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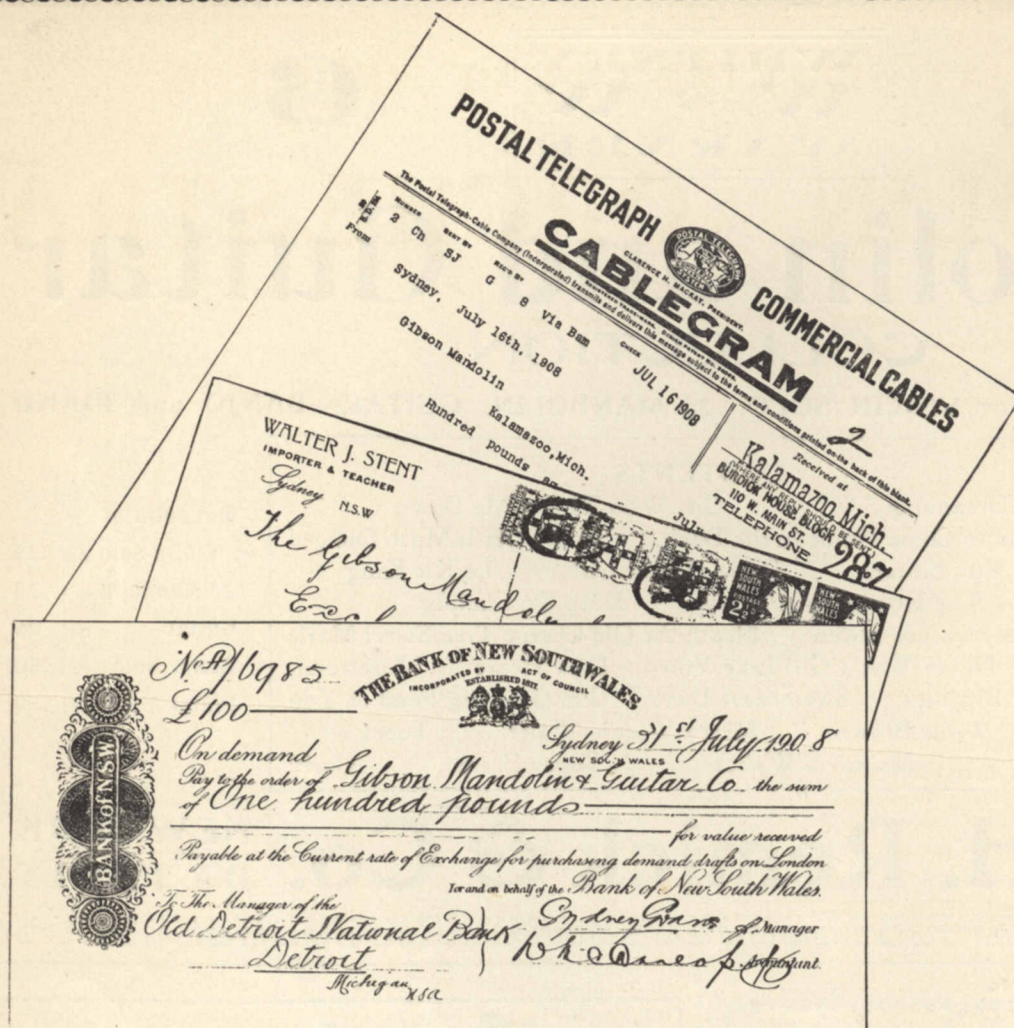


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Cavalleria Rusticana. Intermezzo. (Mascagni)..... Arr. Jacobs	B	.30	.10	.15	.15	.15	.10	.20
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†*Dreamer, The. Waltz. (Keith)..... Arr. R. E. Hildreth	A	.40	.20	.25	.25	.25	.20	.35
†*Four Little Blackberries. Schottische. (O'Connor)..... Arr. Walter Jacobs	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
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To pretend they are ill
When I send in my bill,
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A CURE FOR INSOMNIA

Yesterday a friend who had heard that I sometimes suffered from insomnia told me of a sure cure.

"Eat a pint of peanuts and drink two or three glasses of milk before going to bed," said he, "and I'll warrant you'll be asleep within half an hour." I did as he suggested, and now for the benefit of others who may be afflicted with insomnia, I feel it to be my duty to report what happened, so far as I am able this morning to recall the details. First let me say, my friend was right. I did go to sleep very soon after my retirement. Then a friend with his head under his arm came along and asked me if I wanted to buy his feet. I was negotiating with him when the dragon on which I was riding slipped out of his skin and left me floating in mid-air. While I was considering how I should get down, a bull with two heads peered over the edge of the well and said he would haul me up if I would first climb up and rig a windlass for him. So as I was sliding down the mountain-side the brakeman came in, and I asked him when the train would reach my station. "We passed your station four hundred years ago," he said, calmly folding the train up and slipping it into his vest pocket.

I was seated on a horn of the moon, shortening my legs by tying bow-knots in them, when a young woman came out from behind the candy counter and said she had been looking all over creation for me, and now she had found me she would never, no never, let me from her sight again. At this instant I looked both ways from the middle of the bridge where I was standing, and saw a train coming toward me from each

direction. Then just before the trains met, I looked over the edge of the basket and saw that the balloon was upside down and rushing towards the earth with terrible velocity. So I opened the cellar door and went down stairs until I came to the attic, where I sat on the bank of a river and knitted a pair of woolen socks for a rattlesnake.

Then I awoke and found that I had been asleep ten minutes! — *Selected.*

She has a saucy mouth
And — well,
He can't be blamed because
He fell.
What do you suppose that you
Would do
If she had put it up
To you?

Interlocutor — "Well, Mr. Bones, I suppose you have read in the papers about that mysterious murder out in Australia. It is certainly the blackest chain of circumstances I ever read."

Mr. Bones — "Oh, I know a darker tale than that!"

Interlocutor — "Impossible, what is it?"

Bones — "A darkie on a dark night, with a dark lantern, going up a dark alley off a dark street looking for a black cat."

Nature Student — "Papa, will you tell me one thing?"

"Yes, my son."

"If crows were to hold a meeting and swear at one another, would that be what they call a caw-cuss?"

Don't get a mild cigar; get a strong one, so it won't break in my pocket.

"Don't think I'm an Irishman because I'm a fool." Also goes for any nationality.

Blobbs — A politician always reminds me of a piano.

Slobbs — How so?

Blobbs — If he's square he's considered old-fashioned.

The clergyman's little daughter broke into her father's study one evening while he was preparing a sermon for the following Sunday. The

little one looked curiously at the manuscript for awhile, then with vague recollections of other sermons she had heard asked seriously:

"Papa, does God tell you what to write?"

"Certainly, my dear," replied the clergyman.

"Then, father, why do you scratch so much of it out?"

UNWISELY CONTINUED

Judge — Have you been arrested before?

Prisoner — No, sir.

Judge — Have you been in this court before?

Prisoner — No, sir.

Judge — Are you certain?

Prisoner — I am, sir.

Judge — Your face looks decidedly familiar. Where have I seen it before?

Prisoner — I'm the bartender in the saloon across the way, sir.

Teacher — "Johnny, you must comb your hair before you come to school."

"I ain't got no comb."

"Borrow your father's."

"Pa ain't got no comb, neither."

"Doesn't he comb his hair?"

"He ain't got no hair." — *Houston Post.*

The Minister — You kept beautifully still while I was preaching, Willie. Did you like the sermon?

Kid — No, sir, but papa said he'd spank me good and plenty if I woke him up. — *The Solicitor.*

AN ORIENTAL'S PARALLEL

A Chinaman who had been robbed by a woman on the Bowery was trying to describe her at the police station.

"Can't you remember how she was dressed?" asked the lieutenant at the desk. "What sort of a hat did she wear?"

For a moment John seemed puzzled. Then his face brightened.

"He dead — she glad," he confidently announced.

And now the police are looking for a woman with a Merry Widow hat. — *Everybody's.*

*Pres. Roosevelt
hears
Kentucky Babe*

was scattered through
the lookout for cranks.

The President's Greeting.

The party began at 8 o'clock. Mr. Roosevelt stood on the veranda. He wore a "cutaway" suit, and a beaming smile. To each of his "neighbors" he made some felicitous remark, such as "I'm mighty glad to see you," "Oh, how are you?" and "By George, this is fine; I'm pleased to have you here!"—with the accent always on the "you."

Before the handshaking began the Hicksville Saengerbund, standing on the piazza, sang to the President and to the villagers, the latter of whom were gathered upon the lawn in front of the house. The President applauded vigorously when they sang a coon song, "Kentucky Babe," with German accent. They also sang "Waldlied" and "Heimatliebe," in German.

The songs over, E. A. Albrecht, president of the Saengerbund, made

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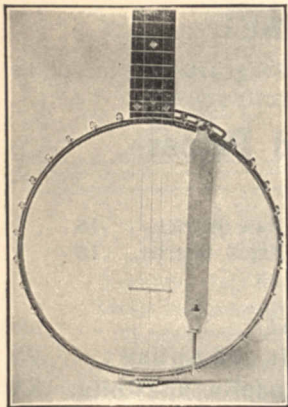
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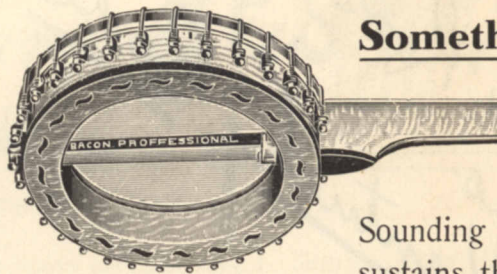
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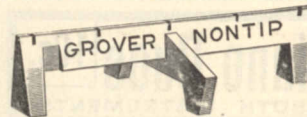
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| 5. Make Believe, Waltz Song | A Spanish-Irish Episode |
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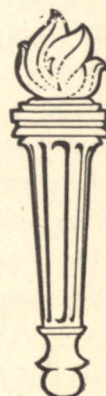
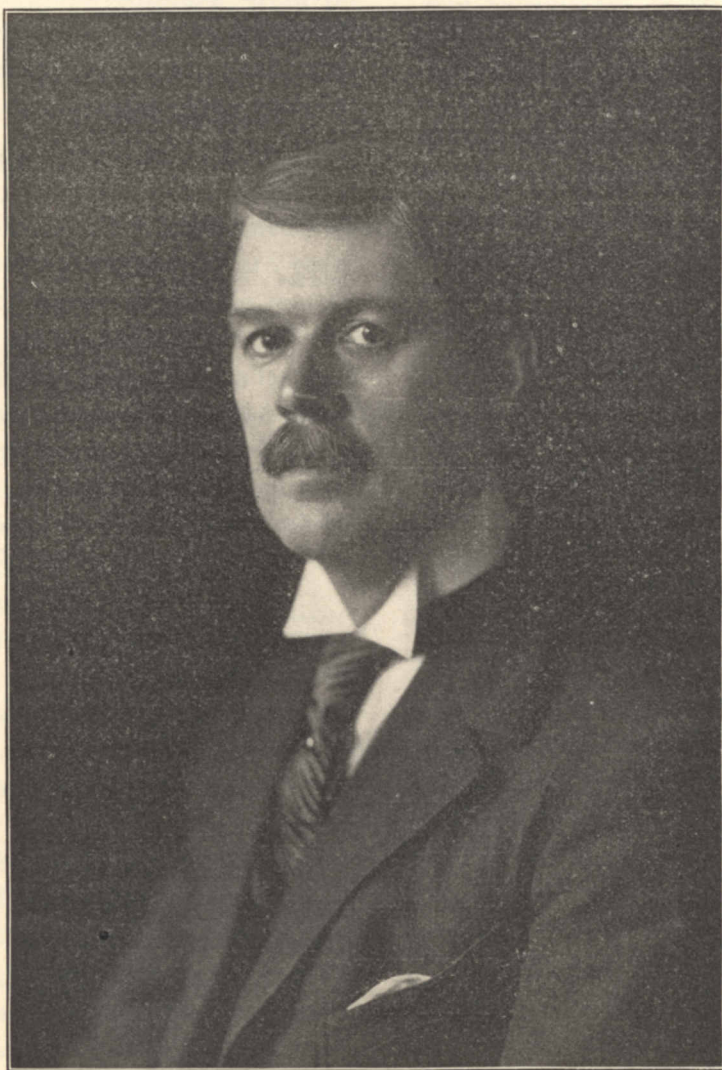
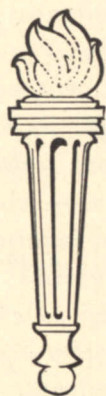
THE CADENZA

PUBLISHED IN THE INTEREST OF THE
MANDOLIN, BANJO AND GUITAR

Vol. XV.

BOSTON, MASS., OCTOBER, 1908.

No. 4



MR. W. J. KITCHENER, EMINENT TEACHER AND SOLOIST.

W. J. KITCHENER

EVEN a tyro in the study of physiognomy would unhesitatingly declare that the original of the half-tone which adorns the preceding page was a man possessed of an artistic nature, probably a musician, and the deduction would be correct, for Mr. Kitchener was born and bred in a musical atmosphere, and has studied hard and persistently to cultivate and expand the talents with which nature endowed him. As the result of his untiring efforts but few men in his chosen profession occupy to-day so enviable a position in the Mandolin, Banjo and Guitar fraternity.

Born in London, England, forty-seven years ago, Mr. Kitchener, like his distinguished countryman, Sir Arthur Sullivan, made his entrance into musical circles in the rôle of chorister, singing at St. Helen's, Bishopsgate, and on festival occasions at St. Paul's Cathedral, his last appearance there being at the services for the recovery of the Prince of Wales, now King Edward VII.

Mr. Kitchener began the study of the Guitar with a pupil of the celebrated Renardi, later taking up harmony and counterpoint with Mr. Arthur E. Fisher, B. M., and higher counterpoint, cannon and fugue, also form, with Mr. Arthur R. Little of New York, who graduated from Laschetizsky and Dvorak. He is a great admirer of the modern French school as exemplified by Cæsar Frank, and latterly by Debussy, Massenet and Charpentier, and intends giving a concert in the near future to be devoted to the works of these men.

Mr. Kitchener arrived in New York in November, 1886, and has taught there successfully for twenty-two years. Many prominent teachers were his pupils, among them his own wife, Mrs. Alice Kitchener. All her instruction and artistic development is due to his skillful training in the higher branches of the art, viz., tone, expression, shading, etc. He formed the celebrated Plectra Club in 1894, and it now stands as the principal and almost sole exponent of symphonic work as applied to the Mandolin, Guitar and kindred instruments. Copies of his programs have been solicited from Australia, New Zealand, Tasmania, Africa, and, in fact, from the most remote corners of the earth. His reputation is world wide. He is at present retained as a teacher by the Manhattan College, New York; Cutler School (President Roose-

velt graduated from this school); Pawling School, New York; St. Paul's School, Garden City, L. I. (thirteen years); Collegiate School, etc. One year seven leaders of college clubs were pupils of Mr. Kitchener.

He is of a high-strung temperament, nervous, sensitive, genial, in fact, the personification of the theorist and pedagogue. For three years he taught at Chautauqua, N. Y., but was forced to resign on account of overwork. He is an ardent sportsman, a first-class shot, and an authority on angling. He spends his summers in Canada and has a beautiful cottage situated upon an island in the middle of an Indian lake.

