

The CADENZA

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MANDOLIN, BANJO and GUITAR



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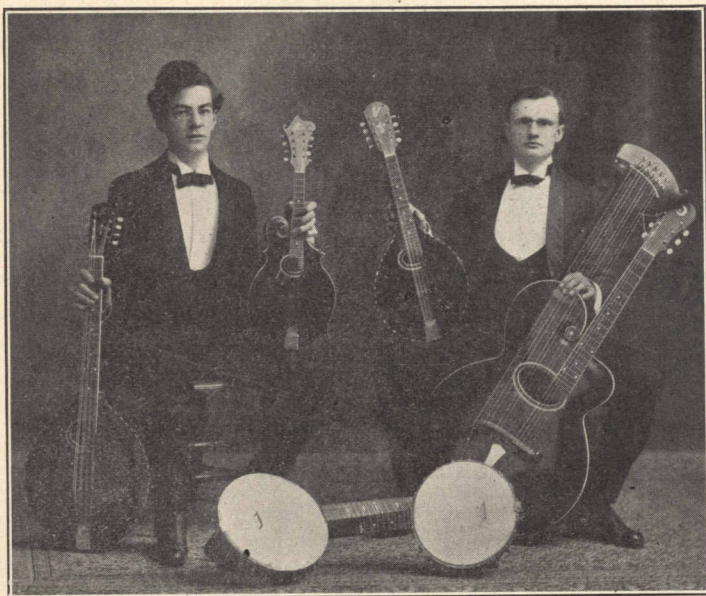
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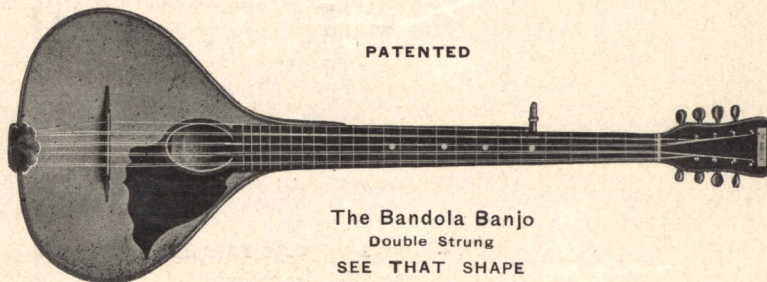
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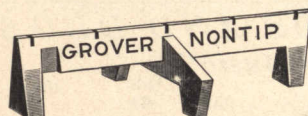
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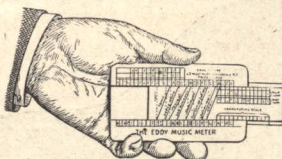
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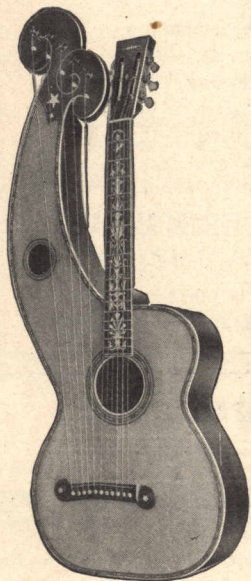
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THE CADENZA

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BOSTON, MASS., JUNE, 1909.

No. 12



' STRING MUSIC FESTIVAL ORCHESTRA, PITTSBURG, PA.

STRING MUSIC FESTIVAL ORCHESTRA

THE mandolin, guitar and banjo orchestra, whose half-tone occupies the place of honor in our magazine this month, is a notable one in many respects. This orchestra played the opening number on the program at the Grand String Music Festival held in old City Hall, Pittsburg, Pa., on the evening of May 6th, under the direction of Mr. Alfred D. Liefeld, who is at the head of the North Side School of Music in the "smoky city." Mr. Liefeld writes us that this music festival is the first affair of its kind held in Pittsburg since 1900. This grand orchestra was composed of members of the instrumental clubs of the University of Pittsburg, Carnegie Technical School, Shady Side Academy, Margaret Morrison Technical School, Pennsylvania College for Women, the Allegheny High School and the Santanello Mandolin Orchestra, and was further augmented by prominent performers, teachers and students of the mandolin, guitar and banjo. That this large body of musicians, under the capable direction of Mr. Liefeld's baton, played together with great precision, and with a keen regard for time and expression, the Pittsburg press was unanimous.

By referring to the program, which is printed in full in another department of this magazine, it will be observed that Mr. Alfred A. Farland was the stellar attraction on this occasion, but even that great artist was almost compelled to share the honors of the evening with Mr. and Mrs. Norman Hassler, vocal soloists. The marching song, "Here's to Old Pittsburg," sung by Mr. Hassler and accompanied by the grand orchestra, aroused the audience to a high pitch of enthusiasm. The music of the song was composed by Mr. Liefeld. The famous Sextette from "Lucia" as rendered by Mr. and Mrs. Hassler and four of Mr. Hassler's pupils left nothing to be desired.

Mr. Liefeld, the corps assisting, and every member in the grand orchestra, are to be congratulated on the highly gratifying success attending their united efforts at this grand string music festival.

(Written expressly for THE CADENZA)

ON KEEPING UP A REPERTORY

BY MYRON A. BICKFORD

A TEACHER should never be too busy to keep up at least a fairly respectable repertory from which he can draw at any and all times. In fact, the more pupils he has the more his need for a good list of solos always at his finger ends, for he is sure to be asked to play for them occasionally, and it is somewhat embarrassing, needless to say, if he is always obliged to decline through the lack of having something in readiness. It is not necessary to have a long list for each of the instruments he teaches, but there should be some three or four fairly showy compositions, and several of a lighter character. If the teacher continually refuses to respond to

requests it is apt to reflect unfavorably on his ability, for after all, if he is a competent instructor, it is really not such a serious matter for him to keep up a repertory, or even to prepare one in the first place.

If you are a teacher just give yourself a lesson on some selection that you think you should be able to play and then see to it that your "pupil" does the proper amount of practising and, before you are aware of it, the piece will be committed to memory. Continue this plan until you have a few numbers for each instrument and then the only thing necessary to keep you in proper form is to give your repertory periodical rehearsals. After you get a fairly good list into your head and fingers do not be fully satisfied, for there are always new compositions being published, and many of the unlearned old ones are just as good as those you now have, so add an extra number occasionally, dropping the less desirable of the old. All you have to do is to "get the habit" of learning a few pieces now and then and the trick is easy. To get into a rut and keep playing the same old selections is a fault easily acquired, but it does not show the progressiveness necessary in this present age of ours.

I would also suggest that the repertory be made as varied and comprehensive as possible, since "variety is the spice of life" in this as well as in everything else. For the banjo, to illustrate, do not select all characteristic music, or yet all classical or tremolo, but rather something in every style. For the mandolin you should have a composition of a brilliant nature, and for contrast something delicate and refined; also two or three different varieties of the duo style. Naturally the need of a variety of selections applies to the guitar as well. Don't think you are too busy to follow these suggestions, for in all probability the minutes you waste in some trivial occupation, if properly utilized, would of themselves be sufficient.

There is another feature in the playing of the great majority of mandolin, banjo and guitar teachers and "artists" that works against the popularity and advancement of these instruments perhaps as much as anything I could mention, and that is, that it is not *artistic*. There are ways and ways of doing things, and unless the performer uses his artistic sense and gives to the composition the interpretation intended by the composer, his rendition is more likely than not to be a mere juggling of notes, with no sense or meaning whatever. Of course it is unfortunately true that some of the compositions written for these instruments hardly admit of much artistic work, yet in the matter of tone production and taste it is possible to play artistically at all times, regardless of the merit of the composition. The subject of phrasing and punctuation is another which receives too scant consideration.

There are many valuable works in print that treat of these points, which it would be well for both

teacher and student to read and study, since there are general principles that must be followed, and that can be absorbed more or less in this manner. One of the safest ways of studying musical expression is to listen to the performances of the great artists.

While these last few lines do not especially apply to keeping up a repertory they are wonderfully applicable to working up one in the beginning. Remember that simple compositions played artistically are much more effective than difficult ones "played at."



THE CENTURY MANDOLIN CLUB

THE Century Mandolin Club is a musical organization of which New Haven, Conn., can justly feel proud. It has been in existence eleven years, but during that time many changes have been made in its personnel and instrumentation. Of the original four members but two still remain, the Hott brothers, familiarly known as "Will" and "Bob."

For a short time the club was content to play just popular music "by ear," chiefly for its own amusement, but this policy was early found unsatisfying. Then a more serious study of music was undertaken, and soon the club was playing a better class of compositions from properly arranged scores. As time went on a cornet, two violins, a clarinet, flute and bass viol were added; also much attention was given to vocal music, and for a number of seasons the club was prepared to furnish both instrumental and vocal music of a meritorious order.

Later a radical change took place in its personnel. Some of the players were drafted into the ranks of professional musicians, others moved away. Two years ago the club was completely reorganized, and again the mandolin was installed as the leading instrument. New members joined the organization, bringing in new and up-to-date ideas, new enthusiasm and the most approved and modern instruments. Better music than ever before at-

tempted was taken up. The players found that what had seemed beyond them heretofore became comparatively easy when properly approached and studied, and to-day few mandolin orchestras in the country can boast of a finer repertoire than that of the Century Mandolin Club. High praise is due Mr. H. C. Keppel, the musical director, for his untiring efforts in bringing about these improved conditions.

At present the personnel and instrumentation of the club is as follows: M. M. Buxbaum, first violin; Geo. H. Keppel and W. S. Bruce, first mandolins; R. I. Hott and C. E. Rogers, second mandolins; H. C. Keppel, tenor mandola; W. S. Hott, cello mandolin; G. J. Hott, banjo; C. S. Wadhams, pianist.

The manager of the club is C. E. Rogers, and the treasurer, W. S. Hott.

This last season has been the most successful one in the history of the club. It is constantly gaining in popularity, and its reputation for being a sterling musical organization is no longer merely local and extends beyond the boundaries of its native state.

SOME TEACHER'S OPPORTUNITY

THE name of Edward J. Henderson of Pittsburg, Pa., has for many years been associated with the mandolin, banjo and guitar. As director of the Henderson School of Music—established in 1888—he has made a pronounced success. We have always found Mr. Henderson's letters interesting, but we believe a recent communication received from him may prove of special interest to some teacher desiring to locate in a new field of action. Mr. Henderson says in part:

"I have schools in two of the best towns in West Virginia, but they are too far from Pittsburg for me to continue going down there each week, therefore I would like to dispose of them to some other teacher who would like to go to a new locality. These towns are Morgantown, where the University of West Virginia is located, with an attendance of about 1000 students—no better town in the country for this (teaching) business; and Clarksburg, West Virginia, another good business town, where business and work have been plentiful during the whole time since the panic. As THE CADENZA reaches a great number of teachers and players, maybe a little squib in the next issue might reach somebody who is looking for just such a chance."

C NOTATION APPROVED

THAT our policy of issuing some of our latest publications in THE CADENZA in C notation is being heartily endorsed we have plenty of evidence. We beg to quote a line received from Mr. Will G. Plowright, a prominent teacher and club leader of Victoria, B. C.:

"I was glad to see that this month's CADENZA had "Yankee Dandy" in C notation. Keep it up."

Mr. Edward J. Manicom, an enthusiastic banjo teacher of Woking, England, writes:

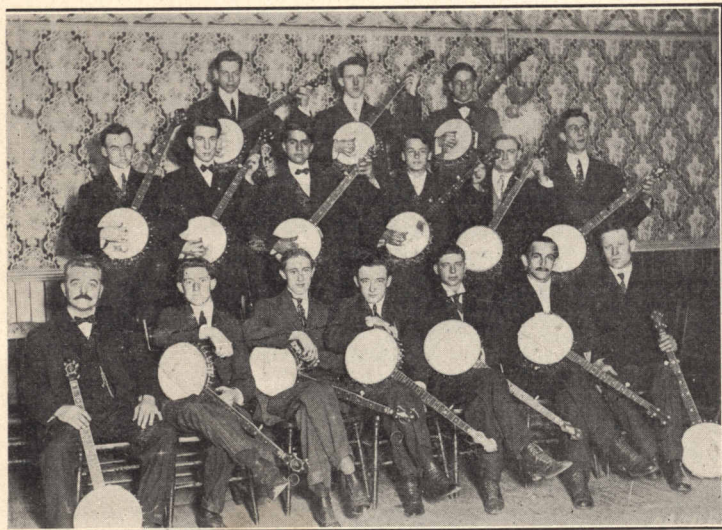
"I think you are doing a good thing in publishing some of your banjo numbers in C notation, as undoubtedly there is a large number of amateurs who subscribe to the various banjo papers merely for the music in them, and as the A notation is an unknown quantity here it puts them off THE CADENZA."

And we also print a few lines of a letter received from Alfred Weaver of London, the celebrated English banjo maker:

"THE CADENZA, March and April to hand. They are both excellent numbers. That's a good idea to have a banjo solo in C notation, as it will lead some of the pupils in this country to take in your journal."

FROM THE GUILD PRESIDENT

IN a recent communication from Mr. J. J. Derwin, the newly elected president of the Guild, bearing on musical matters in general, he mentions incidentally that he fears THE CADENZA of last issue bestowed unwarranted high praise on his performance at the Guild Concert in New York. As he felt himself in the pink of condition he had hoped to far excel any of his previous public performances. Because of the inclemency of the weather his banjo had lost more or less of its responsency. With this and the unfortunate great distance between himself and accompanist, undoubtedly Mr. Derwin was somewhat handicapped. However, no shortcomings were apparent to the audience and we beg to stand by our original criticism. Mr. Derwin's letter to the editor closes with, "You are doing a splendid work for our interests and I am sure you are deserving of the best support we can muster. I think you are the biggest factor in our world today, and hope the Almighty will bless you for it with good health and unlimited prosperity." If our past work in the interest of the mandolin, banjo and guitar is really deserving of such a strong indorsement from one of the fraternity so well and favorably known, we will add that the compliment is much appreciated and will act as an incentive to more efficient service in the future.



FAIRBANKS BANJO CLUB
A. J. WEIDT, Leader

OWING to the modesty — we would hate to say perverseness — of our good friend Mr. A. J. Weidt of Newark, N. J., we have been unable to obtain any direct data bearing on the special degree of success attending his annual concert and reception, which was given in the New Auditorium on the evening of May 11th. By an exercise of great duplicity on our part we have been able to secure the half-tones of two of the clubs that "broke the peace" on this occasion.

PROGRAM

PART I

- a. Waltz, "Summer Girl" *Weidt*
b. Galop, "The Raiders" *Weidt*

Festival Orchestra

- LORAIN E. DAVIES, Reader
a. March, "Colored Guards" *Weidt*
b. March, "Red Rover" *Weidt*

Fairbanks Banjo Club

Zither Solo, Selections from "Woodland"

A. J. Weidt

LORAIN E. DAVIES, Reader

Intermission

PART 2

- a. Ballet, "Flight of the Birds" *Rice*
b. March, "Boys of the Militia" *Boehnlein*

Newark Mandolin Orchestra

March, "Yankee Boys" *Weidt*

Ideal Banjo Club

Violin Solo, "Voix Celeste" *Batiste*

John Hunt

LORAIN E. DAVIES, Reader

- a. March, "Yankee Dandy" *Weidt*
b. Darktown Intermezzo, "Kaloola" *Weidt*

*Newark Mandolin Orchestra and
Fairbanks Banjo Club*

Dancing



NEWARK MANDOLIN ORCHESTRA
A. J. WEIDT, Director

THE GUITAR ACCOMPANIST

In the July number of THE CADENZA will appear the opening chapter of a treatise on the "guitar accompanist" from the pen of Mr. Walter Francis Vreeland, one of Boston's most celebrated guitar soloists and instructors. Every phase of guitar accompanying receives Mr. Vreeland's attention. Among the topics discussed are "Position," "Sight Reading," "Agility," "Dynamics," "Variety of effects," "Tambour 'D' or Drum effects," "Memorizing," "Extemporizing," "Transposition," "Thumb Guard," "Contra Bass Playing" and "Practical helps for advanced players." We can say in all sincerity that it has never been our privilege to read a more interesting and instructive article on the subject selected.

THE DRUM AND ITS CAPABILITIES

ASK the ordinary individual you meet what his views are as to the use of Drums in an orchestra, and the probability will be, you will find his idea is, that when an extra loud noise is required the conductor nods to the drummer, and obtains some bangs in reply.

The more observant concert goer may have wondered why the timpanist spent so much time screwing up or down the skins of his Drums, and will have gathered that there must be some reason for all this energy apart from the actual sounding of his instruments. Had he been at the Guildhall School of Music on the afternoons of November 18th and 25th he would have been enlightened by two most interesting lectures on the subject above, given by Mr. Gabriel G. Cleather, who is Professor at this Institution. Fancy a "Professor" of the Drums, and yet, when you come to think of it, there is something about the Drum which has a remarkable effect on the B. M. G. Orchestra. So much so that most of the largest combinations include them at their concerts, notwithstanding the fact that it (or they) seem to have nothing in common, at first glance, with the fingered or plectred instruments of our own particular orchestra.

