it is an "awful bore." It would be so much nicer to finish the chapter of that charming book, to see if the wicked baron



really did shoot the hero with the Grecian nose, or whether the bullet only struck one of his waistcoat buttons and glanced harmlessly aside. Such a pupil evidently does not *want* to practice, and probably will not do much good. Another rushes off eagerly to the piano, full of good intentions. The latest musical comedy has powerful attraction lying temptingly on the top of the music pile. She practices "sight-reading" just a little before setting seriously to work. The book of scales so often gets mislaid.

"Never mind, I ought to know the fingering after all these years; I will practice them from *memory*. And what a memory!! The scale of C goes all right; there are no black notes to get in the way. The little finger came in all right on the top note, so what does the rest matter? The *end* does not justify the *means*. Two wrongs do not make one right. Then we come to the practice of the new piece. It is played over once, then played over again, and perhaps again. The easy parts soon begin to sound "something like," but what about those three or four places with your teacher's pencil marks against them, where your fingers always seem to get into a knot. You play them over and over, and still they do not come right. Why? Because you never play them twice alike. They never will come right until you make up your mind to do them the right way.

Such are some of the many wrong ways of practicing, and the essence of them all is carelessness. Its very opposite, carefulness, constitutes the right way, the only sure way, the way that leads to success. It is not necessary to devote hours and hours a day to practice, if it is done carefully, with earnestness and concentration, with energy and determination. With *two* hours good practice a day, mountain ranges of difficulty will soon become plains. Four hours should be enough for even the most ambitious. But the two hours must be filled brim full of energy, concentration, and perseverance.

In short, they must be two hours of hard work. There is a great deal to be squeezed into these 120 minutes—technical exercises, scales, arpeggios, studies in style, interpretation of solos, sight-reading.

Practice each of the above in the order given. Begin with ten minutes at pure technical exercises to put the hands and arms into thorough playing order. These should be done at a table before going to your instrument. Half an hour will suffice for scale and arpeggio practice, which *must* be done with each hand separately as well as together. Half an hour each should be devoted to the special study and solo. Twenty minutes will still remain for sight-reading. Practice on these lines, carefully and conscientiously carried out, will be sure to lead to excellent results.

Remember that it was

"Patience and perseverance  
Made a bishop of his reverence."

—The Music Students' Magazine.

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Italy's leading opera house, the Scala of Milan, is again facing a crisis. The expenses of a four months' season of opera amount to about \$200,000, while the receipts do not exceed \$120,000. This leaves \$80,000 to be supplied by the owners of the opera house—the city and the boxholders. The city is in a predicament. In 1901 the citizens of Milan decided, by a referendum, not to cover the annual deficit any longer. Luckily, a syndicate named "Pro Scala" succeeded in tiding over the difficulty; but only for a few years. The city is again asked to contribute its share, being part-owner of the theatre, but the referendum decision stands in the way. The city fathers do not see how they can contribute the \$30,000 asked of them; but they have offered the sum of \$12,000, to be expended in lowering the orchestra and changing the fifth tier to a gallery, which is to be accessible to persons who cannot afford the high prices





OTTO H. ALBRECHT, OF PHILADELPHIA, PA.

charged for tickets in other parts of the house. It is feared that the Scala will again have to be let year by year to some speculative manager, as formerly. The objection to this plan is that such a manager will allow the profit question to weigh much more heavily than artistic considerations.

### Publisher's Notes.

Mr. George Brayley, of Boston, Mass., violinist, teacher, composer and music publisher, who is a valued contributor to *THE CADENZA* on violin subjects, publishes a card in this magazine advertising a number of his best works for violin, mandolin, piano, etc. Refer to his card and send him a trial order for some of his excellent publications.

H. F. Odell & Co., of Boston, Mass., music publishers, are meeting with excellent success in the sales of their latest publication for mandolin orchestra, "The Phenomenon" March by H. F. Odell. This composition, like others by the same author, is well arranged and adapted for mandolin orchestra and will become popular. The "Cantastane Waltzes," another number published by this house, has been well received. Read the card

of H. F. Odell & Co. and write for their complete catalogue.

Boosey & Co., of New York City, the well-known music publishers of high-class selections, are meeting with excellent success in the sales of their "Mandolin and Piano Album No. 1," just recently published. This album is issued in separate books for 1st and 2d mandolins, guitar and piano, and the contents include an exceptionally choice selection of favorite numbers by famous composers and arrangers. The album is sold at the remarkably low price of 25 cents per book, except piano book, which is 50 cents. See announcement on page 55.

The G. F. Wurtele Music Co., of Philadelphia, Pa., have recently published two new and select compositions for mandolin clubs, arranged for 1st and 2d mandolins, guitar and piano. The regular price of each number complete is 70 cents, but for introductory purposes and in order to make these issues known to our readers, the publishers offer to send each number complete for two mandolins, guitar and piano, for only 20 cents each, as will be seen by a reference to their advertisement. Through an error of the types, this offer was not made clear in the advertisement last month, and hence we call especial attention to the fact that these choice numbers are now offered at only 20 cents each. Read the card of the publishers in another column and send them a trial order.



P. W. Newton, of Toronto, Canada, music teacher, composer, publisher and author, has a very excellent catalogue of compositions and arrangements for the violin, mandolin, guitar and banjo, and is advertising some of his best numbers for stringed instruments in another column of this magazine. These selections are typical and playable and all of musical quality. Read his card and send him a trial order.

The announcement of the Campbell Music Co., of Chicago, Ill., printed in another column, will interest all mandolinists. Among the long list of attractive offerings by this house, special mention may be made of the new characteristic medley, "The Sunny South." A full description of this selection is presented in the advertisement mentioned and the same is offered at special prices, as are also a number of other selections and books for the mandolin, violin and guitar, etc., all by noted composers.

The Oliver Ditson Co., of Boston, Mass., have just published Book 2 of the "Odell Method for the Mandolin," a new and original systematic method for the mandolin which is to be published in four books. Books 1 and 2 are now in print and ready for the market. The price is only 75 cents per book and excellent value supplied. Read the announcement of the Oliver Ditson Co. in this magazine and send for descriptive circular of this work and also circular of new mandolin orchestra publications.

"The Fundamental Rudiments of Music," by John P. Weiss, and published by the C. L. Partee Music Co., of New York City, is rapidly growing in popularity among teachers and students of all instruments. This book is undoubtedly the handiest, the most concise and comprehensive music primer on the market, containing all the little but important things which every music student should know, and its sales have increased each year since its publication. For a short time sample copies of this excellent little book will be mailed for 25 cents each.

At last we are able to make a definite and positive announcement concerning the "C. L. Partee Book of Harmony and Composition" for the violin, mandolin, guitar and banjo, which has been in preparation for several years. It has been decided to issue the work in parts and Part I. will be ready May 1st. The succeeding parts will be issued as rapidly as possible, but as the work is very condensed the first volume contains as much material as is usually found in books five times the size. There are so many new and valuable features contained in the "C. L. Partee Book of Harmony and Composition" that it would be impossible to describe them properly in a short announcement; however, a general outline of the scope and character of the work (which will be the most thorough and complete work of the kind ever published in this or any other country) is given in the advertisement printed on page 60. Advance orders for the first volume (Part I.) are now solicited. This volume will include a com-

plete treatise on the Scales, a whole chapter devoted to a study of the Intervals, another chapter devoted to Chord Construction and complete Tables of All Possible Chords in Playable and Practical Form for the Piano, Violin, Mandolin, Guitar and Banjo.

On page 53 of this issue appears an extensive article regarding the "American Conservatory Guitar Method" which is reprinted from the Music Trades of July 22, 1899—at the time this valuable work was issued. "The American Conservatory Guitar Method," written and compiled by Clarence L. Partee and published by the C. L. Partee Music Co., of New York City, is universally admitted to be the best as well as the most complete and thorough guitar method ever published in America and, indeed, one of the greatest guitar methods of any time or country. Thousands of teachers have used and endorsed this work since its publication some eight years ago and now a German publishing house is negotiating for the rights to publish this work with text in the German language, for the purpose of introducing same extensively to the notice of teachers and artists of the guitar in Germany, Austria and Switzerland. This is the first time that such an honor has ever been accorded to the work of an American author of guitar literature and when published in German will furnish a unique example of the fact that genuine merit and superiority will force recognition in spite of the great competition of cheap, incomplete and incorrect instruction books and methods frequently palmed off on the public as legitimate works. "The American Conservatory" series includes a method for the mandolin and also for the banjo by the same author. Testimonials from some of the greatest artists and teachers regarding the merits of these works are published on page 54 and will prove interesting reading. Teachers and students who have not used the "American Conservatory" methods will find it vastly to their advantage to become acquainted with these superior books.

## Otto H. Albrecht.

We are publishing in this issue a portrait of Mr. Otto H. Albrecht, the well-known teacher of banjo, mandolin and guitar, composer and publisher, of Philadelphia, Pa., who will take a prominent part in the big Festival Concert of the American Guild, to occur on March 21, in Philadelphia, under the management of Mr. Thomas J. Armstrong. Mr. Albrecht is so well known to our readers as to make any extended mention unnecessary, but we wish to state that he is the director of the Albrecht Banjo Quintet and the Albrecht Mandolin Club, both of which will appear at the Guild Concert. The banjo club will play "Saratoga March" and "Medley of Popular Airs," while the mandolin club will render the Grand March from "Tannhauser" and "Bohemian Life" Overture, all under Mr. Albrecht's leadership.



## GENERAL MUSICAL MATTER

### The Importance of the Accompanist.

BY HARRY CROZLEIGH.

I have often wondered why accompanists are so badly paid in comparison to other concert artistes. Considering they have to put in something like three or four hours' work, one would think they would receive the largest fee. Instead of which, I fear in most cases they receive the smallest.