The concerts and recitals given by Mr. and Mrs. Kitchener in New York from time to time are always an event in musical circles, claiming the attention of professionals as well as amateurs interested in the Mandolin, Banjo and Guitar. The following program was rendered at Carnegie Chamber Hall late last spring, and is worthy any student's consideration:

PROGRAM

<i>Part I</i>		
March. "Red Wing"	<i>Pawling School Musical Club</i>	<i>Mills</i>
Selection. "Tullarosa"	<i>Guitar Club</i>	<i>Hal. Coffel</i>
Flute Solo. "Gipsy Dance"	<i>Miss Violet A. Conklin</i>	<i>E. German</i>
Overture. "Barbiere di Siviglia"		<i>Rossini</i>
Mandola Solo. "Serenade from Don Juan"	<i>Plectra Club</i>	<i>Mozart</i>
Banjo. "Marche Militaire"	<i>Mr. W. J. Kitchener and Mr. C. Regua</i>	<i>Schubert</i>
Selection. Barcarolle from "Contes d'Hoffman"	<i>The "Stringers"</i>	<i>Offenbach</i>
<i>Part II</i>		
Mandolin Solo. "Capriccio Zingaresco"	<i>Mrs. W. J. Kitchener</i>	<i>E. Marucelli</i>
Rhapsodie. "Espana"	<i>Plectra Club</i>	<i>Chabrier</i>
March. "Watch Hill"	<i>Banjo Club</i>	<i>Kenneth</i>
Guitar Solo. a "Musetta's Song" from La Bohème	<i>Mr. W. J. Kitchener</i>	<i>Puccini</i>
b "El jaleo de Xeres"	<i>Combined Clubs</i>	<i>Spanish</i>
Selection. "Musical Scenes from Spain"		<i>Langey</i>

Every person has two educations — one which he receives from others, and one, more important, which he gives himself.

Impatient people water their miseries and hoe up their comforts: Sorrows are visitors that come without invitation, but complaining minds send a wagon to bring their troubles home in. — *Spurgeon*.

"UNCLE HENRY"

I CAN recall distinctly the first time Hilliard brought him around to the rooms of "The Bohemia," and the moment my eyes rested on his kindly old face, I felt intuitively we would be friends. I believe my impression was shared by every man—worthy the name—in the club. Some of the younger set, inclined to be snobbish, exchanged furtive glances, and whispered among themselves something about "hay-seed," and "store clothes," but as their opinion never carried weight on any subject, it was peremptorily frowned down in the present instance. "This is my Uncle, Henry Dolbear," had been Hilliard's unconventional way of presenting his provincial relative, and—I can hardly explain how it came about—but soon we were all calling him "Uncle Henry." There was not the slightest taint of undue familiarity implied in our use of the appellation; on the contrary, from the moment of his advent into our club life, he had won our respect, and as for his resenting our lapse of ceremony, I am sure he was pleased, if one could interpret rightly the light that shone in his clear, blue eyes.

"Uncle Henry is making a hit," remarked Hilliard, with a smile, on our way to the billiard room. "Tucker has invited him to the theatre for to-morrow evening, Davis is to pilot him through the Metropolitan Art Museum on Wednesday forenoon, Graham has booked him for a trip through Chinatown. It's mighty good in the fellows to take all this trouble; I appreciate it I assure you."

For the next few days, Uncle Henry's life was made—as Ned Harrigan would express it—"One continual round of pleasure."

Then a sudden and mysterious change seemed to take place in the old man that blighted his genial smile and clouded the placidity of his benign countenance. Worry lines appeared around his mouth, and a tremor of nervousness characterized his every movement. Such trivial sounds as the sudden dropping of a billiard cue, or the "honk" of a motor car, would serve to startle him painfully. A sensation akin to abject terror seemed to seize him when Perkins insisted on taking him for a spin in his new auto. He would sit by himself at one of the club windows, with a far away look in his eyes.

"I wonder if Uncle Henry is becoming homesick," inquired Hilliard, as we were leaving the

club one night. "He was almost rude in his refusal to accompany Dillon to the auto show."

"I was right in my conjecture," Hilliard informed me the next morning, "Uncle Henry insists on returning home on Wednesday. I am sorry I have been so infernally busy that I could not give him any more of my time, but all the fellows have been extremely kind to him."

We were all gathered around the open fire in the grill room trying to make Uncle Henry's last evening in the city as pleasant as possible. Murray had brought around his Banjo and the inspiring strains he evoked from the instrument seemed in a measure to restore our guest's former cheerfulness. Murray had just finished playing a spirited "darkie" conceit when Uncle Henry said abruptly:

"That music is splendid, and I've had a splendid time here among you. You've all been kind and considerate to an old fellow, and I'd be an ungrateful critter if I didn't 'preciate it, but—but I know I must have 'peared to be actin' kind of loony and I'm goin' to own up like a man and tell you what's been the matter with me for the last week."

An expectant silence pervaded the room. "It's—it's all the fault of them darn autos," confessed Uncle Henry with an hysterical laugh. "May be I'm gettin' a little flighty, but I can't get it out of my mind but what them pesky machines has got a grudge agin me. When my nephew here met me at the depot with one on 'em I felt a leetle mite skittish about gettin' aboard, an' it didn't quiet my nerves none when I see the reckless way he sent her a flyin' along, but what upso't me most of all was that blow horn on the pesky thing a-hootin' out every minute "Hank, Hank." Hank was the nickname for Henry the boys gave me at school, an' it always stirred me up for quite a spell. I was jest as well pleased when we reached his home without breakin' any bones, but my fingers was a leetle mite numb from holdin' on to the seat so tight."

"The trouble started the first time I went out for a walk alone. I dunno whether the street I took is part of the race track or not, but blast them things, they kept a comin' faster and faster, and every consarned one on 'em a-hootin' 'Hank, Hank.' I got across the street some how, but just as I stepped on the sidewalk, one on 'em pretty nigh caught me. The fellow runnin' it slowed up some an' I calc'lated he was goin' to come back to apol'gize for his reckless drivin', but land a livin', instead of apol'gizin'

— well, the language he used ain't fit to repeat, an' if I follow his instructions on judgment day, I'll be classed with the goats. I didn't sass him back nor nothin' but just mopped the cold sweat from my face, and walked right on, 'tho my heart was wroth within me, as Parson Mead would say. After that when I'd come to a corner, I'd sort of peer round before makin' a dash, but there they'd be a-comin' in all directions as if they was goin' to a fire, and tryin' to see which one on 'em could hoot 'Hank, Hank,' in the loudest and most insultin' tone. I'd take some side street that looked like a peace'ble neighborhood, and maybe I'd stop for a minute in front of what I supposed was a stable, or fire engine house, when without any warnin' them doors would fly open, and a-snortin', an' a-tearin', an' a-smellin', out would come one of them devil cars, jest as I've seen a steer bolt out through the pasture bars. Well, every day I got more nervous, and the cars seemed to multiply faster than did the loaves and fishes in the wilderness. One day I seen a sign, readin' 'Noon Day Prayer Meetin', an' I made up my mind to go an' enter in. I didn't know but I would find it kind of quietin', but jest as I was about to enter the buildin', what did one of them blamed machines do but give vent to a most blasphemous 'Hank,' jump the curbstone, and start to chase me up them meetin' house steps. When I recovered my breath I heard some on 'em say somethin' about the steerin' gear gettin' out of kilter, but I bet the fellow lied; he done it on purpose to see me leg it. Oh, don't try to keep in, laugh right out as much as you like."

Uncle Henry's face was relaxing into the smile that had not been visible for days.

"I guess I'm a countryman, all right, and I must have cut a ridic'lous figger."

"Yes," he continued when the unrestrained laughter had subsided, "I repeat, you've all been kind an' neighborly. The shows you've taken me to have been first rate, an' the pictures I've seen was grand, and you've done your part up handsome."

"And what particular thing have you enjoyed the most of all, Uncle Henry, since you have been down here?" asked Hilliard. "The vaudeville show at the roof garden?"

"No, 'twant that," replied Uncle Henry slowly, "'tho the show was fine."

"The trip through Chinatown?" suggested Davis.

"No, 'twant that."

"The trip to Coney Island?" inquired Perkins.

Uncle Henry shook his head.

"I think I know," said Hilliard gently, "the services we attended at the cathedral last Sunday."

"No," answered Uncle Henry, his face flushing crimson, "an' that makes me more than ever ashamed of myself, for when I tell you, you'll think I'm a wicked old cuss, but they say 'confession is good for the soul.' What I enjoyed the most was something I see happen over in the Bowery. I'd been chased by them cars all the morning, an' was pretty well worked up. I wanted to cross the street, an' as usual was keepin' my eye skinned, so I stepped out cautious, when all of a sudden, right behind me there was fetched a 'Hank, Hank.' I jumped to one side, an' caught a glimpse of the fellow's face who was drivin' the car, an' see it was the same critter that sassed me a few mornin's before. He turned round in his seat to repeat his advice to me, most likely, when smash, crash, he run his darned machine into one of them iron stanchions that support the elevated road. The car keeled over, an' the next minute Mr. Smarty was rollin' over and over in about as dirty, sticky, an' as black mud as I ever see. Yes, sir, when I looked at that car, disabled, specially the blow horn, twisted an' busted, I was never so tickled in my life. I stepped up to the fellow, an' I says to him, 'I'm glad to see you ain't hurt, but if that girder had been a leetle mite wider, instead of me, you might have been on your way to that country where shovelin' fire an' brimstone is the common pastime of most of the inhabitants.'

"Well," said Uncle Henry, rising, "I'll bid you good-bye, an' I must thank you all a thousand times for what you've done for me. I'm goin' to take the mornin' train for home, an' I cal-c'late, nephew, I better go to the depot in a *hack*."

First Musician — Can you tell from the sound of a single note on a piano whether it's a Steinway or a Weber?

Second Musician — Can I? Why, my musical hearing is so acute that from the sound of a string on a violin I can tell whether the string came from a Tom or a Tabby. — *Meggendorfer Blaetter*.

Written expressly for THE CADENZA

PREFERRED STOCK

BY ERASTUS OSGOOD

(Concluded in this number)

PART IV

THE engine puffed, and hissed, and sighed, like some irritable giant exasperated at being delayed on the course he had to run.

As Harry Halstead paced up and down beside the long train in the Chicago station, a corresponding spirit of impatience was tormenting him. He puffed at his cigar with short, spasmodic whiffs. The engine replied with a wheeze. The young man gave vent to an unintelligible explosive; the engine responded with a snort. This nondescript interchange of sentiment was interrupted by a hand being placed on Harry's shoulder, and a voice exclaiming:

"Hullo, Halstead, which way are you bound?"

"How are you, Bravens? I'm on my way to New York, if this confounded train ever starts."

"That's too bad," deplored Bravens, "father and I are on our way West. Haven't seen you for so long, didn't know but we were going to have a good talk and smoke together."

"I have been in 'Frisco for the past six weeks," explained Harry. "Anything new in old New York?"

"No, nothing particular, about the same old stunts. There have been a few good dances—there's a good thing running up at Daly's, go and see it—but the town is getting stale, all the nice girls becoming engaged, which reminds me, your rich old uncle has robbed us young fellows of the pick of the whole bunch."

"How's that?" asked Harry sharply.

"Why, haven't you heard—honest?" inquired Bravens with a laugh. "Why, it is reported—I believe generally—that Henry Q. is going to make pretty Edith Daremont his bride. I thought at one time you were casting your eyes in that direction."

"I don't believe it!" flashed Harry.

"Heavens, old man, don't take my head off," protested Bravens. "I am only reporting what is common talk, but to be frank, I do credit the story; I saw them together the opening night of the opera, and out driving a couple of times in the park. I am sorry, Halstead, if I have opened a sore, but—

there is the governor, good-bye, old man," and a moment later Bravens was lost in the crowd.

The engine was now hissing furiously, but Harry paid no heed. As he returned to his seat in the Pullman, he was like a man walking in a dream. Good-byes were being exchanged by men and women about him, trainmen were shouting, bells clanging, but above the din these words alone were ringing in his ears, "Henry Q. is going to make pretty Edith Daremont his bride." At first he was too dazed to reason coherently. Then as the train rushed on, covering mile after mile, a resentment born of loyalty began to assert itself. "Edith going to marry Uncle Henry," he reflected; of course the idea was preposterous. Bravens had probably heard such a report, doubtless had seen them at the opera, and driving in the park. In a letter he had received from Mrs. Daremont, she had alluded to Edith's attending the opera, and had mentioned the fact that Mr. Halstead had called the evening before. Then as he began to analyze the situation carefully, seriously, a gloom took possession of him as steadily and surely as the falling shadows of night gradually obscured the brightness of the passing scene. Again and again he tried to recall the salient points in that last memorable interview with his uncle. They recurred to his excited brain in fragmentary snatches. "I fear your discretion is in danger of being jeopardized. Miss Daremont may be put to the test, and she is in desperate straits remember." Harry almost leaped from his chair, as grave possibilities began to take definite shape in his mind. Possibly Edith had been brought face to face with the parting of the ways, and—and he dared not even conjecture what his uncle's iron will might have accomplished. When entering into the compact, it had never occurred to him that his uncle in person might play the tempter. He had only regarded the temptation as coming to Edith in a general way. Had his uncle been formulating this plan even when speaking with him? He could recall the cynical smile that accompanied the words, "It is the crucial moments in men's and women's lives that test their true mettle."

If—if to save her home she had yielded, what course could he then pursue? If on his return he found Braven's report confirmed, meet Edith with reproaches? No, if she had done this thing her burden would be heavy enough. No, God bless her, he would be pitiful and kind to "the loveliest

woman this side of Heaven," who had been ensnared by this fiend with his relentless *will*, who had stolen her and allured her from him. But even as his heart thrilled with generous impulses, tears sprang to his eyes, galling tears of disappointed and outraged love, till the lights in the windows of the homes they sped past in the train's mad flight, became blurred and distorted into ugly blotches.

For Harry to enter his uncle's presence and betray no sign of the conflict between doubt and loyalty that raged within him was a feat that taxed his powers of self-control to the uttermost. But his uncle's greeting was cordial, quite free from restraint, and hope again revived.

"Be seated, I will talk with you presently," said Halstead, and Harry was thankful for the respite in which to nerve himself to meet the trial he feared inevitable.

Yes, it was the same old office he had left but a few weeks before, his heart buoyant with joy and hope, but now as he sat there with this secret fear tugging at his heart, it seemed to him swift years must have intervened that had aged him before his time, bringing in their flight this awful doubt which was sapping the joy and buoyancy from his life.

The lines in his uncle's face appeared softened; an air of general rejuvenescence seemed to pervade his whole person. A flower nestled on the lapel of his coat. The sight was like a dagger thrust to the silent observer. Had Edith placed it there? Probably.

At last the suspense of silence was ended. Halstead laid down his pen and turning to his nephew, said:

"Now, Harry, I am at leisure to hear your report."

Yes, he had managed the affairs entrusted to his adjustment wisely and well; Halstead admitted it frankly. There was a ring of genuine pride in his voice.

"I tell you, my boy, you have done well," he repeated emphatically, as if he missed responsiveness of pleasure in his nephew. "Your services shall be remembered. I believe you have a career before you; you have displayed a tact and astuteness worthy a true Halstead."

Harry murmured a feeble response and lapsed into silence.

"I believe that is all," remarked Halstead with some show of irritability. "Have you anything further you wish to say to me?"

"No—I believe that is all—only—but back

in this office I am reminded so vividly of the last interview we held in this room. The Daremonts are still in their old home, of course?"

"Yes," replied Halstead, laconically.

"Then may I infer that Mrs. Daremont has been able to meet her obligations?"

"No, Mrs. Daremont has made no payments." If it was Halstead's whim to assume the role of tormenter, he was playing the part with cruel directness.

"Then possibly you have cancelled the mortgage," ventured Harry, tentatively.

"No," again from Halstead, "I shall not do that until the future owner is presented with the title deeds." Harry's face blanched. The spectres of grave possibilities he had fought so bravely to "lay," like Banquo's ghost, were again rising before him.

"The—future—owner," he faltered. "Then—"

"Yes, I have the title deeds here with the name regularly filled in. Possibly their perusal might interest you," suggested Halstead, taking from a compartment a document and spreading it open before his nephew's eyes.

There was no cry that told of the despair and misery crowded into that moment, only a hard gripping of the hands on his chair, for the name Harry read through a blurring haze of wretchedness was Mrs. Edith Daremont Halstead.

"You seem quite overcome," observed Halstead dryly.

"Yes—I—believe I am," confessed Harry unsteadily.

"I thought probably you would be," said Halstead, with a significant smile. "I trust the surprise will not be so overpowering as to prevent you calling on Edith Daremont, and—"

The mention of that name was like the touch of fire, and shocked Harry into speech and action, for he answered calmly, "Oh, I am not altogether taken by surprise; I met George Bravens in Chicago, and he mentioned he had heard of your engagement to Miss Daremont."