It was the fact of this effect being so apparent that principally led me to attend the lectures, and on leaving at their conclusion there was only one decision, and that was that the timpanist was very nearly, if not quite, the finest musician in the orchestra, probably the hardest worked, the most important (as a soloist), and possibly the least noticed. It recalled a remark made by the late Mr. Ernest A. Lodge (the gifted Guitarist and Conductor of the "Huddersfield Permanent Orchestra," whose death we recorded a year ago), when speaking of an idea for paying *all* the members of an orchestra at equal rates. "Surely you wouldn't pay the Timpanist the same as the first Violin, for instance?" "Certainly I would, for the reason that for the proper artistic rendering of a composition the Timpanist is equally as essential as the Violinist." I yielded to Mr. Lodge's superior knowledge at the time, but it remained for Mr. Cleather to convince me. And this he certainly did by precept and illustration in an exhaustive manner. From the very first when he explained why we should write "timpani," and not "*tympani*," to the final bars of his "Solo for Six Drums" we were fascinated by the wealth of knowledge revealed, and we came away with a far different opinion of the wielder of the drumsticks from what we had previously held.

We were told of experiments in the construction of the hoop and the alloy of metals of which it was made — resulting in the proof that soft copper was the best. We learnt that every Drum had its best

point of contact — somewhere between two and four inches from the rim — and we were shown how the tunings were a matter of nerve racking anxiety on the part of the player that even the temperature of the room could make or mar. For the purpose of saving time the six Drums on the platform were all accurately tuned before the commencement of the lecture (on the second occasion). By the time for opening each one had *flattened half a tone*.

And the climatic differences of countries varies it as much, for where the same Drums which were used on this occasion stood well to pitch in the United States during a long tour, they varied directly they reached England.

Mr. Cleather surprised us by stating his opinion that to make a good drummer it required no less than five years of hard and constant practice in orchestras — *after* the first two years of learning the details, the tuning and counting.

The tuning to most people would be in itself an almost insurmountable difficulty, by reason of the fact that there is absolutely no guide whatever — apart from the player's own ear — as to the required pitch. The tuning note to which we are familiar before the commencement of a performance conveys nothing to the Timpanist — even if he *could* obtain *the* note he wanted — because he may not be introduced until long after, when many changes of keys will have occurred. We had some examples of this in the incidents mentioned, where no less than 122 different tunings were required during the performance of Coleridge Taylor's "Hiawatha," and a short orchestral work, occupying six minutes in performance, necessitating fifteen distinct tunings. And another instance which filled us with respect for the executant under conditions of nerve tension was that of Mr. Cleather's engagement for the performance of an opera abroad, where he had 252 bars to count before entering, and then only *one* stroke — that was "the death of a stag." Many illustrations varying from a Funeral March by Mendelssohn and Guilmant, a Berceuse by Grieg and another by Gounod, the second movement of Brahms's Requiem and the solo for six Timpani by Tausch were given to show the effect of the undoubted music of the Drum when played by a master. At their conclusion, no doubt remained but that Timpani should receive especial consideration from conductors of B. M. G. Orchestras, and a good hint for the latter is to take every opportunity of availing themselves of this adjunct of the greatest possible value.

The report of Mr. Gabriel Cleather's lectures on "The Drum and Its Capabilities," which appeared in our January issue, aroused far more interest than was anticipated, especially amongst some of our most

prominent B. M. G. Orchestral Conductors, and Mr. Cleather himself not only wrote expressing his pleasure, but secured an invitation for *Keynotes* on the occasion of his paper on the above subject at the Royal Society of Arts on March 17th. This proved to be as instructive as those given at the Guildhall School of Music, and some new points were added. The chair was taken by Sir Charles Villiers Stanford, and the old Lecture Hall of the Society was well filled by an interested audience. As before, the timpani specially considered were the "kettle" drums—the Bass, Tenor and Side Drums having no appreciable note. Three at least (Kettle Drums) are a necessity in the orchestra, but four are better, so that the range of notes may include an octave and a half—from C below the Bass stave to the G in the top space. They are in the same register as the 'Cello—not the Double Bass as is generally supposed. The diameter of the shell should be from 26 to 30 inches, and according to Mr. Cleather thin transparent vellums with a satin-like texture were preferable. This statement recalled the fact that in the older days of the Banjo what were then called "clear" heads—or only partly "clouded"—were chosen, and the aluminium Zither Banjo, the "Riley Baker"—was generally (if not invariably) fitted with a transparent head, whilst at the present time "white" vellums are almost universally used. Strangely enough in taking particular note of the tone of the drums in some of the selections given to illustrate their use in giving out themes, one seemed to have a considerably more mellow sound than the others. On examining them after the lecture this particular drum had the *whitest* head of them all. Mr. Hewitt, the well-known Banjo maker, gave his opinion (after the subject was mentioned to him), that the naturally "white" part of the skin would probably be where there was the most muscular movement in the animal—for example, at the sides where the ribs would be. The hide in these parts would be more spongy in texture than the horny (transparent) portions, and would consequently respond differently to the stroke of the drumstick.

Mr. Cleather remarked that only an enthusiast could ever hope to be a successful Timpanist—who, by the way, should not be called a "drummer"—and that no instrument requires a more perfect ear for tuning. In Italy it is considered that in the matter of importance in the orchestra, the Violin (leader) ranks first, then the First Horn, and thirdly the Timpani. In the remarks by Sir Charles V. Stanford after the lecture, he expressed his opinion that "the Drums expressed the strongest sense of rhythm in the orchestra," and Dr. Richter also placed them third in order of importance—giving Oboe first place and Bassoon second. The lecture was

illustrated by many examples, in which Mr. Cleather was assisted by Mrs. Stansfeld Prior at the Piano-forte. — *Keynotes*.

We believe that never before in the history of the mandolin orchestra has its value and capabilities been so universally recognized as at the present time, and any adjunct that will promote its interest should be duly considered. Those of our readers who attended the Guild Concert must surely have been impressed by the effective work contributed by the drums and traps in the selections rendered by the Plectrum Society. The above comprehensive articles bearing on the subject are taken from the January and April issues of the English musical journal "*Keynotes*."

We found them interesting and instructive and doubtless our readers will. [Ed.]

LANSING'S SPRING CONCERT

THE musical season in Quincy, Mass., was practically brought to a close on the evening of May 26th, when Lansing's Boston Mandolin Orchestra assisted by Mrs. A. Isabelle Davis, reader, and other talent appeared at the First Church Chapel, under the auspices of the Young People's Religious Union. The hall was literally filled with musical representatives from the V. F. F. of the "city of Presidents," and the spontaneous applause that followed every number on the program must have been very gratifying to the artists themselves, and also to all devotees of the trio instruments, for it showed conclusively that the mandolin, banjo and guitar still retain the power to charm and fascinate even the most critical and discriminating audience. Director Geo. L. Lansing and his orchestra were both accorded a most cordial reception when they came upon the stage.

The opening number on the program, Boehnlein's "Boys of the Militia," was given with true martial swing, and acted as a splendid foil to the dainty measures of "Spirit of the Dance" which followed. In response to a demonstrative recall still a third selection, the popular "Yankee Dandy," was played at a rattling pace, much to the delight of the less sedate members in the audience.

Miss Gladys E. Moore was the first soloist "to make a bid for favor," and she won it—stacks of it. If "The Rambler" is not mistaken, he had something pleasant to say about little Miss Moore when she appeared at Mr. Lansing's concert last winter, but her technique has developed wonderfully since then, and could Paul Eno have been present at this concert in Quincy, he would doubtless have acknowledged that his "Militaire Impromptu" received a masterly interpretation at the hands of this young artist. She was accompanied on the piano with rare good taste by Miss Frances McGaragh. For an encore Miss Moore played a charming melody in the tremolo style, assisted by her teacher, Mr. Lansing, he also playing tremolo

on the bass and third strings, and the effect produced was beautiful.

When Mrs. A. Isabelle Davis appeared she was given an ovation, for the quality of her work is well known to the citizens of Quincy and vicinity, and Mrs. Davis was never more convincing than on this occasion. Her selection, "The Exile," tells a thrilling story of an old yiddish woman yearning for her people. Almost every chord in the human heart is sounded during its narration — sentiment, pathos, tragedy — all have a place, but every emotion was within the grasp of Mrs. Davis' subtle power to depict. In every phase her touch was sure and compelling. For an encore she drifted into comedy, and the audience was convulsed with her impersonation of a man with a cold in his head.

As an example of ensemble playing probably "Magnolia Serenade," rendered by a quintette composed of Miss A. E. Dean, Miss Vora Moore, Miss Gladys E. Moore, Mr. Geo. L. Lansing and Mr. C. H. Coleman, would be entitled to first honors, at least that was the verdict decreed by several of the "high-browed" critics present, who like Oliver Twist insisted "on more." The quintette graciously responded with a second number. In its rendition of "Serenade Espanol" and the Novelette "Indifference" the orchestra scored heavily.

In regard to Mr. Lansing's banjo solos what can we poor scribes say that has not already been said by musical critics from Maine to Texas. This well-known artist was at his best. His variations on "Old Folks at Home" were original and brilliant. In Schubert's "Traumerei" his tremolo was delightfully smooth and delicate, in some passages suggesting the rich mellow tones of a 'cello. In response to a perfect stampede of applause Mr. Lansing, with the assistance of his old-time club mate, Mr. B. E. Shattuck, played a collection of quaint old minor jigs which fairly swept the audience by storm. Twice were they obliged to repeat the rollicking measures before they were allowed to depart.

At her second appearance, Mrs. Davis' selection was the exquisite word picture, "The Huguenot Lovers." From its inception the pathetic little romance gets hold of one's heart strings and Mrs. Davis' well-trained voice vibrated with tenderness as she told of the parting of the two brave, loyal hearts. She was accompanied by the mandolin orchestra, which all through the poem continued to play pianissimo, Mendelssohn's "Spring Song," and as the last notes of the instruments and the speaker's voice melted into silence, one could almost fancy that he had actually been given a glimpse of that fearful night known in history as the massacre of St. Bartholomew.

If space would permit "The Rambler" would be glad to tell THE CADENZA readers with what

fine precision the Mandolin Orchestra played all its allotted numbers, and how Mr. Lansing, with a face as grave as that of an old deacon sang to the accompaniment of his banjo about the vicissitude of "Jenny Stutters," and then the romance concerning "Maria and the Squire," and wound up with "There are lots of things we never learn at school."

The concert was a success financially, and from an artistic viewpoint it was generally voted to be "the best ever."

THE RAMBLER.



ROYAL MANDOLIN ORCHESTRA

THE photographer who grouped the members of the Royal Mandolin Orchestra was an artist alright, as the above cut bears witness. Fort Wayne, Ind., is the home of these "Royal" musicians, who organized in 1904 with the sole object of mutual pleasure, and the benefit always to be secured from ensemble playing. But under the careful direction of Mr. W. G. Brossard, such advancement was made that the organization is now regarded as one of the finest orchestras of its kind in Northern Indiana. Its repertoire includes the classical as well as popular compositions. The "Royals'" services are in constant demand, not only for concerts and entertainments, but likewise for regular dance work. The personnel of the orchestra is as follows:

First mandolin and director, W. G. Brossard; second mandolin, L. Huegenard; flute, W. F. Huxoll; guitar, F. C. Daseler; piano, B. Brink; traps, W. Lambrook.

ADDITIONS TO OUR ART GALLERY

Sig. Gregorio Scalzo, New York City.
 Union College Musical Clubs, Schenectady, N. Y.
 Royal Mandolin Orchestra, Fort Wayne, Ind.
 Mr. Henry Spahr, Jersey City, N. J.
 Mrs. W. H. DeWick and baby Ruth B. DeWick, Brooklyn.
 Miss Vernie Yates, Union Springs, N. Y.
 Miss May Rice, Providence, R. I.
 Mr. Frank Devlin, Chicago, Ill.
 Miss Jennie M. Durkee, Denver, Colo.
 The Troubadors, Roy W. Burchard, director, Passaic, N. J.
 Mr. Jas. H. Johnstone, Jersey City, N. J.
 DeWick Mandolin Orchestra, Brooklyn, N. Y.
 Mr. and Mrs. C. L. Partee, New York, N. Y.
 Mr. B. V. Kershner, St. Louis, Mo.

(Read by the Author before the Kotzschmar Club of Portland, Maine,
March 11, 1909.)

THE BANJO, MANDOLIN AND GUITAR THEIR HISTORY AND FUTURE

BY S. A. THOMPSON

IF Lieut. Peary were to talk to us this evening we would expect to hear about the north pole and the difficulties he has had in trying to put a few stars and stripes on it.

If William Jennings Bryan were here we would expect to hear his story — "What I'll do when I'm President."

Now, with me as the essayist you will not expect to hear any polar bear yarns, neither would my dreams as President be of any importance to you, but I did think that a word in behalf of the instruments in which I am so much interested might be of some notice, and this is why I have taken the Mandolin, Banjo and Guitar as my subject.

At the mere mention of any subject our accumulated ideas on that subject are at once uppermost in our minds. The mind is very much like the eye in this respect, for the eye is forever taking pictures as we go through this life and storing away their negatives on the little shelves in the brain, ready to be called forth at any time for future use. And so with the mind. Once it is focused on any one idea all our accumulated thoughts at once congregate. Whether the thoughts be evil or good has little to do with their existence.

When we think of the violin, it seems to open up such a beautiful field of thought! All the accomplishments of the masters seem to mystify us. If it be the piano, we do not think of it as a handsome piece of furniture. We forget, if we ever knew, the process of preparing the different woods; and when the ivory keys are gently pressed by the "master touch," little do we think of the men who are risking their lives in the wilds of Africa among the dangerous rhinos and the elephants. No, we fancy ourselves among the Chopins and the Lizts. But if we happen to see a banjo carried under some arm on the opposite side of the street, how is it? At once visions of burnt cork and end-men's jokes are before us. If it is a mandolin, we find ourselves listening to the college club on their trip through the state, directed by a leader from whom came their only instruction, and who himself, two or three years before, was a stranger to the instrument.

To be sure this state of affairs is not as bad now as it was just a few years ago, but it takes so long for the general public to grasp some things that we are more or less living in that age now.

It isn't what the man can do that gives him a national reputation; it is what he has done. What is man if he is not his reputation? In this respect the instrument is like the man. Take its reputation away and we have left something that will gain the

serious attention of but a few. Now, it would be wrong to expect all men to attain equal results during their careers, regardless of their strength, ability or knowledge. With what we have we should do accordingly; and so with instruments. We should expect of them according to their reputation.

The banjo isn't a new instrument. It was played 4000 B. C. by the Egyptians. It has taken many forms and has had as many strings as the times suggested, anywhere from one up to a dozen and sometimes more. I suppose it was a favorite instrument with many tribes of savages in Africa on account of the drum attachment. Yet, with its very early birth, the banjo in its present form is comparatively new. Nothing of any great account came from it until within the last decade. Even the banjo of today is an entirely different instrument from that used twenty-five years ago. Some of the music that has been composed for the banjo within the last few years could not have been played on the earlier make of instruments.

In England the so-called C Notation is used, while here we have the American or A Notation. Banjo music composed in this country is of little value in England and *vice versa*. As this limits the demand for banjo music in either country it is, of course, a great detriment to the instrument. There has been a movement for the past three or four years for the adoption of the C Notation in this country, thereby making the banjo a non-transposing instrument, but music publishers with large catalogues of banjo music refuse to change, and the final result seems to be on the fence. While the decision is still in abeyance the output of banjo music continues rather small. *When musical literature is limited for any instrument that, of course, limits the instrument.* It would not be difficult to imagine the lack of progress of any instrument engulfed in such a state of perplexities. However, the banjo is making headway.

The banjo has only had one real artist in its history. Anyone who has been fortunate enough to have heard Mr. Alfred A. Farland has heard the instrument at its best. It has been said that the banjo in his hands in reality is not a banjo but something of a much higher order. This remark in itself shows the lack of confidence in the instrument. It is an easy instrument of which to acquire a little knowledge, and it is the novice who has learned but the three major chords of A, and possibly an additional chord which he terms the "barber-shop chord" (the V of E major), who generally represents this instrument. Sometimes you will find one of these entertainers who has mastered a jig or two, and maybe a little march. He is then dubbed an artist. It matters not whether he plays with a thimble, pick, or his fingers, so long as it is a banjo. Is the

remark to be wondered at when one steps from this situation to where he can hear such selections as Schubert's "Military March," de Beriot's *Andantino* from the "Second Concerto," Beethoven's *Allegro Vivace* from "Sonata," Op. 30, No. 3, Paganini's "La Campanella," a transcription of Schubert's "Hark, Hark, the Lark," "Minuet" by Schecker, Chopin's "Choral Nocturne" and the dazzling "Second Polonaise Brillante," all on a single programme coming from a banjo.

Mr. Farland has revolutionized the method of banjo playing. He has eliminated pick and thimble playing on account of their crudeness. He has introduced, among many other things, what is termed cross-string playing, a method that enables the performer to do scale work with a rapidity and clearness not before dreamed of. He has given us a method to develop the touch, simple though it is, yet never before introduced, which does away with all the twang so common to the instrument. His style of tremolo playing—his attack and finish with the thumb accompaniment, was an innovation to all would-be banjoists. This style of playing has taken the banjo into a new field. When some of his hearers *would* reluctantly credit him with his accomplished feats, they would often remark—"Oh well, he is a wonder, no one else could ever do that." Isn't Paderewski a wonder? Are not Ysaye and Kubelik both wonders? Are these wonders not as necessary as the instruments themselves? Some one has to go away beyond the other fellow so that the rest can copy and imitate and claim, if possible, the praise.

I know the banjo has its shortcomings. If we would help our neighbors we would overlook their shortcomings and look for the good in them. Possibly the late Mr. Watson was trying to help the banjo during a conversation we once had regarding that instrument. He had just placed back in the case what was Ole Bull's violin that he valued at \$25,000, and turning to me he said: "Oh well, the banjo does some good in the world, it acts as a medium for those with uncultured tastes. They would be attracted by the banjo, where the violin would not appeal to them until they found the limits of the banjo." Probably the drum attachment attracts the uncultured, as well as the savage. If Mr. Watson had been less bigoted he might have found other redeeming qualities in the instrument.