A vocalist can often accept two or three different engagements for one night, but the unfortunate pianist is booked for the whole evening, and must be content with his one fee. The humorist will often rush in, do his turn, and go off to his next engagement after receiving his one or two guineas, while the man who is the backbone of the concert only gets a guinea (very often less. Apart from the pay, he gets very little glory. Hardly any audience take any notice of the pianist, and although his position requires years of hard practice, his abilities are seldom valued except by the artistes themselves.

The pianist can make or mar a concert, for even if inferior artistes have been engaged, a really good performer will give brightness and crispness to an entertainment, and often turns a really poor show into a successful one. What a dreadfully dull and unsatisfactory kind of entertainment it is when a gentleman, with half a dozen letters after his name, who may be a good organist, and even a first-class soloist, tries to accompany good artistes who sing their songs as they think they should be sung, especially humorous items. He not only upsets the singers by not following them, but also makes the show appear dull and far from entertaining.

No doubt a large number of my readers have had this experience, which sufficiently proves the real value of the accompanist.

I firmly hold that he should get the largest fee, for there is no doubt that his position is quite the most important. The sooner accompanists combine to raise their fees the better for them.

It is extraordinary how careless a large number of concert givers are on this point; frequently, when I have asked, "Who are you having at the piano?" I have received this kind of reply: "My brother, he's a jolly good player, and we shan't have to pay him anything"; or else: "Our organist at the church is going to help us." Then they wonder why they cannot give a good concert.

The following is a true story that happened last year: One of the best known sportsmen in England wished me to book him a few artistes for a dinner. I asked him if he had fixed his pianist. His answer was, "Oh, yes, that's all right; Mr. Blank, one of our members, will do that part for us." I then asked him if Mr. Blank was a good man? "I should rather think he is," said my friend, "he can play any mortal thing, just whistle it to him and he's got it." "Surely," I said, "you do not mean that he cannot read music?" "Yes, I do, but he can play anything you like, from ear." I dread to think what a fiasco there would have been had I not found this out before the evening.

So, ladies and gentlemen who are giving concerts, take my advice; book your pianist first, and pay him well; you will then find that everything will go smoothly, even if you should make a mistake and book an inferior turn on the recommendation of a friend.—The Concert Artistes' Journal, London.

Read the announcement of the C. L. Partee Book of Harmony and Composition, on another page.



## Some Things About the Voice.

BY GEO. W. SEBREN, WACO, TEXAS.

There are a great many things being said on the subject of voice and voice production. Scores of the best artists, American as well as European, are drawing on their imaginative genius for helpful information through which to aid the earnest student. The study of voice, as some would view it, should not be "shrouded in mystery and approached with awe"; but, at the same time, great care and judgment should be exercised in beginning and pursuing this study. Beginning under wrong conditions and with a teacher of inferior ability means much disappointment to the pupil in regard to progress. And, too, one must have an inexhaustible amount of patience; for a voice is not made in a fortnight. Pupils too often become discouraged because they cannot startle the community after having taken twenty or thirty lessons. It often takes that long to gain control of the breath, and even much longer in many cases.

A thing of paramount importance is knowing how to practice. If the vocal student is possessed with plenty of good common sense, and is willing to place himself in the attitude of a pupil, and will give his time to practice according to the direction of his teacher, he can hope to accomplish something in this great art.

According to Bassini, the three things needful to obtain sure and speedy success are: First, voice; second, taste and love for music, and third, natural intelligence.

We don't think it at all necessary for the pupil to enter into an elaborate study of the anatomy of the throat in order to know how to produce good tones. Great physical effort and (sometimes ludicrous) face contortions are not very essential in the study of good tone production. Of course physical effort is required to a certain degree in gaining control of the breath, but breathing exercises and exercises for relaxing the

muscles of the tone-producing machinery should precede any effort at tone production. As a well-known artist has said, "The exercise itself is helpless and harmless." So it is evidently plain that correct tone formation is dependent, largely, upon the intelligence of the pupil and teacher. The intelligent teacher will select exercises of a simple and practical character. Then, if the intellectuality of the pupil is brought into play in practicing the exercises, good tone production is apt to be the result. It seems to be quite a problem to know just how to guide the pupil's practice. It is easy to tell the pupil what to do, and how to practice; but it is not always the case that he knows when he is doing just as the teacher instructed him to do. The lesson is the best practice that the pupil gets. Some teachers will not permit their pupils, especially beginners, to practice excepting in the lesson. Americans are not so strict along this line as are Europeans. It is said that some teachers in Europe often tell their pupils not to sing a note 'till they come back for their next lesson; but, we believe with Mr. Sterner, of New York City, "that this is carrying it to an extreme."

Now, the thing we want is the correct tone, or the musical tone. In order to get the correct tone, all conditions must be right. That is, we must get control of the breath, and place the tone, by hearing it, in the head instead of the throat.—The Musical Trio.

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It will probably interest some of our readers to know of Mr. James P. Downs, who has furnished a number of entertaining stories for the columns of *THE CADENZA*, that, in addition to being on the staff of one of the large metropolitan trade papers, he is also the publisher and part author of a series of educational works that have had a very wide sale. His "Humbug Memory Schools Exposed," which is advertised in another column, is even more interesting than one of his musical stories. This work is humorous and entertaining and it is free. Be sure to send for it. Mr. Downs is also the publisher of the valuable musical book, "How to Read Music at Sight," which has been so enthusiastically endorsed by the profession. Refer to announcement on another page.



## MUSICAL MELANGE

### News Notes, Concerts, Etc.

Anyone wishing a novelty mandolin solo, suitable for an encore piece, will be pleased with "Music Thoughts," by Alphonso De George, which is advertised in another column and will be sent postpaid for only 15 cents. This selection is an imitation of the banjo and is pleasing and effective.

High School Hall was crowded last evening for the concert by the Pittsfield High School Mandolin, Guitar and Banjo Club. A brilliant entertainment was given and all were much pleased with the music and its special features.

Mrs. Toennies, a newcomer to Pittsfield, and a valuable acquisition to the list of singers, made her first appearance here in an Irish folk song by Foote, and "Spring," by Henschel. Mrs. Toennies has a finely cultivated soprano voice of much sweetness and power, and her singing was really one of the treats of the evening. She was accompanied by Prof. Alfred T. Mason, of the First Church, who played with his usual finish and style.

One of the most interesting features of the program was the graveyard scene arranged by Whittleton. With the lights subdued, the stage looked much like a cemetery. Six coffin boxes were arranged with a skeleton back of each one. At the proper time the six mandolin players were resurrected from the caskets and played their grewsome melody, while all the time the skeletons in the back were moving. The six players wore masks. The music was in keeping with the scene itself. It was one of the hits of the evening.

Especially good were the mandolin trio, the two Tildens and Mr. Whittlesey, in "La Rosa," by Muder, while the "Day in the Cotton Field," with the steamboat whistle, the darkies dancing, and the singing of "My Old Kentucky Home" was realistic and brought down the house. In the second part, Mrs. Toennies sang beautifully selections from Needham and Wekerlin.

The success of the concert was due in no small measure to the work of Prof. A. DeGeorge, mandolinist, and F. H. Wilson, cornetist. It will be a long time before Pittsfield lovers of music hear again so exceptional a concert.—Pittsfield, Mass., Journal, Feb. 1, 1907.

Programs of a series of two concerts, given en route this season, by Miss Maude Aldrich, elocutionist, and Miss Laura Albeck, mandolin and guitar soloist, both exceptionally gifted artists, of Mount Vernon, Iowa.

#### No. I.

- 1 Reading—Mrs. McDuffy on Base-ball,  
Detroit Free Press
- 2 Mandolin Solos—
  - (a) How Can I Leave Thee?.....Schaeffer  
Unaccompanied, introducing left-hand piz-

zicato, duo, trio and quartet form and presto chord movements.

- (b) Rocked in the Cradle of the Deep,

Stauffer

- 3 Monologue—Zingarilla.....Ed L. McDowell
- 4 Guitar Solo—Sebastopol.....Worrel
- 5 Club Drill
- 6 Reading—Dutchman's Serenade
- 7 Mandolin Solo—Old Black Joe.....Stauffer  
Full harmony duo, left-hand pizzicato and presto chord movements.
- 8 Monologue—A Political Stump Speech,  
Fred. A. Parker
- 9 Pantomime—Jesus, Lover of My Soul,  
Myra Pollard

#### No. II.

- 1 Tableaux
- 2 Mandolin Solos—
  - (a) Full Harmony Duo—Nightingale Song,  
Stauffer
  - (b) Full Harmony Duo—Alice, Where Art  
Thou? .....Stauffer
- 3 Monologue—Aunt Melissy on Boys
- 4 Guitar Solo—Grand Fantasie.....Shaeffer
- 5 Reading—Triumph Through Faith,  
Fanny Newberry
- 6 Mandolin Solos—
  - (a) Duo—Nearer, My God, to Thee...Siegel
  - (b) Duo—Annie Laurie.....Stauffer
- 7 Wand Drill
- 8 Monologue—Biddie's Trials Among the Yankees
- 9 Songs with Guitar Accompaniment

On Monday next the annual farmers' institute will be held in the court room, and while good speakers have been secured for the two days' session, the musical feature of the meeting has not been overlooked. This feature is in charge of the Merston School of Music, and the following fine program has been arranged:

#### MONDAY MORNING

- Under direction of Mrs. T. F. McLaughlin,  
of the Voice Department
- 9:30. Piano Trio, "Liberty Bell".....Sousa  
Mrs. McLaughlin, Esther Alleman,  
Bertha Elliott
  - 10:15. Piano Solo, "The Flatterer". Chaminade  
Bertha Elliott
  - 11:45. Violin Solo, "Donanwellen Valzer"  
.....Ivanowei  
Ray Palmer

