

# The CADENZA

Issued in the Interest of the  
MANDOLIN, BANJO and GUITAR



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STARMER



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# EVOLUTION or DEVOLUTION

**"Nature's Laws are Immutable and Admit of No Exceptions. If Therefore It Is Found Not To Be Universal, It Is Not a Law And All Conclusions Based Upon It Must Be Revised."**

It, therefore, is an unnecessary hypothesis that instruments subject to the same laws should be constructed under different laws, and as it is an axiom of science that an unnecessary hypothesis is necessarily a wrong hypothesis, either the bowl or the back-board is wrong, and consequently one is right; and both Mandolin and Guitar should, therefore, be built under the same basic principals of construction.

**"Prove All Things; Hold Fast That Which Is Good."**

On the contrary, manufacturers are united on the back-board for the Guitar.

**It Is Organic, Not Arbitrary.**

vibrate in response to the vibration of the sounding-board. The back-board, therefore, produces tone, while the bowl of many strips of wood cannot vibrate for various reasons, principally because of its shape and, therefore, the bowl not only fails to reinforce the vibration of the sounding-board and air of the air-chamber, but resists every vibration and as that which is resisted loses its power, the vibration (tone) of the bowl-shaped instrument of whatever make or name is less than the tone would be with the proper back-board.

**A Palpable Fact Is Considered By Some As Utterly Valueless When It Conflicts With A Cherished Fantastical Theory.**

**The Closing of One Door Invariably Causes The Opening of Another That Leads To Greater Opportunity and Greater Achievement.**

Subjects governed by different laws have no legitimate scientific analogy existing between them. This is only another way of saying mathematical problems cannot be solved by rules of grammar. But when we examine the Mandolin family and Guitar, we find both are percussion, staccato, fretted instruments; yet the Mandolin of the old construction has a bowl to form the air-chamber, while the Guitar has a back-board, though both instruments are subject to the same laws.

But if the Guitar have a bowl instead of a back-board there is practically nothing to the tone (and there would not be to the Mandolin if picked with the fingers), furthermore there is not a manufacturer who thinks the Guitar should have a bowl.

Again, as the back-board gives a decidedly bigger tone than the bowl for the Guitar, so does it likewise for the Mandolin; for the back-board, if not tied down with too many braces and cleats, will

But as "One exception disproves an hypothesis with as much scientific certainty as a thousand" (Hudson) and furthermore, as everyone knows that the one great exception is universally conceded to be a back-board for the Guitar, it is readily seen the argument for the bowl for the Mandolin family falls of its own weight.

"Gibson" truth has hurled its focused blows upon the army of opinionativeness, — subjects of the abdicated King, Precedent, and with each succeeding blow this dynasty of obscure intelligibility trembled until its biggest giants, championing the lost cause of the old construction have tottered, surrendered and enlisted under the "Gibson" banner of Eternal Progress. The Ex-King, Prece-

dent's royalists who remain, though desperate and daring, are facing their Waterloo, for know thou that whosoever bindeth truth eventually subordinates himself to the blasting breath of delusion and inadequacy but whosoever maketh truth free, him truth serveth for all eternity. Only unreality is the will-o'-the-wisp that lures men into the bog of failure.

**Is Your Belief Colored By The Precedent of Error?**

desire to control in spite of the rebellion of reason, the evidence of truth, and the evidence of thy very senses.

**Between The Grossest Supposition, I-should-think Theories, And Scientific Truth There Necessarily Exist Many Gradations Of Human Intelligence.**

**Imitation Instead of Duplication Is Why The Rose By Any Other Name Does Not Smell As Sweet.**

Violin makers have imitated the Strad. but none have duplicated it. As "The Gibson is the Strad. of all makes" (DeGeorge), it may likewise be imitated but not duplicated. This is why "the rose by any other name" proves not to be the rose, nor does it "smell as sweet."

**You Cannot Reach The Heights By Proxy.**

neglect dost thou choose the latter.  
"Gibson" instruments sold on payments.

**We Do Not Anticipate The Great Ideal—The New Model "Gibson" Can Be Appreciated Merely By Announcing It.**

The truth of the "Gibson" construction now seeks to appeal to thy reason, while its opposite seeks to rule by dint of force and struggles to substantiate thy belief in a construction hobby that is chiefly characterized by a dogmatic

Wrong systems may endure for ages when sustained by financial interests or prejudices, but their incidental usefulness becomes less and less in evidence until they finally vanish.

This message is written for those who love truth better than error and who are mentally capable of exercising the discriminating power of induction. It is not addressed to other minds.