I have dwelt lengthily on the banjo, possibly on account of my humane instincts toward the under dog.

From sunny Italy comes the mandolin and its master. No instrument has ever made such rapid strides in popular favor as has the mandolin. Even in Italy it was given no serious attention until about thirty years ago. It is since that time that it has become so popular *there*. Now we find it in promi-

nence in Germany, England, France, South America, and even in far-off Australia. We hear of mandolin conservatories in Paris where one can take courses in thorough instruction on the instrument.

The Spanish Students introduced it in the United States a little more than twenty-five years ago. They used the bandurria instead of the Italian mandolin. The bandurria has 12 strings or 6 double strings, where the mandolin has but four. The original Figaro Spanish Students, twenty-two in number, came to America from Madrid in 1879, under the engagement of Henry Abbey. They returned to Spain in 1881; in 1882 they left Spain again, bound for Mexico. After leaving Mexico they travelled through the States giving concerts. They finally went to South America where they disbanded in 1885.

So it was through the bandurria that the mandolin came. They were both plectrum instruments, but the Italian mandolin soon crowded out the bandurria. There were no mandolins made in this country at that time, and the only instruments that reached the States were brought by tourists, and Italians coming to this country to live. Soon there was a demand for the Italian product, and as orders began to arrive, the sons of little Italy began to awaken. It is always the unexpected foreign demand that develops the talent at home, for a prophet is without honor in his own country.

The Italians were the original makers, and they were also the original masters. This title they hold to the present day. The American style of mandolin playing is very crude as compared with the Italian style. The large pick, three or four times its necessary size, flat wrist and inconvenient position of holding the instrument, have long since been discarded for the Italian style. I would as soon look for a crow-bar in a jeweler's kit as for a large pick on a virtuoso's mandolin. It is easier for the novice to hold the large pick, as it is always easier to do the wrong thing, and it is the impossibilities of the large pick that have kept the mandolin back. The flat wrist is one of the most *fruitless* methods of mandolin playing, as with it it is impossible to get a decent tone from the instrument. The combination, flat wrist and large pick, I would liken unto the jeweler that would use a sledge-hammer in fixing a clock.

(To be continued in the next issue.)

SOMETIMES

Across the fields of long ago
He sometimes comes to me,
A little lad with face aglow—
The lad I used to be.

And yet he smiles so wistfully,
Once he has crept within—
I think that he still hopes to see
The man I might have been!

—THOMAS A. JONES in the *Windsor Magazine*

THE CADENZA

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Mandolin, Banjo and Guitar

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VOL. XV

JUNE, 1909

No. 12

IS THIS YOUR TWELFTH NUMBER?

WITH this present number the first year of THE CADENZA under the new management comes to an end. We do not propose to absorb the limited space available on this page by telling our readers what a tremendous success we have made of our magazine, or what a "Jim Dandy" it is, but will come right down to legitimate business. A large majority of our subscribers began, or later on had their subscriptions dated so they would begin, with the first number, the July 1908 issue, and it is to such subscribers that these brief remarks are addressed. If you, Mr. Reader, are satisfied with your one dollar investment, and feel that you have received your money's worth in new music, instructive articles and general news concerning the mandolin, banjo and guitar, we would be glad to have your prompt renewal, for it will be our policy not to continue sending the magazine after a subscription has expired. As we can now profit by a year's experience we feel safe in saying that future issues of THE CADENZA will be fully equal, if not superior, to their predecessors. Is there any easier or cheaper way for you to do your share in promoting the best interests of your favorite instrument than by subscribing to THE CADENZA which is published solely for the betterment of our mandolin, banjo and guitar?

WHAT THE CLUBS AND ORCHESTRAS ARE DOING

THE pupils of the Schuchmann School of Music, located at Oak Park, Ill., gave one of their delightful recitals on the evening of May 22nd. Several mandolin solos were rendered by advanced players, and a quartette of mandolins charmed the audience by its rendition of Schubert's "Serenade," Mendelssohn's "Wedding March" and "Faith and Hope" Waltzes by Schuchmann.

At a musicale given by the Southington (Conn.) Lawn Tennis Club on May 12th, we notice our friend Mr. W. C. Knipfer of Meriden, Conn., was down on the program as the mandolin soloist, and we have no doubt that he as usual acquitted himself admirably. The Southington High School Mandolin Club appeared twice, opening the program with Selections from the "Red Mill," and closing the entertainment with the popular march, "Yankee Dandy."

Miss Ellen M. Henderson of Logansport, Ind., is doing splendid work in the interest of the trio instruments in her home city. On the evening of March 26th, the Junior Y. M. C. A. Orchestra, under her direction, gave a most enjoyable concert in the Market Street M. E. Church. On the program we notice such standard selections as "American Fantasia" by Bendix-Odell; "Pansies For Thought" by Blyn; "Lady Dainty," Odell; "Home, Sweet Home," waltz by Hildreth. We are glad to have such a painstaking teacher as Miss Henderson on our list of subscribers.

Mr. B. V. Kershner, prominent Guild member, and one of the most popular teachers and soloists in St. Louis, Mo., writes most enthusiastically of a Farland recital given under his management on the evening of May 24th. Mr. Kershner says in part, "Mr. Farland's work last night convinced the most skeptical that he is far ahead of any banjo player now known to the public. Every number demonstrated to the large and appreciative audience some new feature of the instrument, and the fine touch and power of the artist. . . . The tones he produced from his wood-rim banjo were beautiful, being loud, clear and sweet. His work with the leather plectrum is a new idea in banjo playing, and brings out tone color which would be impossible with the fingers." We are always glad to hear of the continued success of this great artist.

We are in receipt of two very interesting programs from Mr. Myron A. Bickford, which for lack of space we regret we are unable to print in full. The recital given by Mr. Bickford's pupils in Springfield, Mass., on the evening of June 2nd, must have been far above the average. Solos and duets for mandolin, banjo, guitar, violin and piano made up a well-arranged program. Mendelssohn's "Spring Song," a "Serenade" by Pierne, and Abt's "Valse Brillante" we notice among the mandolin numbers. "Melody in A" and "Home City" Galop, both by Bickford, were two of the banjo solos. The "American Fandango" by Brockmeyer, "Aeolian" by DeLano and "Juno Grand March" by Williams, afforded the young guitarists an opportunity to distinguish themselves. All the selections played by the violinist and pianist were of a high order. In the July number we shall inaugurate a new department in our magazine to be known perhaps as "The Round Table." This will be under the supervision of Mr. Myron A. Bickford.

We are indebted to Miss Gertrude Durham of Winsted, Conn., for sending us a program of the splendid concert given by the Serenata Mandolin and Harmony Banjo Clubs in the Winsted Opera House, on the evening of April 23rd. Among

(Continued on page 33)

Rag Tag

17

1st MANDOLIN
or VIOLIN

MARCH and TWO-STEP

A.J.WEIDT

The musical score is written for 1st Mandolin or Violin and Trio. The key signature is one sharp (F#) and the time signature is 6/8. The score consists of 15 staves. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The tempo/mood is indicated as 'f' (forte). The first staff ends with a double bar line and a 'ffz' (fortissimo) marking. The second staff begins with a repeat sign and a 'ffz' marking, followed by a 'mf' (mezzo-forte) marking. The third staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'mf' marking. The fourth staff begins with a 'p' (piano) marking, followed by a 'mf' marking, and then a 'ffz' marking. The fifth staff begins with a 'f' marking, followed by a 'mf' marking, and then a 'ffz' marking. The sixth staff begins with a 'mf' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The seventh staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The eighth staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The ninth staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The tenth staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The eleventh staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The twelfth staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The thirteenth staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The fourteenth staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking. The fifteenth staff begins with a 'f' marking, followed by a 'ffz' marking, and then a 'ffz' marking.

Kaloola

A DARKTOWN INTERMEZZO

A. J. WEIDT

+ C Notation

1st BANJO
(Bass to D)2^d BANJO

The musical score for "Kaloola" is written for two banjos and piano. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of six systems of music. The first system shows the 1st Banjo (Bass to D) and 2nd Banjo parts. The piano part enters in the second system. Dynamics include ff (fortissimo) and mf (mezzo-forte). The score includes various musical notations such as slurs, ties, and fingerings.

+ C Notation tuning
Names of Strings

C G B D G
4th Str. 3^d Str. 2^d Str. 1st Str. 5th Str.

The CADENZA

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1 2 last *p* *Fine*

TRIO

mf *p* *D.C. al Fine*

Rag Tag

PIANO

MARCH and TWO-STEP

A. J. WEIDT

This image shows a page of handwritten musical notation for a piano piece. The music is written in 6/8 time and features multiple systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, accidentals, and dynamic markings like *f*, *ffz*, *mf*, and *p*. The piece appears to be in a key with one sharp (F#). The notation is dense and expressive, with many slurs and ties. The page is numbered '1' in the top right corner.

D.S. al

The C A D E N Z A

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TRIO

mf Basso marcato

The musical score is written for piano and consists of seven systems. The first system is marked *mf* Basso marcato. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the third system. The score features various musical notations including eighth notes, chords, and dynamic markings like *ff* and *ffz*.

Rag Tag

GUITAR ACC.

MARCH and TWO-STEP

A. J. WEIDT

The musical score is written for three parts: Guitar, Mandola, and Trio. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into several sections with various dynamics and articulations.

Guitar Section: The first six staves of the score are for the guitar. Dynamics include *f*, *ffz*, *mf*, and *f*. The section ends with a double bar line and a repeat sign.

Mandola Section: The next four staves are for the mandola. Dynamics include *p*, *mf*, *ffz*, and *f*. The section includes first and second endings, marked with '1' and '2', and ends with a 'last' marking and a double bar line.

Trio Section: The final section, labeled 'TRIO', consists of the last seven staves. Dynamics include *mf*, *f*, and *ffz*. The section includes first and second endings, marked with '1' and '2', and ends with a 'D.S. al.' marking and a double bar line.

2^d MANDOLINRag Tag
MARCH and TWO-STEP

A. J. WEIDT

Musical score for 2^d MANDOLIN, featuring the piece "Rag Tag" (MARCH and TWO-STEP) by A. J. WEIDT. The score is written for a 2^d MANDOLIN and includes various dynamics (f, ffz, mf, p) and articulations (accents, slurs). The score is divided into sections, including a TRIO section marked with a "TRIO" label and a 6/8 time signature. The score concludes with a "D.S. al." (Da Capo) instruction.

The Rose of Granada

Waltz

GUITAR SOLO

FRANK W. BONE

Andante Moderato

INTRO

p

mf

WALTZ

ff

mf

This page contains ten staves of handwritten musical notation. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *f*, *ff*, *mf*, and *poco cresc.* are used throughout. Fingerings are indicated by numbers 1, 2, 3, and 4. The notation is written in a style typical of 19th-century musical manuscripts. The paper is aged and shows signs of wear, including tears and discoloration.

f 1 3 2 1 2 1 3

ff

mf

poco cresc.

f 1 2 3 4

mf

f 1 2 3 4

D.C. Waltz al C.

Farewell to the Flowers

2^d MANDOLIN

Reverie

R. E. HILDRETH

Andante Moderato

Andantino con moto

mf

f

rit.

mf a tempo

Agitato

f

p

f

rit.

mf a tempo

Tempo I

p

Mandola

f

rit.

mf a tempo

f

p

mf 3^d Mandolin or Mandola

f

mf

f

mf

poco rit.

CODA

mf

D.S. al

27

Reverie

Andante Moderato

Andantino con moto

The C A D E N Z A

Published by Walter Jacobs, Boston

Farewell to the Flowers

PIANO

Reverie

R.E. HILDRETH

Andante Moderato

The first system of musical notation for 'Farewell to the Flowers'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 6/8. The tempo is marked 'Andante Moderato'. The first measure is marked with a forte 'f' dynamic. The second measure has a 'rall.' (rallentando) marking. The system ends with a double bar line.

Andantino con moto

The second system of musical notation. It continues the piece with a mezzo-forte 'mf' dynamic. The tempo is marked 'Andantino con moto'. The system ends with a double bar line.

The third system of musical notation. It features a forte 'f' dynamic in the first measure, followed by a 'rit.' (ritardando) marking, and then a 'mf a tempo' marking. The system ends with a double bar line.

The fourth system of musical notation. It continues with a forte 'f' dynamic, followed by a 'p' (piano) dynamic. The system ends with a double bar line.

Agitato

The fifth system of musical notation, marked 'Agitato'. It begins with a forte 'f' dynamic. The system ends with a double bar line.

The sixth system of musical notation. It continues with a 'rall.' (rallentando) marking and a 'p' (piano) dynamic. The system ends with a double bar line.

The seventh system of musical notation. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second ending is marked 'Clad lib.' (Cadenza). The system ends with a double bar line.

Tempo I

mf

f *rit.* *mf* *u tempo*

f *p*

mf dolce

f *mf*

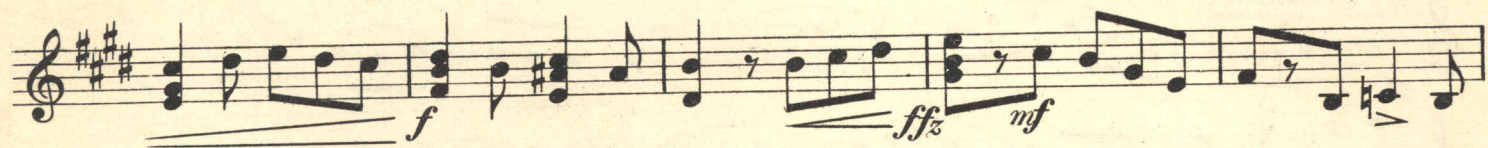
f *mf*

D.S.al

CODA

poco rit. *mf*

The musical score is written for piano on eight systems of staves. The first system is marked 'Tempo I' and 'mf'. The second system includes 'f', 'rit.', 'mf', and 'u tempo'. The third system includes 'f' and 'p'. The fourth system is marked 'mf dolce'. The fifth system includes 'f' and 'mf'. The sixth system includes 'f' and 'mf'. The seventh system includes 'f' and 'mf', and ends with a double bar line and a repeat sign. The eighth system is marked 'CODA' and includes 'poco rit.' and 'mf'. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Farewell to the Flowers
Reverie

R. E. HILDRETH

Andante Moderato

The musical score is written for 1st Mandolin or Violin, with guitar and mandola accompaniment. The tempo is Andante Moderato. The key signature has one sharp (F#). The score includes a Coda section and a 2nd Mandolin part.

Key markings and dynamics include:

- Andante Moderato*
- Andantino con moto*
- Agitato*
- rit. > mf a tempo*
- Tempo I*
- p rall.*
- dolce*
- rit. > mf a tempo*
- f* (forte)
- mf* (mezzo-forte)
- p* (piano)
- 2^d Mand. poco rit.*
- D.S. al*

The score is divided into several systems, each with a treble clef for the Mandolin/Violin and a bass clef for the Guitar/Mandola. The Coda section is marked with a double bar line and a 'C' symbol.

(Continued from page 16)

the assisting talent were the Derwin Mandolin and Banjo Clubs, Miss Katherine Gloster, soprano, and the Cecelian Quartet, with Mr. J. J. Derwin as mandolin and banjo soloist, under whose direction the concert was given. One of the *Winsted* evening papers devoted a half column to a review of the affair and had many flattering things to say of the solo and concerted numbers. The program was opened with a selection from the "Girls of Gottenberg," rendered by the Serenata and Derwin Mandolin Clubs. Other prominent numbers were Jaques' "Royal Tourists" march, played by a sextet of banjos and guitars and Armstrong's "Cupid's Realm" Overture, by the Harmony and Derwin Banjo Clubs. For a mandolin solo Mr. Derwin played "Fifth Air Varie" by Dancla-Abt, and his selection on the banjo was a fantasia on "Massa's in the Cold, Cold Ground." The closing numbers on the program were the *Miserere* from "Il Trovatore" and "Fun in a Barber Shop," played by the Serenata and Derwin Mandolin Clubs.

Appreciating the fact that music forms a necessary part of a liberal education, Mr. George I. Pettengill, a sub-master in the Malden High has done much to instill into the hearts of the pupils a love of the art. Last year a mandolin club was formed with six members; this year there are twelve. The interest that the members have taken in their work, and the manner in which the club has been received whenever it has played, proves the value to a high school of a club of this kind. Pupils in the lower grade are now taking up the mandolin and banjo so they may be eligible for the club when they enter the high school. The popularity of these instruments was demonstrated when the mandolin club, in connection with the Glee Club, gave its first concert on May 7. The opening number on the program was Bagley's "National Emblem" and for an encore the club responded with "Manuela Portuguese" by Reiter. Other selections to find favor with the audience were "Gemischte Walzen," arranged by Mr. Pettengill, "Drowsy Dempsey," "On the Beautiful Blue Danube," and "Yankee Dandy." Miss Gladys E. Moore, a member of the club, scored heavily by her rendition of Eno's "Impromptu" on the banjo. Mr. Pettengill should be congratulated on the splendid showing made by the mandolin club on this occasion.