Halstead's face flushed hotly.

"So Bravens told you that, did he? And what answer did you make?"

"I told him I had not heard of the engagement, and further that I doubted the story."

"What were Braven's actual words?" demanded Halstead, turning on his nephew with flashing eyes.

The hard lines had now returned with rude distinctness.

"I can recall them perfectly," replied Harry with a hollow laugh. "He said, 'It is reported, I believe generally, that Henry Q. is going to make Edith Daremont his bride.'"

"And there was enough of your boasted loyalty remaining for Miss Daremont for you to declare you discredited the report. Um! you are an extremely lukewarm lover, you would make a very feeble rival. Six weeks ago you would have knocked Bravens down for circulating such a story. I knew there was something wrong the moment I caught sight of your face." Then a look of malignant joy flashed from Halstead's eyes as he said tauntingly, "Possibly some latent fire may rekindle in you when I tell you that Braven's statement was in the abstract *true* to the best of my knowledge and belief."

Harry winced as if struck with a lash, but answered with a bravado born of desperation, "Permit me to congratulate you, sir."

"Don't perjure yourself by doing so," retorted Halstead, "I doubt if your congratulations would be sincere."

"Probably they would not," returned Harry, stung into a spirit of retaliation, "for to quote your words of a moment ago, I have become a true Halstead."

"Sincerity?" cried Halstead in a fury, "your shaft miscarries; there is more staunch sincerity in my little finger than you ever possessed in the whole course of your life. If you had been sincere in your love for Miss Daremont—as I believed you to be—would you have doubted her for a single instant? For you to sit there and turn pale and sigh, are those proofs of sincerity? Were it not for the unbounded admiration I entertain for Edith Daremont—whose only weakness is that she loves you from the depths of her noble, generous heart—damn me, could I find a man worthy of her—if such a man exists—I would tear up the present deed and give the house as a wedding present for her to share with the other man."

"Uncle Henry—"

"Don't speak, whatever you have to say would not be to the purpose. You are the most fluctuating security I ever handled in the whole course of my life." A grim smile was playing about Halstead's lips. "I believe you require a level-headed partner to steady you. I would suggest you talk

the matter over with Miss Daremont. She is young and inexperienced, and will probably regard you as preferred stock."



THE QUINCY (MASS.) Y. M. C. A. MANDOLIN, BANJO AND GUITAR CLUB

THE half-tone of the Quincy Y. M. C. A. Mandolin, Banjo and Guitar Club above represents a group of players who have won more than a local reputation. In the past two years they have appeared at numerous concerts, and their work on every occasion has been of a high order. The personnel of the club as shown in the half-tone is as follows: Mr. Herbert A. Cassidy, 1st Mandolin and leader; Roscoe R. Ricker, 1st Mandolin; Henry C. Hallowell, Jr., 2d Mandolin and Banjo; Harold L. Davenport, Mandolin, Banjo and Guitar; George H. Newcomb, Guitar and Banjo; E. Osgood, Guitar and Banjo. The club is under the direction of Erastus Osgood, who also contributes several numbers on the program in the way of original monologues at most of their entertainments.

OH, THAT'S ALL RIGHT

The Editor of THE CADENZA does not wish to convey the impression that he is posing as a philanthropist, nor that a halo of any visible dimensions is developing about his head, but the readers will notice that in this issue there are sixteen pages of *new* music (face value, \$2.50) instead of eight, all that were promised in the Prospectus.

Did we hear you say, thank you? Oh, that's all right.

THE CADENZA

Devoted to the Interest of the
Mandolin, Banjo and Guitar

Published monthly by

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interested in the development of the Mandolin, Banjo and Guitar. Reports of con-
certs, programs, and all real news pertaining to the instruments are desired.

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

Unjust criticism or personal abuse positively ignored.

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No. 4.

WARNING

WE urgently request that subscribers make
remittances in a safe manner, such as by
post office or express money order, registered letter,
draft on New York or Boston. Ten cents must be
added to all checks to pay the exchange. Currency,
coin and stamps are sent at sender's risk.

CURRENT EVENTS

IT cannot be said that as a nation we are backward
in holding and expressing a pretty good opinion
of our achievements, and it has become a world-
wide concept that whatever a Yankee attempts he
is apt to do thoroughly. This, however, does not
mean that all the projects of our energetic people,
either as individuals or in associations, are uniformly
meritorious. We have seen the results of the
schemes of men in financial and kindred affairs,
which were brought about only by constant and
skillful manipulation; and judging by the rewards
that have fallen to the inside few at the expense of
the outside many, it may justly be stated that both
the operations and the public at large were "thor-
oughly done." In our politics, too, no one will

accuse us of not knowing the game and of not play-
ing it for all it is worth, but we frequently have reason
to think that a joker is found doing double duty.
There are other paths in which our steps may zig-
zag a little, and it is well to be reminded occasionally
of our imperfections, but it is more pleasant to think
of some of the courses, where, to use a slang phrase,
"there is no kick coming." Let us therefore
assume our complaisant self-satisfied expression and
cogitate over some of the things in which Americans
have recently excelled.

A feat to be proud of is the safe piloting of the
great fleet of battleships over so many thousand
miles of ocean, and it is safe to predict that the visit
to the different ports en route will live long in the
memory of all concerned.

Passing from warships we turn our thoughts to
airships, and the name of Wright stands out in
strong relief, as day after day new records for the
time in which the aëroplane floated in space have
been established by Orville and Wilbur Wright in
this country and in France. In just what form the fly-
ing machine will be developed so as to be practical for
every-day use is yet too early to pronounce, but
he would be a bold man who would declare that
within a few years we shall not be able to order out
our winged engines for the purpose of a pleasure
trip as we now do our autos. In spite of
deplorable accidents such as recently happened,
causing the death of Lieut. Selfridge and serious in-
jury to Orville Wright, the perfecting of the means
of aërial navigation will progress, and we may be
sure that Americans will do their share therein.

In sports at home and abroad new records have
been so common as to scarcely excite comment, and
trophies of victory adorn the tables of a goodly
number of Yankee contestants, and the plucky Miss
Peck has been earning a reputation as a moun-
taineer by scaling the well-nigh inaccessible peaks of
the Andes in Peru.

In the intellectual, religious and philanthropic
fields we have not been laggards, and marked rec-
ognition has been accorded to the American mem-
bers of both the Protestant and Roman Catholic
conferences held this summer in London and Edin-
boro, and the Peace Union in Berlin.

It will be interesting to the music-loving readers
of THE CADENZA to recount the long list of Amer-
icans who are to-day favorites of the operatic stage.

(Continued on page 33)

cresc. *più rit.*

mf *ff* *ff* *p*

Tempo I

mf

cresc. *poco rit.*

a tempo

cresc. *rit.* *a tempo*

f un poco allegretto

cresc. *stentato* *ff*

rit. *a tempo* *più forte* *pizz.*

N.B. Notes with the stem downward are only played with tremolo if slurred.
1651-2

BARN DANCE

Arr. by HILDRETH-JACORS

Tempo di Schottische

Mandola

ff *mf* *ff* *f* *ff* *ff* *mf* *ff* *mf* *ff* *cresc.*

Stack of Fun

TENOR MANDOLA

BARN DANCE

WALTER ROLFE

Arr. by HILDRETH-JACOBS

Tempo di Schottische

The musical score is written for Tenor Mandola in G major (one sharp) and 2/4 time. It begins with the tempo marking "Tempo di Schottische". The score consists of 11 staves of music. Key features include:

- Staff 1:** Starts with a treble clef, key signature of one sharp (F#), and common time (C). The first measure is marked *ff*. There are triplet markings (3) over several measures.
- Staff 2:** Continues the melody with a *mf* dynamic marking.
- Staff 3:** Features a *ff* dynamic marking and a *mf* dynamic marking.
- Staff 4:** Includes a *cresc.* (crescendo) marking followed by a *f* (forte) dynamic, and ends with a *ff* dynamic.
- Staff 5:** Starts with a *ff* dynamic and includes triplet markings (3).
- Staff 6:** Features a *mf* dynamic marking and a *ff* dynamic marking.
- Staff 7:** Continues the melody with a *ff* dynamic marking.
- Staff 8:** Includes a *mf* dynamic marking.
- Staff 9:** Continues the melody.
- Staff 10:** Continues the melody.
- Staff 11:** Ends with a first ending (marked 1) and a second ending (marked 2), both concluding with a *ff* dynamic.

Shoe Slider

ECCENTRIC DANCE

W. D. KENNETH

1st BANJO

2d BANJO

Not too fast

f

mf

ff

f

1 2

1 0 4



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings: *f* (forte) and *ff* (fortissimo).



Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings: *ffz mf* (fortissimo, mezzo-forte) and *ffz mf*.



Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings: *ff* (fortissimo), *ffz p* (fortissimo, piano), and *ff*.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings: *f* (forte), *ffz p* (fortissimo, piano), and *ff*.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings: *f* (forte), *ffz mf* (fortissimo, mezzo-forte), and a *Slide* marking.



Sixth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings: *ffz mf* (fortissimo, mezzo-forte) and *ff*.

Stack of Fun

PIANO

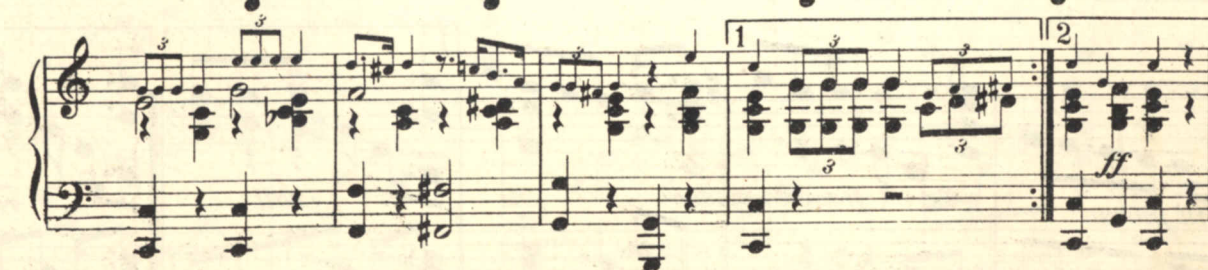
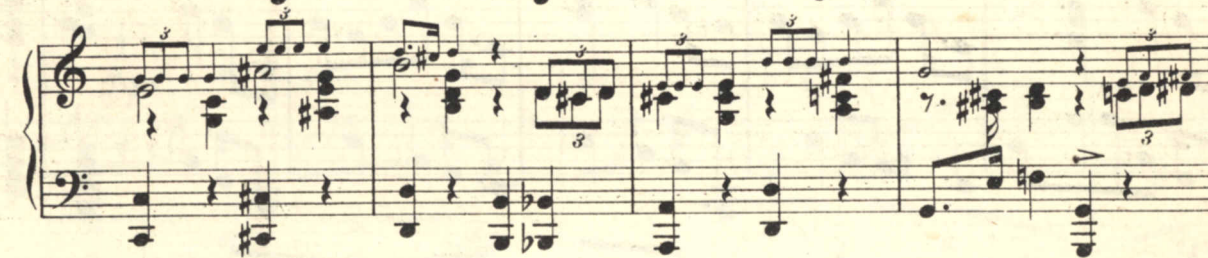
BARN DANCE

WALTER ROLFE

Arr. by R. E. HILDRETH

Tempo di Schottische

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a forte (ff) dynamic. The second system starts with a mezzo-forte (mf) dynamic. The third system features a crescendo (cresc.) marking. The fourth system includes first and second endings. The fifth system begins with a forte (f) dynamic, followed by a fortissimo (ff) dynamic. The sixth system ends with a mezzo-forte (mf) dynamic. The score is framed by decorative floral borders on the left and right sides.



Love's Token

REVERIE

FRANK W. BONE

Moderato

1st GUITAR

2^d GUITAR

f

rall.

mf a tempo

f *rit.* *mf a tempo*

ff *più mosso* *p* *meno mosso*

rall.

1 *2*

rall.

Tempo I

This musical score is for a piano piece, page 27. It consists of seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Tempo I' at the beginning. The dynamics and markings are as follows:

- System 1: *mf* (mezzo-forte)
- System 2: *f* (forte) and *rit.* (ritardando)
- System 3: *mf a tempo* (mezzo-forte at tempo)
- System 4: *rall.* (rallentando)
- System 5: *p dolce* (piano dolce)
- System 6: No specific marking, but continues the *p dolce* character.
- System 7: *rit.* (ritardando) and *D.S. al* (Da Segno al fine)

The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some fingerings indicated by numbers 1, 2, 3, and 4.

Stack of Fun

GUITAR ACC.

BARN DANCE

WALTER ROLFE

Arr. by HILDRETH-JACOBS

Tempo di Schottische

ff

mf

ff

mf

cresc.

f

ff

mf

ff

mf

ff

mf

ff

ff

Mandolins

ff

Stack of Fun

MANDO-CELLO

BARN DANCE

WALTER ROLFE

Arr. by HILDRETH-JACOBS

Tempo di Schottische

The musical score is written for Mando-Cello and Tenor Mandola. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Tempo di Schottische'. The score consists of 12 staves. The first staff is for the Mando-Cello, starting with a forte (ff) dynamic. The second staff is for the Tenor Mandola, starting with a mezzo-forte (mf) dynamic. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics range from mf to ff. The score includes repeat signs and a double bar line at the end of the piece. The final staff has a first ending (marked 1) and a second ending (marked 2), both leading to a final double bar line.

Stack of Fun

BARN DANCE

WALTER ROLFE

Tempo di Schottische

1

ff

mf

ff

mf

cresc.

1 2

ff

mf

ff

1 2

mf

ff

Stack of Fun

31

'CELLO

BARN DANCE

WALTER ROLFE

Tempo di Schottische

The musical score is written for Cello and Viola Bass. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Tempo di Schottische'. The score is divided into two systems. The first system consists of four staves. The second system consists of four staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics include *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). There are also markings for *1* and *2* indicating first and second endings. A section labeled '2d Cor.' (second corollary) is present. The score ends with a double bar line and a final *ff* marking.

Stack of Fun

BANJO OBLIGATO

BARN DANCE

WALTER ROLFE
Arr. by HILDRETH-JACOBS

Tempo di Schottische

The musical score is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp). The tempo is marked 'Tempo di Schottische'. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a forte (*ff*) dynamic marking and a triplet of eighth notes. The second staff starts with a mezzo-forte (*mf*) dynamic. The third staff features a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The fourth staff includes a crescendo (*cresc.*) marking. The fifth staff has a fortissimo (*ff*) dynamic and a first ending bracket. The sixth staff includes a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The seventh staff features a fortissimo (*ff*) dynamic and a triplet. The eighth staff includes a fortissimo (*ff*) dynamic and a first ending bracket. The ninth staff starts with a mezzo-forte (*mf*) dynamic. The tenth staff includes a first ending bracket. The eleventh staff features a first ending bracket. The twelfth staff includes a first ending bracket and a fortissimo (*ff*) dynamic. The score concludes with a double bar line.

Mandolins

CURRENT EVENTS

(Continued from page 16)

From what country can be named such an array of stars as Nordica, Eames, Homer, Farrar, Walker, Fremsted, Weed, Martin, Bispham, not to mention others of lesser fame, and it is pleasing to learn that for the first time upon the stage of the Metropolitan Opera House in New York there will be presented this coming season an opera, "The Pipe of Desire," of which both music and libretto are by American composers, and of which the principal characters will be portrayed by American artists. With such promise is Mr. F. S. Converse, the composer of the above opera, being regarded that not only his native state, Massachusetts, but the whole country may justly be very proud of her musical son. While really enjoying the contemplation of our superiority, we are reminded that the master poet says "Conceit in weakest bodies strongest works"; it is well, therefore, to beware lest in the strength of our self-congratulation we disclose the weakness of our nature.