#### MONDAY AFTERNOON

- 1:00. Contralto Solo, "Madrigal"...Chaminade  
Hazel Jennings
- 2:20. Duet, "Oh, Tell Me".....R. A. Keiser  
Mrs. McLaughlin, Mr. C. W. Munaw



4:00. Baritone Solo, "The Message of the Violet," from "Prince of Pilsen" .....  
Mr. Clark W. Munaw

MONDAY EVENING

7:30. Duet, "Oh, Hail, Crimson Morn," from  
"Lucia di Lammermoor" ..... Donizetti  
Mrs. McLaughlin, Hazel Jennings

7:35. Solo, "Somewhere" ..... Harris  
Esther Kinsey

8:00. Solo, "The Flag Without One Stain"  
..... C. A. White  
Mrs. T. F. McLaughlin

9:00. Ladies Chorus, "Oh, Italia" ..... Donizetti  
Thirty-two Voices

TUESDAY EVENING

Under direction of Prof. W. H. Mershon  
President of the School

9:30. Violin Quartet, "My Old Kentucky  
Home" ..... Arr. by Wiegand  
Prof. Mershon, Ray Palmer, Ralph James,  
Ralph Guy

10:30. Piano Solo, "With Resounding Sound"  
..... Boehm  
Esther Alleman

11:45. Violin Quartet, "Old Folks at Home"  
..... Wiegand

TUESDAY AFTERNOON

1:00. Piano Solo, "Valse Caprice"  
..... R. A. Newland  
Bertha Elliott

2:45. Violin Solo, "The Merry Wives of  
Windsor" ..... Nicolai

3:30. Violin Quartet, "Forsaken" ..... Wiegand  
—Warsaw (Indiana) Exchange, Jan. 28, 1907.

Musical program rendered by the Tetrauq  
Concert Quartet at the recent Tenth Annual  
Exhibit of the Richmond Art Association at  
Richmond, Indiana:

PART I.

Overture to "Zampa" ..... Herold  
Two mandolins, mandola, harp

A Ballade ..... Cowles  
Horn, harp

Celebrated Suite of Romances ..... Mendelssohn  
Two violins, viola, harp

Paraphrase on "Come Ye Disconsolate" ..... Siegel  
Mandolin (unaccompanied)

Until the Dawn ..... Parks  
Vocal Male Quartet

PART II

Overture to "Norma" ..... Bellini  
Two mandolins, mandola, harp

Memories of Spain ..... Francci  
Harp (unaccompanied)

The Lost Chord ..... Sullivan  
Saxophone, violin, harp

Third Air Valerie; Opus 89 ..... Dancla  
Violin, piano

An Italian Fantasy ..... Bellenghi  
Two mandolins, mandola, harp

Among the features of a very successful and  
pleasing entertainment given in the Assembly  
Room of the Presbyterian Church here last  
evening were a mandolin solo by R. L.  
Weaver, and several selections by the Wyn-  
cote Mandolin and Guitar Orchestra, under  
Mr. Weaver's leadership. Mr. Weaver ren-  
dered his selection and the encore demanded  
by the audience in his usual fine manner. The  
club, organized last fall, played in good style,  
showing great improvement and promising  
much for the future.—Wyncote, Pa., February  
13, 1907.

Program of a mandolin recital given by Miss  
Mamie Adamson, assisted by local talent, at  
Burford Hall, Los Angeles, Cal., February 15,  
1907:

Overture, "Erminie" ..... Jakobowski  
Orchestra

Mandolin—(a) "Annie Laurie," variations,  
..... V. Abt

(b) "Witches' Dance" ..... Siegel  
Mamie Adamson

Guitar—"Waltz de Concert" ..... Burford  
Lydia Nieman

Mandolin duet—"Legende" ..... Wieniawski  
Mamie Adamson and Mrs. Burford

Piano—To Spring ..... Grieg  
Edith Sherfy

(Pupil of Dr. Mollica)

Mandolin—Perpetuum Mobile ..... Ries  
Mamie Adamson

'Cello and Harp—Hearts and Flowers.... Tobani  
Mr. and Mrs. Burford

Mandolin—Waltz Fantasie ..... Siegel  
Mamie Adamson

Dr. Gerardo Mollica at the piano

Program of concert by the Bleuer-Hemenway  
Orchestra at the Harper House, Rock Island,  
Ill., January 27, 1907:

March—Stand Pat ..... Roberts

Overture—Raymond ..... Thomas

Two-Step—Popularity ..... Geo. Cohan

Selection—The Time, the Place, the Girl  
Jos. Howard

Intermezzo—Laughing Graces ..... Gebert

Waltz—Lucia ..... Donizetti

Intermezzo—Mona ..... E. Severin

Selection—The Spring Chicken.... Richard Carle

Caprice—Idle Hours ..... Kretschmer

Two-Step—Golden Rod ..... Mable McKinley

Selection—Carmen ..... Bizet

March—Bill Simmons ..... Spink

Program of a piano recital given by Mr. Kurt



Mueller at the Klindworth Conservatory of Music, Atlanta, Ga., February 14, 1907:

Eugen d'Albert—

Sonata, F-sharp minor, op. 10

I. Maessig, aber leidenschaftlich bewegt

II. Langsam

III. Einleitung und Fuge

Johannes Brahms—

Sonata, F-minor, op. 5

Allegro maestoso

Andante

("Der Abend daemmert, das Mondlicht scheint

Da sind zwei Herzen in Liebe Vereint  
Unde halten sich selig umfagen")

Scherzo (Allegro energico)

Intermezzo "Rueblick" (Andante molto)

Finale (Allegro moderato ma rubato)

Franz Liszt—

Sonata, B-major (in one movement)

Allegro energico—Andante sostenuto—

Allegro energico—Presto—Allegro  
moderato

Program of annual concert given by the Fairmount Musical Club, Mr. Carl Tschopp, director, at Freihofer's Hall, Philadelphia, Pa., February 5, 1907:

- 1 March—Steel King.....Leclair  
Prof. E. A. Frueh's Orchestra
- 2 March—Battalion Parade.....C. Tschopp  
Fairmount Musical Club
- 3 Mandolin Solo—Cradle Song.....Meyer  
Miss Catharine Kroeger
- 4 Contralto Solo—  
Florence Wood Mitton
- 5 Zither Solo—Concert Sounds.....C. Tschopp  
Mr. Carl Tschopp
- 6 Waltz—Among the Roses.....Stahl  
Ladies of the Fairmount Musical Club
- 7 Spanish Silhouettes .....Pomeroy  
Tschopp's Symphony Mandolin Club
- 8 Humorous Reading—  
Florence Wood Mitton
- 9 (a) Palms and Lillies.....C. Tschopp  
(b) Zither Player's Favorite Polka  
C. Tschopp  
Fairmount Musical Club
- 10 Cherry .....Albert  
Orchestra

Program of annual concert to be given by the C. S. De Lano Mandolin, Guitar and Banjo Clubs, at the Gamut Club Auditorium, Los Angeles, Cal., March 8, 1907:

- (a) Overture "Sans Souci".....Kaula

(b) "Tannhauser" Potpourri.....Wagner  
C. S. De Lano Mandolin and Guitar Club

(a) Vineyard Grand March.....Jennings

(b) La Castenera.....arr. Farland  
Banjo Club

(a) Bowling Club March.....Frey

(b) Whispering Winds.....De Lano  
Guitar Club

Birds in Dreamland.....White  
Miss Gladys Scofield

Quartet from "Rigoletto".....Verdi

Misses C. Baldwin, C. Glass, G. Gross, J. Forbes  
Messrs. R. A. White, H. H. Fish, T. B. Seebaldt,  
C. S. Delano

Gypsy Rondo.....Haydn  
Banjo Club

(a) Overture "Pique Dame".....Suppe

(b) Slumber Sweetly.....Pomeroy

(c) Rose Carnival Waltz.....Lagatree  
Mandolin Orchestra

The Nightingale and the Frogs.....Eilenberg  
Miss Gladys Scofield

Pleasant Companion.....Lefebvre  
Messrs. R. A. White and F. Lambert

(a) Georgena March.....Dillebar

(b) Overture "William Tell".....Rossini  
Mandolin Orchestra

Program of concert given by the Nordica Mandolin, Banjo and Guitar Clubs, H. Ernest Galleher, concert master, and Walter T. Holt, director and manager, assisted by noted talent, at Washington, D. C., February 27, 1907:

1 Pique Dame Overture.....Suppe  
Nordica Mandolin and Guitar Orchestra

2 Soprano Solo—Sweetheart.....Holt-Walsh

Mrs. Shircliff, acc. by the Mandolin Orchestra

3 Mandolin Solo—

(a) Come Ye Disconsolate.....Webbe

(b) Valse Fantasie.....Seigel

Miss E. Lee Moore

4 Piano Solo—Scherzo in B-flat minor..Chopin  
Mr. Mayo

5 Mocking Bird Selections.....Sloane  
Nordica Mandolin Orchestra

6 Selected—The Apollo Quartet

7 (a) Operatic Overture.....arr. Bacon

(b) American Patrol.....Meacham

Nordica Banjo Club

8 Baritone Solo

Mr. Roderick

9 Philharmonic Quartet—

(a) The Frogs' Singing School....Bartlett

(b) Little Cotton Dolly.....Giebel

10 Nordica Mandolin, Guitar and Banjo Clubs—

(a) Chinese Picnic.....St. George

(a) Moonlight on the Plantation. arr. Jennings



Program of concert and recital given by the Man-Guitella Club of the National School of Music, assisted by prominent talent, at St. Louis, Mo., February 15, 1907. Mr. Franz Gebhardt is director of the mandolin and guitar department of this school.