The Linn School of Music, located at Denver, Colo., has had a most successful season. The attendance has been large and the pupils have made most encouraging progress. One has but to glance over the programs of the last three recitals given at the Linn School to be convinced of this fact. The director, Mr. I. N. Linn, has reason to feel elated over the work he has accomplished. The following is the program of May 7:

PROGRAM

Cello Solo.	"Evening Song"	Krogman
	Beatrice Hughes	
Piano Solo.	"Dance of the Pickaninnies"	Harlem
	Elizabeth Enax	
Banjo Trio.	Messrs. Yetter, Phillips and Kiefer	
Violin Solo.	"Angel's Serenade"	Bragga
	Anna Potter	
Banjo Duett.	"Fairies Waltz"	Weidt
	Edwin Deiter, Roy Bewley	
Piano Duett.	"Hyacinth March"	Meacham
	May McDonald, Beulah Clow	
Violin Duett.	Three Movements	Pleyel
	J. M. Osborn, Edward Wurtzbach	
Guitar Solo (Selected)	Edward Pavelka	
Mandolin Club.	"Jolly Six" March	Linn
	Goldie Buffmeyer, Bessie Weldie, Erna Hirzel, Bertha Bitner, Mrs. Hunter, Dagmar Linn.	
Violin Solo:	"Old Folks at Home"	
	Orville Ashby	
Mandolin Solo.	Overture, "Zampa" (complete)	Herold
	Lorenz Wurtzbach (Edward Pavelka, Guitar)	
Guitar Duett	Mrs. Pattee, Mr. Linn	Selected

Violin Quartette. Air and Vivace "Lapavarita" Donizetti
Wm. Smith, Edward Wurtzbach, J. M. Osborn,
Arthur Tholsen

Piano Solo Ward Tilton Selected

Cello Quartette and Double Bass. National Airs
Lorenz Wurtzbach, Edward Pavelka, Wm. Smith, I. N.
Linn, Dagmar Linn

"Midsummer Night's Dream" Mendelssohn
(1st and 2nd mandolins, mandola, contra bass, guitar.)
Lyric Quartette

The pupils of Mrs. Jessie Little Tilton gave their annual recital at Haverhill, Mass., on the evening of April 30th. Though Mrs. Tilton makes a specialty of teaching the violin, yet she has many mandolin pupils, and is also director of the West Newbury High School Mandolin Club. Mrs. Tilton has had a very prosperous season, and the programs of all her recitals show that she is teaching high-grade music on both instruments. The first number of the above recital was:—

a. "Spanish Gaiety" Paul Eno
b. "Marche Militaire" Schubert
c. Gavotte Caprice, "Life's Lighter Hours" Wells-Smith
Violins, Mandolin Club and Orchestra

On the evening of May 18th, the Boston Ideal Club gave a most successful concert in the Opera House at Presque Isle, Me. The club was assisted by Mr. Charles T. Grilley, the favorite Boston humorist. The *Bangor Daily News*, in its issue of May 20th, makes the following comment:

A large, select and enthusiastic audience greeted the Boston Ideal Club and Charles T. Grilley, impersonator, Tuesday evening in Perry's Opera House. Everybody was expecting a fine entertainment, and their expectations were more than realized as the following comments among the many pleasant things said, most emphatically show: "The finest thing we have ever had in Presque Isle." "My expectations have been more than realized." Another, "I wanted them to play much longer." Still another: "It is truly wonderful. They are immense."

The following program was rendered:

a. Spanish March. "Roumania" Granado
b. "Serenade Petite" 'cello obligato. Romesio
Mandolin Club

Banjo Solos. (a) "Old Folks at Home" varied Foster-Lansing
(b) "Cradle Song" Hauser
G. L. Lansing

Impersonations C. T. Grilley Selected

a. "Drowsy Dempsey" characteristic Lansing
b. "Dixie Land" Haines

Banjo Etchings Banjo Club Grover

a. Valse from Ballet "Coppelia" Delibes
b. "A Romance of a Rose" O'Connor
(Cello Obligato)
Mandolin Club

Humorous Songs Mr. Lansing

a. Banjo Dance, "Hot Corn" Eno
b. Patrol, "The Passing Band" Lansing

Scene from King Henry IV Banjo Club Shakespeare

(Humorous)
Mr. Grilley

a. Danse Espanol. "Pepeeta" Hildreth
b. "The Song of the South" Casey

Mandolin Club
"Pastimes on the Levee" Descriptive Turner
Banjo Club

The club were guests of Charles F. A. Phair until Thursday after, when they returned to Boston to play Friday night. The Pierian Club, under whose auspices the concert was given, is highly appreciative of the opportunity afforded of giving so fine an entertainment, which was made possible through the courtesy and generosity of Mr. Phair.

We are indebted to Mr. Roland O. Deubler of Scranton, Pa., for the following program of a concert given jointly by the Binghams (N. Y.) Mandolin Club and the Scranton Banjo and Mandolin Club, of which Mr. Deubler is a member, in St. Luke's

Parish House on the evening of May 7th. On February 12th these two clubs gave another joint concert in Binghamton, N. Y. This interchange of courtesies must have afforded much pleasure to the members of the two organizations. Mr. Fred B. Atherton is leader of the Scranton Club and Mrs. Leonard Lane leader of the Binghamton Club.

PROGRAM

- | | | |
|----------------------------|--------------------------|-----------------|
| "Sugar Plum" | Binghamton Mandolin Club | L'Albert |
| "Heap Big Injun" | Scranton Mandolin Club | Sawyer |
| "Hungarian Dance" | Miss Emily Hackett | Haesche |
| a. Sextet from "Lucia" | | Donizetti |
| b. "Dixie Jingles" | Binghamton Mandolin Club | Rosenfeld |
| "Could I" | Mr. Ned Connolly | Tosti |
| a. "Wiegenlied" | | Hauser-Hildreth |
| b. "Yankee Dandy" March | Scranton Mandolin Club | Weidt |
| "To a Wild Rose" | Miss Emily Hackett | MacDowell |
| College Medley | Binghamton Mandolin Club | Weir |
| a. "The River and the Sea" | | Johnson |
| b. "All Through the Night" | Mr. Ned Connolly | Naynoid |
| "Roguish Eyes" | Arr. by Jacobs-Hildreth | Gruenwald |
| | Scranton Mandolin Club | |
| "Home, Sweet Home" | Medley | Hildreth |
| | Combined Clubs | |

Judging from the attractive programs sent us from time to time by Mrs. L. F. Wing, of Seattle, Wash., director of the Wing School of Music, the pupils of this school must be making encouraging progress. A little higher grade of music is played at each succeeding recital. Any teacher would have reason to feel proud of a class of young players who could render acceptably the following program, which represents the work done at a recent recital under Mrs. Wing's direction.

PROGRAM.

Part I.

- | | |
|--|--|
| a. "Boys of the Militia" | Victor G. Boehnlein |
| b. "Persian Lamb Rag" | Percy Wenrich |
| Piano Solo. "Recollections of the Highlands" | J. Kafka |
| | Miss Mattie Greer |
| Mandolin Solo. | Selected |
| | Miss Beatrice Brown |
| Guitar Duett. "La Stella" | A. J. Weidt |
| | J. Thompson, F. Weideman |
| Song. "Mollie Rehan" | Arr. by R. E. Hildreth |
| | Accompanied by Wing Mandolin Club |
| | Mr. P. C. Smith |
| Banjo Trio. (a) "Red Rover" | A. J. Weidt |
| (b) "Colored Guards" | A. J. Weidt |
| | Messrs. George Lewis, Ransome Gardner, |
| | George Hornlein |
| a. "Laughing Sam" | Walter Rolfe |
| b. "Hoop-e-Kack" | Thos. S. Allen |
| | Wing Mandolin Club |

Part II.

- | | |
|-------------------------------------|--|
| a. "The Two Lovers" | P. Hans Flath |
| b. "Fair Confidantes" | E. Louise McVeigh |
| | Wing Mandolin Club |
| Guitar Duett. "College Chums" | A. J. Weidt |
| | Miss Maud Taft, Mr. R. Ellis |
| Song. "Big Chief Battle Axe" | Thos. S. Allen |
| | Mr. Carl Boucher |
| Mandola Trio. "Bridal Chorus" | From "Lohengrin" |
| | Messrs. F. T. Kenney, George H. Hornlein, P. Chas. Smith |
| Vocal Duett. "Sleep, Gentle Mother" | Arr. by Walter Jacobs |
| | Mrs. L. F. Wing, Mr. P. C. Smith |
| Mandolin Duett. "The Palms" | Arr. by R. E. Hildreth |
| | Miss M. R. Ross, Mr. Le Roy Richmond |
| a. "Chicken Pickin's" | Thos. S. Allen |
| b. "Home, Sweet Home," Medley Waltz | Arr. by R. E. Hildreth |
| | Wing Mandolin Club |

That Mr. Richard J. Carpenter of Oakland, Cal., never allows his interest in the three instruments to flag, is quite evident, for the programs he occasionally sends us tell the story that his pupils are constantly doing better and better work. On the evening of April 23rd a concert was given by the Girls' Mandolin Orchestra of the Masonic Home of California. The young ladies, under Mr. Carpenter's direction, acquitted themselves admirably.

PROGRAM.

Part I.

- | | |
|---|---|
| a. "Fifth Nocturne" | Leybach |
| b. "In Nature's Garden" | Berliner |
| c. Hawaiian Airs (Full Ensemble) | Girls' Mandolin Orchestra and Cap and Bells Orchestra |
| Vocal Solo. "Love's Nocturne" | Hope Temple |
| | Mrs. Frederick W. Laufer, Miss Mildred Turner |
| a. "The Butterfly" | Bendix |
| b. "Spring Song" | Mendelssohn |
| | Girls' Mandolin Orchestra |
| Trio. (a) "Pariga O'Carra" | Verdi |
| (b) "Alone at Twilight" | Siegel |
| | Mabel Morehouse, Ada McNeil and Clara Haensel |
| Quartette from "Rigoletto" | Verdi |
| | Girls' Mandolin Orchestra |
| | Part II. |
| Songs. (a) "Four Leaf Clover" | Brownell |
| (b) "The Slumber Boat" | Gaylor |
| Monologue. "Her Tailor-Made Gown" | |
| | Maggie Doolan and Mary O'Brien in a Street Car |
| | Mrs. Edward P. Heald |
| Mandolin Solos (unaccompanied) | |
| (a) "When Far Away" | Carpenter |
| (b) "Sounds from the Church" | Abt |
| | Grace Haensel |
| Suite Espagnol. (a) "Spanish Silhouettes" | Pomeroy |
| (b) "Spanish Gaiety" | Eno |
| | Girls' Mandolin Orchestra |
| | THE BURGLAR |
| | A Comedy in one Act, by Margaret Cameron |
| | Cap and Bells Dramatic Section |

The Glee and Mandolin Clubs of Bryn Mawr College gave their annual concert on the evening of May 1st. The Glee Club was under the direction of Mr. Selden Miller and the Mandolin Club had received valuable coaching from the well-known teacher, composer and club leader, Mr. Paul Eno of Philadelphia. Every number on the program was heartily encored. Among the patronesses we notice the names of Mrs. William H. Taft, Mrs. Ogden Hammond, Mrs. Otis Skinner and Mrs. John Philip Sousa.

PROGRAM

Part I.

- | | |
|---|--------------------------|
| "Pallas Athene" | |
| "The Wind in the Chimney" | Griswold |
| "Twelve by the Clock" | Lloyd |
| | Glee Club |
| Medley | Mandolin Club |
| a. "Marianina" | |
| b. "Barney Brallaghan" | Glee Club |
| Solo. (a) "In the Dark in the Dew" | Whitney-Coombs |
| (b) "June" | Beach |
| | Miss Denison |
| a. "The Snow" | Elgar |
| b. "Fly, Singing Bird" | Elgar |
| | Glee Club |
| | Violin Accompaniment |
| | Miss Tanner, Miss Welles |
| | Part II. |
| a. "Still wie die Nacht" | Bohn |
| b. Barcarolle from "Contes d'Hoffman" | Offenbach |
| c. Spinning Song from "Flying Dutchman" | Wagner |
| | Glee Club |
| a. "Three Twins," | Selection |
| b. "Topeka" | Jones |
| | Mandolin Club |
| Medley | |
| "Greeting to Spring" | Strauss |
| | Glee Club |

- Violin Solo. "Meditations," from *Thais* *Massenet*
Miss Carlotta Welles
 a. Chorus of Cigarette Girls from "Carmen" *Bizet*
 b. "The Girls of Seville" *Denza*
Glee and Mandolin Clubs

We take pleasure in printing the program of the third annual musicale given by Mr. E. R. Day of Buffalo, N. Y., and his class of talented pupils. Mr. Day's club this year consisted of twelve violins, seven mandolins, five banjos and eight guitars. *The Buffalo Courier* and also the *Times* devoted considerable space to a review of the concert, and the notices were exceedingly complimentary. We regret that because of our absence we were denied the pleasure of offering our congratulations to our genial friend Day at the close of the entertainment.

PROGRAM.
Part I.

- "Zira Waltzes" *E. R. Day*
The Club
 Vocal *Selected*
St. Andrews Male Quartet
 A Little of the Magic Art *Mr. B. W. Hoerbelt*
 Violin Solo. "Modestie" *H. F. Odell*
Master Chester Kent
 Banjo Duett. "Jolly Sailors" *A. J. Weidt*
Messrs. Allen and Day
 Guitar Trio. "On the Esplanade" *E. R. Day*
Misses Sloan and Day and Mr. Day
 Violin Solo. Air Varie. Theme de Bellini *Chas. Dancla*
Mr. E. O. Davidson
 Part II.
 "Boston Galop" *A. J. Weidt*
The Club
 Zither Solo. "Blumenlied" *G. Lange*
Mr. E. R. Day
 Vocal *Selected*
St. Andrews Male Quartet
 Violin Solo. "Summer Dream" *P. Hans Flath*
Miss Pearl Day
 Accompanied by *Miss Chase*
 "Oberlander" (Two Violins) *Jos. Gungl*
Miss Lillian and Mr. E. O. Davidson
 Mandolin Solo. Duo Arrangement. "Love's Old Sweet Song" *Molloy*
Mr. Edw. Horning
 Guitar Accompaniment by *Mr. E. R. Day*
 Violin Solo. "Traumerei and Romance" *Schumann*
Mr. E. O. Davidson
Miss V. Blanche Davidson, Accompanist

With Mr. Charles H. Jackson of Buffalo, N. Y., there is "always something doing" in the mandolin, banjo and guitar line. At the Auditorium on the evening of May 14th, the Lafayette Mandolin Club, under Mr. Jackson's direction, gave its sixth annual concert, and every number on the program was warmly applauded. Such a successful affair as this does much towards giving our favorite instruments an ever increasing prestige with the music loving public.

PROGRAM.

- "At the Club" *Weidt*
Mandolin Club
 "Enchantment Waltzes" *Alberti*
Mandolin Club
 Flute Solo. "Chase of the Butterflies" *Fontbonne*
Mr. Roscoe Possell
 "Picnic Down in Georgia" (Descriptive) *Moyer*
Mandolin Club
 Vocal Solo. *Selected*
Mr. Edward Erdman
 Piano Solo, "The Two Larks" *Leschetizky*
Miss Florence Ralph
 a. "Palms" *Faure*
 b. "Melody in F" *Rubenstein*
 "The Colored Guards" *Weidt*
Two banjos, two mandolins and guitar
 College Medley *Mandolin Club*

Through the kindly interest of Mr. E. F. Goggin, the well-known teacher and club leader of Schenectady, N. Y., we obtained

the following program of a concert given recently by the combined musical clubs of Union College, under the auspices of the Ladies' Aid Society of the Presbyterian Church, Ballston Spa. Mr. Henry E. Lewis, manager of the clubs, has secured quite a number of engagements for the "boys" this season. The Glee Club, under the leadership of Mr. W. M. Corbin, and the Mandolin Club with Mr. H. A. Schaupp as leader, have a long list of successes to their credit. The careful drilling of the Mandolin Club by Mr. Goggin is to quite an extent of course responsible for its smooth and artistic work.

PROGRAM
Part I.

- "The Village Choir" *Lynes*
Glee Club
 a. "Fairy Flirtations" *Boehnlein*
 b. "Our Director" *Bigelow*
Mandolin Club
 "Ho, Jolly Jenkin" *Schnecker*
 Quartet. Woodward '11, Corbin '09.
 Miller, '11, J. W. Faust, '09.
 "Wilt Thou Be My Dearie?" *Stevens*
 Solo, Woodward, '11
 a. "Let 'er Go" *Huntley*
 b. "The Jolly Sailors" *Weidt*
 Banjo Duett. *Goggin and McCullough '11*
 "The Cat With The Baritone Voice" *Scott*
Glee Club
 Part II.
 "Ecstasy Waltz" *Waldmister*
Glee Club
 a. "Angel's Serenade" *Braga*
 b. "Lady Rose" *Stevens*
 String Quartette. *Schaupp '09, Streibert '09,*
Clowe '11, Fink '11.
 "Nora" *Pigott*
 Solo. *Ferguson '10*
 a. "Tehama" *Haines*
 b. "Alita" *Losey*
Mandolin Club
 "Toreador's Love Song" *Conchois*
 Solo. *J. W. Faust '09*
 "Alma Mater" *Ludlow '56*
Combined Clubs

We are in receipt of an interesting letter, dated May 5th, from Mr. William G. Plowright, the successful teacher of banjo, mandolin and guitar located at Victoria, B. C. Mr. Plowright's communication was just teeming with enthusiasm. On the evening of April 16th his B. M. & G. orchestra of thirty performers gave a most enjoyable concert in St. John's Hall. Among the assisting talent was the Alexandra Mandolin and Guitar Club and members of the Garrison Dramatic Club Orchestra. The *Victoria Daily Times* says:—

The concert given in St. John's hall, Herald street, Friday evening by the Plowright banjo, mandolin and guitar orchestra, was from start to finish a most gratifying success. Frequent encores testified to the appreciation of the audience throughout the evening, and Mr. Plowright, the capable and popular leader and organizer, is to be congratulated on the success which has attended his conscientious and painstaking training. The entire concert was one which will be remembered with pleasure by all who attended it.