"But there are other than 'Gibson' Mandolins that have back-boards?" Yes, and there are likewise other than Stradivarius Violins, but unlike purchasing a Violin, if you purchase a back-board Mandolin other than the "Gibson" you get at best but a young debutante — an imitation rather than a duplication. Hundreds of

How long hait ye between two opinions? Choose ye this day which ye will serve; evolution or devolution for thou must do homage to one. If thou fail to choose the former, then by thy very

**MR. TEACHER OR DEALER**

In your fishing for sales, remember faulty construction, like all error catches suckers, not gold fish. But the latter are immediately appealed to by the truth of the "Gibson" construction.

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# TENOR MANDOLA *and* MANDO-CELLO

The following is a complete list of the WALTER JACOBS publications for MANDOLIN ORCHESTRA that have Tenor Mandola and Mando-Cello parts. See below for Special Discount allowed those mentioning *The CADENZA* when ordering.

Degrees of Difficulty are marked thus:  
A, Easy      B, Medium      C, Difficult

When the price of the Banjo Solo is the same as the Banjo Accompaniment the two parts are printed together, and therefore cannot be obtained separately.

Pieces marked thus \* are also published for regular Orchestra; therefore parts for Cornet, Clarinet, Bass, etc., can be obtained. Price the same as for Flute.

The Tenor Mandola and Mando-Cello parts are in Treble Clef; price same as 3d Mandolin.

Piano Solos are published in the Mandolin Keys for pieces marked † but in other Keys where marked thus ‡.

	Grade	1st Mandolin or Violin	2d Mandolin or Violin	3d Mandolin } Each Oct. Mandola }	Flute Obligato } Each Cello Obligato }	Banjo Accompaniment	Guitar Accompaniment	Piano Accompaniment	Banjo Solo	Guitar Solo
†*AH SIN. Eccentric Two-Step Novelty. (Rolfe).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*ARBITRATOR, THE. March and Two-Step. (Taubert).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
†*BARN DANCE. The Bunnies' Gambol. (West).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*BERLIN IN SMILES AND TEARS. Overture. (Conradi).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*BOYS OF THE MILITIA. March. (Boehnlein).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*COME BACK TO CONNEMARA. Irish Novelty Two-Step. (Grey).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*DIXIE TWILIGHT. Characteristic March. (Johnson).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
*DROWSY DEMPSEY. A Coon Shuffle. (Lansing).....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
†*FAIR CONFIDANTES. Waltz. (McVeigh).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
†*FAIRY FLIRTATIONS. Dance Caprice. (Boehnlein).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*FAREWELL TO THE FLOWERS. Reverie. (Hildreth).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*FARMER BUNGTOWN. March Humoresque. (Luscomb).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*FLIGHT OF THE BIRDS. Ballet. (W. M. Rice).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*FUN IN A BARBER SHOP. Novelty March. (Winne).....	A	.30	.10	.15	.15	.15	.10	.20	.40	.30
†*HEART MURMURS. Waltz. (Rolfe).....	B	.40	.20	.25	.25	.25	.20	.35	.40	.30
†*HEAP BIG IN JUN. Two-Step Intermezzo. (Sawyer).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*HOME, SWEET HOME. Medley "Good-Night" Waltz. (Hildreth).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*HOOP-E-KACK. Two-Step Novelty. (Allen).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*HUNGARIAN DANCE NO. 5. (Brahms).....	C	.30	.10	.15	.15	.15	.10	.20	..	..
*INDIFFERENCE. Characteristic Morceau. (Rolfe).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*IN ROYAL FAVOR. March and Two-Step. (Potter).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*KENTUCKY WEDDING KNOT. Novelty Two-Step. (Turner).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*KING MYDAS. Overture. (Eilenberg).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*LA CINQUANTAINE. Air in Olden Style. (Gabriel Marie).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*LORAIN. Mazurka. (Nichols).....	A	.30	.10	.15	.15	.15	.10	.20	.40	.30
*MERRY WIDOW. Waltz. (Lehar).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
†*MOOSE, THE. March. (Flath).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
OLE SAMBO. A Coon Serenade. (A. J. Weidt).....	A	.30	.10	.15	.15	.40	.10	.20	.40	..
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†*PERSIAN LAMB RAG. A Pepperette. (Wenrich).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
RAG TAG. March and Two-Step. (A. J. Weidt).....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
†*ROMANCE OF A ROSE. Reverie. (O'Connor).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*ROGUISH EYES. A Flirtation. (Gruenwald, Op. 396).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SERENATA. (Moszkowski).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*HUNGARIAN DANCE NO. 7. (Brahms).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SIMPLE AVEU. Simple Confession. (Thome).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
*SOLARET. (Queen of Light). Valse Ballet. (Allen).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*SPANISH GAIETY. Bolero. (Paul Eno).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*STACK OF FUN. Barn Dance. (Rolfe).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
†*STARLAND. Intermezzo Two-Step. (O'Connor).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*TRADING SMILES. Schottische. (Ramsay).....	A	.30	.10	.15	.15	.15	.10	.20	..	..
*TRAUMEREI AND ROMANZE. (Schumann).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
†*TWO LOVERS, THE. Novelette. (Flath).....	B	.30	.10	.15	.15	.15	.10	.20	..	..
*U AND I. Waltz. (Ramsay).....	B	.40	.20	.25	.25	.25	.20	.35	..	..
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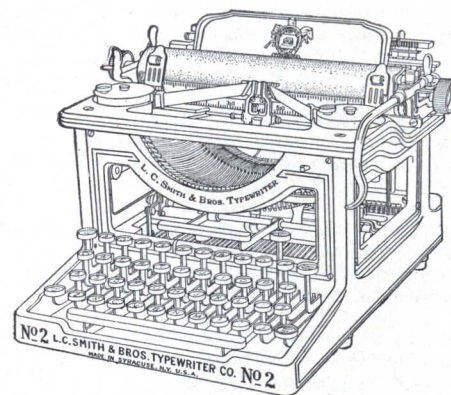
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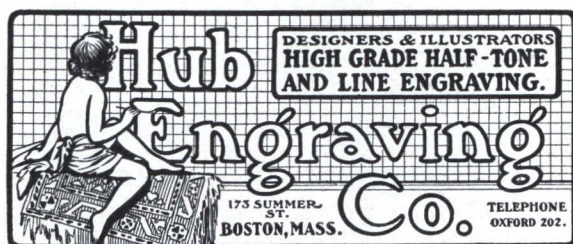
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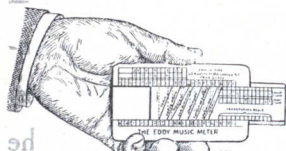