We have recently seen the German Emperor appearing in one of those spectacular roles in which he has become famous. The drama of which has been presented a startling scene, opened several years ago, when, during the disturbed condition in Morocco, the Kaiser unexpectedly arrived at Tangier and declared that Abd-el-Aziz was the proper ruler of the country. Since that section of North Africa had been considered as within the sphere of influence of France, one can readily appreciate the excitement that the Emperor's action roused and the strain that was put upon the relations of the antagonists of 1870. The situation was one fraught with much danger to the peace of Europe, but the tension was relieved by the assembling of a conference at Algeciras, at which the leading countries of Europe and the United States were represented for the purpose of settling the Morocco question. The desire of the Kaiser was to curtail the power of France, and in this he was so far successful, that instead of France being allowed a free hand in dealing with the conditions, it was finally agreed that the mode of procedure should be subject to the decision of the signatory powers, and under certain restrictions, France and Spain were delegated to act in conjunction for the suppression of existing disturbances and restoration of peace in the Sultan's dominions.

In accordance with plans decided upon, the

troops and police of the two selected nations have been co-operating to bring some sort of order out of the chaotic state into which revolution had thrown the country. It had of late become apparent to the French and Spanish authorities that Abd-el-Aziz, the Sultan, had lost the support of his subjects and had forfeited his rights to the throne, and there was no way by which he could be retained with any assurance of a peaceful future; but that by placing Mulai-Hafid, his usurping half-brother, in power under proper safeguards, quietness could be re-established. Their proposed course of action was to obtain Mulai-Hafid's conditional acceptance of such restrictions and agreements as seemed necessary, and then to submit the whole question to the other powers for ratification.

This seemed a reasonable and expeditious method of solving the difficulty, but without waiting for it to be carried out, the Kaiser turns face about and announces his opinion that Mulai-Hafid ought to be installed, apparently ignoring the means already in progress for bringing it about, of which it is claimed he had previously been advised, and by thus prematurely avowing himself openly in favor of Mulai-Hafid, rendering the extraction of requisite pledges from him more difficult. Naturally the French people looked with much bitterness upon what they considered an untimely interference, and much ill-feeling was engendered. The joint note of France and Spain containing their proposals has since been presented to the various interested powers, and it is felt that an harmonious settlement will be reached, and that the Kaiser's action will have no further effect than that of making him conspicuous, which he seems to enjoy.

This episode recalls to the writer's mind a visit he paid several years ago to a prominent citizen of a German manufacturing town. In course of a Sunday afternoon drive, during which the conversation had turned upon Imperial affairs, the writer asked his friend what the high-class Germans really thought of the Kaiser. He hesitated a little, but concluding it was safe, replied, "We consider him sometimes eccentric (the word he actually used was more expressive than this), but we feel so confident that whatever he does or says, he thinks is for the good of the Fatherland that we forgive him." This was the explanation and condoning of those impetuous actions which from time to time have stirred the feelings of the world.

From "Biographies of Mandolinists and Guitarists"

Contributed Exclusively to THE CADENZA by the Author

PHILIP J. BONE, LUTON, ENGLAND

ADAM DARR

DARR, an eminent Guitar virtuoso, zitherist and composer was born at Schweinfurt, Germany, in 1811, and died at Augsburg, in 1866. As a child he was endowed with precocious musical gifts and mastered the Flute and Violin, and his extraordinary ability on these two instruments enabled him to appear with great success as a public performer on the Flute and Violin when a youth. This early public training was the commencement of a career which gained him numerous triumphs throughout his lengthened travels as a Guitar virtuoso. It was not, however, until he was eighteen years of age that he took up the study of the Guitar; but in a short time it was his favorite instrument, and by his usual musical ability and perseverance he obtained such a command over the Guitar that he was appearing in his native town as a Guitar soloist, also. Meeting with decided encouragement he extended his sphere of operations, and for the space of sixteen years he travelled as a Guitar virtuoso and vocalist, and during this period he performed before the Royal Courts of France, Belgium, Holland, Sweden and Russia, winning the applause of Monarchs and the esteem and admiration of musicians. Darr was the recipient of numerous valuable souvenirs and decorations as a result of his virtuosity. He remained as a soloist and teacher of the Guitar in St. Petersburg for three years, and being desirous of again visiting his native land he accepted a position as private tutor and music master to an English family resident in Würzburg, an occupation that quite suited his inclinations and which he afterwards regarded as one of the happiest periods of his life. But Würzburg became still dearer to him by his associations with another Guitar virtuoso, Kapellmeister Frederic Brand. Both were highly cultivated musicians, and both were enthusiastic in their admiration for the Guitar, and thus a close friendship sprang up which was severed only by death. Together they played in Würzburg, both in public and private, and then they travelled throughout central and southern Germany. In numerous public and private concerts they astonished their audiences by their marvelous playing both in solos and duos for two Guitars, and vocal

solos and duos with Guitar accompaniments. The sincere admiration that preceded these artists from town to town, and the enthusiastic reception that was awarded their appearances everywhere gave their tour the semblance of a series of triumphant marches. At the end of their tour Darr met and formed a friendship with the renowned Zither player, Johann Petzmayer, Kammervirtuos to Duke Maximilian of Bavaria, and through Petzmayer's influence Darr commenced the study of the Zither. Petzmayer was also a Guitarist, and has published in Munich many pieces for Zither and Guitar. Darr now settled in Munich and was held in high repute as a Guitar and Zither teacher, and in 1856 he removed to Augsburg. In this city he was very busily engaged teaching the instruments, and in 1866 he wrote his celebrated and exhaustive method for the Zither. This is a work in three parts, and is still held in esteem on account of its thoroughness and excellence although first published more than fifty years ago.

In addition to his extensive method, Darr was engaged writing solos, duos and trios for the Guitar, and all these compositions are written with a true sense of the potentialities and limitations of the instrument. Many of these works were publicly performed by Darr and his pupils. His superior education and thorough knowledge of music, gave him an exalted position among the literary and musical people of his city, and it was a sudden shock for them to learn that through domestic trouble Darr had taken his own life, by drowning, at Augsburg on Oct. 2, 1866. This sad and unexpected event cast a deep gloom over his most intimate friends, one of whom erected a monument to his memory in the cemetery of Augsburg. Darr was a prolific writer for several instruments, but principally the Guitar and Zither, the majority of his works being published by Ed. Hoenes, Treves. His musical compositions are full of sentiment and are permeated by the pathetic element, while his harmonies are rich and varied. Darr was the author of an operetta "Robinson," which met with success in Europe and America, and several numbers from this work he transcribed for Guitar solo and arranged for voice and Guitar. A great number of his compositions remain in manuscript, several of which were in the possession of his friend Otto Hammerer of Augsburg, who has allowed the League of Guitarists of Germany to publish them for the use of its

members. The following were published by this Society: "Le Congé," a pleasing larghetto for Guitar solo, composed in June, 1850, and dedicated to his friend Hammerer; Duos for two Guitars, Nos. 1 and 2; Duo concertante for Guitar; Fantasia for Violoncello and Guitar; four tonstücke for Zither and Guitar; Letze fantasia on German folk songs for Guitar solo; Tyrolese ditto; Fantasia on "Der Abschied v. d. Bergen"; four Andantes for Guitar; Study in C minor; Study in E minor; two Ron-dolettos for Guitar, and numerous vocal items with Guitar accompaniment.

THOSE WERE GOOD OLD DAYS

THE writer in his article, "The Cost of Banjo Music, Then and Now," which appeared in THE CADENZA last month, referred to the obstacles with which the pioneer banjoists had to contend. One day last week when "The Rambler" dropped into the studio of a prominent teacher here in Boston, this very period in banjo history became the theme of conversation. Some mighty interesting and amusing anecdotes were related, and "The Rambler" in his poor way will attempt to retell them for the entertainment of the friends who have been good enough to say that they enjoyed his little sketches. For obvious reasons the identity of the story-tellers will be concealed under the sobriquets of "Mr. Plunk," "Mr. Plink," and "Mr. Plank," respectively.

"Yes," said Mr. Plunk, with a significant shake of his head, "as I look back to those old days, I certainly must have shown much laudable perseverance in sticking to my instrument in the face of so many contingencies. I dare say it was the enthusiasm attendant upon youth which spurred me on. By Jove! it was unquestionably a case of acquiring knowledge under difficulties in some instances. My first teacher had a room in a rear tenement over in South Boston. An alley-way was the only means of access to the dilapidated old building. It was generally crowded with ash cans, pails of refuse, and sometimes bales of old rags. It would almost seem as if an unusually bitter feud must have existed between the dogs and cats living in that locality, and by mutual consent this alley-way had been chosen as the neutral battle ground, where all arguments were to be settled. I don't recall ever entering

that alley without being obliged to halt until one or more sanguinary fights were brought to a decisive issue between either two canines, two or more felines, or two urchins. Sometimes boys, cats and dogs would be engaged in a general mix-up on an extensive scale. Not altogether a fitting prelude to seek inspiration from the goddess, Music, eh?

"The stairs leading to my teacher's room were very dark, and very crooked, so my ascent was fraught with caution, and, I will confess, sometimes with trepidation, for on more than one occasion, out of the darkness had issued a yelp, as my foot came in contact with a bull pup, or my slim legs inadequately served as a barrier for a terrified rat in his mad rush to escape the greedy clutches of a Thomas cat in hot pursuit. On reaching the door of my teacher's apartment, I would frequently have to knock vigorously several times before a sleepy voice from within would drawl out 'Come in.' In a more or less perturbed frame of mind—owing to my adventures on the stairs—I would enter, and after some little delay my instructor would emerge from behind a curtain, which served to only partially conceal a tumbled-up bed in the corner. But his greeting was always cheery.

"Ah! my boy, it's you. Glad to see you. Hope you have a good lesson. I—I was just taking a little nap; was playing at a swell affair out in the Back Bay last night. I will be with you in a moment. I—I just want to place some water in my canary's cage. Dick must have his bath.' Then he would retire to a closet in the rear of the room. There would be a sound as of pouring liquid from a bottle, followed by a pair of lips smacking, so the only reasonable conclusion I could come to was, that Dick(?) must be of a convivial nature, or required a tonic before bathing. After these preliminaries had been attended to, the lesson would begin; and what burlesque lessons they were as I look back upon them now. The many interruptions were jarring and frequent. To illustrate: I would be struggling along through a waltz, but the simple melody would be completely drowned by the noise of my instructor emptying a scuttle of coals on the fire; or again, I might be grappling with the intricacies of 'Home, Sweet Home,' when suddenly he would seize the poker, and rush madly around the room in vain attempts to put the quietus on some vagrant rat. Oh yes, those were good old days."

"They sure were," observed Mr. Plink, "but teachers as well as pupils had difficulties to contend with. Why, do you know, I had the greatest time finding a room when I first began to give lessons. No landlord could be induced to receive me as a tenant, as soon as I mentioned my business. 'Teach the Banjo!' he would repeat, aghast, 'oh! we could never put up with that noise.' Noise, mark you. One would think I was going to start a boiler shop, or a carpet-beating establishment. At last I prevailed upon a man to allow me to partition off a little room at the end of his cabinet shop down on Winter Street. I fitted it up as well as I could. The Banjo craze was developing rapidly, and would you believe me, some of the finest society men and women in the city came to my little shack to take lessons. Ye gods! it's a wonder they stood for the inconveniences they had to suffer. As a rule, the noise made by the workmen in the cabinet-shop was not so pronounced as to disturb the lessons, except when they set the band-saw in motion. It was on those occasions that beads of perspiration gathered in globules on my brow—and when that band-saw would strike a knot—by the holy Saint Patrick, it was enough to tear the nerves out of a Spartan. But Miss Beacon Street did not become discouraged. I think she regarded the whole experience more or less as a lark. When the band-saw would have an unusually hard tussel with a knot she would place her hands over her ears and look up at me with a smile. I did not dare to remonstrate with the cabinet-maker for fear I would be dispossessed, and pupils were coming in most satisfactorily."

FROM A PRIZE WINNER

We are glad to know that our efforts to try and make THE CADENZA entertaining and valuable to its readers are meeting with success. The following letter received from Mr. Henry C. Hallowell, Jr., one of the prize winners in the late "contest of sharp wits," would seem to emphasize the fact. Mr. Hallowell is well known in musical circles in the historical city of Quincy, Mass., playing first Mandolin in the Quincy Y. M. C. A. Mandolin, Banjo and Guitar Club. He can also pick the "Jo" strings in "right good shape," and as for having a vivid imagination—well, his article which appeared

in our September number certainly reached the limit.

1244 HANCOCK STREET,
QUINCY, MASS., September 20, 1908.

Mr. Walter Jacobs, Boston, Mass.

Dear Sir,—I wish to acknowledge receipt, through your Mr. Osgood, of the music won by me in your July CADENZA contest. I was, of course, very much pleased to receive it, and wish to thank you for your kindness in the matter. Such a letter would not be complete without my wishing THE CADENZA a continuance of the well-earned success that seems to have attended it since it changed its home. In short, it seems that the paper made its appearance at the most opportune time, when the fortunes of the Mandolin, Banjo and Guitar (as well as their players), were at a low ebb, and bids fair to bring back with a rush the "happy days."

Again thanking you, I beg to remain,

Very truly yours,

HENRY C. HALLOWELL, JR.

LEADER OF FADETTES DISCUSSES MATRIMONY.

Mrs. C. B. Nichols, Who Conducts Famous Woman's Orchestra, Talks Some.

AT a recent meeting of the famous Walter Anthony Club for Women in San Francisco, Mrs. Caroline B. Nichols, the musical director of the celebrated woman's orchestra, The Boston Fadettes, was one of the prominent speakers. Mrs. Nichols, though greatly fatigued, having just finished taking some fifteen encores with Ernest R. Ball's popular ballad, "As Long as the World Rolls On," "Mah Pretty Chloe from Tennessee" and "My Own United States," which are three of the most popular songs in the West, delivered her opinion on things in general as follows:

"When a woman's sons grow beards and establish homes of their own," she said; "when her daughters grow up and out of her life; when her husband, old and prosperous, seeks his nightly ease at the club—then that woman has a fine refuge in a club of her own, where she may work and keep her mind busy; where she may forget some shattered ideals and enjoy the sensation of doing a share in the big world's work. But not for me; after I have finished rehearsing my girls, straightened out some internal troubles, warned six or seven susceptible ones not to get married, have seen about the tickets and entertained a drooping head and weeping eyes on my shoulders—say, wouldn't I look nice going to a club to start something?"

"Do you think the only thing in the world I have on my mind is just to keep up in front of my girls twice a day and with baton in hand wave some hieroglyphics against the air?" continued Mrs. Nichols. "Taking twenty-two young women across the continent is not an easy thing, but it's sheer recreation compared with the task of keeping them. They will get married. Our girls are of the marrying kind, you know. No stage Johnnies for them. Yes, that's my big worry—keeping my girls single. What makes me boil to the roots of my hair, though, is to read that we play like girls. We do not. We play like musicians! There is no sex in music."

VIOLIN STUDY FOR MANDOLIN TEACHERS

BY ALBERT H. McCONNELL

A FEW years' serious study of the violin is invaluable to Mandolin teachers. It is needless to say that from a purely musical standpoint the violin has reached a place which neither the Mandolin nor any other instrument can approach. It is a common mistake of young Mandolin enthusiasts to declare that the Mandolin is far superior to the violin, but among true musicians this opinion is not endorsed, and the sooner all Mandolinists recognize this fact, the easier it will be to get at the best viewpoint of Mandolin instruction. It is true that the instruments are similar in some respects, but their actual fields of general usefulness are as far apart as those of a trombone and pipe organ.

I take it for granted that most readers of THE CADENZA are lovers of the Mandolin, and that they believe in its future as I do, but it seems to me that the best plan by which the instrument may be advanced is to endeavor not so much to place it on a pedestal with the king of instruments as to humbly learn from the latter all that is possible.

The literature of the violin is rich in musical worth from which the Mandolinist can draw much material to supplement the newer, and consequently more meagre, literature of his own instrument. It will doubtless be a long while before the Mandolin virtuoso will find enough available original Mandolin music to satisfy his requirements, and he must necessarily continue to draw largely from other sources. To be sure this adaptation of music written for other instruments must be done discriminately; for example, many violin pieces are unplayable on the Mandolin, while there are other selections of great beauty which can be arranged to sound equally well on either instrument.