PROGRAM

- a. March, "Dixie Doodle Girl" *Powell*
 b. "Dreaming" *J. Anton Dailey*
Orchestra.
 Flute Solo. "Hearts and Flowers" *Tobani*
Mr. J. C. Darling
 Recitation,
Mrs. Switzer
 a. "Spanish Gaiety" *Eno*
 b. Schottische. "Trading Smiles" *Don Ramsay*
Alexandra Mandolin and Guitar Club
 Song. "Love's Echo" *Newton*
Miss Cocker
 Comic Song.
Sergeant Rondeau
 Cake Walk, "Kentucky Wedding Knot" *Turner*
Alexandra Mandolin and Guitar Club

Recitation

Song. "La Serenata" Mrs. Switzer Braza

Comic Song Miss Cocker
Mandolin Obligato, W. G. Plowright

Sergeant Rondeau

a. "Sweet and Low" Barnby
b. "Topeka" Jones

Orchestra

The opening article of this number of THE CADENZA concerns the String Music Festival Orchestra which gave a concert in Pittsburg, Pa., under the direction of Mr. Albert D. Liefeld, on May 6th.

Below is the program in full.

PROGRAM

a. March. "Yankee Dandy" Weidt
b. Serenade. "The Mandolins" Desormes

Orchestra, Mr. A. D. Liefeld directing.
Tenor Solo. Arioso from "Pagliacci" Leoncavallo

a. "Faust Fantasia" Gounod-Alard-Farland
b. "Serenade" Schubert
c. "Minuet" Paderewski
d. Popular March. "Musical Medium" Belstedt
e. Overture. "William Tell" (Last movement) Rossini

Mr. Farland
a. March. "Dandy Fifth" Farland
b. "A Day in the Cottonfield" (descriptive) Smith and Zublin

Orchestra
Duet from "Aida" Verdi

Mr. and Mrs. Hassler
a. Overture to "Italiens in Algiers" Rossini
b. "Serenata" Moskowski
c. Waltz. "C sharp minor" Chopin
d. "Largo" Handel
e. "Tarantelle" Popper

Mr. Farland
Vocal Sextette from "Lucia" (by request) Donizetti
Mrs. Pearl Sleeth-Hassler, Miss Clara Schewe and Messrs.
Clarence A. Hyde, Norman Hassler, Harvey C.
Lauderbaugh and W. Mac Shrodes.

a. Valse Espanol. "Pepeeta" Hildreth
b. March Song. "Here's to Old Pittsburg" Liefeld
Mr. Hassler and Entire Orchestra

THE CADENZA BOOKED FOR A TRIP TO TRINIDAD

SOMETHING more than a selfish motive underlies our gratification when we receive a subscription from some foreign country, for it shows that our favorite instruments possess the power to charm all sorts and conditions of men and that their popularity is becoming universal. Early in March we received an interesting letter from Mr. James Augustus Joseph, a resident of Port of Spain, Trinidad. A copy of the July number of THE CADENZA, he writes, was loaned him by a friend, and he was highly pleased to come in touch with a magazine published in the interest of the mandolin and guitar, to which he is devoted. Incidentally we might say that several advertisers in our July issue were benefitted by Mr. Joseph seeing their names in its pages.

CONCERNING "PROFESSIONAL CARDS"

MR. C. S. MATTISON, one of the "live" teachers of the violin, banjo, guitar and mandolin in the city of San Antonio, Texas, believes emphatically in keeping his professional card in our columns. We take the liberty of quoting from one of his recent letters:

"My card in the Teachers' Directory of THE CADENZA brings many times its cost in music and new issues from all

over the United States. Have taken THE CADENZA ever since its first publication in Kansas City and its improved contents and size make it by far the best published in the interest of string instruments."

We would be glad to know how many more of our patrons have found the insertion of their professional card a good paying investment.

COMMENTS OF A SONG WRITER

MR. ARTHUR A. PENN. of New York City, the versatile composer, who has such successes to his credit as "Carissima," "Kisses," "Foxhunters March," and such Operettas as "The Bargain Hunters," "A Brief Wooing," et cetera, under date of April 3rd commends our little magazine as follows: "While not a performer on any of the instruments in whose interest the paper is conducted, I have read it through with interest, *ads and all*. As an old journalist I would like to sincerely congratulate you on the very splendid little magazine. It is excellently printed, and I was particularly struck with the care exercised by the proof-readers. Moreover the paper used and the general makeup are of a most agreeable quality. May you meet with every success, for you are assuredly giving your readers their money's worth."

A SATISFIED ADVERTISER

THE MAXIMUM PUBLISHING CO. of Philadelphia, who are bringing out many of the original compositions of one of the most successful banjo writers of the day, Mr. Paul Eno, volunteers the following information regarding the returns from their advertisements carried in THE CADENZA: "Enclosed find copy for April issue of THE CADENZA. We take this opportunity of expressing our appreciation of THE CADENZA as an advertising medium. Results are *great*. THE CADENZA is on the right track, with a force behind it that is sure to bring continued success."

PERSONAL NOTES

IN Bloomington, Ill., the violin, mandolin and guitar find a capable exponent in Mr. Leonard Uhle. We would be glad to receive programs of some of the recitals given by Mr. Uhle and his pupils.

Mr. Roland O. Deubler, a prominent member of the Scranton (Pa.) Mandolin and Banjo Club closed a recent newsy letter as follows: "I think THE CADENZA the *best dollar's worth* I ever received."

W. Eugene Page, the celebrated mandolinist, has been playing at the leading vaudeville houses in London, Ontario and Montreal, Canada with much success. All the newspaper clippings we have received are very complimentary to Mr. Page's work.

Out in Caldwell, Kansas, when music is required to "enliven things up" at "smokers" or club entertainments, Mr. J. F. Chandler, the popular teacher of mandolin and guitar, has been found to be the man who just "fills the bill."

The popular banjo team, Newcomb and Morrison, of Quincy, Mass., are meeting with positive success. At a recent entertainment given in Dorchester, Mass., according to press notices, these two clever artists must have been "the whole show."

The mandolin, banjo and guitar are in no danger of being lost sight of in Evanston, Ill., so long as Mr. H. P. Duffell continues to teach there. Most of our readers are pretty familiar with the melodious strains of his instrumental "hit," "Prince Charming" Waltz.

Mr. B. V. Kershner of St. Louis, Mo., is not only a hustling progressive teacher of the trio instruments, but a dealer in musical merchandise, and a music publisher as well. Mr. Kershner comes near taking in all branches of the business. Didn't we say he was progressive?

While filling a week's engagement at Keith's Theatre, Boston, Miss Ida O'Day paid THE CADENZA office a call. This clever artist with her banjo solos and singing scores an instantaneous hit wherever she appears. The Boston press spoke highly of Miss O'Day's work.

While Mr. George L. Lafrance of Quebec teaches only the banjo, yet the instrument is so popular in that old historic city that he can be "written down" as being a very busy man, and we strongly suspect his ability to impart his knowledge has a great deal to do with the success he has achieved.

Mr. Charles L. Kurtz, formerly of Davenport, Iowa, has recently opened a studio in Chicago, Ill., where he will receive pupils on the mandolin, guitar and banjo. Mr. Kurtz will also be connected with the Illinois College of Music and the Englewood Lyric School. He reports our magazine entertaining.

Chicago, Ill., not only manages to secure some of the best baseball talent in the country, but it can also boast of having "within its walls" many progressive and competent teachers of the three instruments, and among that number is Mr. George F. Cook, who makes a specialty of the guitar and mandolin.

Miss Caroline M. Betts of Little Falls, Minn., writes us that for weeks she had been scanning the ads in musical journals for a good mandolin magazine, till at last she happened to notice our ad in *The Musician*. Miss Betts is a performer on the mandolin, guitar and piano, and is now a subscriber to THE CADENZA.

Mr. A. J. Shaw of Chicago, Ill., reports a prosperous season in teaching the mandolin, guitar, violin and 'cello, and especially the banjo. He is a capable, hard-working teacher. As a banjo soloist he has made a name for himself. He writes us that he and his pupils are to give a concert in the near future. Send us the program, Mr. Shaw.

We were pleased to receive the subscription of Mr. T. E. Cooter, a successful teacher of banjo, mandolin and guitar who is building up a fine business in Vancouver, B. C. Canada. A good, competent teacher can do much towards promoting renewed interest in our favorite instruments, no matter in what city or town he may be located.

The mandolin, banjo and guitar will never be without a good, energetic friend in New Bedford, Mass., so long as Mr. A. M. Gifford remains there to look after their best interests. As a teacher and performer his ability is well recognized. That Mr. Gifford endorses our magazine and recommends it to his friends we have abundant proof.

"THE CADENZA is the best magazine I have seen in its respective field," writes Mr. William Kottman of Edgewood Park, Pittsburg, Pa. Mr. Kottman is a fine performer on the mandolin, banjo and guitar, and, if we are not mistaken, is a member of the Murdoch-Kerr Mandolin Orchestra, a well-known musical organization of his city.

Judging from the half-tone featured on his letter-head, Mr. C. B. Rauch has reason to feel proud of the Dayton Mandolin Orchestra of which he is manager. The orchestra is a large one, and the instrumentation most complete. Mr. Rauch, we can easily believe, has devoted much time and patience in gathering about him such a fine band of musicians.

At the Annual Convention of the Wisconsin First District Federation of Women's Clubs, the Badger Girls' Orchestra, under the direction of Mrs. Nettie Booth-Wegg, added much to the pleasure of the large concourse of women present. Mrs. Wegg has been teaching the violin and mandolin in Monroe, Wis., for the past few years with marked success.

They say "Actions speak louder than words," but Miss Ida E. Eschelman, one of the faculty of the Pennsylvania College of Music, located at Meadville, Pa., proves the good-will she bears THE CADENZA by both kind words and actions. We are indebted to Miss Eschelman for the names of Arthur Pettingill and Miss Angie Barnard recently added to our list of subscribers.

Mr. T. A. Simpson of Montreal, Canada, is one of the teachers of our favorite instruments who has stuck by them in fair weather and foul. As teacher, composer and club leader he is favorably known to the profession. That THE CADENZA meets with his approval is apparent from the subscriptions he sends us. We wish Mr. Simpson many more years of prosperity.

The Mexican Serenaders are booked for a week's tour through Maine, beginning June 14th. This is the second trip they have made to the "Pine Tree State" this season under the management of the Lovett Lyceum bureau. W. A. Cole, Walter Vreeland, Peter Foley and C. Carciotto are the personnel of this famous organization. Every one an artist in his respective line.

Mr. William Edward Foster of Brooklyn, N. Y., soloist, teacher and club leader, always writes in an optimistic vein. He has just filled a series of engagements and has a "bunch of dates ahead." We haven't forgotten how skilfully he played at the Guild Concert, and also at the little impromptu recitals at the Latham Hotel. We are not surprised that Mr. Foster is a busy man.

If Mr. Don Harold Rosenthal has taken the trouble to save all the complimentary press notices received during this last season he must have a stack of them pasted away in his scrapbook. Mr. Rosenthal has just completed a most successful tour through New York State, and is now covering Pennsylvania. He invariably has a pleasant word to say in reference to our little magazine.

In Reedley, Cal., the mandolin and guitar have an enthusiastic friend and exponent in Mr. John W. Pugh. If we are not mistaken Mr. Pugh taught these instruments at the Modern School of Music, Kansas City, Mo., a few years ago. We hope to soon hear of the establishment of a fine mandolin and guitar orchestra in Reedley. THE CADENZA finds our instruments specially popular in the state of California.

Miss Maude Emerson, one of the popular teachers of piano, mandolin and banjo in the Hub, recently furnished the music for a select dance given in the studio of Mrs. Lilla Vyles Wyman, Boylston Chambers. Her playing made quite a hit with the young people. While Miss Emerson makes a specialty of teaching the piano yet she is very fond of the banjo, and anticipates much pleasure and profitable work for the orchestra she has planned for next season.

The Pacific Coast Musical Review in a recent issue printed the following: "The appearance of Samuel Adelstein was the signal for an ovation such as is accorded but very few musicians in this community, and this delightful performer on the lute and mandolin is well entitled to the high esteem in which he is held by his admirers." Mr. Adelstein it must be remembered is the author of that highly entertaining little booklet, "Mandolin Memories."

Mr. D. E. Hartnett of New York, Vice-president of the Guild, the same Hartnett of "tone-bar" fame, has always a kind word to say for his professional brethren. In a business communication received from him recently he writes, "The last two issues of THE CADENZA should have sold for at least \$1.00 a piece." One dollar! Gee! We would have been glad to have sold out the entire edition at 50 cents per, and even an offer of 25 cents would not have been turned down.

Mr. Will D. Moyer, instructor of the "three", and also violin, continues to keep things "humming" in Harrisburg, Pa. And now he has invaded some of the nearby towns, for

he writes us, "I have a small club at Gettysburg that is coming to the front pretty fast. They play very well. The *personnel* of the club is as follows: Marion Sheeley, leader; Amy Swope, Fred Faber, Edgar Miller, Otho Thomas, Frances Sheeley, Harold Spangler and Earnest Ziegler." Good work, Mr. Moyer. We wish your new Gettysburg club the best of success. Mail us your next program.

Mr. Roy G. Miller of Harrisburg, Pa., not only takes pleasure in teaching and playing the mandolin, banjo and guitar, but is progressive enough to want to see his friends also become interested in his favorite instruments. Mr. William A. Adams' subscription is the latest that Mr. Miller was good enough to send us, and he concludes a recent communication by saying, "I must certainly congratulate you on the improvement you have made in THE CADENZA. You are giving us the worth of our money with compound interest."

That Mr. Edwin Latimer of Chicago is one of the persevering and up-to-date type of teacher there is no doubt, for we have acquired to a degree the habit of reading between the lines of letters received from instructors who are "out for business." Mr. Latimer, besides having a large class of pupils, is director of the Amorita Mandolin Orchestra of nine pieces, and of another orchestra of fifteen performers. As Mr. Latimer has asked us to send him twenty-five subscription blanks we would not be surprised if THE CADENZA was given an impetus in the "windy city."

With the daily progress made on the Panama Canal, a corresponding march of advancement is made by the banjo down on the Isthmus. Mr. W. F. Davis, one of our subscribers located at Cristobal, Canal Zone, Panama, writes us as follows: "After some years of idleness in the banjo line I am getting myself in shape down here where there is so little in the way of entertainment, and have started a banjo class and organized the Canal Zone Glee Club of banjo, mandolin and guitar players of experience." It's up to Col. Roosevelt to send us a few subscribers, and start a club out in "Darkest Africa." Knowing a good thing, Mr. Davis requested all "back numbers" when subscribing.

As might have been expected, the teachers and players in England and Australia are very much gratified that the last Guild Convention voted to recommend the publication of future banjo music in the C notation. In a recent letter received from Mr. J. G. Turner of Wellington, N. Z., the well-known teacher, dealer and importer of music and musical merchandise, he writes:

"I have often thought what a pity we did not all pull together regarding banjo notation, as the American banjo system is not used in this country, and I am sure the C notation would open up more trade for American publications. I like THE CADENZA immensely and must say it is the best value for the price of all the journals I subscribe to."

TRADE NOTES

FIRST come, first served." Who will be the lucky individual to secure that "Whyte-Laydie" banjo and leather case for \$25.00? Write at once to F. R. Wood, Naples Road, Brookline, Mass.

No one would think of denying that a lecture is far more interesting when accompanied with attractive views. So a catalogue or mandolin club circular will receive twice the attention if it contains a few artistic half-tones, and artistic work is precisely the "line of goods" the Hub Engraving Co. are famous for turning out.

Bargains, genuine bargains. A Gibson mandola, style "H-I," with black leather case, original cost \$42.50, net, can be bought for \$28. Bargain No. 2. A Gibson mandocello, style "K-I"; cost, with leather case, \$44.50, net. Present owner will sell for \$30. Both instruments in perfect condition; only one month's use. Look up the ad of Edwin Beal, Ursina, Pa.

All the theatrical managers are now booking their attractions for next season. Wouldn't it be a good idea for you to open correspondence with Myron A. Bickford who is completing his arrangements for a trip to the "coast" next fall? Mr. Bickford will be teaching the three instruments at Chautauqua, N. Y., during July and August. His present address is 351 Main St., Springfield, Mass.

You have often seen pictures of convicts with chains attached to their ankles, and you almost shivered with horror as you gazed at the picture. In fact you experienced very much the same feeling that puts the nerves of an audience on edge when it is obliged to listen to a player who has false strings on his banjo. The strings sold by Herman Cohn of

New York are not of the "convict" brand. They rejoice in the name of "Truesolo." Isn't that about the string *you* want to use?

Have you a good eye? We do not refer to a "batting eye," or to a "hypnotic eye," but an eye for business. If your eye has been trained to size up commercial values, you will probably be interested in the business proposition Mr. A. D. Grover makes in his ad this month. The Grover "Non-Tip" Bridge has an international reputation for excellence. It is endorsed by hundreds of the leading professional players. If you are on the lookout for a business deal write Mr. Grover for further particulars.