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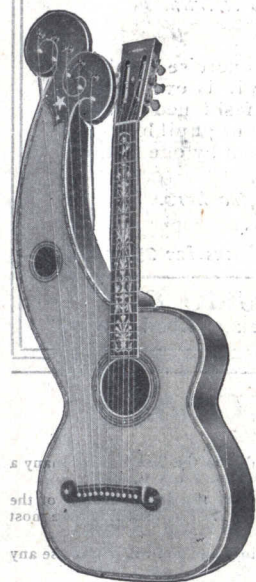
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The leader, Mr. Francis Potter, is a musician and director of wide experience, as well as a composer of recognized talent. He was born in the city of New York, March 9th, 1875. At an early age he devoted himself to the serious study of music. For many years he has been located in Omaha and actively engaged in teaching the trio instruments. More than one of the prominent local players owe their success to his intelligent instruction and careful training. He has always been an earnest student of harmony and theory, and these studies have greatly assisted him in his excellent work with the various mandolin orchestras under his charge.

As a mandolin soloist Mr. Potter has won an enviable reputation. He has appeared in many of the leading cities of the country with much success, to which innumerable flattering press notices at hand testify. The Washington (D. C.) *Post* says, "Mr. Potter is a mandolin virtuoso such as one does not often hear. He obtains effects that are highly orchestral and tremendously effective. His tones are always smooth and full, the expression delicate and refined, and his technique large. He gives an almost perfect imitation of the violin."

If one can judge by the press notices accorded the Potter Gibson Quintet their performance must be far above the average of similar organizations. The musical critic on the Omaha *World Herald* observes, "The cozy theatre was filled with an audience that thoroughly enjoyed the splendid concert, and tendered the club a deserved ovation. . . . Such exquisite music as the orchestra rendered could be produced only after the most careful and intelligent training. It was given a compliment seldom accorded musicians in Omaha—a final encore. When the last number of the program is ended it is very fashionable to grab one's hat and run; but on this occasion the audience not only remained seated for a second number, which they called for, but even after that, called the young director forward to bow his acknowledgments to their plainly manifested favor."

The personnel of the Potter Gibson Quintet is Francis Potter, 1st mandolin; Herbert Elliot, 2nd mandolin; Howard Wareham, mandola; Arthur Melcher, mando-cello; Percy Palmer, harp-guitar.

(Written Expressly for THE CADENZA)

## THE MUSIC TEACHER AND THE NEW PSYCHOLOGY

BY L. A. WILLIAMS

(Continued from the September issue)

DOES YOUR  
ADVERTISING  
MERELY MAKE  
YOUR NAME  
REITERATED?