- 1 Carmen Grand Fantasie.....Bizet-Odell  
Man-Guitella Club
- 2 The Nightingale's Song.....Nevin  
Miss Bessie Murphy
- 3 Violin Solo—  
Master Olcott C. D. Vail
- 4 (a) Vulcan's Love Song.....Gounod  
(b) A Dream.....Bartlett  
Mr. John Lavine
- 5 Concerto for two pianos in G-minor  
Mendelssohn  
Miss Elsa Rollin, first piano  
Mr. John Holmes, second piano
- 6 American Ideals March.....Moyer  
Man-Guitella Club
- 7 Joy and Pleasure Waltzes.....Yarhling  
Man-Guitella Club
- 8 Duet—Calm as the Night.....Goetze  
Miss Bessie Murphy, soprano  
Mr. John Holmes, baritone
- 9 Piano Solo—  
Miss Elsa Rollin
- 10 (a) Serenade .....Schubert  
(b) Under the Stars.....Pilzer  
Mr. John Cahill
- 11 Mandolin—  
(a) Souvenir de Venice.....A. D'Agostino  
(b) Chant D'Amour.....Munier  
Franz Gebhardt
- 12 Boston Ideals March.....Siegel  
Man-Guitella Club

Personnel of Man-Guitella Club: 1st mandolins: Misses Emma Loffler, Helen Lintz Alvina Krallman, Ida Opal; Messrs. Arthur Mohr, Hugo Kronmiller, Fred Pfeiffer, Ross Moore, Charles Cole, Carl Hecht. 2nd mandolins: Messrs. Theodore Myers, Irwin Sawade, Joe Senne, Geo. Marsh, Theo. Stephens. Guitars: Miss Claudius Libbie; Messrs. E. C. Adams, John Beaty, J. M. Murray, Emmanul Zerega. Piano accompanists: Miss Elsa Rollin and Mr. John Holmes. Franz Gebhardt, director.

Miss Mamie Adamson, a young girl whose musical talents have long been the wonder and admiration of her friends, will give a mandolin recital to-night at Burford Conservatory, 2191 West Sixteenth Street. An exceptionally fine program has been promised and five hundred invitations have been issued. Those who will assist her in presenting the program as Dr. Gerardo

Mollica, pianist; Miss Edith Sherfy, pianist; Miss, Lydia N. Neimann, guitar; Mrs. Fanny Fern Burford, harpist; Leonard B. Burford, 'cello, and the following members of the Burford Mandolin Orchestra: Misses Mamie Adamson, Fern Frye, Maud Herron, Mrs. Fanny Fern Burford and Leonard B. Burford, Harry Ravenstrost and Dr. Gerardo Mollica.—Los Angeles (Cal.) Exchange, February 15, 1907.

Mr. Carl Tschopp, of Philadelphia, Pa., who is to direct the large Festival Orchestra of 150 performers at the coming Guild concert in Philadelphia, of March 21, held the fourth rehearsal of this orchestra on February 20, and the same progressed smoothly. There will be a number of rehearsals between that date and the date of the concert, and Mr. Tschopp states the orchestra will be in fine shape for the rendition of their numbers. Mr. Tschopp recently conducted a very successful concert in Philadelphia, and program of this will be found in our current issue.

The Tetrauq Concert Quartet, of Richmond, Ind., consisting of Messrs. William C. Piehl, Henri Francis Kampe, Delbert E. Ranks and Lawrence Wm. Deuker, director and manager, is one of the most novel and versatile instrumental quartets in existence. The members are exceptionally talented artists and all perform on a number of instruments in addition to being good vocalists. Following is a list of the combinations in which they render selections:

- 1 Two mandolins, mandola, guitar.
- 2 Two violins, viola, harp.
- 3 Two mandolins, mandola, mandocello.
- 4 Violin, saxophone, horn, harp.
- 5 Vocal Male Quartet.
- 6 Italian lute and Italian harp.
- 7 Violin and piano.
- 8 Saxophone and harp.
- 9 Mandolin duo solos (unaccompanied).
- 10 Harp duo solos (unaccompanied).
- 11 Horn and piano.
- 12 Violin, saxophone and harp.
- 13 Guitar solos (unaccompanied).
- 14 Violin, viola and piano.

Program of a very successful series of concerts recently given by Miss Gertrude Miller, guitarist, and Mr. Olav Moe, violinist, at Eau Claire and Stanley, Wis. Mr. Moe plays on an eight-stringed violin, the kind originally used by the Norsemen, and Miss Miller states that the music is wild and rugged in character and is best appreciated by the genuine Norsemen. She states the Norwegians are extremely fond of the guitar



and wherever Miss Miller has played before them they have been very enthusiastic.

1 Violin—

a Gangar (Nationaldans)

b Norsk Sæterliv

Olav Moe

2 Bryllupsmarch .....Ed. Grieg  
Miss Gertrude Miller

3 Violin—

a St. Thomasklokkelaaten

b Rotneims-Knut

c Gjenta ved Vogga

Olav Moe

4 Koncert-Vals (Guitar Solo).....Buckley  
Miss Gertrude Miller

5 Violin—

a Kivlemoyarne

b Fanitullen

Olav Moe

6 Solveigs Sang .....Ed. Grieg  
Miss Gertrude Miller

7 Violin—

a Springar (Nationaldans)

b Myllargutens Meisterstykke

c Vaarstemning

Olav Moe

Program of the Second Subscription Concert, third season, by the Volpe Symphony Orchestra, Mr. Arnold D. Volpe, conductor, at Carnegie Hall, New York City, March 3, 1907, with Mr. Ossip Gabrilowitsch, pianist, as the soloist.

1 Symphony No. 13, in G major.....Haydn

2 Fantasie—Francesca da Rimini..Tschaikowsky

3 Concerto in A minor.....Schumann

4 Overture Rhapsodie, Op. 6 (new) Gabrilowitsch  
Conducted by the Composer

5 Keiser-March .....Wagner

Program of Annual Concerts of the Wellesley College Glee and Mandolin Clubs, given February 22 and 23, 1907. G. L. Lansing, of Boston, Mass., is director of the Mandolin Club.

PART I.

1 a 'Neath the Oaks

b The Dream .....A. Rubinstein  
Glee Club

2 Hoch Hapsburg .....Kral  
Mandolin Club

3 Colinette .....M. W. Daniels  
Glee Club

4 Serenade .....Engelmann  
Mandolin Club

5 Twilight Dreams.....H. K. Houseley  
Glee Club

6 La Rose de Castello.....J. Reiter  
(Mexican Dance)

Mandolin Club

PART II.

1 Narcissus .....E. Nevin  
Miss Biddle and Mandolin Club

2 Topical Song.....J. E. H., 1907  
Miss Cummings and Glee Club

3 Valse Lente.....A. M. B. Biddle  
Mandolin Club

4 Hark! Hark! the Lark.....Schumann  
Miss Drummond

5 Li Tsin—Chinese Chorus.....V. Joncières  
Solo by Miss McCabe

6 a O, Wert Thou in the Cauld Blast,  
H. C. MacDougal

Glee Club

b Medley .....arr. by G. L. Lansing  
Mandolin Club

c Alma Mater  
Glee and Mandolin Clubs

Program of benefit entertainment given at the Auditorium, Los Angeles, Cal., February 21, 1907, at which Miss Ethel Lucretia Olcott, guitarist, was a soloist:

1 Nellie Montgomery and the Entire Fischer  
Chorus—Coon Song

(Furnished by Fischer's Theatre)

2 Richard B. Harrison—entertainer

3 The Hiltons—Comedy, Acrobatic Bicyclists  
(Furnished by the Empire Theatre)

4 The Osborn Children—Singing and Dancing  
Specialty

(Furnished by W. J. Elleford Co., Grand  
Opera House)

5 Miss Ethel Lucretia Olcott...Guitar Soloist—  
Selections from Martha.....Flotow-Mertz

6 Edgar Atchison-Ely—England's Famous Com-  
ique (Furnished by the Orpheum Theatre)

7 The Odessa Brothers—Europe's Foremost Tri-  
ple-Horizontal Bar Gymnasts

(Furnished by Unique Theatre)

9 The Los Angeles Quartet: Homer Griffith, Mat  
Dennis, Frances Smitheran and William  
Denis—Song, Until the Dawn

10 Evan Baldwin and Roso Marsden in their  
Sketch, "Why Dorothy Went to College"

(From the Mission Theatre)

11 Philadelphia Jack O'Brien in his Talk on  
"Physical Culture" (with Motion Pictures)

An added feature—Ned Nye and his Rollicking  
Girls, from the Orpheum

12 Little Stella Gonzales—Character Songs

13 Camillo, Ladies' Orchestra of Venice—36 pieces

15 James I. Bailey—Imitator



- 16 Mrs. Carolyn von Benzon—Lyric Soprano  
With Miss May Orcutt at the Piano
- 17 Miss Florence Stone, Supported by the Entire  
Ferris Stock Company, in the Second Act  
of "The Holy City"  
(Furnished by Dick Ferris of the Auditorium)
- 18 Henry Stockbridge and Miss Fay Bainter—  
Singing Specialty  
(Furnished by the Burbank Theater)
- 19 Ted McKenna and His Wonderful Dogs, fea-  
turing "Teddy," the Smartest Dog in the  
World

Program of concert given by the Hudson Band,  
with assistant soloists, at Hudson, N. Y., Feb. 27,  
1907:

PART I.

- Overture—Light Cavalry..... Suppe  
Hudson Band
- Reading—"Buck Fanshaw's Funeral". Mark Twain  
Hon. John A. Howe, Jr.
- Clarionet Solo—Third Air Varie.....Thornton  
Mr. L. Di'Caprio.
- Valse de Concert—Wedding of the Winds...Hall  
Hudson Band.
- Tenor Solo—"Fond Heart, Farewell".....Temple  
Mr. Ben Franklin.
- a Intermezzo Caprice—Electra.....Levy  
b Morceau—Alita (Wild Flower).....Losey  
(With Bell Solo.)  
Hudson Band.