In my work of teaching, I have found some violin studies to be of great help in keeping advanced pupils. With the Mandolin methods and studies in general use to-day, it takes the average pupil of ability about three years to complete the course of study, including the duo style and most of the standard solos, excepting, perhaps, some of the most difficult by Siegel, Munier, etc. Now, by using a carefully selected group of violin studies in connection with the more difficult and better grade of Mandolin solos, the teacher can lengthen his course to

four years, calling the last year, if he so desires, the post-graduate course.

For the teacher to know what violin studies and pieces are practical for his purposes, it is essential that he do considerable work on the violin, at least enough to get into the literature of the instrument, where he will find an inexhaustible supply of the world's best efforts. Any Mandolin teacher who has the time to study the violin will find himself repaid a hundred-fold.

FROM A GUITAR ENTHUSIAST

WE were glad to receive the following letter from Mr. C. C. Easley of Lakeside, Ariz., as we want our readers to express their likes and dislikes when they can do it in so frank and gentlemanly a way as he does.

Yes, we have been trying to boom the Banjo, and with most gratifying results. Reports of renewed interest in the instrument have come to us from all parts of the country. Our policy for doing so was fully explained by the editor in his little editorial talk last month. But we can assure Mr. Easley and other loyal friends of that splendid instrument, the Guitar, that we are not going to slight their favorite, nor do we feel we have to any extent. In every number of THE CADENZA has appeared a Guitar solo or duet and a lengthy and valuable article or biographical sketch on noted Guitar players, from the pen of a recognized authority, Mr. Philip J. Bone of Luton, England. However, we would say for the benefit of all Guitar enthusiasts that during the ensuing year there will appear in our magazine many interesting articles on the very lines Mr. Easley suggests, and as for beautiful music—well, boys, just “practice up” so you will be able to do it justice.

LAKESIDE, ARIZ., September 11, 1908.

Mr. Walter Jacobs,
Editor CADENZA,
Boston, Mass.

Dear Sir,—I'm a Guitar crank, so, of course, am prejudiced, but really it seems that the Banjo receives the biggest share of attention in THE CADENZA. Maybe it deserves it, but we Guitar fellows won't believe it.

Couldn't we have an occasional photograph of prominent Guitar instrumentalists, together with a little biography, list of their favorite solos, name of publisher, and notes on the interpretation? Every Guitarist would highly appreciate something of this kind, which would be new as far as I know.

But I don't know what plans you have, and besides don't know beans about editing a magazine anyway, so treat this for what it is worth.

Yours truly,

C. C. EASLEY.

WHAT THE CLUBS AND ORCHESTRAS ARE DOING

MISS FERN LENORE FRYE, a young Mandolinist, is creating a most favorable impression in musical circles out in California. On the evening of September 23 she gave a very successful concert in Cap and Bell Club Hall, San Francisco, for the benefit of Missions. Miss Frye is a graduate of the Burford Conservatory of Music, located in Los Angeles, Cal., being one of the class of '07. Though only fifteen years of age she is teaching her chosen instrument with splendid results, but on the concert stage she appears to the best advantage, the most severe critics pronouncing her performance as being "most artistic." We print the following program to give our readers an opportunity to judge of the class of selections Miss Frye is rendering:

PROGRAM

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| <p>a. "Annie Laurie" (Variations)
 b. "Spring Song"</p> <p style="text-align: center;">(Unaccompanied)
 <i>Miss Fern Lenore Frye</i></p> <p>"A Visit to Grandma"
 <i>Mrs. Arthur Sayers, Elocutionist</i></p> <p>a. Bolero
 b. "Nearer, My God, to Thee"</p> <p style="text-align: center;">(Unaccompanied)
 <i>Miss Frye</i></p> <p>a. "Stolen Wings"
 b. "He Loves Me, He Loves Me Not"
 c. "Roberto, O tu che Adoro" ("Roberto il Diavolo")</p> <p style="text-align: center;"><i>Mrs. Walter Ernest Janke, Vocalist</i></p> <p>Valse Fantasia
 <i>Miss Frye</i></p> <p>"Bobby Shaftoe"
 <i>Mrs. Arthur Sayers</i></p> <p>"Home, Sweet Home"
 (Unaccompanied)
 <i>Miss Frye</i></p> <p>Duo, trio and quartet style with right and left hand, pizzicato
 <i>Miss Frye</i></p> | <p><i>V. Abt</i>
 <i>Mendelssohn-Abt</i></p> <p><i>Selected</i>
 <i>Bohm</i>
 <i>P. W. Newton</i></p> <p><i>Willeby</i>
 <i>Mascagni</i>
 <i>Meyerbeer</i></p> <p><i>Siegel</i>
 <i>Homer Greene</i>
 <i>Pettine</i></p> |
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On the evening of September 28, 1908, Mr. Henry C. Trussell gave a Mandolin, Banjo and Guitar recital at the First M. E. Church, Pueblo, Col., under the patronage of the Scott School of Music.

Judging from the following program Mr. Trussell must be a very competent performer on all three instruments.

PROGRAM

- Mr. Trussell will be assisted by Mrs. C. H. Bacon, Vocal; Miss Maude Esther Smith, Reading; Miss Mabel N. Hall at Piano.*
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| <p>Banjo
 a. "L'Infanta March"
 b. "Loin du Bal"
 c. "Czarina Mazurka"
 d. "Miserere" (from Il Trovatore)</p> <p>Vocal — "Thine"</p> <p>Mandolin
 a. Simple Aveu op. 25
 b. "La Cinquantaine"
 c. "Serenade Badine"
 d. Melody in F.</p> <p>Reading — "Barbara's Dilemma"</p> <p>Guitar
 a. Andante and Valse
 b. Intermezzo (Cav. Rusticana)
 c. Barcarolle op. 22
 d. Cubanas Danza (in A Minor)</p> | <p><i>Gregory</i>
 <i>Gillet</i>
 <i>Ganne</i>
 <i>Verdi</i>
 <i>by Bohm</i></p> <p><i>Thome</i>
 <i>Gabriel-Marie</i>
 <i>Gabriel-Marie</i>
 <i>Rubinstein</i>
 <i>Rida Johnson Young</i></p> <p><i>Heinrich</i>
 <i>Mascagni</i>
 <i>Planque</i>
 <i>Jomez</i></p> |
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Talk about "Strike Up the Band, Here Comes a Sailor," well, Mr. Charles F. Graeber's Mandolin, Banjo and Guitar Orchestra of fifty members certainly had the "Blue Jackets" delighted, when he and his fellow players gave a concert at the United States Naval Training Station on Friday evening, September 18.

Mr. C. F. Graeber — whose studio is at 355 Pierce Street, San Francisco — is one of the most successful teachers on the Pacific coast. He is brimming over with enthusiasm and is a fine performer, so we are not surprised that the following program pleased the sailor boys tremendously. Good work, Mr. Graeber.

PROGRAM

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| <p>a. "Grand Overture"
 b. "Under Freedom's Flag"</p> <p>Soprano Solo
 <i>Miss Elouise Hopkins</i></p> <p>a. "Lustspiel Overture" (Kela Bela)
 b. "The Dixie Rube"</p> <p>Specialties
 <i>Baby Ruth and Baby Hattie</i></p> <p>a. "General Mix-up"
 b. George Washington Selections</p> <p>Soprano Solo
 <i>Miss Elouise Hopkins</i></p> <p>Banjo Quartet
 <i>Miss Kittie G. Fowler, Miss Marjorie Everlett,
 Mr. Chas. F. Graeber, Mr. L. B. Lauhere</i></p> <p>Specialties
 <i>Baby Ruth and Baby Hattie</i></p> <p>Finale
 <i>Mandolin Club</i></p> | <p><i>Mandolin Club</i></p> <p><i>Mandolin Club</i></p> <p><i>Mandolin Club</i></p> |
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Mr. Edward R. Day of Buffalo, N. Y., is one of those teachers who seizes "time by the forelock," and "things happen." Though the season is still young, he has already given a concert, and if reports coming to us may be credited, his pupils acquitted themselves admirably. Send us some more programs, Mr. Day, if they are as interesting as the following one which you "engineered" on September 15.

PROGRAM

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| <p>"The Raiders," March
 <i>By the Club — Thirty-two People</i></p> <p>Vocal. "Gypsy Love Song"
 <i>Mr. Lawson</i></p> <p>Violin Solo. Serenade
 <i>Miss Pearl L. Day</i></p> <p>Banjo Duet. "Marie Waltz"
 <i>Mrs. Stein and Mr. Day</i></p> <p>a. "Roses at Twilight" (Vocal)
 b. "Manzanillo" (Instrumental)</p> <p>Reading. "How Ruby Played"
 <i>Mr. E. D. Powell</i></p> <p>"Sambo" (Vocal, by request)
 <i>Master Willie Foley</i></p> <p>"Colored Guards" (March)
 <i>By the Club</i></p> <p>Mandolin Solo. "Cradle Song"
 (Four parts played on one Mandolin)
 <i>Mr. Howard Jones</i></p> <p>"Beautiful Land of Bon Bon" (Vocal)
 <i>Ladies' Quintet</i></p> <p>Guitar Duet. "Belle of Niagara"
 <i>Mr. George Haines and E. R. Day</i></p> <p>Violin Solo. "Slumber Song"
 <i>Mr. E. O. Davidson</i></p> <p>Reading. Selected
 <i>Mr. Powell</i></p> <p>"I Wonder if You Miss Me"
 <i>Master Willie Foley</i></p> | <p><i>Weidt</i></p> <p><i>Schubert</i></p> <p><i>Hall</i></p> <p><i>Gambel</i>
 <i>Robyn</i></p> <p><i>Spencer</i></p> <p><i>Day</i></p> <p><i>Schuman</i></p> <p><i>Harris</i></p> |
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PERSONAL NOTES

The success of the "Grand Guitar Orchestral Club" of Boston, organized last year by Walter F. Vreeland, points to a very pleasant reunion of its members for social rehearsals and concerts. Mr. Vreeland is preparing several special numbers of unusual merit.

We were glad to learn from a card received from Mr. Joseph A. Audet that he had been appointed instructor of Mandolin and Guitar at the Allen School for boys, located at West Newton, Mass. We have no doubt Mr. Audet will score an unqualified success in his new position.

Just after our last copy was sent to the printers, we received from Mr. William C. Knipfer of Meriden, Conn., the program of a splendid concert given by his pupils on the evening of October 8. The press comments are "great," Mr. Knipfer, and we will tell THE CADENZA readers all about it in the November issue.

On Saturday evening, August 29, the Imperial Quartet (Mexican Serenaders) of Boston, filled a successful engagement at the "Corinthian Yacht Club," Marblehead Neck. The program was made up of a few novelties, standard selections and many popular songs. The quartet were entertained there over night.

In a brief letter received from Mrs. C. E. Osborn of Cassopolis, Mich., she very kindly expressed her cordial endorsement of THE CADENZA, and enclosed her subscription. Evidently Mrs. Osborn is an ardent admirer of the Guitar, and we can assure her she will find much concerning her favorite instrument to interest her in the future issues of the magazine.

Mr. Albert H. McConnell, who contributes the interesting article "Violin Study for Mandolin Teachers," which appears in this number of THE CADENZA, has promised to send us other material. Mr. McConnell is one of Chicago's most progressive teachers, a fine performer on the three instruments, and possesses the happy faculty of imparting his knowledge to his pupils — a vital point to both parties interested.

Mr. Olindo Taddei, director of the Boston School of Music at Quincy, Mass., is most optimistic in regard to prospects for the coming season. He has engaged several more rooms in the Hancock Chambers, where he has been located for the past four years, and has added to his corps of teachers. At present he has two hundred names of pupils on his list for 1908-1909. On the third of December he will give his fourth grand annual concert. His big Banjo, Mandolin, Violin and Guitar orchestra will be a feature of the entertainment.

In a brief conversation we had with Mr. A. A. Babb recently, he informed us that the Brookline (Mass.) Banjo, Mandolin and Guitar Club is soon to resume rehearsals under his musical direction. The Brookline Club is strictly an amateur organization, appearing in public solely for the sake of charity. They lent material aid last year at concerts given for the benefit of the Home for Old Men, hospitals, and many other benevolent institutions. Mr. Babb's

class of advanced pupils have also begun their rehearsals and much enthusiasm is being displayed among the members.

Mr. H. W. Beach of Cincinnati, Ohio, the well-known teacher of Mandolin, Banjo and Guitar is a fortunate man. Have you ever seen a half-tone of his Boston Academy of Music Orchestra? It is virtually a "beauty show." It is composed of very attractive young women and bright, clean-cut young men. They are equipped with a magnificent assortment of instruments, and we have something handsome to wager that when Mr. Beach gives the signal with his baton to "strike up the band" that there is some excellent music discoursed in his immediate neighborhood. Send us some of your latest programs, Mr. Beach.

It was a fortunate thing for Wollaston, Mass., when Mrs. James E. Neary decided to locate there. Mrs. Neary (nee McAlister) is well known in Ithaca, N. Y., where she taught the Mandolin, Banjo and Guitar for several years. She is not only a competent teacher, but as a soloist on the mandolin and guitar is credited with being one of the best performers in the East. Mrs. Neary called at THE CADENZA office a short time since, and not only enrolled herself as a subscriber, but selected a number of the best Mandolin and Guitar solos in the Jacobs' catalogue. We feel sure Mrs. Neary will make her influence felt in Wollaston.

We were pleased to receive a letter from our good friend, Mr. W. D. Kenneth, now of Providence, R. I., under date of September 30. Mr. Kenneth needs no introduction to THE CADENZA readers, for doubtless many of them have played his famous "Watch Hill" Two-Step, "Bostonian March," "Topsy's Recreation," and many other delightful compositions from his pen. Mr. Kenneth is at present vitally interested in the Westerly Granite Co., so can not devote as much time as formerly to music. We don't want to see his business interests neglected, but if he could find time to jot down on paper — after office hours — some more of his charming inspirations, they would surely be welcomed by both public and publisher.

We are in receipt of a handsomely gotten up catalogue and prospectus of the Maryville (Mo.) School of Banjo, Mandolin and Guitar, Miss Alma M. Nash, Directress. The purpose of this school is to assist in raising the standard of these three instruments, and the long list of pupils who have availed themselves of the opportunity offered must be most gratifying to the faculty. We cannot doubt the pupils themselves have passed many pleasurable hours at the weekly rehearsals and impromptu concerts. Miss Alma M. Nash is gifted with natural musical ability, and has been a pronounced success as a teacher.

THE CADENZA wishes the Maryville School renewed and continued prosperity.

Even the most exacting critics are willing to concede that marvelously clever people are frequently to be found on the modern vaudeville stage. A team whose names are always found among the "head-liners" is that of Gould and Rice. Mr. W. H. Gould is a magician and illusionist. Like the great Houdini, handcuffs and shackles have no terrors for him, and like Cupid, he "laughs at locksmiths."

Mr. Gould is ably assisted in his "act" by Miss May Rice,

NEW PUBLICATIONS

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- Moon Winks**, Two-Step Intermezzo *P. M. Jaques* \$1.90
 Three Mandolins, Tenor Mandola, Mando-Cello, Flute, 'Cello, Guitar Acc., Piano Acc.

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Eduard Holst Popular Piano Compositions, Vol. I .50
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OLIVER DITSON COMPANY, BOSTON, MASS.

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Accursed One, Where Leads Thy Haste? from "Fidelio," Soprano in E *Beethoven* .75
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Since 'Tis Glory to Adore You, Soprano in F *Bononcini* .50
Behold Titania, from "Mignon," Soprano in B flat *Thomas* .75
Graceful Butterfly, Soprano, in G minor *Campra* .50
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Echoing Bell-Tones, from "Euryanthe," Soprano in C *Weber* .50
Chaste Enchantress, from "Norma," Soprano in F *Bellini* 1.00
How Friendly Sleep was to Me, Soprano in E *Weber* .75
Wild Woodland Creatures, Soprano in G *Caccini* .40
Ye Awful Stygian Powers, from "Alceste," Soprano in B flat *Gluck* .50
I Say that by Fear I'm not Haunted, from "Carmen," Soprano in E flat *Bizet* .50
As Falls the Moonlight Gently, from "Lakme," Soprano in B minor *Delibes* .75
Upheld, Medium voice in G *Hosmer* .60
Consider and Hear Me, Low voice in C *Wooler* .60
De Sleep-Man's Waitin' fo' You, Lullaby *Going* .50
The New Jerusalem, Medium voice in C *Stevenson* .60

OLIVER DITSON COMPANY, BOSTON, MASS.