That graceful little instrument, the "Lyralin," is no longer an experiment, as one might say. It is being recognized more and more as a valuable adjunct to the Mandolin orchestra, and "professionals" on the concert and vaudeville stage are making a decided hit by featuring it as a solo instrument. Why don't you accept the offer the Lyralin Mfg. Co. makes you and send for one *on approval*? We can't convey to you in cold type the sweetness of its tone. Try one. You will be surprised and delighted with the music you are able to produce from it.

Among our army of readers there must be quite a few who have a gift for composition. Now, maybe you, Mr. Reader, have composed a rattling good march, polka or galop. You have the solo part written alright, but now comes the "rub"—the making of a club arrangement. And just at this point we believe we can give you a valuable tip. Why not get Mr. Geo. L. Lansing to make the arrangement for you? He has done just this sort of work for years, and can put the "zip" into the arrangement that will make the audience sit up and take notice. Refer to his ad for his address.

It has hit the boys and "hit 'em hard," that "new one" of the Bandola family.

Which shall we call it, an octave mandola or a banjo, for it is both? The Bandola instruments are just the thing to take away with you on your vacation. No calfskin head to absorb moisture if you want to play out on the lake or down by the seashore. They are so convenient in size they can be carried in your dress-suit case, or in the top tray of your trunk. Then the shape is novel, the tone surprisingly sweet and brilliant and the cost—well, just write to the Bandola Co. for catalogues and price list.

This is a busy, hustling world, and wide-awake mandolinists have no time to waste fussing over mis-shapen picks. When you buy a plectrum with the trade-mark "H. M." stamped on it you may be sure you have hold of the "real thing." The Rhode Island Music Co. can supply you direct if your local dealer does not keep them. Ten cents each; three for twenty-five cents; sixty cents per dozen. The Rhode Island Music Co. are also distributors of all Sig. Giuseppe Pettine's instruction books and famous solos, written in duo and quartette style. When ordering picks send for their catalog of music.

In his new ad in this issue Mr. Geo. L. Lansing announces that he will spend July and August up in Maine. It was somewhere up in that section the inspiration came to him to write "Darkie's Dream." Now, who can tell but in the near future we may have "Pine Tree" Gavotte, "Trout Stream" Mazurka, or "Dry Town" Reel. Mr. Lansing will do some arranging while on his vacation. No "single note" phonograph arrangements, but full brilliant scores for the good old banjo. His address will be Winthrop, Maine. Except for supplying his patrons with ms. arrangements his chief work will be recuperating.

In glancing over Mr. J. J. Derwin's ad, a most alluring picture rises before the reader's eyes—a summer vacation spent among the celebrated Litchfield Hills in Connecticut,

TEACHERS' DIRECTORY

ACKER, D., Teacher of Banjo, Guitar and Mandolin.
61 South Main St., Wilkesbarre, Pa.

ARMSTRONG, THOS. J., Teacher of Banjo, Mandolin and Guitar. 1524 Chestnut St., Philadelphia, Pa.

AUDET, JOSEPH A., Teacher of Violin, Mandolin and Guitar. 214 Boylston St., Boston, Mass. and Mercantile Bldg., Waltham, 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.

BAILEY, ED. L., Teacher of Violin, Mandolin, Guitar, Banjo and Piano. 457 5th Ave., Brooklyn, N. Y.

BARRY, C. CRAIG, Teacher of Mandolin, Guitar and Banjo. 3022 Emerald Street, Philadelphia, Pa.

BAUR, FREDERICK E., Teacher of Mandolin and Guitar. 31 Forrester St., Newburyport, Mass.

BEMIS, GEORGE W., Teacher of Mandolin, Guitar, Banjo and Flute. 175 Tremont St., Boston, Mass. Instructor at New England Conservatory.

BROUGHTON MRS. ALICE C., Teacher of Mandolin, Banjo and Guitar. 3528 Eagle St., Los Angeles, Cal.

BURKE, WALTER, Teacher of Guitar, Banjo, Violin and Mandolin. 911 Westminster St., Providence, R. I.

COMPTON, E. J., Teacher of Violin, Banjo, Mandolin and Guitar. 709 Monroe St., Wilmington, Del.

CROSLEY, WILLIS J., Instructor and Soloist, Mandolin, B., G., and Double-action Harp. Director Tuxedo M. & G. Club. 55 Oak St., Hartford, Conn.

CUMMINGS, A. R., Teacher of Mandolin, Guitar and Banjo. 375 Pequig Ave., Athol, Mass.

DAVIS, HARRY N., Teacher of Mandolin, Banjo and Guitar. 230 Pleasant St., Worcester, Mass.

DURKEE, MISS JENNIE M., Teacher of Guitar, Mandolin, Banjo, Piano and Harmony. 133 W. Colfax Ave., Denver, Col.

FOSTER, WM. EDW., Teacher of Mandolin, Banjo and Guitar. 537 Knickerbocker Ave., Brooklyn, N. Y.

FRIEDRICH, WALTER, Teacher of Violin, Mandolin and Guitar. 306 8th St., Parkersburg, West Va.

HEWETT, HARRIETT, Teacher of Piano, Mandolin and Harmony. 1606 Carpenter Ave., Des Moines, Iowa.

HIGGS, G. A., Teacher of Piano, Banjo, Guitar, Mandolin and Trap Drumming. Also arranger. 1217 Barr St., Ft. Wayne, Ind.

HENDERSON, EDWARD J., Teacher of Banjo, Mandolin, Guitar and Violin. 2703 Fifth Ave., Pittsburg, Pa.

JONES, ELMER D., Teacher of Mandolin, Violin and Guitar. 110 East 6th St., East Liverpool, Ohio.

KITCHENER, W. J., Teacher of Mandolin, Guitar, Banjo and Composition. 157 West 84th St., New York City.

KRICK, GEORGE C., Teacher of Guitar, Mandolin and Banjo. Vernon Building, Main and Chelton Ave., Germantown, Philadelphia, Pa.

LANDON, JUDSON P., Teacher of Banjo, Mandolin and Guitar. Director of Arion Banjo Trio and Mandolin Club. 72 Hart St., New Britain, Conn.

LEVERT, JOHN J., Teacher of Banjo, Mandolin and Guitar. 332 St. Catherine St., W., Montreal, Can.

MARTIN, FRED C., Teacher of Banjo, Mandolin and Guitar. 228 Tremont St., Boston, Mass.

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

OLCOTT, MISS ETHEL LUCRETIA, Guitar Soloist and Teacher. Director of "La Bandurria Trio." 334 Blanchard Hall, Los Angeles, Cal.

OPENSHAW, HOWARD D., Teacher of Mandolin. 2834 N. 12th St., Philadelphia, Pa.

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

SWAN, S. WASHBURN, Teacher of Banjo, Mandolin and Guitar. 456-6th St., Niagara Falls, N. Y.

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

TURNER, WM. E., Teacher of Guitar. 37 East 7th St., Buxton, Iowa.

VREELAND, WALTER F., Teacher of Guitar, Mandolin and Banjo. Students Guitar Club and Mandolin Orchestra. 178a Tremont St., Boston, Mass.

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

WAY, Byron W., Teacher of Mandolin and Guitar. 515 West 10th St., Columbus, Neb.

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

WEIDT, A. J., Teacher of Banjo, Mandolin, Guitar, Violin and Zither. 439 Washington St., Newark, N. J.

WILLIAMS, WARNER C., Teacher of Mandolin, Guitar, Banjo, Piano and Xylophone. 923 Madison Ave., Indianapolis, Ind.

WING, L. F., Teacher of Guitar, Mandolin and Banjo. 508 East Republican St., Seattle, Wash.

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

TEACHERS OF MANDOLIN, BANJO AND GUITAR.

YOUR professional card inserted in these columns will cost you only \$1.00 per year — twelve issues. *Three lines* will be allowed for each card. Music or Musical Merchandise advertisements **NOT** accepted in this Department.

FREE JUST FROM THE PRESS

Our **NEW** 48-page catalog of music for Mandolin, Banjo, Guitar, Piano and Voice, Collections, Studies, Methods, etc. This catalog includes several pages of complete miniature Solo Mandolin parts to our latest MANDOLIN ORCHESTRA numbers. When writing advise what instruments you are interested in; whether a teacher, club leader or amateur.

WALTER JACOBS, 167 Tremont St., BOSTON

AGENTS FOR THE CADENZA

Where the Magazine is always obtainable

- H. W. BEACH
621 Main St., Rooms 7-15 Cincinnati, Ohio
- C. C. CASTLE
1445 Jackson Boulevard, Chicago, Ill.
- HARRY N. DAVIS
230 Pleasant St., Worcester, Mass.
- W. J. DEANE & SON
496 George St., Sydney, N. S. W., Australia
- DENTON, COTTIER & DANIELS
Court and Pearl Sts., Buffalo, N. Y.
- W. H. DE WICK
596 Fulton St., Brooklyn, N. Y.
- OLIVER DITSON CO.
150 Tremont St., Boston, Mass.
- CLIFFORD ESSEX CO.
15A Grafton St., London, W., England
- A. C. FAIRBANKS CO.
62 Sudbury St., Boston, Mass.
- R. W. HEFFELFINGER
345 S. Spring St., Los Angeles, Cal.
- M. L. HULL
206 North Main St., Wichita, Kansas
- JAMES H. JOHNSTONE
35 Orient Ave., Jersey City, N. J.
- KEYNOTES
39 Oxford St., London, W., England
- W. J. KITCHENER
157 W. 84th St., New York, N. Y.
- LINDSEY MUSIC CO.
416-418 So. Broadway, Los Angeles, Cal.
- FRED C. MARTIN
228 Tremont St., Boston, Mass.
- THE JOSEPH MORRIS CO.
136 No. Ninth St., Phila., Pa.
- NEW ENGLAND NEWS CO.
14-20 Franklin St., Boston, Mass.
- A. J. SHAW
3120 Cottage Grove Ave., Chicago, Ill.
- THE TROUBADOUR
3 Rathbone Place, Oxford St., London, W., England
- THE VEGA CO.
62 Sudbury St., Boston, Mass.
- A. J. WEIDT
439 Washington St., Newark, N. J.
- R. S. WILLIAMS & SONS CO.
143 Yonge St., Toronto, Canada

at an elevation of 1100 feet above sea level, with cool and delightful days and nights, and Mr. J. J. Derwin, the President of the Guild, for one's instructor on the banjo, mandolin or guitar. The term begins June 15th and ends September 15th, but pupils can join his class at any time. No ambitious player could pass the summer months more profitably and amid surroundings more pleasant. Those interested should write Mr. Derwin at once.

Mr. Alfred Weaver, the famous banjo maker of England may well feel proud of the many flattering testimonials he has received from the great banjo players in the profes-

sion. For example, Mr. Joe Morley, the "lightning banjoist" and composer says, "I have played on your banjos for over thirteen years. You certainly have the secret of getting what I call, the *real* banjo tone." Mr. Chas. Rogers, another celebrated player, writes Mr. Weaver, "I congratulate you on the wonderful banjo you made for me." Write to Mr. Weaver for his catalogue and price list. His business has been established since 1878.

"Do you realize how interesting the study of harmony is?" Probably you will recognize this line as the one that appears at the

head of the Eddy Music Meter ad this month. Every teacher and club leader should have some knowledge of harmony, the more the better. Your ear may be very acute in detecting discords, but are you one who can rewrite faulty measures and make them musically correct? Eddy's Music Meter is really a wonderful little invention. By a careful study of this clever device a new world of knowledge will be opened up to you. It should be in the hands of every mandolin, banjo and guitar player in this country and abroad.

Sometimes by combining forces or effects the result produced is most gratifying. That

MR. J. J. DERWIN
President of the American Guild,

will teach a limited number of pupils on banjo, mandolin and guitar at his summer home in Norris, Ct., situated among the celebrated Litchfield Hills, near Bantam Lake, with an elevation of 1100 ft. above the sea level. This is a splendid chance to improve your knowledge of these instruments, and at the same time have a good outing for the summer.

Term starts June 15th and ends September 15th, but pupils may begin at any time during this period.

For terms, etc., address

J. J. DERWIN, 109 Bank Street, WATERBURY, CT.

MY OLE LOVE A NEW BANJO SOLO

By LOUIS GOOD

This music is to convey to the player the picture of an old southern negro, sitting in the late evening after the moon has gone down. During the early part of the night his mind has dwelt upon many past events, and with nothing to cheer him he takes his banjo and plays with fond remembrances. The first part of the trio represents the steamboat on the distant river and should be played very softly.

SAMPLE COPIES, 10 CENTS

WALTER A. NORWOOD, 515 East 156th St., New York City

In press. Melody in A., two Banjos. By Myron A. Bickford

is precisely what W. J. Dyer and Bro. have accomplished in evolving that remarkable instrument, the Symphony Harp-Guitar. The harp is universally admitted to be a classical instrument of almost unsurpassed sweetness; the guitar has received warm recognition from some of the greatest musicians who ever lived. Now just fancy playing an instrument that embraces the most pleasing characteristics of both the harp and the guitar. Don't you think it would be an addition to your club or orchestra? A great many club leaders do, and that is why the Symphony Harp-Guitar is now so frequently heard on the concert stage, and even high-class musical artists in the vaudeville houses are using it. Refer to the Dyer and Bro.'s ad and then send for descriptive catalog.

If a magician should appear to you and say, "Just by writing a message on a postal card and addressing it to a certain man you can make a neat little sum of money," don't you think you would "get busy" without a moment's delay? While Mr. Alfred A. Farland makes no claim of being a magician — though he has been called "the wizard of the banjo," — he has been telling you for months through the pages of THE CADENZA how you can add to your bank account by following the instructions he will gladly give you, coupled with a little hard work on your part. What other men in the North, South, East and West have accomplished, you can too. Mr. Farland's services are available for New England, Canada, New York, Pennsylvania and adjoining states for the month of June. Why not work up a Farland recital and clear enough money for a real good two weeks' vacation?

The circus season is with us again, and while watching the parade one is rather attracted by the gaudy chariots, resplendent in gilt and fancy scroll work, but no real artist would tolerate for an instant having the neck of his banjo disfigured by any such flashy

ornamentation. It is *tone* the musician is after, and to produce a tone that will be superior to that of any other banjo ever made is what Rettberg and Lange are constantly striving to do. How well they have succeeded they would be glad to have you test to your own satisfaction. The Orpheum Banjo possesses a combination of points that the makers claim are not found in any other banjo, such as "easy action," "long vibration and sustained tone," "carrying power," "clear harmonics," "best material and workmanship." If your taste runs in the direction of glitter and show buy a circus chariot. If you want a *musical* banjo write to Rettberg and Lange.

At this season of the year when at least half the population in every city and town is baseball mad, the heavy hitters in the leagues are looked upon as heroes by the "fans," and the question is often asked, "What kind of a bat does Ty Codd use?" or "Can anyone buy a bat like Tenny wields to line 'em out with?" And doubtless many a banjoist while listening to the playing of Mr. and Mrs. Frederick J. Bacon has said to himself, "I only wish I had an instrument like the one they are using." Well, for a moderate price you can have a "Bacon professional" banjo, banjeaurine or mandolin, and the best of it is, you are not obliged to pay for a "Bacon" banjo until you have given it a fair trial, or if you have sent the cash with your order, the money will be refunded to you if the instrument does not prove all that it was represented to be. Why not send a card to Mr. Bacon's home address, Forestdale, Vt., where the "Bacon maple-sugar wafers" grow.

You will notice that W. C. Stahl in his ad this month asks our readers a direct question, "Does merit win?" We believe it was Pope who said,

"Charms strike the sight, but merit wins the soul."



AFTER you have examined our
"LYRALIN" and you
DUE not find it as we say it is,
your money will be returned
CONSIDERATION

We would like to add you to the list of
"LYRALIN" PLAYERS

Write for booklet explaining all.

LYRALIN MFG. CO., Brenham, Texas

AGENTS WANTED

FOR SALE WHYTE - LAYDIE BANJO and leather case, \$25.00. Ivory keys and in first class condition. Will send on inspection if desired.

F. R. WOOD, - - - **173 Naples Road, Brookline, Mass.**

Then Mr. Stahl goes on to say that he has received more orders for his instruments than he could fill this past season, so one would feel inclined to believe that the Stahl products must be of exceptional merit, and that in his case merit has won by a very generous margin. That he has again been obliged to enlarge his plant is still further proof that the Stahl mandolins are growing in popularity. Have you noticed the clause in his ad about dealers and live teachers acting as agents? How does that strike you? Wouldn't a little additional cash come in handy? You might write to Mr. Stahl and learn on what terms he will allow you to have the exclusive sale of his mandolins, guitars and banjos in your locality. "Nothing venture, nothing have" runs the old saying.

Fifty (50) Hartnett Tone-Bars on the briny ocean headed for Australia, and they are all for Mr. Walter J. Stent, Sydney's world-famous mandolin, banjo and guitar teacher. Well, we guess he is no "Danks" in his "business foresight." Mr. Banjoist, you would not think of sending your children to school with dirty faces would you? You believe and preach that "cleanliness is next to godliness." Yet you put yourself in a ridiculous position by deliberately appearing with your banjo's "face" disgracefully "black" through constantly resting the little finger on its head. And have you ever stopped to think that this bad habit checks the vibration of the vellum. Now you are hardly up-to-date without a Hartnett Tone-Bar. It will keep your "face" clean, prevent hooked tones, overcome all difficulties in right-hand manipulations and improve the tone of your banjo. Mr. Hartnett gives all correspondence relative to his Tone-Bar his personal attention. No delays.

Have you noticed what instrument the Oliver Ditson Co. are featuring in their ad this issue? Well, it is the harp — and the famous



A few more Artists' Pictures — Some in our latest collection

There is just one class when it comes to BANJOS
About all use the *WHYTE LAYDIE*—Do You?