PART II.

- a Pilgrim's Chorus.  
b March.
- From Tannhauser..... Wagner  
Hudson Band.
- Reading—Laska ..... Du Prez  
Mr. Howe.
- Banjo Solo—Wizard of Oz (Selection)..Tietjens  
Mr. Gustav Anton Rapp.
- Selection—"The Prince of Pilsen,".....Luders  
Hudson Band.
- Tenor Solo—  
a When Song is Sweet.....San Souci  
b Border Ballad .....Cowen  
Mr. Franklin.
- March—Bombasto ..... Farrar  
Hudson Band.

Program of a very successful concert given by  
the Amorita Mandolin and Guitar Club, Mr. D. E.  
Hartnett, director, at Hoboken, N. J., January 30,  
1907:

PART FIRST

- 1 Overture ..... Selected  
Junker's Orchestra
- 2 A Few Remarks.....  
W. W. Waters

3 Selections:

- a Overture—Soldier and the Maid.....Moyer  
b March—A Salute .....De George  
c Characteristic—A Trip Down the Mississippi  
Martin

Synopsis: Saying good-bye. Steamboat  
whistle. All aboard. Bell rings. Under  
way. Pleasant trip. Passing plantation.  
Darkies singing on shore. Entertainment  
on board by deck-hands. Cake-walk and  
buck and wing dance. "Dixie." "Massa's  
in the Cold Ground." Steamboat whistle.  
Arrival at destination.

Amorita Mandolin and Guitar Club

- 4 Indian Character Song—Miami  
Miss Dess McClaran

PART SECOND

- 5 Musical Comedy .....  
Haley & Bond
- 6 Dialect Songs and Stories.....  
W. W. Waters
- 7 Selections—  
a A Summer Dream.....Flath  
b Forget-Me-Nots ..... Engelmann  
c Medley of Popular Airs.....Arr. Hartnett  
Amorita Mandolin and Guitar Club
- 8 Costume Song—Jewel of Asia (from The  
Geisha)

Miss Dess McClaran

- 9 A Mixed Rehearsal  
Haley & Bond

The second annual concert of the Amorita  
Mandolin and Guitar Club was given at Odd Fel-  
lows' Hall, Hoboken, N. J., January 30, 1907, and  
like its predecessor proved a most enjoyable af-  
fair.

The six numbers given by the Club were treat-  
ed in a manner to reflect great credit upon the  
popular young musicians.

W. W. Waters, in dialect songs and stories, cap-  
tured the audience, and Miss Dess McClaran, in  
Indian character and costume songs, presented  
an odd and most pleasing number, while Haley  
and Bond, in a "Mixed Rehearsal," were ex-  
tremely funny.

The complimentary dance which followed the  
concert was greatly enjoyed by all, thanks to the  
most efficient floor committee.

WALLINGFORD, CONN., Feb. 27.—The Walling-  
ford Mandolin Club, assisted by others, gave an  
entertainment at the Masonic Home last evening  
for the special pleasure of the inmates of that in-  
stitution. That those for whom the entertainment  
was given enjoyed it was manifested. One of  
the pleasing incidents of the evening was the  
(Continued on page 40)



**Editorial.**

(Continued from page 24)

Otto H. Albrecht	Blanche Kennedy
Francis Nash	C. C. Whelen
Vernie Yates	Daniel Acker
Fred C. Meyer	Walter C. Johnson
H. M. Schinlever	D. Mansfield
Arthur Bamforth	W. C. Knipfer
J. H. Best	Franklin G. Knipfer
E. D. Goldby	G. Kliemann
J. Francis Cook	A. H. Walters
C. A. Dampman	S. Wilbur Curtiss
M. B. Plough	Frank S. Morrow
Richard L. Weaver	

There is no time to say more. The auspicious occasion is close at hand now. We hope to see everyone interested there, and we wish them the time of their lives.

F. L. KEATES.

FOR the benefit of our patrons who are subscribers to our "new music," we wish to state that we have totally discontinued the "new issue" plan, in so far as it pertains to furnishing a certain number of new pieces of music each month at a special price. We have never believed in the "new issue" proposition—have always been opposed to it from its inception—and we are convinced now, as we were in the beginning, that the practice is injurious and harmful in the extreme to publishers, teachers and patrons. For these reasons the C. L. Partee Music Co. have discontinued the "new issue" proposition. This does not mean that we intend to stop publishing music. On the contrary, we have a number of exceedingly valuable numbers in preparation, both in the way of solos and orchestral selections, as well as standard books. These will be announced from time to time—as fast as they are ready for the market—and will be offered for sale on our usual liberal terms. We allow a fair discount to the public, the teacher and the dealer, and our business will be continued on the basis of a square

deal for all. We shall offer nothing except that which has a value and is worth purchasing, and everything will be presented at the lowest figures consistent with first-class productions. We are confident this plan—which has always been our policy and from which we departed only for a very brief period as an experiment—will prove highly beneficial both to our customers and ourselves, for there will be no overloading or forcing out of undesirable, unattractive or worthless issues, as is often the case where the "new issue" plan is followed to any extent. The "new issue" plan is worthy enough in itself, but its worst feature has been over-production and the furnishing of a supply which exceeds the demand several times. In other words, there is ten times the quantity of music being published to-day that there is any demand for, and consequently we prefer to go back to legitimate principles as to production and thus create and supply a legitimate, healthy demand and publish only works of a superior kind. These will be promoted and offered for sale only in a legitimate way, and at fair and equitable prices. Thus satisfaction to our patrons is bound to be the result.

**News Notes.**

(Continued from page 39.)

presentation by Miss Ruth Payne, daughter of Arthur Payne, the teacher of the various clubs and players, to each of the inmates of the home of daffodils, with the compliments of the Wallingford Mandolin Club.

At the close of the evening's program a vote of thanks was given by the inmates to the Wallingford Mandolin Club and the others who assisted.

The program was made up as follows:

Newport Galop ..... Jennings  
Golden Belle Polka ..... Jennings

Wallingford Mandolin Club.

Reading—How Ruby Played.

Mrs. Gertrude Hunt.

Solo—Old Black Joe.

Master Harold Myers.

The Videtta March ..... Minzes

Bride Waltz ..... Coffel

Wallingford Ladies' Mandolin Club.

Vocal Solo—Auntie Killarney.

Miss Kate, Safford.

Colored Guards ..... Weidt  
Wallingford Banjo Trio.



Laughing Sam ..... Rolfe  
 Niagara Rapids Galop.....Jennings  
 Wallingford Mandolin Club.  
 Reading—Incompatibility.  
 Miss Gertrude Hunt  
 Solo—Old Kentucky Home.  
 Master Harold Myers.  
 The Aristocrat ..... Stoddard  
 Is It Warm Enough for You.....Kendis  
 Wallingford Ladies' Mandolin Club.  
 Red Rover ..... Weidt  
 Wallingford Banjo Trio.  
 Why Don't You Try.....Van Alstyne  
 Wallingford Mandolin Club.

The Wallingford Mandolin Club is composed of the following: Harold Lane, Nicola Pierce, Vernon Talbot, Walter Baldwin, Harold Porter, mandolins; Alveric Gendron, Ernest Nerdrum, guitars; Arthur F. Payne, solo banjo.

Wallingford Banjo Trio: John Burton, James Price, Arthur F. Payne.

Wallingford Ladies' Mandolin Club: Misses Ethel Fowler, Ruth Blunt, Arthur F. Payne, mandolins; Miss Ethel Tyzack, Mrs. Arthur F. Payne, guitars.—Meriden, Conn., Journal.

## Correspondence.

TORONTO, CANADA, Feb. 11, 1907.

Editor THE CADENZA:

Enclosed please find \$1.00, being my renewal of subscription to THE CADENZA. I would not be without THE CADENZA were the price five times the amount. Wishing you continued prosperity,  
 Sincerely yours,

J. P. THOMPSON.

ROSELAND, LA., Jan. 29, 1907.

Editor THE CADENZA:

Enclosed please find money order for \$1.00 to pay for subscription to THE CADENZA for 1907. Many thanks for sending copies regularly in the past. I am a life member of THE CADENZA family. Wishing you a Happy New Year and the best of success, I remain,

Yours very truly,

MRS. LONA F. LAMB.

PASADENA, CAL., Feb. 4, 1907.

Editor THE CADENZA:

I enclose \$1.00 for this year's subscription to THE CADENZA. I certainly consider it a thoroughly good musical magazine in every respect, and enjoy every article within its columns. Wishing you constant success, I remain,

Yours respectfully,

MARY AHRENS.

DECORAH, IOWA, Feb. 4, 1907.

Editor THE CADENZA:

I herewith hand you New York draft for \$1.00.

Please credit same to my subscription account with THE CADENZA. I have been reading this interesting magazine for so long now it would be hard to keep house without it. It seems to get better with every issue. Wishing you continued success,

Yours truly,

E. L. AMUNDSEN.

LOS ANGELES, CAL., Feb. 16, 1907.

Editor THE CADENZA:

I am sending you program and clipping regarding our last recital, which please mention in THE CADENZA. It was the most artistic recital we have ever given—the house was packed and hundreds turned away. Miss Mamie Adamson is the wizard of the mandolin, and is the peer of Siegel, Pettine or Abt. The world will surely hear of her. She will graduate from our school next June. We will also turn out three other talented graduates. With best wishes for yourself and your magazine,

Yours sincerely,

LEONARD D. BURFORD,

Director the Burford Conservatory of Music.

FOND DU LAC, WIS., Jan. 16, 1907.