NOTICE TO READERS AND MUSIC PUBLISHERS

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

Only NEW ISSUES will be listed, and copies of the best edition must reach The Cadenza NOT later than the first day of month of publication to insure insertion.

a most attractive and versatile young woman. She is a talented performer on the Banjo and Mandolin, her Banjo work being particularly fine, never failing to awaken hearty and spontaneous applause. Gould and Rice are booked this season on some of the best circuits, and we have no doubt managers will find them to be a drawing card. Their recent press notices are excellent. They played Toronto, Canada, week of August 24; Barrie, Grand Opera House, August 31; Owen Sound, September 7; Collingwood, September 14.

In a bright, chatty letter from Mr. Frederick J. Bacon, which appeared in the July issue of THE CADENZA, he said, "While at Pacific Grove, Cal., we were the guests of Mr. Henry B. Chase, who is a Banjo enthusiast, and really a clever player. We expect Mr. Chase to come East this fall, etc." Well, Mr. Chase *has* come East. He arrived about the same time as did the cold wave which swept Boston the first of the month, but when Mr. Chase entered our office, he brought in with him such a genial atmosphere, such a warmth of enthusiasm, that the blighting air outside was forgotten as we listened to his reminiscences glowing with life and color. They would have been a feast for some of the younger players, for Mr. Chase's talk was in epitome a history of the Banjo for the last thirty years. The first Banjoist of note to claim his attention was old Tom Briggs, a famous minstrel; then later, different members of the Dobson family in New York. Old Horace Weston and Jim Bohee, Mr. Chase regards as the best

colored players he ever heard. His first instructor was John Bogan, whose place was over on the Bowery in New York City. Later he took a few lessons from Edward C. Dobson.

The writer could easily fill pages in THE CADENZA telling of the life Mr. Chase led in the far West, with his Banjo ever his constant companion — how with six congenial fellow players he formed a combination known as "The Rocky Mountain Minstrels," and many other entertaining stories. There is scarcely a Banjoist of any note, either in this country or abroad, whom Mr. Chase has not heard perform. On a recent trip to England he passed much of his time in the society of Mr. Olly Oakley, and speaks in the highest terms of that Banjo artist, both in the capacity of musician and as a genial host.

Before leaving us Mr. Chase was good enough to say he anticipated passing many pleasant hours in perusing future numbers of THE CADENZA, and that he would do all in his power to interest his musical friends and acquaintances living out on the Pacific slope in the magazine.

Life is a building. It rises slowly, day by day, through the years. Every new lesson we learn lays a block on the edifice which is rising silently within us. Every experience, every touch of another life on ours, every influence that impresses us, every book we read, every conversation we have, every act of our commonest days, add something to the invisible building. — J. R. Miller.

TEACHERS' DIRECTORY

- ACKER, D., Teacher of Banjo, Guitar and Mandolin.
61 South Main St., Wilkesbarre, Pa.
- ALBRECHT, O. H., Teacher of Mandolin, Banjo and Guitar.
1116 Chestnut St., Philadelphia, Pa.
- ANTHONY, J. H., Teacher of Mandolin and Guitar.
Lamoni, Iowa.
- ARMSTRONG, THOMAS J., Teacher of Banjo, Mandolin and Guitar.
34 South 16th St., Philadelphia, Pa.
- AUDET, JOSEPH A., Teacher of Violin, Mandolin and Guitar.
214 Boylston St., Boston, Mass.
- AUSTIN, C. E., Teacher of Banjo, Mandolin and Guitar.
Box 535, New Haven, Conn.
- BACH, F. C., Teacher of Violin, Mandolin and Guitar.
723 Conklin Place, Madison, Wis. Instructor at University of Wisconsin.
- BAGBY, VIRGINIA J., Teacher of Mandolin and Guitar.
Bisbee, Ariz.
- BAILEY, ED. L., Teacher of Violin, Mandolin, Guitar, Banjo and Piano.
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3022 Emerald Street,
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375 Pequog Ave., Athol, Mass.
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230 Pleasant St., Worcester, Mass.
- DELANO, C. S., Teacher of Mandolin, Guitar and Banjo.
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- DURKEE, MISS JENNIE M., Teacher of Guitar, Mandolin and Banjo.
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306 8th St., Parkersburg, West Va.
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937 K St., N. W., Washington, D. C.
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405 South Albany St., Ithaca, N. Y.
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1606 Carpenter Ave., Des Moines, Iowa.
- HOLT, WALTER T., Teacher of Mandolin, Banjo and Guitar.
937 K St., N. W., Washington, D. C.
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111 South Main St., Fostoria, Ohio.
- KASKE, GUSTAV C., Teacher of Mandolin, Guitar and Banjo.
165 Cambridge Ave., Jersey City Heights, N. J.

- KITCHENER, W. J., Teacher of Mandolin, Guitar, Banjo and Composition.
157 West 84th St., New York City.
- KNELL, BENJ. F., Teacher of Mandolin.
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5948 Germantown Ave., Philadelphia, Pa.
- KRUG, ARABELLA F., Teacher of Piano, Mandolin and Guitar.
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332 St. Catherine St., W., Montreal, Can.
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Opera House, Kearney, Neb.
- MARTIN, FRED C., Teacher of Banjo, Mandolin and Guitar.
264 Tremont St., Boston, Mass.
- MATTISON, C. S., Teacher of Banjo, Mandolin, Guitar and Violin.
230 Adams St., San Antonio, Tex.
- MAY, JEROME, Teacher of Banjo.
2 P. O. Arcade, Bridgeport, Conn.
- MCCONNELL, ALBERT H., Teacher of Mandolin, Guitar and Banjo.
505 W. 63rd St., Chicago, Ill.
- MORSE, MRS. LIDA J., Teacher of Mandolin, Banjo, and Guitar.
Middle St., Lancaster, N. H.
- MOYER, WILL D., Teacher of Mandolin, Guitar and Banjo.
210 Harris St., Harrisburg, Pa.
- NEISS, WILLIAM F., Teacher of Mandolin and Guitar.
324 Greenwich St., West, Reading, Pa.
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- PATCH, MYRON G., Teacher of Mandolin, Guitar and Banjo.
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517 West 7th St., Cincinnati, Ohio.
- ROLLSTON, MRS. M. J., Teacher of Mandolin, Banjo and Guitar.
820 Delaware Ave., Springfield, Mo.
- ROSS, MARGARET R., Teacher of Banjo, Guitar and Mandolin.
508 East Republican St., Seattle, Wash.
- ROWDEN, MR. & MRS. CLAUD C., Teachers of Banjo, Mandolin, Guitar and Piano.
Handel Hall, Chicago, Ill.
- SCHMICK, WM., Teacher of Banjo and Guitar.
843 Main St., South Allentown, Pa.
- SCHUCHMANN, PETER, Teacher of Mandolin.
428 South Harvey Ave., Oak Park, Ill.
- SHERMAN, GEORGE B., Teacher of Banjo, Mandolin, Guitar and Violin.
152 Calyer St., Brooklyn, N. Y.
- SIMPSON, T. A., Teacher of Violin, Banjo, Mandolin and Guitar.
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- SWAN, S. WASHBURN, Teacher of Banjo, Mandolin and Guitar.
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- VREELAND, WALTER F., Teacher of Guitar, Mandolin and Banjo. Students Guitar Club and Mandolin Orchestra.
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- WARREN, EDWARD S., Teacher of Mandolin and Guitar.
Pasadena, Cal.
- WAY, BYRON W., Teacher of Mandolin and Guitar.
515 West 10th St.,
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- WEIDT, A. J., Teacher of Banjo, Mandolin, Guitar, Violin and Zither.
439 Washington St., Newark, N. J.
- WILLIAMS, WARNER C., Teacher of Mandolin, Guitar, Banjo, Piano and Xylophone.
323 Madison Ave., Indianapolis, Ind.

- WINDRATH, CARL, Teacher of Mandolin and Violin.
154 East 52nd St., New York, N. Y.
- WING, L. F., Teacher of Guitar, Mandolin and Banjo.
508 East Republican St., Seattle, Wash.
- WOLFE, OTTO S., Teacher of Guitar, Mandolin and Banjo.
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CARL FISCHER, Cooper Sq., NEW YORK

WITH THE MUSIC PUBLISHERS

The Cundy-Bettoney Company are featuring a selection in their ad this month that we believe will claim the attention of every Mandolin club leader who reads the magazine. We refer to that celebrated march, "American Republic," by Thiele. On certain occasions a grand patriotic march will just be the making of a club. Note the arrangement, boys. Wouldn't it fit right in your present repertoire?

To receive a call from a friend you have always found interesting is a pleasant event in your life. A good book or magazine is the next best thing to talking with a congenial friend. For the nominal price of fifty cents a year you can have "The Hudson River Musician" call on you once a month. Just send five cents for sample copy and see how you like it.

You will notice that Chappell & Co. have not changed their ad this month. Of course they have not, why should they? They know what a charming selection "Valse Caressante" is, and want to call your attention to the fact just once more. It is one of those waltzes you can't help whistling to yourself on your way

home from the club, and all the fellows want to play it over three or four times at rehearsal. With Mandolinists it is one of the big hits of the year.

Do you remember that old song which was so popular a few years ago entitled "You Never Miss the Water 'til the Well Runs Dry." Now there could be such a thing as some of our advertisers withdrawing the liberal offers they are making in this number of THE CADENZA. Look for the headline "\$10.00 for 10 cents." Just read what the *Music World* is willing to do for you. It's like finding money.

Do you ever attend auctions? Then you know that sometimes just the very article you wanted slipped away from your grasp for the simple reason you hesitated too long. We trust you have not delayed sending for Paul Eno's latest composition, "March Impromptu." It's a mighty good thing, "Not too hard, but just hard enough." The Maximum Pub. Co. still keep their top line, "If It's Our Publication It's Good."

William Penn, the old Quaker, is famous in history especially for one characteristic, that he always kept faith with the Indians. Now, no one would ever accuse Mr. Otto H. Albrecht of Philadelphia of being a Quaker, yet he has kept faith with the Mandolin, Banjo and Guitar players for a good many years, by "handing out" some of the best teaching and club music ever

published for the three instruments. Look up his ad and see what he has to offer this month.

We learned years ago, when we were boys at school, that the moon was responsible for the ebb and flow of the tides. Now, Mr. Percy M. Jaques is responsible for "Moon Winks," a new Intermezzo Two-Step. It may not be able to affect the rise and fall of the ocean, but it can put more "ginger" in the average human being than the man in the moon would ever dare attempt. When you send for it, remember the Percy M. Jaques Music Co. is now located at Jacksonville, Fla.

Good Banjo club music is rare. It would pay any club leader to write to Mrs. Lydia M. Jennings, 133 Burnett Street, Providence, R. I., for a catalogue. The late James H. Jennings' compositions and arrangements are fine. We can particularly recommend "Falstaff Galop," "Sounds from the Cotton Field," "Farmers' Jubilee," and "Westminster March," as being especially good for Banjo clubs. Eighteen of the Jennings best sellers come arranged for Banjeaurine, First and Second Banjo, Piccolo Banjo, Guitar and Mandolin.

"Every one likes to be thick with the winning horse" is a common saying with the race course fraternity, and Banjo players are not slow in getting a "line" on the "one best bet" when it comes to Banjo music. You will notice

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MANDOLIN SIZE

NOTE.—It is made in two sizes, Mandolin and Guitar. The Lyralin will be to your Mandolin Club what the 'cello or double bass is to the orchestra. For further particulars and introduction prices write to

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Leaders: Send for my

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Any one, 15c. Any three, 40c. All six, 75c.

GEORGE W. THOMS

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Walter A. Norwood has a new headline for his ad this month, "I lead, others follow"; so we would suggest that Banjoists send for a few of Norwood's latest publications if they want to be with the leaders when they come down the "home stretch."

Have you noticed the ad of the F. B. Haviland Publishing Company in this number? In a way it is a sort of puzzle, a "fifteen" puzzle, one might call it; where the puzzle comes in is just here. In the Haviland Mandolin and Guitar Folio No. 4 there are fifteen selections, and it would puzzle even an old-time critic to decide which selection is the best, but there is this good point you must not overlook, you are not *obliged* to decide which particular selection to order, for you can get the whole lot of them at a nominal price. Solo Mandolin, 2d Mandolin and Guitar parts, 25 cents each.

You, Mr. Mandolinist, may be able to play your chosen instrument beautifully, duo style and all the "swell tricks," but have you a good head for business? And you, Mr. Guitarist, may be able to execute some of the late Romero's compositions, but are you keen at picking up bargains? The reason we ask such personal questions is to find out how many of our readers have taken advantage of the rock-bottom quotations for Mandolin and Guitar music which appeared in Carl Fischer's ad last month,

and which he again announces in this issue. If you *have* sent in good, liberal orders, why, then, there can be no doubt that you are a good, all-round fellow and we are proud to have you on our subscription list.

He makes an attractive picture, does he not, sitting there playing his Mandolin? Who are we talking about? Why, the handsome young troubadour whose cut appears in the ad of Hinds, Noble & Eldredge. But "Handsome is that handsome does." Our modern Mandolinist arrayed in his conventional evening clothes can probably discourse far better music than did the gaudily attired minstrel of years ago. Just turn back and read the list of pieces contained in the folio featured in the ad of Hinds, Noble & Eldredge. Can you beat it?

Mr. George W. Thoms has certainly outdone himself *this* month in offering bargains to the Mandolin artist. We say artist, for the beginner would scarcely do justice to the six beautiful new Mandolin Duos by Charles Brunover. As you will see by consulting Mr. Thoms' ad, there are three Waltzes, two Marches and one Mazurka, all good movements for Mandolin duo work, and the prices would be considered moderate if the pieces had been on the market for years, but they are *new*. Mr. Thoms' address, you remember, is Appleton, Wis.

We build our reputation in our Orpheum Banjo

Let us prove it to you

We Claim

Carrying Power
Resonance
Easy Action

Absolutely Best Material
Superior Workmanship
Finest Tone Quality

Strictly Original Construction

Different and better than any Banjo made

Write for catalogues on Banjos, Banjo-Mandolins, Mandolins and Guitars.

RETTBERG & LANGE

Dept. J.

382 Second Ave., New York

A lot of young fellows who can play the Mandolin, Banjo and Guitar just fairly well can have more fun to the square inch with Jerome H. Remick's W. W. Folio No. 6 than a cat could have with a cage full of birds. Have you allowed your "lamp" to glance over the contents of this folio? All the favorites are there: "Capt. Willie Brown," "Dixie Doodle Girl," "Dear Heart," etc. It reads like the program at a high-grade vaudeville house. Many of the selections in this folio have been the "feature song" in a musical comedy. They come arranged for 1st and 2d Mandolin, and Banjo solo with Guitar and Piano accompaniments.

Every musician worthy the name should seek eagerly the best literature published concerning his chosen instrument, and absorb every vital point that may aid him in becoming the best soloist, the best teacher, or the best club leader in his particular corner of the world. "Mandolin Memories," compiled and published by Samuel Adelstein, should be in the hands of every Mandolinist in the country. By a careful perusal of its pages, he will then be able to talk intelligently regarding the history of his instrument. Isn't it worth one dollar to you to be a little better posted than your rival in the next block? Look up the ad with the head-line "Mandolin Memories."

Human nature is about the same the world

The Dominant

ESTABLISHED

Is a MONTHLY JOURNAL
invaluable to Bands, Orchestras

Because its musical literary articles are prepared by the best writers.
Because its news columns narrate the doings of the United States, Canada and foreign countries.
Because its music consists chiefly of Band and new and up to date, by the best writers.
Because it is the only independent Band and is not a music publisher or dealer. He is published, here or elsewhere. Send 10c. for a trial copy.

YOU CANNOT AFFORD TO DO WITHOUT **THE DOMINANT**

It costs only \$1.00 a year or 10c. a single number, for which you receive a month's worth of budget of interesting news, instructive articles and from three to four full numbers of new music to add to your repertoire.