New Half-Tones of Artists and New Catalogue FREE

THE A. C. FAIRBANKS CO., 64 Sudbury St., Boston, Mass.

Mandolin Facts

The last Guild Festival held at the Waldorf Astoria under the Auspices of Valentine Abt was attended by a most *critical and representative* gathering of Teachers and Players from New York and other leading cities.

Did Any One have the least difficulty in hearing Gregorio Scalzo who played on a Bowl Shaped Mandolin and showed its wonderful capabilities?

"The delicacy of touch in the Pianissimo passages were very marked. . . He should undoubtedly rank one of the Greatest Artists in the World on the Instrument."

May *Crescendo*.

"His phrasing at times was punctuated by almost abrupt contrasts in expression and sudden transitions from forte passages to extreme pianissimo."

May *Cadenza*.

Two days before the Guild Concert Giuseppe Pettine played at a concert in Schenectady, N. Y.

"His Mandolin Playing is a revelation. No one else has been able to get so much out of this instrument and no one else has so thoroughly mastered it."

The *Evening Star*.

NO ONE doubts the ability of these celebrated Artists and the **Bowl Shaped Mandolin** answers their most exacting demands. It is the strongest recommendation for others to aspire for Supremacy.

The **VEGA Mandolins and Guitars** are Superior Instruments.

Our Latest Catalog and New Set of Half-Tones of Artists will interest you. They are "Free."

THE VEGA COMPANY, 62 Sudbury St., Boston, Mass.

Lyon and Healy make. We are glad of the opportunity to lend our pen in praise of its sweetness and beauty. Probably our readers are aware that the harp may be traced to a very remote ancestry. It has been the favorite instrument with kings, and also the companion of beggars, by turns cultivated and neglected, but its value today in the modern mandolin orchestra cannot be over-estimated. The Lyon and Healy harps, for which the Oliver Ditson Co. are the sole Eastern agents, are used and endorsed by the greatest artists in this country and abroad. If you have ever heard of the harp you have also heard of Edmund Schuecker, Wilhelm Posse and John Cheshire. Well, they endorse the Lyon and Healy instrument. Catalogs and price lists are free for the asking. You will observe that the prices range from \$350 to \$2500. And this reminds us that we are thinking of offering as a premium for securing subscriptions to THE CADENZA one of these \$2500 harps, but we are still calculating on the number of subscriptions that we should require to cover this mere bagatelle. Possibly we may decide on a "Ditson Empire" mandolin as these range in prices from \$15 to \$50, with prices a little higher for those especially ornamented.

There is a good deal of truth in the familiar line.

"For the apparel oft proclaims the man." When you see a man on the street very much over-dressed you are apt to say to yourself, 'He must be a cheap sport, a flash gambler or a third-rate actor,' and you would not

care about cultivating his acquaintance. Perhaps the next man you meet is appraised in a neat business suit, and his general demeanor is quiet and gentlemanly, and this is the type of man you would like to meet at your club. Now, perhaps you never thought about it before, but the true value of a musical instrument can be gaged pretty accurately along this same line of reasoning. You will rarely see a truly great banjoist playing an instrument loaded down with pearl, gilt and other "jim-cracks," nor a recognized artist on the mandolin or guitar appearing in public with a mandolin, for example, so covered with "spangles" that it suggested a cheap jeweler's window. No, it's the *tone* the soloists are looking for, and that's the point W. A. Cole emphasizes in his ad this month. He believes in having his instruments present a neat and attractive appearance, but the tone is the first consideration with him. Pearl and other ornamentation can be bought for so much a pound, but the tonal qualities that are found in the Cole instruments are the result of careful study, much experimenting and long, practical experience in the manufacture of banjos, mandolins and guitars.

We read quite an interesting article in one of the popular magazines a short time ago explaining why horses shy and donkeys don't. In substance it ran something like this: The ancestors of the horse were accustomed to roam over the plains where every tuft of grass or bush might conceal an enemy. Under these circumstances they must have

time and again saved their lives by quickly starting back, or else suddenly jumping to one side. On the other hand the donkey is descended from animals that lived among the hills with the usual precipices and dangerous declivities, and from these conditions it would appear there resulted its slowness and sure-footedness. The donkey's ancestors were not then so liable to sudden attacks from wild beasts and snakes. But what excuse is there to be made for the man who "shys" at a really good thing when it is offered him? The Gibson Mandolin-Guitar Co. in their ad this month ask "When the child is content to play with a rattle, why educate him to appreciate something better?" But the host of competent mandolin teachers we have in the profession are no longer "children," so rattletrap instruments will not "content" them, nor like the donkey are they willing to go plodding along a beaten track, looking neither to the right nor the left. How is it with you, Mr. Reader? Are you one of the progressive sort and have you taken advantage of the liberal offers the Gibson Co. have been making month after month in THE CADENZA? Sit right down today and drop this company a line. "Do business on our capital" is their slogan.

In banking houses the name the cashier finds endorsed on a check or note makes all the difference in the world. For the same reason manufacturers of musical instruments are proud to have the endorsement of recognized artists to show to the public. Now, probably you have noticed that for the past

IS ARTISTIC PEARL WORK AND FANCY CARVING
the most essential points in a banjo?
NO!!

TONE is the point: and we have it in the
ORPHEUM BANJO

We worked hard to get it. The artistic points came naturally.
Special rim construction is the real reason

ORPHEUM BANJOS possess a combination of points not found in any other banjos, such as

Easy Action
Long Vibration and Sustained Tone
Carrying Power
Clear Harmonics
Absolutely the Best Material and Workmanship

Don't rest until you have seen the best

FOUR STYLES

Style 1, \$60 Style 2, \$80 Style 3, \$100 Style 4, \$150

Write us for catalogue and descriptions at once

RETTBERG & LANGE, 382 and 384 Second Ave., NEW YORK

Endorsed and used by Professionals of to-day. Strong testimonials on file of very recent dates, by those who know.

few months the A. C. Fairbanks Co. have been "showing" to the readers of THE CADENZA the endorsements of some of the leading teachers and banjo soloists in the country. The bank cashier reasons something after this fashion, "This note or check is good for its face value, for it is endorsed by so and so"; following the same line of thought the prospective buyer of a banjo would be inclined to say, "If such artists as J. J. Derwin, Vess L. Ossman, D. E. Hartnett, Dorothy Kenton and Geo. L. Lansing are using the Fairbanks banjos, one of that make ought to be good enough for me." With the Vega mandolins and guitars the same argument holds good, for they are endorsed by such artists as B. E. Shattuck, Miss Alice E. Dean, Jos. A. Audet, William Place, Jr., and a host of other shining lights in the profession. Read what the veteran teacher Chas. C. Bertholdt and S. C. Longwell have to say:

Fresno, Cali,

"I will shortly send you my photo taken with my No. 7 WHYTE LAYDIE Banjo with which I have made a decided hit."

S. C. Longwell.

St. Louis, Mo.

"Quite a few years have passed since I have had a page on your ledger, but the WHYTE LAYDIE in my possession receives the same care and handling as of old and the "WHYTE LAYDIE" trade-mark is synonymous of perfect banjo construction.

Looking back to 1883 I find my first purchase of a Fairbanks. Many makes have come and gone since that time. Fairbanks never had anything but words of praise from the under-signed and their banjos have grown constantly higher in my estimation.

Much more could be said, but with the following the WHYTE LAYDIE has, further comment is unnecessary."

Chas. C. Bertholdt.

WITH THE MUSIC PUBLISHERS

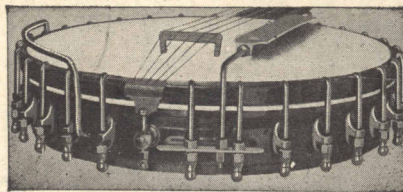
HAVE you met her yet? She is "pretty and dashing" and Otto H. Albrecht claims she is sure to delight you. Of course, we are not alluding to a real live "she," but the "Whyte Laydie" March that is really becoming as popular as any summer girl that ever lived. It comes arranged as a banjo duet, and with the piano accompaniment it sure makes swell a number.

"Roses of Yesterday"-Two-step. Rather an unusual title for a march but like all the Hogue Music Co.'s publications you will probably find it unusually good. Special prices are quoted in their ad on this new composition. It comes arranged for mandolin orchestra.

All young men, as well as young women, like to make themselves popular while away on their vacations, and if they play the banjo well are pretty sure to make an "impression," but they must have the latest music, so if you are a little shy on pieces that have just the right kind of "tickel" about them, be sure to send for "Hilarious Zeb" and "In a

TWIST THE BAR

Here is a new point about the Hartnett Tone-bar which greatly increases its usefulness: Simply twist the bar slightly at the post so that the side nearest the first string SLANTS DOWNWARD. This affords a more LEVEL REST for the little finger and PREVENTS THE FINGERS FROM STRIKING THE BAR WHILE PLAYING.



Pat. Aug. 25, 1908

Arm Rest, shown to the left in above cut, protects the head and sleeve.

"The new twist does the business, send 6 more Tone-bars." Claud C. Rowden.

"SEND 50 (fifty) more Tone-bars, they are a genuine and lasting improvement." Walter J. Stent.

Hannigan, Providence, R. I.:—"Your invention will BRING OUT A POWERFUL, SWEET TONE FROM AN OLD WASH-TUB BANJO, let alone the modern make of instrument. All I required was about an hour's time to convince me that I HAVE THE BEST IMPROVEMENT SINCE THE BANJO WAS CREATED, and the thousands of other Banjoists will voice my sentiments when they have the good fortune to obtain your Tone-bar."

J. Worth Allen:—"THE TONE-BAR IS GREAT. It makes the pick action easier and free, AND NO MORE CRAMPS FOR ME."

C. H. Jackson, Buffalo:—"Your Tone-bar IS JUST WHAT EVERY BANJOIST SHOULD HAVE."

Chas. P. Wilkes:—"The Tone-bars and ARM RESTS are great. AFTER ONE DAY'S TRIAL I USED THEM AT A CONCERT LAST NIGHT AND WAS SURPRISED AT THE IMPROVEMENT IN THE TONE. You are to be commended for providing such a feast for the Banjoist."

H. N. Davis:—"Send 6 more Tone-bars. PUPILS ARE BEGINNING TO HOLLER FOR THEM."

C. S. De Lano:—"IT DOES JUST WHAT YOU CLAIM FOR IT."

George Stannard:—"THE BEST APPLIANCE FOR THE BANJO THAT HAS EVER COME TO MY NOTICE."

Clifford Clark:—"IT IS NO WONDER THAT PROFESSIONAL BANJOISTS' HANDS GIVE OUT, CAUSING THEM TO TAKE UP THE PICK."

Order NOW AT HALF PRICE, \$1.00, and enjoy the many benefits which others derive when using a Tone-Bar.

Write for Circulars.

D. E. HARTNETT, 120 E. 23rd Street, New York City

Dixie Dell." Percy M. Jaques, the Southern publisher, owns these popular copyrights.

Something quite out of the ordinary in the way of a banjo solo is offered by Walter A. Norwood this month. It is entitled "My Ole Love." It combines both pathos and humor and gives the player an opportunity to display not only his skill but his musical temperament in interpreting a fine descriptive piece. Selections of this order are rarely given to the public, the composers generally keeping them for their own personal use. Ten cents will bring you a sample copy.

There may be better tennis players, ball players and dancers than you at the summer hotel where you and your banjo spend a few weeks' vacation, but if you have included Paul Eno's "Plantation Symphony" in your repertoire those athletic and dancing boys will be told to take a seat in the back row while you are surrounded by a bevy of "queens," all anxious to "pin a rose" on you. If you are not playing it already, "dig up the change" and write the Maximum Co. today.

The titles alone should convince the average club leader that the four selections that E. D. Goldby features in his ad this month would be desirable ones to use at his spring recital. "Queen of the Valley" Gavotte, "Dancing 'Mid the Palms" Schottische, "Dawn of the Roses" Waltz, "Royal Crest" Schottische, all suggest the advent of summer, and the arrangements are pretty near ideal. Of course, you haven't forgotten the offer Mr. Goldby makes in reference to his Practical

N. B. — Send for our new music proposition. It will interest you because it soothes your "pocket-book nerve."

SELECT MUSIC FOR MANDOLIN *and* MANDOLIN ORCHESTRA

Pieces marked ** have Banjo Solo parts (Price 30c) also Banjo Accompaniment (Price 20c)
Pieces marked * have Banjo Obligato only (Price 30c)

1. *THE GAY CHAUFFER. March	Odell-Lansing	7. DANZA HABANERA	Tocaben
2. IN MOONLAND. Intermezzo	Peck	8. POMPONETTE. Gavotte	Tocaben
3. **THE CADET'S DREAM. Patrol	Lansing	9. YVONETTE. Polka	Tocaben
4. LOVE'S GOLDEN MEMORIES	Odell	Single Part:—3rd Mandolin	.20
5. THE CHIEFTAIN. March and Two-Step	Lansing	Combinations:—Mandolin and Guitar	.25
Single Parts:—Mandolin or Violin Solo, each	.30	Two Mandolins and Guitar	.30
2nd or 3rd Mandolin or Violin, Mandola, Mando-		Mandolin and Piano	.30
Cello, Tenor-Mandola, Cello, Flute or Guitar		Two Mandolins and Piano	.35
Accom. each	.20		
Piano Accomp.	.40	10. A TOI. Serenade	Tocaben
Combinations:—Mandolin and Guitar	.40	Single Parts:—3rd Mandolin	.20
Two Mandolins and Guitar	.50	Combinations:—Mandolin and Guitar	.30
Mandolin and Piano	.50	Two Mandolins and Guitar	.35
Two Mandolins and Piano	.60	Mandolin and Piano	.35
		Two Mandolins and Piano	.40
6. STELLA. Valse	Tocaben		
Single Parts:—3d Mandolin or Violin, each	.20		
Combinations:—Mandolin and Guitar	.35		
Two Mandolins and Guitar	.50		
Mandolin and Piano	.50		
Two Mandolins and Piano	.60		

Your regular discount allowed plus postage.

Thematic pages of Nos. 1, 2, 3, 4, 5, and 6 sent free to anybody anywhere.

Send for Catalog of Mandolin, Guitar and Banjo Music

WHITE-SMITH MUSIC PUBLISHING COMPANY

BOSTON

62 and 64 Stanhope St.

NEW YORK

13 E. 17th St.

CHICAGO

259 Wabash Avenue

Studies. Seventy-five cents brings a sample set.

Doubtless quite a number of mandolin clubs have already been engaged to furnish the music at many of the summer resorts, and all this involves the buying of folios and sheet music. The "Universal Collection" published by the Joseph Morris Co. of Philadelphia, club and orchestra leaders will find to be a valuable folio to help them through their season's work. There are parts arranged for 1st and 2nd mandolin and guitar. Richard L. Weaver is the author of the book and every number it contains is bright and tuneful.

A "burnt child dreads the fire." There is no doubt about that, so perhaps it is natural if you have been "stung" by some fake memory school that you should hesitate a little about writing James P. Downs, but you can't tell Mr. Downs anything about "fakes." He has had their "goat" for a long time. In fact, he has written a book exposing them. But if you wish to improve your memory on rational scientific principles a letter addressed to 14 Park Place, New York, will start you on the right and royal track.

We take it for granted that most of our readers are familiar with the name of Clarence L. Partee, the man who first published THE CADENZA. Well, he is in the publishing business still, and who knows but what you have a composition that he can "bring out" with profit to all parties concerned. If you

have read his ad you noticed that he is looking for original compositions, either vocal or instrumental. If they possess merit probably he would "make a go" of them. Surely it is worth a two-cent stamp to find out what this "special proposition" is that Mr. Partee has to offer. Don't put it off; write today.

Have you ever played any of the pieces Mrs. Lydia M. Jennings advertises this month? No? Then, in the words of Mark Anthony, "Lend me your ears." In "Moonlight on the Plantation" you will find a potpourri of good old minstrel airs, such as "Old Kentucky Home," "Camptown Races," "Old Folks at Home" and "Turkey in the Straw." "Tunes the Band Played" is a tone picture of "the soldiers marching away." "Shore Line Galop" and "Golden Bell Polka" are very fine for teaching pieces. You never received better value for ten cents in your life. Remember most of the Jennings compositions come arranged for banjo and mandolin clubs.

Shakespeare tells us "To business that we love we rise betime and go to it with delight," so probably most of our readers who are really fond of their mandolins have sent to Mr. Valentine Abt for a number of the rare compositions and arrangements he has been listing in THE CADENZA for the past few issues. Both the virtuoso and the non-professional can find something to interest them in Mr. Abt's catalog. None of the selections are experiments. They are classics that any mandolinist should be proud to play, and always keep in his repertoire. A liberal discount is allowed teachers. Send

for a half dozen copies of "music that is music."

Mr. Mandolin Soloist, we want to talk with you just a moment. Have you read Samuel Adelstein's ad in this issue? It will interest you, for one of the most beautiful mandolin solos ever written can be yours at a very moderate price. We refer to "Love Song" (Chant d'Amour), a duo by Sig. Carlo Munier of Florence, Italy. Mr. Adelstein can supply you with this composition and many others by the same composer. In fact, he is the sole agent for the publications of Munier, Mezzacapo, Sgallari, Maurri, and the works of other famous writers for the mandolin. Have you as yet given yourself the treat of reading "Mandolin Memories"? It is a practical and theoretical treatise on the mandolin. Better order it when you send for the "Love Song."