Editor THE CADENZA:

Your welcome letter just to hand, and I appreciate the sentiments it contained. THE CADENZA also just received. After looking over the magazine carefully, I can readily comprehend the vast amount of work involved in getting out so creditable a publication. It abounds with brilliant thoughts and suggestions pertaining to every point essential to those interested in the line of art to which it is devoted. My little advertisement looks well, and I am confident it will bring many returns. I am sending you today a photograph of my home, though of course it does not contain the charming surroundings which the landscape view adds when seen, especially in the summer time. I have fitted up a studio in the city, with all modern conveniences, and where I can keep in touch with all the mandolin and guitar fraternity through the assistance of the mails. I have in course of preparation a circular showing the several details of my new surroundings, both interior and exterior, with half-tone portraits which I think may be of some interest to those interested in mandolin and guitar matters and will also serve as a modest advertisement. Many thanks for the special mention. Wishing yourself and THE CADENZA every possible success, I remain,

Yours with best regards,

ARLING SHAEFFER.



## TRADE DEPARTMENT

### Manufacturing Interests.

Anyone desiring a fine piano, player-piano or music box at a special bargain price will do well to read and carefully consider the advertisement of Mr. R. V. Francis, published on another page. He offers some exceptionally good instruments at very nominal prices. His propositions are worth investigating. Call or write as per address given in the advertisement.

G. A. Rapp, the celebrated banjoist, teacher and composer, of Hudson, N. Y., is the inventor and maker of "Rapp's Protection String Case," an article which is invaluable and indispensable to all players of the stringed instruments, as it protects and preserves strings and keeps them in good condition, besides being compact and handy to carry. Read Mr. Rapp's card in another column and send a trial order.

Read the card of Mr. James Morrison, of New York City, published on another page, concerning his new instrument, "Morrison's Patent Steel-Rim Mandolin-Banjo," which possesses a loud and powerful tone and is suitable for stage and club use. It is also of very solid and substantial construction and will last a lifetime. Mr. Morrison is the inventor and maker of the famous "Morrison" banjos, so long and favorably known to the profession. Send for his circular.

Frank Z. Maffey, of Indianapolis, Ind., music publisher, dealer and manufacturer of the "F. Z. M." mandolin picks, issues a card in another column calling attention to his mandolin picks and special publications for the mandolin, and offering to send free a catchy march for two mandolins and guitar and a sample pick on receipt of only five cents to pay postage. Refer to the advertisement for full description of Mr. Maffey's goods and special price quotations.

August Carlstedt & Co., of Crystal Lake, Ill., who manufacture the "Ideal" mandolins and guitars, wish to place a few agencies for their well-known instruments with teachers and dealers of good standing and invite correspondence on the subject. Their catalogues and circulars will be sent free on application and they allow a liberal discount to the trade. Their goods are designed for high-grade trade, yet are sold at very moderate prices. Read the card of Carlstedt & Co. in another column.

Among the great artists who are using and endorsing the "Black Diamond Strings" is Hugo Heermann, the great violinist, as will be seen by reference to the advertisement of the National Musical String Co. appearing on another page. The National Co. manufacture the famous "Bell Brand" and "Black Diamond" strings for violin, mandolin, guitar and banjo, etc., and their goods are known throughout the world. These are supplied by all the leading music dealers and by C. L. Partee Music Co., New York City.

The Truax Music Co., of Battle Creek, Mich., makers of the well-known "Truax" mandolins, guitars and banjos, and also the "Truax Adjustable Mandolin Bridge," publish a quarter-page announcement herein this month which is of extra interest. They are holding a special sale of their Truax instruments for introductory purposes and offer for this month only any instrument on their catalogue at one-half regular price. Read their announcement and send for their catalogue to make your selection.

The Fred Gretsch Manufacturing Co., of Brooklyn, New York, who publish a half-page announcement in this magazine, are featuring their well-known "Daynor" mandolins and guitars, which have been highly recommended by the profession, being goods of the highest class designed for solo and concert purposes and professional use. It will be worth while to send for their illustrated catalogue and price list, which will be sent free. This house also manufactures an extensive line of high-class musical instruments and musical goods.

The Kay Graham Co., of Portsmouth, O., are enjoying a large trade from all parts of the United States on their well-known "Trutone" strings for violin, viola, banjo and guitar. They manufacture several kinds for different purposes, having one string for the special service required in the wear and tear of orchestral work and another for solo work and general use. They also make a specialty of their "Silver Wrapped Violin G Strings." A special price offer is quoted on sample sets. Refer to card of the Kay Graham Co. on another page.

J. G. Schroeder, of New York City, whose violins, mandolins and guitars have for the past fifteen years been well and favorably known among the profession, has recently introduced some new features in their construction and treatment which has greatly improved them both in appearance and tone, and he now invites comparison with any similar goods manufactured. Mr. Schroeder makes high-grade instruments only, and they are sold as cheaply as is consistent with the very best quality. Read his card on another page and send for his illustrated catalogue and price list.

Easy action, carrying power, long vibration, sustaining tone and clear harmonics are the special points of excellence claimed for the "Orpheum" banjo by the makers, Messrs. Rettberg & Lange, of New York City, and these claims are borne out by the enthusiastic endorsement of many of the leading banjo artists. Full particulars of the "Orpheum" will be furnished on application to the makers, who will also send their illustrated catalogue and price list of high-grade banjos at prices ranging from \$10 to \$100.

Mr. Frederick J. Bacon, the celebrated banjoist and maker of the well-known "Bacon Professional Banjo," has been obliged to temporarily abandon his vaudeville tour on account of ill health and is now resting at Forestdale, Vt. He



is rapidly recovering his health and hopes soon to renew his vaudeville tour, which has been one of the most successful in the history of the banjo, Mr. and Mrs. Bacon being enthusiastically received and applauded everywhere. Read Mr. Bacon's advertisement on page 56 and send for illustrated catalogue and price list of his banjos.

W. A. Cole, of Boston, Mass., maker of the well-known Cole instruments which are widely celebrated, publishes a new and interesting advertisement on our second cover page which is well worth reading. Those who are interested in the mandolin, guitar and banjo and wish to keep informed of all late improvements and special inducements offered from time to time, should write Mr. Cole for information regarding his special introductory price offer and his "Vibrant Process" for tone production.

The F. J. Bacon Co., of Bristol, Conn., who are the makers and distributors of the "Never-false" strings for violin, banjo and guitar, and also the "Neverstretch" banjo fourth strings, the "No-Knot" banjo tail-piece and the "Never-slip" banjo bridges, publish two cards in *THE CADENZA* this month calling attention to these well known specialties, which have been extensively used and endorsed by musicians everywhere. The prices of all these goods are moderate and the merit superior. Send a trial order.

The Niles Bryant School of Piano Tuning, of Battle Creek, Mich., is represented in *THE CADENZA* by a quarter-page advertisement which should prove interesting to our readers, and especially to those who desire to study the profitable profession of piano-tuning. This branch has for a long time past been successfully taught by correspondence, and with the special inventions and facilities supplied by the Niles Bryant School progress is made rapid and effective. Read the announcement elsewhere in this issue and write for free descriptive booklet.

The Bauer Co., of Philadelphia, Pa., makers of the world-renowned "S. S. Stewart" banjos and the "Bauer" mandolins and guitars, report a constantly increasing trade on their high-class goods, which are supplied by leading dealers throughout the United States and Canada and also direct from the factory. The prices of such goods have necessarily advanced somewhat, owing to increased cost of labor and materials entering into their construction, but the patrons are well satisfied with the values received and the demand continues to be brisk. See announcement of the Bauer Co. on another page.

Mr. A. A. Farland, banjo virtuoso, composer, music publisher and manufacturer of banjos, who publishes an announcement concerning his well-known banjos and publications, etc., elsewhere in this magazine, has been specially engaged as one of the star soloists at the Festival Concert of the American Guild to be held in Philadelphia, March 21, and banjoists generally are looking forward with great interest to his appearance. Mr. Farland will render some of his best numbers and will doubtless be enthusiastically welcomed. Read

his announcement for full particulars regarding the goods of his manufacture.

Wm. C. Stahl, of Milwaukee, Wis., maker of the Stahl Hand-Made Mandolins, Guitars, Banjos, etc., continues his advertisement regarding these well-known instruments and same will be found on another page. The maker possesses testimonials from many of the leading artists as to the merits of the Stahl instruments and will send free catalogue, testimonials and printed matter on request. Mr. Stahl also announces that his instruments will be on exhibition at the coming Guild Exposition so that visiting players will have an opportunity to test same for themselves.

J. B. Schall, of Chicago, Ill., maker of the celebrated "Schall" banjos, which are extensively known and used, issues a half-page announcement in *THE CADENZA* this month which will be of special interest to mandolin players. It refers to a new banjorine of his make which is tuned and played like a mandolin. The Schall banjorine is used in their concert work by such artists as Aubrey Stauffer, Louis Stepper, J. J. Hill and others. This instrument is worth investigating. In addition, Mr. Schall manufactures a fine line of banjos, and will send his illustrated catalogue and price list free on request.

Among the many exhibitors of musical instruments at the forthcoming Guild Exposition in Philadelphia will be the Gibson Mandolin & Guitar Co. of Kalamazoo, Mich., whose mandolins, mandolas, mandocellos and guitars are now widely known and used throughout the world. The goods of their manufacture are noted for their handsome appearance and finish as well as for their special tonal qualities and the exhibit of the Gibson Co. will no doubt be interesting to all. Teachers will do well to read the half-page announcement of this house on another page of *THE CADENZA* and write for information concerning their special agency proposition.