All the best bands and orchestras subscribe for and are playing

THE DOMINANT MUSIC

THE DOMINANT

A. A. CLAPPÉ, Publisher

ASTOR COURT

NEW YORK CITY

MANDOLIN MUSIC

Brokaw's Queen Folio

This collection contains the famous and original compositions of Pryor, Harris, Guckert, Stahl, Wheeler and other prominent writers. It is an excellent folio for clubs and orchestras.

Prices

Mandolin Solo	-	-	25c. net
2d Mandolin	-	-	25c. "
Guitar Accompaniment	-	-	25c. "
Piano Accompaniment	-	-	25c. "

Eclipse Methods for the Mandolin, Guitar and Banjo

These methods are all self-instructors and of the simplest

over, and we are all creatures of habit; you know that's true. One man gets in the habit of smoking one particular brand of cigars, another buys a certain make of shoes. But there appears to be one habit all the most prominent band leaders have formed, and that is subscribing to that splendid monthly journal of music, *The Dominant*. Have you read the last issue? It is a specially fine number. It not only contains an interesting budget of news and instructive articles but some magnificent music, alone worth the yearly subscription price. Address A. A. Clappé, Publishers, Astor Court, New York City.

For many years the compositions and arrangements of Mandolin, Banjo and Guitar music by E. D. Goldby have been most favorably recognized as desirable material for teaching and club work. The older teachers *know* they are good and the younger generation should become acquainted with them as soon as possible. You will notice in his ad he has some new selections to offer right from the press. "Royal Crest Schottische," "Dawn of the Roses Waltz," "Queen of the Valley Gavotte" and "Dancing 'Mid the Palms Schottische." These pieces come arranged for first and second Mandolin, first and second Banjo, Tenor Mandola, Mando-Cello, Flute, 'Cello, Guitar and Piano accompaniments. Mr. Goldby asks you to send for his complete catalogue. Why don't you do it?

There are two especially good points about the E. T. Paull Music Co.'s ad. In the first place the selections they have had arranged for Mandolins and Guitars are of the very highest order; and in the second place they do not ask the reader to wade through a long list of music. Mr. E. T. Paull is famous as a writer of marches. His "Chariot Race" (or Ben Hur) has been a phenomenal seller not only in this country but abroad, yet some of the "wise-heads" declare his latest composition, "The Home Coming March," will prove even a greater success than the celebrated "Ben Hur March." All club leaders who order the above-mentioned pieces will find two selections worthy the metal of true artists.

M. Witmark & Sons have placed some very attractive advertisements in our magazine, and other musical publications in times past, but have you noticed the galaxy of star selections they have featured in their ad this month? Let us go over them together. Probably you have heard the bands and orchestras play "The Teddy Bears' Picnic," and maybe it isn't "kippy" for a Mandolin club. You can just hear the little cubs' claws scratching gravel. Then look at the list of comic opera selections for Mandolin orchestras. "The Red Mill" a sure winner; "Spring Chicken," can you beat it? "The Gay Musician,"—the song "Lovelight" in that opera is one of the prettiest things you ever heard.

Then comes "A Yankee Tourist," "The Top o' th' World": all as tuneful as they can be. Then we come to the Mandolin duos, Guitar solos, and songs with Guitar accompaniment. Club leaders should look over carefully all the good things M. Witmark & Sons are now placing on the market and should send in their orders while the season is still young.

Lovers of fiction rely on the book reviews to keep them informed as to what is going on in the field of literature, and we would hazard a guess that many of our readers regard the full page advertisement of the Oliver Ditson Co., which appears in *THE CADENZA* every month, more or less in the light of a reliable guide to keep them posted in musical matters. In their announcement this month, the Ditson ad is rich in information. The upper half of the page represents a department that might be termed "first aid to the injured," for your Banjo is liable to have its "head" broken, your Mandolin to fracture a "rib," or your Guitar to dislocate its "neck." Should any of the above shocking catastrophes happen, why just send the "patient" to the Ditson Hospital and the necessary repairs will be made.

Again the Ditson Co. would call all Mandolin players' attention to the Odell Mandolin Method. Just note what some of the leading teachers in the country have to say regarding it. Books 1, 2, 3 are now ready. Price each,

BE ONE OF THE FIRST

FIRST WHAT?



GUITAR SIZE

Why one of the first clubs to use A. M. Krueger's

Lyralin



MANDOLIN SIZE

NOTE.—It is made in two sizes, Mandolin and Guitar. The Lyralin will be to your Mandolin Club what the 'cello or double bass is to the orchestra. For further particulars and introduction prices write to

A. M. KRUEGER, Brenham, Texas.

BAND and ORCHESTRA

Leaders: Send for my

120-page Book of 1st Violin parts

32-page Book of Solo Cornet parts

Free to leaders. Others send 10 cents to pay postage.

WALTER JACOBS, 167 TREMONT STREET BOSTON, MASS.

postpaid, 75 cents. The four selections that are featured for Mandolin orchestra are unusually fine: "A Dream," by J. C. Bartlett; "Grand American Fantasia," by Theo. Bendix; "Poet and Peasant Overture," by Suppé, and "Selections from Faust," Gounod. Send to the Oliver Ditson Company for their fall catalogue of Mandolin, Banjo and Guitar music. Free on application.

There are some songs which will never grow old, and no more fitting example could be found to illustrate this fact than that beautiful, quaint old melody by Adam Geibel, "Kentucky Babe." It has charmed all grades of musicians from the happy-go-lucky college student, lending his voice to augment the Glee Club, to the trained prima donna on the operatic stage. Its plaintive charm has touched the heart of the humble villager, and now the vigorous applause of no less a distinguished American than President Roosevelt. The White-Smith Music Pub. Co. announce in their ad this month the various combinations and arrangements they have made of the song. Instrumentalists as well as vocalists should be interested in this list.

The *Music Trade Review*, New York, relates the following incident concerning the song:

"KENTUCKY BABE" FOR PRESIDENT

At the recent farewell reception given by President Roosevelt to the towns-people of Oyster Bay, the Hicks-ville Saengerbund, standing on the piazza, sang the well-known plantation melody "Kentucky Babe," by Adam Geibel. An interesting as well as a rather amusing episode was the German accent given to the words, although the singing of the number was done in superb style and was applauded vigorously by the President. "Kentucky Babe" is perhaps the best high-class plantation melody since Foster's "My Old Kentucky Home." It is issued as a song, also for male, mixed and women's voices, by White-Smith Music Publishing Co., if our memory serves us right.

TRADE NOTES

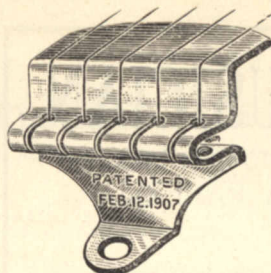
At a horse trot up in New Hampshire, on one occasion, the really best horse in the string came in last—went lame in the first quarter because it had been shod by a poor blacksmith. You may own a splendid Banjo, but are using a poor bridge, and your instrument goes "lame" on all occasions. Get a Grover "Non-tip" bridge and note the difference.

You have read in mythology about the sirens who used to entice sailors ashore and kill them. Now the Lyralin is something quite different. Its mission is to entice new members to join your club, for they will be charmed by its music. It is equally pleasing as a solo instrument or used to augment your orchestra. Have you noticed the shape of it in Mr. A. M. Krueger's ad?

That we received no new "copy" for the Bell Music Co.'s ad this month did not surprise us a bit. They were probably too busy filling orders to attend to anything else. The ad is filled with good things, old melodies that will live forever, and only ten cents a copy. Mr. Club Leader, make your selection this month, you will regret it if you don't.

In the next issue of *THE CADENZA*, there will appear an article by Mr. George L. Lansing. We just mention this fact because if you look up his ad you will see he is director of the famous Boston Ideals, and is just the man you want to engage to arrange your club music. His address you will remember is 170 A Tremont Street, Boston, Mass.

We would call the attention of leaders and



The Lightning String Adjuster or Perfect Banjo Tailpiece

Quickest and easiest possible method of putting on strings, no posts or rivets to wind, no untidy string ends hanging down. Simple and so constructed as to avoid the cutting of strings, the fault of most Banjo Tailpieces. Guaranteed not to cut good strings. Not made for wire strings but will hold them.

Price 25c. each with bolt and nuts
The usual discount to dealers and teachers
E. D. SON, 161½ Blandina St., Utica, N. Y.

PERSIAN LAMB RAG

A tremendous HIT with SOUSA and His Band

AT THE BOSTON FOOD FAIR

Published for Mandolin, Orchestra, Banjos, Piano, Band and Orchestra

WALTER JACOBS, 167 Tremont Street,

BOSTON, MASS.



managers of Mandolin, Banjo and Guitar clubs, to the ad of the Hub Engraving Co., 173 Summer Street, Boston, Mass. Send them the photograph of your musical organization, when you decide to "branch out" and circulate a "dandy" prospectus. They have made most of the half-tones which have appeared in *THE CADENZA*. Their rates are reasonable; their work first class.

The "Orpheum" Banjos are gaining in popularity by leaps and bounds. We are in receipt of a "folder" from The Ossman Banjo Trio, composed of Vess L. Ossman, C. H. Wetzel and A. B. Anderson, all artists, every man of them, and *they* are playing Orpheum Banjos. This Trio is filling engagements where "the goods" *must* be produced. We believe it would pay you to write Rettberg & Lange for catalogue and prices.

Mr. Fred Martin in his ad announces that he is prepared to give Mandolin pupils a special course on the duo style of playing. Mr. Martin has been teaching in Boston for a number of years and has met with success in preparing pupils for the concert stage. The duo and quartet style of playing the Mandolin has become very popular; so probably it would pay ambitious amateurs to write or call on Mr. Martin.

Did you ever have the misfortune to drop into a third-rate "show" and hear a Banjo player do a turn that put your nerves on edge? He probably had wire strings on his instrument, used a thimble, and the noise he made was frightful. What a contrast to the artistic Banjoist who picks the strings with a master touch and shades his performance so delightfully by using one of Norman Howard's Dulcet Harp Attachments that you are simply charmed, and — well

AMERICAN MUSICIAN

If you are looking for an up-to-date breezy
BAND and ORCHESTRA PAPER

send for

THE AMERICAN MUSICIAN

It speaks for itself

Keeps you posted on all new music
published for band and orchestra

SUBSCRIPTION, \$1.00 YEARLY

1908

Enclosed please find one dollar for one year's subscription to
THE AMERICAN MUSICIAN.

Name _____

Street and Number _____

City or Town _____

Address: AMERICAN MUSICIAN
437 FIFTH AVE., NEW YORK CITY, N. Y.

B & M

(Barnes & Mullins)

Absolutely guarantee the following True and
Tested strings

VIRTUOSO

Nothing better to be had

Violin E (one single length each)	6d
Violin A	9d
Violin D	9d
Violin G (pure silver Burnished)	1. 4.
Accribelle (120 cut lengths, 4 lengths in an envelope)	13. 6.

3 Rathbone Pl., Oxford St., W.
LONDON, ENGLAND

Write for particulars of "GOLDEN" Cabinet—FREE

you can improve your *own* solo work fifty per cent by using one of these Dulcet attachments.

This is an age when "time is money." The Banjo and Mandolin player's time is as valuable as that of any other professional man, so, of course, they all use and endorse "The Lightning String Adjuster," manufactured by E. D. Son of Utica, N. Y. Is it possible *you* are still bothering with an old time tail-piece? You can't afford to do so a moment longer. Give yourself a treat. Send 25 cents for the real thing.

"Do you play a Schroeder?" is the headline in Mr. J. G. Schroeder's ad; of course you noticed that. But have you given the question full consideration? Perhaps you have practiced hard and persistently, and have paid out your good money for lessons, still when you appear in public your solos fall flat. Again comes the question, "Do you play a Schroeder?" We believe it would pay you to write Mr. Schroeder and get posted on his goods.

Did you break a string on your Banjo when playing your solo the other night? Oh, my, no, we won't say we are *glad*, but if you had taken our advice and sent to Hermann Cohn for a few of his "True solo" strings, probably the mishap would never have occurred. Mr. Cohn in his ad does not ask you to send for two or three bundles of strings as a sample order;

just send him twenty-five cents for a trial set. "The proof of the pudding is in the eating."

The C. L. Partee Music Co. have an entirely new ad in this month. Have you read it? You may find it worthy of your careful consideration. Mr. Partee comes out squarely with facts and figures. Those engaged in the musical profession sometimes take a little "flyer" in stocks and bonds; why not write Mr. Partee and see what kind of a deal you can make with him. "Nothing venture nothing have."

Have you heard the latest about Mr. and Mrs. Frederick J. Bacon, the great Banjoists? Well, they are causing a perfect uproar down South—and we said such nice things about them, too, last month. You see the trouble all came about like this. They were down for a fifteen-minute "turn," but the audience—like Oliver Twist—wanted more, so they had to come back and play again and again. Well, we are not surprised, we have known of them "catching the house" the same way when they were playing up North. Keep the good work up, Mr. and Mrs. B!

A soldier would never think of going into battle without ammunition, would he? and furthermore he would hardly be expected to carry his cartridges in his pockets. Did we hear you say "Nit"? So when starting on your fall and

winter campaign of rehearsals and concerts, don't be foolish enough to try and carry your strings in your vest pocket or tucked inside your hat band, when the Philadelphia String Case Co. can furnish you with an article that will fill every requirement. They are artistic in design. Of course you noticed that when you read their ad. Well, just order one apiece for the boys in the club.

You never saw George Washington, did you, nor Andrew Jackson, nor Lafayette? Yet you believe they once lived because historians have told you so. Perhaps you have never used a "Hartnett Adjustable Tone Bar," and question that the device is all the inventor claims for it. Well, you have the written endorsement of such artists as Thomas J. Armstrong, Myron A. Bickford, J. J. Derwin, A. D. Grover and many others. We believe these names should convince you that Mr. Hartnett's invention must be something out of the ordinary. But don't take our word solely. Try it for yourself.

W. J. Dyer & Bro. are one of the oldest and most reliable music houses in the West. They have been identified with many successes and we believe they will add still another "blue ribbon" to their list by interesting club leaders in the Symphony Harp-Mandolin. It is an entirely new creation which for power and sweetness of tone has amazed experts wherever shown. It is capable of producing effects impossible on any

THE CELEBRATED MARCH "American Republic"



By THIELE, introducing the "STAR SPANGLED BANNER" in the trio, has been arranged for Mandolin Orchestra by F. T. McGRATH.

This is the number that is so popular as the last piece in band concerts.

PRICES

1st Mandolin	.40
2d Mandolin	.15
3d Mandolin and Octave Mandola	.15
Tenor Mandola	.15
Mando-Cello	.15
Guitar Accompaniment	.15
Banjo Accompaniment	.15
Piano Accompaniment	.20

Send your name and address for catalogues of standard music.

The CUNDY-BETTONEY CO., 93 COURT STREET, BOSTON, MASS.

Banjo Club Leaders, Attention

Send 10 cents in stamps or silver, for solo Banjeaurine part to "Imperial Guards March"

This is only one of eighteen selections that come arranged for Banjeaurine, 1st and 2d Banjo, Piccolo, Banjo, Guitar and Mandolin.

Write for catalogues of the James H. Jennings compositions and arrangements.

MRS. LYDIA M. JENNINGS, 133 Burnett St., Providence, R. I.

SEND 10 cents FOR THE 1ST MANDOLIN PART TO EITHER OF THESE BIG INSTRUMENTAL HITS

THE HOME COMING MARCH
CHARIOT RACE

ALSO REQUEST OUR COMPLETE CATALOGUE
E. T. PAULL MUSIC CO.
46 WEST 28TH STREET NEW YORK

other instrument. When played in connection with the ordinary bowl-shaped Mandolin its supporting tones are invaluable. When writing W. J. Dyer & Bro. address Dept. 92 and a catalogue and price list will be forwarded by return mail.