We are not surprised that it has at once leaped into popularity. In fact, we would have been surprised if it had not. Yes, you have guessed right the very first time. Of course, we are alluding to "Gypsy Life," by Le Thiere, arranged by Geo. L. Lansing for full mandolin orchestra. The publishers, the Cundy-Bettoney Co., have for many years been identified with successes, but some of the mandolin club leaders seem to think that in "Gypsy Life" a "capital prize" has been drawn. This Bohemian Symphony possesses all the elements that go to make up an inspiring concert number. In epitome it tells a story of the woods, the pulsing action to be found around the gypsy camp fire at

morning, noon and night, and every member in the mandolin orchestra has his special part to tell. In arranging it Mr. Lansing gave the composition careful study so that every instrument would be given an opportunity to display its undivided value. Send for the 1st mandolin part and you will understand the scheme of this "Symphony" far better than we can explain it. Are you playing "Ciribiribin," the new Italian Valse Chantant?

Every mandolin orchestra leader takes a praiseworthy interest in his own organization, and of course this is greatly to his credit, but wouldn't some of them be surprised if they were told that their orchestras would be capable of making a far better showing if some of the scores included in their repertoires were improved in the arrangement. A faulty arrangement often gives the same effect that is obtained when the instruments are only poorly tuned. For many years Mr. H. F. Odell has made a serious study of the mandolin, banjo and guitar and he knows the value of each instrument for producing certain effects for concerted numbers. The Oliver Ditson Co. would call your attention to eight celebrated compositions which they have had Mr. Odell arrange for full mandolin orchestra, and you are invited to give these selections a trial, in short, to give the players under your direction a chance to show what they really can do when all the conditions are right. Turn to the back of cover and select two or three out of the number advertised, and also request their latest catalog. This house is continually putting out new arrangements of standard compositions and also many original novelties.

There is a quaint, old fashion saying to the effect that "the way to a man's heart is through his stomach," and we believe a man's disposition can be gaged by an attack on his pocketbook. Have you noticed the caption of the White-Smith Music Pub. Co.'s ad this month? "Send for our new music proposition. It will interest you because it soothes your pocketbook nerve." That certainly sounds interesting, and probably most of our readers will send for this "new proposition," for they have learned by past experience that when the White-Smith Co. makes an offer, it is always worth considering. Again this old established house is featuring some grand mandolin music suitable for solos, and also some brilliant selections for mandolin orchestra. The intermezzo, "In Moon-Land," has been a favorite with leaders of some of the finest orchestras in the country and it is especially adaptable for mandolins and guitars. The march, "The Chieftain," made an instantaneous hit when first played by Lansing's grand festival orchestra, and many claim that Mr. Lansing — prolific writer that he is — never composed a more exhilarating march. It is one of the comparatively few mandolin orchestra selections that gives the banjo a splendid chance to lend its characteristic tones with fine effect. Send for the complete catalogue of M. B. and G. music published by the White-Smith Music Pub. Co., and be sure and send for that "new proposition."

The mandolin is probably given the most serious attention during the fall and winter months. It is then that pupils devote many otherwise weary hours to study, and concerts and recitals are in order, but we will venture to say that the keenest pleasure is derived from playing the fascinating little instrument at that season of the year "when all the world's at play,"—vacation time. Let a few congenial spirits be thrown together at a quiet country hotel and what delightful hours are spent playing mandolin duets, with either guitar or piano accompaniment. Perhaps if there is enough talent available, a little club is formed, and before the summer is over a concert is given in the country church for the sake of "sweet charity." Doubtless many of our readers have had just such an experience and they will recall that sometimes they were rather at a loss to find good characteristic music, not too difficult, but still worthy of having a place on a concert program. To meet just such an emergency as this the famous music house of Carl Fischer has published two splendid collections; one contains nothing but Italian music — "Gems of Italy," it is called. Read the contents in the ad on inside back cover of this magazine. What quaint titles some of the numbers have — "The Gold Finch," "The Pet Dog," "The Low Window." Others suggest sentiment — "The Despondent Lover" and "I Like You Very Much." And the Empire Collection is also fine. Don't you think it would be a good idea to take one or both of these collections away with you this summer? Refer to the ad for prices and instrumentations.

Can't you just imagine to what a high pitch of excitement the vast crowd at the races was wrought when King Edward's brown colt "Minoru" was declared the winner of the Derby? "Minoru" justified his name, which is the Japanese word for "success." And you will notice that M. Witmark & Sons have most appropriately placed the word "success" at the top of their ad this month. Why do we say "most appropriately"? Well, any music house that has won so many "blue ribbons" in the race for popularity as the Witmarks is entitled to use the word "success" in three sheet poster type. Look at the long list of prizes it has to its credit. Among them we might mention "Marcelle," "Ragged Robin," "Soul Kiss," "Mary's Lamb," "Red Mill," "Three Twins" and the "Yankee Tourist." If the King's brown colt ever equals this record his name will go down in history as the most wonderful animal that ever lived. But the point we want to drive home is this. The music of all these comic operas and musical comedies comes arranged for full mandolin orchestra. For prices and instrumentation refer to page two of cover. The house of Witmark would call our readers' attention to the "Class and Club Instructor," which also bears the trade-mark "success." Have you ever used "Trinkaus' 125 Original Guitar Studies"? They are especially adapted for developing the right hand. The Witmark "Progressive Banjo Method," written and compiled by Boston's

celebrated teacher and composer, Geo. L. Lansing, is a most comprehensive work. In this book all styles of banjo playing are taught, including the beautiful tremolo movement, which is explained most carefully. Send for copies of "The Traveler" and also "The Mandolin." They are free for the asking. Get in touch with the house whose trademark is "Minoru" — success.

Doubtless many teachers will study with much interest the list of easy banjo and guitar selections which appear in Walter Jacobs' ad this month. Mr. Jacobs has selected with great care from his regular catalog such solos and duets as he believes will be found instructive and helpful to the young player. In an instruction book they would perhaps be called "amusements," for each one by its own respective charm has helped many a discouraged pupil to regain confidence in his own ability to in time become a good performer. Let us review some of this good "teaching material." For the young guitarist: "Autumn Days," a very easy waltz with a nice flowing melody; "Belle of Niagara," a march to set the blood tingling — great bass solo in trio; "Boston Yodle," a fine solo or duet; "Christmas Eve" Waltz, requires some practise to render effectively, but is well worth the trouble; "Down the Mississippi," leans a little towards the banjo territory, but will please the average pupil; "Dreaming," a beautiful waltz rondo that has been a great seller; "Fanchon" Mazurka, written in the oriental style; "Flickering Firelight" fits the guitar like a glove. Good old songs sound well on any instrument, and "Flee as a Bird," "Rocked in the Cradle of the Deep" and "In the Gloaming" are no exceptions. "Grace and Beauty" and "Little Sinners" waltzes will be favorites as long as the guitar is played. "The Invaders," a rattling good two-step; "La Veta" Schottische, is still holding its popularity. Do you like a caprice? Then "Nana" will be sure to please you. "Sleepy Eyes" and "Sleep, Gentle Mother" are two lullabies that are as sweet and pretty as any numbers on the list, being in the same class with "Woodland Dreams," a reverie, "The Wild Rose" Waltz and "Santa Lucia" Waltz. But we must not forget the young banjoist. Something jolly is more in his line. "Always Happy" Schottische, is a good one, so is "Cupids on Parade" by Lansing; "Darkville Favorite," song and dance style; "Dushka," a Russian dance by Lansing, is very effective; "Flower Waltz" is one of the few waltzes that fit the banjo; "The Frost King," a tremendous seller; "Topsy's Recreation," you can't keep your feet still when you hear this for its swing is as irresistible as that of "Kaloola," "Colored Guards," "Watch Hill," "Who Dar" and "Montclair Galop." Probably you are playing "Yankee Dandy," which is all the rage just at present. But speaking of easy teaching pieces—of course A. J. Weidt's Elementary Studies should not be overlooked.

Mr. Jacobs' ad is headed "Choice easy material for teaching purposes," and will be found on Page 1. By the way look up his small ad on his list of banjo music in C notation.

NEW PUBLICATIONS

MANDOLIN

- Bonhomie. Grade A. Mandolin Duo *Will D. Moyer* \$.30
 The Little Elf, Waltz. Grade A. Mandolin Duo *Will D. Moyer* .30
 A Melody Sweet, Grade A. Mandolin Duo *Will D. Moyer* .30
 Reflections, Grade AA. Mandolin Duo *Will D. Moyer* .30
 Song Without Words, Grade A. Mandolin Duo *Will D. Moyer* .30
 C. L. PARTEE MUSIC COMPANY, NEW YORK, N. Y.
 The Gibson is King, March *L. A. Williams*
 1st Mandolin, .30; 2nd Mandolin, 3rd Mandolin, Tenor Mandola,
 Mando-cello, Flute, 'Cello, Violin, Clarinet, Banjo Obligato (C and
 A notations), Guitar Acc., Drums, each .20; Piano Acc., .40.
 L. A. WILLIAMS, KALAMAZOO, MICH.

- The Sand Man, Cradle Song. *A. A. Babb* .30
 Mandolin Solo in Duo Style

- Recreation March *A. A. Babb* 1.25
 1st, 2nd and 3rd Mandolins, Tenor Mandola, Mando-cello, Guitar
 and Piano Accompaniments.

- Gipsy Life, Descriptive Fantasia *Chas. LeThiere* 2.90
 1st, 2nd and 3rd Mandolins, Tenor Mandola, Mando-cello, Banjo
 Obligato, Guitar and Piano Accompaniments
 THE CUNDY-BETTONEY COMPANY, BOSTON, MASS.

- Dixie Twilight, Characteristic March *Chas. L. Johnson*
 1st Mandolin, .30; 2nd Mandolin, Guitar Acc., each .10; 3rd
 Mandolin, Tenor Mandola, Mando-Cello, Flute Obligato, 'Cello
 Obligato, Banjo Obligato, each .15; Piano Accompaniment, .20.

- Farewell to the Flowers, Reverie *R. E. Hildreth*
 1st Mandolin .30; 2nd Mandolin, Guitar Acc., each .10; 3rd Mando-
 lin, Tenor Mandola, Mando-Cello, Flute Obligato, 'Cello Obligato,
 Banjo Obligato, each .15; Piano Accompaniment .20.

- Rag Tag, March and Two Step *A. J. Weidt*
 1st Mandolin .30; 2nd Mandolin, Guitar Acc., each .10; 3rd Man-
 dolin, Tenor Mandola, Mando-Cello, Flute Obligato, 'Cello Obli-
 gato, Banjo Obligato, each .15; Piano Accompaniment .20.
 WALTER JACOBS, BOSTON, MASS.

GUITAR

- Handel's Largo, Guitar Solo *Arr. by D. A. Vanasdale* .40
 C. L. PARTEE COMPANY, NEW YORK, N. Y.
 Esther, Waltz. 1st and 2nd Guitars *H. L. Theis* .30
 The Rose of Granada, Waltz. 1st and 2nd Guitars *Frank W. Bone* .30
 WALTER JACOBS, BOSTON, MASS.

BANJO

- Dixie Twilight, Characteristic March. *Chas. L. Johnson* .40
 Banjeaurine Solo
 Dixie Twilight, Characteristic March. *Chas. L. Johnson* .40
 Banjeaurine Solo, C notation
 Kaloola, A Darktown Intermezzo. *A. J. Weidt* .30
 1st and 2nd Banjos, C notation
 Rag Tag, March and Two-Step. Banjo solo *A. J. Weidt* .40
 WALTER JACOBS, BOSTON, MASS.

PIANO

- Heavenly Voices (Prayer and Rejoicing) *Leander Fisher* .60
 Senior Promenade Waltz *Frank A. Ryan* .60
 The Graduation March, four hands *Henry Dellafield* .75
 Scherzo III, in C sharp minor. Op. 39 *Frederic Chopin* 1.00
 Scherzo I, in B minor. Op. 20 *Frederic Chopin* 1.00
 Waltz, in D flat. Op. 64, No. 1. Four hands. *Frederic Chopin* .40
 Ballade IV, in F minor. Op. 52 *Frederic Chopin* 1.00
 Nocturne, in C minor. Op. 48, No. 1 *Frederic Chopin* .40
 Impromptu II, in F sharp major. Op. 36 *Frederic Chopin* .50
 Nocturne, in C sharp minor. Op. 27, No. 1 *Frederic Chopin* .40
 OLIVER DITSON COMPANY, BOSTON, MASS.

- Ah Sin, Eccentric Two-Step Novelty *Walter Rolfe* .50
 Dixie Twilight, Characteristic March *Chas. L. Johnson* .50
 WALTER JACOBS, BOSTON, MASS.

VOCAL

- If Dreams Were Only True. For high Voice *F. A. Clark* .50
 La Spagnola (The Spanish Dancer) Bolero. High Voice in F
Vincenzo di Chiara .50
 Mona Lee. Medium Voice *R. M. Stults* .60
 Tramp! Tramp! Tramp! or The Prisoner's Hope *George F. Root* .40
 In the Golden Evening. Low Voice in B flat *P. Douglas Bird* .60
 OLIVER DITSON COMPANY, BOSTON, MASS.
 Gretchen, My Rathskeller Fairy *Nat D. Ayer* .50
 Whirling Over the Ball-Room Floor *Don Ramsay* .50
 WALTER JACOBS, BOSTON, MASS.

BOOKS

- Schubert Violin School, Book 1, Op. 50, No. 53 *Louis Schubert* .75
 Schubert Violin School, Book 2, Op. 50, No. 54 *Louis Schubert* .75
 Coloratura Album for Soprano *Edited by Eduardo Marso* 1.00
 Some Essentials in Musical Definitions *M. F. MacConnell*
 OLIVER DITSON COMPANY, BOSTON, MASS.

PART SONGS FOR MIXED VOICES

- Good Day, My Darling *Reynaldo Hahn* .12
 Weep With Me *Reynaldo Hahn* .12
 The Honey-Rover (Four-part Song) *Moritz E. Schwarz* .10
 Now the Night in Starlit Splendor *Gaetano Donizetti* .12
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 O Bread of Life from Heaven, Anthem *Cesar Franck* .12
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William Reed .12
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 Annie Laurie Scottish Air *Arr. by Frederic Field Bullard* .08
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 Chase, The (Four-part song) *Tito Mattei* .12
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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.

(ESTABLISHED 1894)

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36 Pages of type matter; 16 pages of NEW music

Music Contents of Vol. XV.

JULY, 1908—NO. 1

- SPANISH GAIETY.** Bolero by Paul Eno.
1st Mandolin, Guitar Acc., Piano Acc.
- OLE SAMBO.** A Coon Serenade by A. J. Weidt.
1st and 2d Banjo.
- LORETTA.** Schottische by C. S. DeLano.
1st and 2d Guitar.

AUGUST, 1908—NO. 2

- PERSIAN LAMB RAG.** A Pepperette by Percy Wenrich.
1st Mandolin, Guitar Acc., Piano Acc.
- PERSIAN LAMB RAG.** A Pepperette by Percy Wenrich.
Banjo Solo.
- TEA BLOSSOMS.** Waltz by R. E. Hildreth.
1st and 2d Guitar.

SEPTEMBER, 1908—NO. 3

- FLIGHT OF THE BIRDS.** Ballet by W. M. Rice.
1st Mandolin, Guitar Acc., Piano Acc.
- SAND DANCE.** Moonlight on the Suwanee by Leo Friedman.
Banjo Solo.
- LITTLE PURITAN.** Waltz by A. J. Weidt.
1st and 2d Guitar.

OCTOBER, 1908—NO. 4

- STACK OF FUN.** Barn Dance by Walter Rolfe.
1st Mandolin, 2d Mandolin, Tenor Mandola,
Mando-Cello, Flute Obligato, 'Cello Obligato,
Banjo Obligato, Guitar Acc., Piano Acc.
- ROMANZA.** By Sig. Giuseppe Pettine.
For unaccompanied Mandolin.
- SHOE SLIDER.** Eccentric Dance by W. D. Kenneth.
1st and 2d Banjo.
- LOVE'S TOKEN.** Reverie by Frank W. Bone.
1st and 2d Guitar.

NOVEMBER, 1908—NO. 5

- ROGUSH EYES.** A Flirtation by R. Gruenwald.
1st Mandolin, 2d Mandolin, Tenor Mandola,
Mando-Cello, Flute Obligato, 'Cello Obligato,
Banjo Obligato, Guitar Acc., Piano Acc.
- SOME DAY WHEN DREAMS COME TRUE.** Song
by Phil Staats.
Vocal with Guitar Acc.
- OLE BLACK MAMMY.** Coon Shuffle by Geo. L. Lansing.
Banjo Solo.
- CHARM OF BEAUTY.** Waltz by Walter Burke.
1st and 2d Guitar.

DECEMBER, 1908—NO. 6

- HOOP-E-KACK.** Two-Step Novelty by Thos. S. Allen.
1st Mandolin, 2d Mandolin, Tenor Mandola,
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1st and 2d Banjo.
- FAREWELL TO THE FLOWERS.** Reverie by R. E. Hildreth.
Guitar Solo.

JANUARY, 1909—NO. 7

- BOYS OF THE MILITIA.** March by Victor G. Boehnlein.
1st Mandolin, 2d Mandolin, Tenor Mandola,
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- BOYS OF THE MILITIA.** March by Victor G. Boehnlein.
Banjo Solo.
- LITTLE EMPRESS.** Waltz by Geo. W. Bemis.
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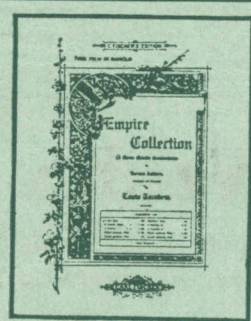
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