The A. C. Fairbanks Co. and the Vega Co., both of Boston, Mass., continue their announcements on our last cover page relating to the famous banjos, mandolins and guitars of their manufacture which are constantly increasing in popularity and output. Every Vega mandolin and guitar sent from the factory is accompanied by a five-year guarantee giving the greatest possible protection to the purchaser and is a considerable inducement to buyers. The "Whyte Laydie" banjo, manufactured by the A. C. Fairbanks Co., continues to win new admirers among professional and amateur experts everywhere as shown by the numerous testimonials being constantly received. Write to these firms for catalogues, free set of half-tone portraits of celebrated artists, etc.

## Publishers' Notes.

The Crescent Publishing Co., of Louisiana, Mo., publish two announcements in these columns which will interest teachers of the mandolin and guitar. We have previously called attention to their special offer to send their teaching music on approval, and no doubt their offer will be acceptable to many. Their music is well recommended.



Mr. D. Mansfield, of New York City, who is the author of the "Olympia Piano School," and many other instruction books and compositions for all instruments, issues a card in another column advertising his "Glove Mandolin School." The book is especially graded for beginners and is written in simple form of chords and duo style of playing. Regular price is \$1, but the publisher will send a sample copy on receipt of only 25 cents.

Newton Calbeck, music publisher, of Wolf Lake, Ind., is meeting with good success in the sales of his new songs, "Shadows by Moonlight" and "Iona Madill," which he has published for guitar, vocal (words and music) and also with piano accompaniment in a separate edition. Mr. Calbeck states he has received a great many orders through his advertising in THE CADENZA. He offers the songs mentioned at a special price. Refer to his card on another page.

Mandolin picks free to all who order a copy of "Moyer's Modern Mandolin Method," by Will D. Moyer, is the liberal offer of the publishers, Carlin & Lennox, Indianapolis. The book mentioned teaches the elementary as well as the duo style of mandolin playing, and the regular price is 75 cents per copy. To introduce the work, the publishers will send a sample copy for only 25 cents and include one dozen F. Z. mandolin picks free. See card elsewhere in this issue.

We would call the attention of our readers to the advertisement of Mr. Arling Shaeffer, which appears in this magazine. He is the publisher of a large and varied catalogue of mandolin, guitar and banjo music and instruction books, containing a great many numbers by Samuel Siegel, Aubrey Stauffer, Hal Stoddard, Carleton Ostrander and other celebrated writers. Lyon & Healy, Chicago, are agents for Mr. Shaeffer's publications and will send thematic catalogue on receipt of a two-cent stamp to pay postage.

The composing and arranging of music is being successfully and thoroughly taught by mail by the Wilcox School of Composition, of New York City, which publishes an advertisement in another column of this magazine. Mr. C. W. Wilcox, the director, is well known as a thorough musician, composer and orchestra leader and has had years of experience in his present work, enabling him to devise a practical, comprehensive and interesting course which gives excellent results. Three trial lessons will be sent free. Send stamp for trial lesson.

Valentine Abt, of New York City, music publisher, teacher, composer and soloist, is advertising this month one of his most popular publications in book form, entitled "Morris' Twelve Simple Arrangements for Two Mandolins and Guitar," by J. Robert Morris, the noted mandolin virtuoso. The contents include standard and popular favorites, all arranged in an easy, pleasing and effective manner for teaching purposes. Read Mr. Abt's quarter-page announcement in this issue for details and special prices.

Mr. Samuel Adelstein, of San Francisco, Cal., who is agent for the foreign mandolin music is-

sued by the leading publishers of France and Italy, including compositions, arrangements, studies and methods by Munier, Mezzacapo and other celebrated composers, publishes a card on another page which will be of interest to mandolinists. Mr. Adelstein's offerings include a new album of mandolin duos, by Signor Munier, containing six selected numbers. This book is sold at a very moderate price and has had a large sale. Refer to card for description and prices.

The C. D. Smith Music Co., of Chicago, Ill., who publish an advertisement of their music in another column, have just published a new book of thirty-two mandolin duos by such noted authors as Aubrey Stauffer, J. Robert Morris, etc., which they offer at a special rate for introductory purposes. This book includes a fine collection of duos and will undoubtedly have a large sale. In the announcement next month will be included a full list of the contents of this work. In the meantime the publishers offer the work at a reduced price and likewise present a special offer pertaining to ten of their best publications for mandolin. See card in another column.

On page 1 appears an advertisement of a new piano method by Mr. D. Mansfield, of New York, entitled "The Olympia Piano School," which is published by the C. L. Partee Music Co. This work is very easily and progressively graded for beginners and particularly for children, and will be found exceptionally useful in teaching the piano. The fingering is carefully marked and the scales, chords, etc., are presented in practical and playable form, which together with exercises and melodies of an interesting character, furnish an effective and interesting course of study which will give the best results. The regular price of the book is \$1.00 but for a short time the publishers will mail sample copies to any address at 50c each.

The C. L. Partee Music Co. are continuing the announcement and special offer regarding the famous "Six Classic Selections" for banjo and piano, arranged by the eminent banjo virtuoso, Edward Pritchard, and believe they are favoring the banjo fraternity by so doing, for the reason that these numbers are so superior that they should be brought to the attention of every ambitious banjoist. The banjo will never suffer loss of popularity through the rendition of such selections as the six numbers mentioned, for while they are thoroughly classic they are also extremely popular wherever good music is appreciated and thus they include a happy combination much to be desired and seldom found. While somewhat difficult, a study of the numbers will well repay the effort expended. Read the advertisement and note the special price offer.

Walter Jacobs, music publisher, of Boston, Mass., has just published a number of attractive selections for mandolin orchestra, banjo and guitar solos, piano, vocal, orchestra and band, which will be found listed in our "New Publications" column. Lack of space prevents detailed mention of these numbers, but as they are all by composers of recognized merit, their titles and names of the authors will prove a sufficient description. Mr. Jacobs reports a large sale on



his "Grand Orchestra Folio No. 4"—just recently published—and which is advertised on another page. This folio contains fourteen selected numbers from Mr. Jacobs' catalogue and is sold at such liberal prices that the demand will be large. This folio is published for all instruments and includes all combinations. Refer to the publisher's announcement for list of contents, prices, etc., and send for his free catalogues and solo parts to his mandolin orchestra numbers.

The Eastman Publishing House, of Cleveland, O., announce the "20th Century Method for the Banjo," which is published in the "Universal" or "English" notation. This work is an elementary instruction book for beginners, and the scales, studies, exercises and solos and duets contained therein are progressively arranged. The publishers will mail a sample copy of this book—for introductory purposes—for 25 cents. They will also include a free booklet, "The Universal Notation for Banjo Thoroughly Explained," by F. L. Keates. The Eastman Publishing House issue an extensive catalogue of music and books for the mandolin, guitar and banjo, and publish each month two new pieces for two mandolins and guitar, and two new pieces for one mandolin and piano, for which they solicit subscriptions on the "new issue" plan. Refer to their announcement on page 8 for full particulars.

In this issue of THE CADENZA we are devoting a full page space to the presentation of facts about the newest and best book for the mandolin by the celebrated mandolin virtuoso, Signor Giuseppe Pettine, entitled "The Modern System of the Mechanism of the Plectrum." The printers have placed the work on the press and copies will be ready for delivery about the middle of March. The C. L. Partee Music Co., of New York City, who are the sole selling agents for this work, have thought best to quote extensively from the author's preface to the book in order to give a clear idea of the scope and character of the book. This matter, together with other interesting information concerning the work, will be found in the announcement printed on page 2. "The Modern System of the Mechanism of the Plectrum" will fill a distinct want on the part of teachers and players of the plectral instruments and should be adopted and used by every teacher. It may be used in connection with any instruction book, method, or other studies on the market without interfering in any way therewith and should be made a part of the course of every student. Advance orders for this exceptionally valuable book are now solicited. Read the announcement for full details.

## New Publications.

### BANJO.

Katie—Bert Potter, banjo solo, .40.  
Flickering Firelight—Arthur A. Penn, banjo solo, .40.  
WALTER JACOBS, Boston, Mass.

### MANDOLIN.

Way Down in Georgia—R. R. Hogue, 2 mandolins, guitar and piano, .90.  
HOGUE MUSIC CO., Washington, Ga.

Jacobs' Vaudeville Favorites. Arr. R. E. Hildreth, 3 mandolins, mandola, guitar and piano, \$1.80.  
Katie—Bert Potter, 3 mandolins, mandola, guitar and piano, .85.  
Flickering Firelight—Arthur A. Penn, 3 mandolins, mandola, guitar and piano, .85.  
Angel's Serenade—arr. R. E. Hildreth, 3 mandolins, mandola, guitar and piano, .85.  
WALTER JACOBS, Boston, Mass.

### GUITAR.

Katie—Bert Potter, guitar solo, .40.  
Flickering Firelight—Arthur A. Penn, guitar solo, .40.  
WALTER JACOBS, Boston, Mass.

### PIANO AND VOCAL

Midsummer Fancies. Valse Novelette—Frank H. Grey, piano solo, .60.  
The Cane Rush—Two-Step—Frank H. Grey, piano solo, .50  
Save Your Pennies, Little Man—Thos. S. Allen, song, .50.  
WALTER JACOBS, Boston, Mass.

### ORCHESTRA.

Jacobs' Jolly Jingles—Arr. Hildreth, 10 parts and piano, .55.  
Spuds—Novelty March—L. B. O'Connor, 10 parts and piano, .55.  
Sunshine and Showers Overture—Flath, 10 parts and piano, \$1.50.  
Four Little Blackberries—Schottische—L. B. O'Connor, 10 parts and piano, .55.  
In Royal Favor—March—Bert Potter, 10 parts and piano, .55.  
Some Day When Dreams Come True—Phil Staats, 10 parts and piano, .55.  
Tehama—Intermezzo—Chauncey Haines, 10 parts and piano, .55.  
WALTER JACOBS, Boston, Mass.