We have been telling our readers so much about the most reliable Mandolins to use that now we want to say a word about plectrums and strings. You will notice by consulting their ad that the Rhode Island Music Co. have something fine in the way of plectrums bearing the trade mark H. M. They are made flexible or hard, so you can suit your taste when ordering. The Rhode Island Music Co. can also supply you with an exceptionally fine string, their special H. M. They claim they are the strongest, best and truest strings on the market. Give them a trial. They are endorsed by the great Mandolin Virtuoso, Giuseppe Pettine, and many other prominent artists.

Mr. Wm. C. Stahl of Milwaukee, Wis., does not ask you to listen to a long argument by a corporation lawyer or to labor through a prolix article on the science of acoustics by some learned professor to try and persuade you that the Mandolins, Banjos and Guitars which he is manufacturing are of exceptional merit. He puts the verdict right up to you, for as you will see by his ad, he will send to any responsible person one of his instruments to be tested. He evidently

has faith in his goods, and we believe you will if you will only give them a trial. Mr. Stahl has just issued a handsome new catalogue which will tell you even more than his ad conveys. At least send for that.

The Charter Oak played quite an important part in the making of New England history. A certain cherry tree figured prominently in the early life of George Washington, and a special kind of spruce has done much in building up the reputation of W. A. Cole's Mandolins and Guitars. Mr. Cole does not claim he has a monopoly on this particular growth of wood, but he does claim he has a superior manner of treating it, so as to obtain the best results when fashioned into "the tops" or sounding boards of his Mandolins and Guitars. The "Charter Oak" and the "Cherry Tree" are now only memories, but the Cole instruments are realities, and are growing in popularity every year.

The writer has met Mandolin, Banjo and Guitar teachers who were always complaining that times were dull, and they would sigh and shake their heads, but did *very little hustling*. One of the first things to do is to get people interested in the three instruments, and a splendid way to bring about that end is to engage a few performers to demonstrate that delightful music can be produced from the Mandolin, Banjo and Guitar. Now just list while we give you a tip.

Have you seen

"THE DULCET HARP ATTACHMENT"?

If not you are behind the times! Improves your banjo's tone fifty per cent.

WHAT THEY THINK OF IT

"After giving it a thorough trial, I find it gives the best results of anything of the kind on the market and at the same time is very easy to manipulate. It should certainly have a great sale, and I shall be only too glad to use and recommend it."

Very truly yours, MYRON A. BICKFORD.

"Your Dulcet Harp Attachment seems to have all that is claimed for it, and its simplicity should appeal to the lover of the banjo."

D. S. DAY, of The A. C. Fairbanks Co.

"It is certainly a big improvement on anything in that line that I have ever seen."

A. J. WEIDT.

"I find the tone very sweet." — C. S. DE LANO.

Send one dollar with distance from outside of rim at tailpiece to bridge

Money refunded if not satisfactory

Send for circular

NORMAN HOWARD, Box 111, Yonkers, NEW YORK

The H. M. PLECTRUMS and STRINGS

One dozen

of

Plectrums

60 cents



One dozen

of

Strings

(D's and G's)

60 cents

We guarantee the H. M. Strings to be the strongest, best and truest in the market.

The H. M. Plectrums, flexible or hard, as wanted produce the smoothest and purest tone. The usual trouble of filing and adjusting is eliminated, for these plectrums are all alike and you can always replace the lost one with another exactly the same.

The Rhode Island Music Co., 49 Penn Street, Providence, R. I.

Write to Mr. Myron A. Bickford, 351 Main Street, Springfield, Mass.; you can make arrangements with him to give a concert in your town that will give your teaching business a gigantic boom. Just talk the matter over with Mr. Bickford.

On meeting Mr. Frederick J. Bacon, one is impressed by his cheery voice and genial ways. Well it's not to be wondered at, for of course, as you know, he's the manufacturer of the celebrated Bacon Banjos, and who wouldn't look pleased when they receive letters like the following from a prominent teacher.

CHANUTE, KAN., July 25, 1908.

My dear Bacon, — The No. 2 Special Banjo I purchased of you when you were here in April is greatly admired by all who have seen it. Everyone pronounces it to be the finest Banjo they ever saw, and to have the best quality of tone. I think myself it is the best Banjo in the world to-day. The tone is certainly remarkable, the positions all true, and action perfect. The SOUNDING chamber adds to the beauty of the instrument and sustains the tone.

Very truly,

(Signed) J. J. HAMILTON.

Just for the sake of argument, suppose you had always lived in some country where the women weighed over three hundred pounds. Then you came to the United States, and for the first time your eyes rested on less rotund figures. Would you be so prejudiced as to say, "Oh, these women cannot be possessed of sweet dispositions, and their speaking and singing voices

If you are interested in the Banjo, Mandolin and Guitar you should read

“B. M. G.”

The recognized monthly organ for all players of the Banjo, Mandolin and Guitar in Great Britain. Circulates in every portion of the globe where English is spoken. Published on the First of every month.

Subscription, \$1.25 per annum

It is indispensable to every player of these instruments for the following reasons:

1. It contains a **New Solo** for Banjo and Mandolin in every number.
2. A **Free Lesson** on how to play the same is given each month.
3. Technical and instructive articles by the acknowledged authorities of the day are given in every number.
4. **Your queries are answered**, and all your difficulties removed.
5. **It keeps you up to date** in all the latest publications and inventions and records all the principal concerts that take place.
6. It tells you the names and addresses of the most prominent Teachers of the Banjo, Mandolin and Guitar throughout the country and abroad.
7. If you wish to dispose of a second-hand instrument, no surer medium exists, as it appeals direct to those you wish to reach.
8. Each number contains a portrait and interview with some prominent player.
9. **It increases your interest in your instrument tenfold** by making you better acquainted with it, and helping you to play it.
10. It is **free** and **unbiased** and hears all sides impartially.
11. **It costs but fourpence per month**, or fivepence if posted to you on day of publication.

Edited by Sir Home Gordon, Bart.

Write for an Index and Subscription Form to

CLIFFORD ESSEX CO.
15a Grafton St., Bond St., LONDON, W., ENGLAND

must be harsh, because they are so different in form from the women I have been accustomed to see.” Yet when the Bandola instruments were first placed on the market many players were so “set” in their opinions they would not try them because their *shapes* were unlike the Mandolins, Banjos and Guitars they had always used. Don’t let such a heresy frighten you. The tone of the Bandola instruments is clear, sweet and beautiful.

We have been told — by some of our sporting friends — that, “three of a kind” is a desirable hand to hold, so we should judge by the Gibson Co.’s ad this month, that with them the “game” of business must be progressing to their entire satisfaction.

We believe it was the monarch, Alexander the Great, who regretted that there were no more worlds for him to conquer, and it would seem from present indications that the Gibson people will soon find themselves in a like predicament. When a maker of instruments can send his goods to a foreign country, and receive in return three such convincing documents as the Gibson Mandolin-Guitar Co. have to show in evidence, no wonder American teachers and dealers find it to their advantage to “write for territory.”

Have you read the little sketch, “Uncle Henry,” which appears in this issue? If you

have, of course you remember how the poor old man from the country tried to get out of the way of automobiles. They were a “hoodoo” for him. There are worse hoodoos on the market in the way of *poor* Mandolins than “Uncle Henry” ever dreamed of, but you can keep out of their way, and save much wear and tear to your nerves. The Vega Company are keeping up the standard of their Mandolins and Guitars, and if you have ever played one you know their standard is *high*. By consulting their ad you will notice they ask you to write for their *trial plan*. Well, why don’t you? The season is right here now. The clubs are forming and you don’t want to be a “wall flower” and see all the other fellows having a good time. Get into the procession by writing the Vega people to-day.

Yes, we have been talking “Banjo” to quite an extent in THE CADENZA of late, and it is gratifying to know that at least some of our optimistic predictions have already come true. Mr. D. L. Day, the popular and hustling business manager of the A. C. Fairbanks Company, in a personal letter to the editor, reports that he finds business “on the road” far better than it has been for several years; the whole tone of his communication is most enthusiastic. He tells of his calling on Bickford, Gatchell, Derwin, Austin, Gallagher, Hartnett, Kitchener and many other “shining lights” in the Man-

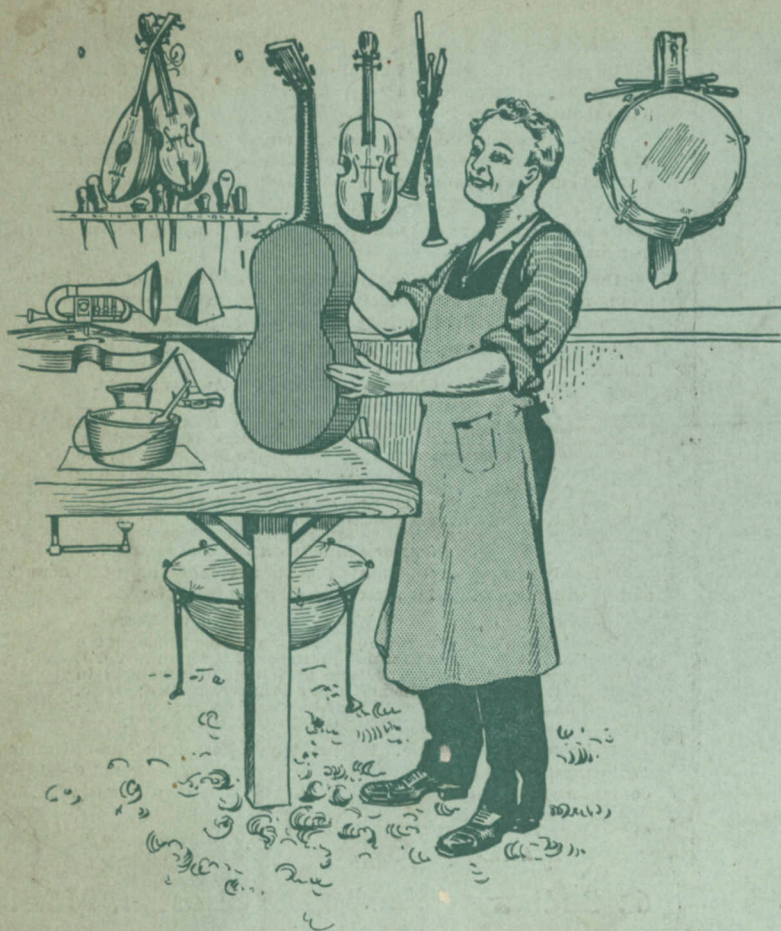
dolin, Banjo and Guitar firmament, and every one of those distinguished players and teachers are looking forward to a prosperous season.

Of course, it is generally conceded that Mr. D. L. Day is a “star” salesman, but then he has the *Fairbanks Banjos to sell*, and their reputation for superlative excellence is so well established that we are not prostrated with surprise that he is breaking all records in the way of taking orders.

You have heard about the country bumpkin who tried to propose to his “girl.” He hemmed and hawed, turned red and finally spluttered out, “Mary, I — I’ve got so much to say I can’t say nothin’,” and we feel very much the same way when beginning our “write up” about Alfred A. Farland. Columns have been written about his playing, and yet “the half has never been told.” The following is a clipping from the *Boston Transcript*:

“It was a matter of excitement to hear Farland, for the man has a technique that makes one begin to believe possible what one reads of Paganini himself. . . . His Banjo whines like the wind, and oftener sounds like a ‘Cello, a Violin, a Mandolin or a Harp than it does like a Banjo. . . . Those who fell into a fine frenzy at Kubelik’s technical feats should not miss an opportunity of hearing Farland’s still more amazing exploits.”

Have you written Mr. Farland yet concerning his “concert proposition”? No? Well, that’s too bad — overlooked his ad probably. If you *want* to own one of the Farland Wood Rim Banjos he will tell you how easily you can get one.



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I have been using the Odell Method for the past year. It is the most thorough method I ever saw.

From WILLIAM BARTH, Hartford, Conn.

I am convinced that Mr. Odell's books are the most thoroughly worked out, and are more complete in all points than any other mandolin method published up to date.

From MYRON G. PATCH, Cleveland, Ohio.

Your mandolin method (Odell Book 3) received. I believe you have a perfect method. Please send books 1 and 2.

We have equally good testimonials from other eminent teachers and all seem to unite in the opinion that it is thorough and right
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Order from your own dealer or from any of the above houses

What more can we do than give up our time to supplying the demands of Banjoists?

Here's four letters to-day, August 27, 1908. From Chicago a party writes:

"I want to get a *Whyte Laydie* Banjo. It was recommended to me by a friend, Raymond Coleman, who has three of them."

From Washington, Ohio. "I desire to purchase a Fairbanks *Whyte Laydie* Banjo at once. (Saw your address in THE CADENZA) send prices, etc."

Claudius & Scarlet, in "Music Past and Present," write from Chicago: "Have just closed 35 weeks; Kohl & Castle and Orpheum time. *Whyte Laydie* Banjos used are fine as ever."

"The No. 7 *Whyte Laydie* Banjo which I received a few weeks ago arrived in the best of condition and am very much pleased with it. There is no question but what you have the Only Banjo."

A. G. MAURER.

Straws show which way the wind blows and if you have been putting off getting a *Whyte Laydie* Banjo for a long time, make up your mind you *will* have one. If a *Whyte Laydie* Banjo is good enough for the majority, it is good enough for you.

Stick to this resolve and it will not be long before you will own the only "Real Banjo," and be a *Whyte Laydie* Enthusiast.

JUST OUT

That new Fairbanks Catalogue, also New Pictures of Banjoists. Just drop us a line and get both **FREE**.

The A. C. Fairbanks Co.

62 Sudbury Street,

Boston, Mass.

Hello!

Do you feel the good red blood coursing a little faster through your veins? There seems to be a "step lively" feeling that quickens one's pulse at the opening of the season.

Is your "house in order" and are you ready for the coming fray? We know what you expect of the Vega Mandolins and Guitars, and you will find our service fully adequate and ready for your commands.

Successful Artists and Teachers have had the ambition to study, work hard and perfect themselves in technique and phrasing of their chosen instrument.

During that time they have also been close students of what instruments are best suited for their needs. By giving their support to Instruments of Quality inferior goods have been pushed down and out.

A well-known Artist and Teacher of the Middle West writes as follows:

Chicago, Oak Park, Ill., August 24, 1908.

I am in receipt of the No. 5 Mandolin and also the — Mandolin which you have so carefully remodelled for me. You notice that my trade is strictly high class, and the Special Mandolins which you have made for me during the past few years have been a source of great satisfaction to me and my pupils.

You can rely on me as a staunch admirer of the Vega Instruments, as it is a pleasure to sell such reliable goods.

PETER SCHUCHMANN.

Director Schuchmann School of Music.

It is only natural for students to seek the advice of "one who knows" and we will quote a few lines from a well-known local player.

Winsted, Conn., August 25, 1908.

Am pleased to write you a few words concerning the No. 3 Vega Mandolin which I purchased through Mr. J. J. Derwin last April. The tone is delightfully mellow; in fact, its quality is unexcelled and improves all the time. I have only the highest praise for the Vega Instruments.

GERTRUDE DURHAM.

Write for our Trial Plan. You can have a Vega Mandolin or Guitar for inspection and give it any test you may wish. Illustrated Catalogs containing full information, also half tones of well-known Artists **FREE**.

The Vega Company

62 Sudbury Street,

Boston, Mass.

\$25,000.00

IF you have ten, twenty-five, fifty or a hundred dollars that you would like to invest where it will bring you **good dividends**, and at the same time be absolutely **secure**, buy a few shares of the full-paid and non-assessable Seven Per Cent. Preferred Stock of the C. L. Partee Music Company of New York City (incorporated under the laws of the State of New York with a capital stock of \$25,000.00).

Of the amount of stock named, \$8,000.00 is Preferred Stock and \$17,000.00 Common Stock. Mr. and Mrs. C. L. Partee—who were the sole proprietors of the business until incorporation—own eighty per cent. of the entire stock, and the balance, except shares already sold, is in the form of Treasury Stock—to be offered for sale to our customers and friends as above, all in Seven Per Cent. Preferred Stock.

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Shares are of the par value of \$5.00 each and subscriptions for two shares or more Preferred Stock will be received. With each order for five shares or more a liberal bonus of Common Stock will be included gratis. This offer good till December 1, 1908.

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