### BAND.

Funny Fellow—March—Thos. Frank, full military band, .50.  
The Little Magnet—March—Lester W. Keith, full military band, .50.  
The Stilt Dance—Lester W. Keith, full military band, .50.  
Spuds—Novelty March—L. B. O'Connor, full military band, .50.  
Summer Secrets Waltz—Theo. O. Taubert, full military band, \$1.00.  
WALTER JACOBS, Boston, Mass.

### BOOKS.

Jacobs Grand Orchestra Folio No. 4—  
1st mandolin book, .25.  
2d mandolin book, .25.  
Guitar acc. book, .25.  
1st violin book, .25.  
1st cornet book, .25.  
Piano acc. book, .50.  
WALTER JACOBS, Boston, Mass.



## Queen Of The Valley Gavotte.

1<sup>st</sup> MANDOLIN.

By E. D. GOLDBY.

INTRO

*mf*

*Tempo di Gavotte.*

*p*

*mf*

*f*

*mf*

*p*

*Fine.*

Trio.

*p*

*D.C. Gavotte al Fine.*



# Queen Of The Valley.

GAVOTTE.

Guitar Acc.

Intro.

E. D. GOLDBY.

## Tempo di

### Gavotte.

*Fine.*

**Trio.**

*D. C. Gavotte al Fine.*



## The Cadenza

## Medley of Home Songs.

Armstrong.

*Introduction.*

1st Banjo. *f* *Moderato*

2nd Banjo *f* *March Tempo*

"Rally Round The Flag."

1. 2. 5 Pos. *ff*

*f*

"Old Kentucky Home."

*mf* *Andante*

5\*

5 Pos. *rall.* *f* *a tempo.*



# The Cadenza.

49

22

The musical score is written for piano and organ. It consists of seven systems of music, each with a piano part on the upper staff and an organ part on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4.

- System 1:** The piano part begins with a melody, and the organ part provides a rhythmic accompaniment. A *rall.* (rallentando) marking is present in the piano part.
- System 2:** Labeled "Tramp, Tramp, Tramp." in the piano part. The organ part continues with a steady accompaniment. A *mf* (mezzo-forte) and *Moderato* marking is present.
- System 3:** The piano part features a more active melody. A *f* (forte) marking is present in the piano part, and a *mf* marking is present in the organ part.
- System 4:** Labeled "Marching Through Georgia." in the piano part. The organ part continues with a steady accompaniment. A *mf* and *Moderato* marking is present.
- System 5:** The piano part features a more active melody. A *f* marking is present in the piano part, and a *mf* marking is present in the organ part.
- System 6:** Labeled "Yankee Doodle" in the piano part. The organ part continues with a steady accompaniment. A *f* and *Allegretto* marking is present.
- System 7:** The piano part features a more active melody. A *ff* (fortissimo) and *allegro* marking is present. The organ part continues with a steady accompaniment. A *ff* and *allegro* marking is present. The system ends with a *Omit small notes in Clav.* instruction.



## THE CRUSADER

MARCH &amp; TWO STEP

Guitar Solo

HAL COFFEL

Moderato

The musical score is written for guitar solo in 6/8 time, key of D major. It begins with a **Moderato** tempo marking. The first staff starts with a forte (**f**) dynamic and includes fingerings (1, 2, 3, 4) and a first ending bracket. The second staff continues the melody with a piano (**p**) dynamic. The third staff features a first ending bracket. The fourth staff includes a **cresc.** (crescendo) marking and a **7 Po.** (7th Position) marking. The fifth staff has a **5 Po.** (5th Position) marking and a first ending bracket. The sixth staff begins with a piano (**p**) dynamic. The seventh staff concludes the main section with a **Fine** marking. The eighth staff, labeled **TRIO**, starts a new section with a first ending bracket. The ninth staff includes a **5 Po.** (5th Position) marking and a first ending bracket. The score concludes with a **D. C. al Fine** instruction.



# THE CRUSADER

MARCH & TWO STEP

Guitar Accomp.

HAL COFFEL.

*Moderato*

*f* *p*

1 2

*f* *p*

1 2

*p*

*Fine*

TRIO

1 2

*D. C. al Fine*



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From time immemorial, guitar-playing and accompaniment have been identical, as can be seen from the works of some of our classic authors, who generally write of minstrels as playing "the music of the guitar in time and tune with their voices." But now, when classic as well as modern gems of music are performed by the best players on this instrument, it must be seen at once that the art of learning and teaching the guitar must also necessarily have advanced with great strides, and that this is true is apparent in a work just published by the C. L. Partee Music Co., the full name of which is the American Conservatory Guitar Method.

The book is prepared by Clarence L. Partee, the well-known author of the "American Conservatory Mandolin and Banjo Methods," "Practical Hints on Modern Banjo and Guitar Playing," etc. To quote from the author's preface: "This method has been prepared with especial care; it includes the original compositions, arrangements and ideas of the author, besides his revised adaptations from the works of the great masters of the guitar, Carcassi, Sor, Mertz, Giuliani, Kuffner, Carulli and others. By this system it has been his aim to produce a short, concise, progressive and practical method, containing everything necessary to guide pupils from the playing of the scale of C to the proper performance of artistic concert solos. After this is accomplished, more advanced studies may be taken up and mastered with comparative ease. It has been my ambition to produce a method realizing that ideal, and one which would be a worthy companion to my banjo and mandolin methods of the same series, which the indulgent musical fraternity have so liberally endorsed and patronized. Should this method be accepted as having attained that standard, I shall feel amply repaid for the time and labor expended in producing it."

The entire method from the first page of the notes and their value to the last page of Chopin's "Nocturne," op. 9. No. 2, is worthy of the highest commendation, the author's ideals being entirely fulfilled, and if popularity is measured by merit, then this book will be one of the greatest successes in the history of guitar-playing.

L. M.

—From the *New York Music Trades* of July 22d, 1899.

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"I have thoroughly examined your American Conservatory Mandolin Method and consider it by far the best American method for the mandolin ever published. I wish to congratulate you on the careful and conscientious manner in which you have edited the mechanism of the plectrum. This feature alone will make your method invaluable to those who have not the advantages of a competent and thorough instructor."  
SAMUEL ADELSTEIN.

"I shall take pleasure in recommending your mandolin method to teachers and pupils. It is exceedingly practical and admirably adapted for a standard instruction book, and I particularly commend the fingering, plectruming and positioning, especially the second position, which is so useful, yet so little understood by mandolin players in general. Your arrangements in this work of Raff's Cavatina, Wiegand, Carnival De Venice, Original Gavotte, etc., are very interesting and calculated to elevate the conceptions of the pupils as to possibilities of the instrument."  
C. E. POMEROY.

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F. O. GUTMAN.

"Your American Conservatory Guitar method is the very best on the market, in my opinion, and I shall use it in the future. Will order by the dozen when the season opens."  
GATTY JONES.

"Your American Conservatory Guitar Method is a very good one, and the fingering is splendid. There are some new and beautiful melodies in the book, and I like the new ideas for different effects that you have advanced. Your arrangement of Chopin's 'Nocturne' I have added to my list of solos."  
MISS ELSIE TOOKER.

"I have laid aside all other methods now and must say that your entire series of American Conservatory methods are the most practical, concise and comprehensive I have ever seen. There is no longer any excuse for either teachers of pupils being 'always in doubt,' for they can be positively certain of getting on the 'right track' by using your methods."  
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"I consider the American Conservatory Mandolin and Banjo methods the most comprehensive and instructive methods on the market. Your Mandolin method contains a wealth of instructive matter long sought (in vain) in all previous methods, Foreign and American. It is truly an ideal method for the Mandolin. It cannot fail to attract every progressive teacher and student."

"Anent your Banjo method I hardly consider any comment necessary, as your reputation as a performer and writer for that instrument is a sufficient guarantee of its superiority. They are both so progressively and interestingly compiled that they should be used by every up-to-date teacher. In the future I shall certainly use no others. I congratulate you on their thoroughness. They certainly deserve a very large sale."  
FRED A. PHILLIPS.

"The American Conservatory Guitar Method received, and I must say I feel amply repaid for exercising my patience in awaiting its publication. It's the best instructor I ever saw."  
ED. ROBSON.

"I congratulate you upon the achievement of a laborious but most successful task. The pages of your Banjo method evidence the ability and thoughtfulness of a painstaking master—one in touch with the banjoic sentiment of the day, and is a work that must prove a valuable contribution to our banjo literature."  
FRANK B. CONVERSE.

"Your Guitar method at hand, and allow me to congratulate you upon your success. I find it up-to-date and just what has been needed. I shall do all I can to introduce it among the various teachers."  
DANIEL P. SHAW.

"I find your American Conservatory Mandolin Method of the greatest value to me in teaching. It becomes a pleasure to teach with such a method, and I find my pupils make *double* the progress they did with any previous instructor. I shall never be able to repay you for the favor of calling my attention to this highest class method."  
HARRY FREEMAN BATTEY.

The author has received hundreds of similar letters to the above from teachers throughout the United States and Canada.

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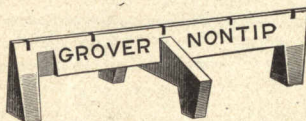
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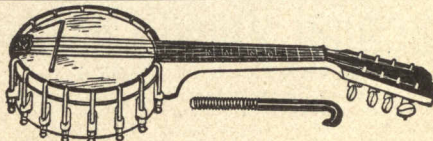
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Degrees of difficulty are marked thus: A, Easy B, Medium C, Difficult			Degree of Difficulty			Mandolin Solo Violin Solo			Banjo Solo			Guitar Solo			Piano Solo			2nd Mandolin 2nd Violin			3rd Mandolin and Man- dola. Octave tuning			Banjo Obligato			Flute Obligato			'Cello Obligato			Banjo Accompaniment			Guitar Accompaniment			Piano Accompaniment																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
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