SHOULD  
TEACHERS  
ADVERTISE?

Between the positive and negative extremes comes the old style display advertising that many teachers are still using in their local paper advertisements. It's good as far as it goes, but it does not go far enough. It may succeed many times where the town is small and where every one knows the teacher. But in larger cities where competition is keen, something must distinguish you from every other teacher, and the public must likewise be familiar with the distinctive points of superiority of the goods you handle.

"Then you believe teachers should advertise?"

Does the writer believe water is wet?

"But it's so undignified for a professional man to advertise."

It certainly is if he can't make good his advertisement. And to such the writer sincerely trusts none will try to get money under false pretenses. But the conscientious teacher, who has ability, is a public benefactor whose duty as well as privilege is to consecrate his services to the greatest number of people, and to do this, he must advertise and, therefore, when such a teacher advertises, he's making the old world better. To hide one's light under a bushel on the pretext of personal dignity is to be too good to be good for anything.

Such dignified teachers calmly wait for something to turn up. Invariably it's their toes, and they leave this old world no better because they lived in it.

Today everything is demanding the attention of the public from Eata-bit-of-straw-ine to socks so loud they're guaranteed to keep the feet from going to sleep. Therefore, even the churches should advertise. Each player finds his own teacher, but no player is turning up bushels to find you. The teacher who doesn't advertise doesn't even go half-way, but wants his customers to come all the way. But, good reader, they won't do it. Moreover, the teacher will advertise (no matter how repugnant it is to him now) or eventually he'll advertise his business for sale.

IF EVERYONE'S ATTENTION IS ATTRACTED TO ELSE THAN YOU, WHERE DO YOU COME IN?

WE know there is the cross-roads teacher, who revolves on his own axletree twenty-four times an hour, who states he'll go plumb to Helen Blazes if anyone can teach him anything about his business. Well, what's the hurry?

The psychology of advertising is to subtly



*suggest* that with which you want the reader impressed. In this figure display, color of ink, style of type, etc. But nothing is of as great importance as *what* you say and the *way* you say it. A teacher's ad of any length should follow the well defined order of attracting attention, creating interest, inciting desire and lastly, facing the buying point. Draw contrasts between the distinctive superlative points of your goods and those of your competitors. But keep well shy of negatives. Pass up every time generalities, no matter how tempting, for specific points of excellence.

SOME  
EXAMPLES  
CONTRASTED

"My instruments are absolutely the best on the market" is almost fol-de-rol. No matter how true, every teacher claims the same.

"The tilted neck, high bridge and vertical string-pressure are the cause that is different and that gives the Nosbig Guitar dynamic pungency and bigness of tone found only in this construction" will ruffle the complacency of the inert player and set his curiosity bump to throbbing. Add to the above, "A liberal allowance for your old instrument in exchange. Pay the balance at the rate of 5 to 10c. a day," and the chances are the semi-alive guitar player that reads this "stingy" ad two or three issues in succession will walk in on you with an expression of "I-want-to-see-that-new-Nosbig-Guitar." Then it's up to you, Mr. Teacher, to sell him the instrument and get him to do the shuttle act between his house and your studio once or twice a week for lessons.

"You can't afford to use a poor instrument" is taking us back to the positive and negative discussion. "You can afford the Nosbig Guitar, for its easy action and compact tone compel interest and study that saves the price of many lessons" is constructive advertising that incites a desire for that satisfying instrument which at the same time holds interest during the practice hours and saves money.

IT LISTENS  
LIKE EXPENSIVE  
ECONOMY

The teacher not patronizing at least a card announcement in the music magazines especially devoted to his particular instrument is losing many dollars every year instead of saving one.

"There is that scattereth and yet increaseth; and there is that withholdeth more than is meet, but it tendeth to poverty."

Both here and abroad are publishers, makers and jobbers of music-rolls, racks, picks, strings, tuning pipes and forks, varnish cleaners and polishers, inventors of new appliances, instrument manufacturers and jobbers, band, orchestra and mandolin orchestra journals, music publishers and 999 others mentioned in Dun and Bradstreet, who give away each year, absolutely free, an estimated value of two and a half million dollars of sample goods used

by the music teacher. This is saying nothing of thematic lists and descriptive matter of vital moment to every teacher as a means of keeping him only ordinarily informed of the progress made in his profession. "But," you say, "I subscribe for one or two music magazines, and I pick out from the advertisements what I want."

Then what a lot, Mr. Teacher, you absolutely *need* that you do not even know you want! In fact, what a lot there is, as though it were not, as far as you are concerned, but that goes *free* to the teacher who advertises.

But newspaper and magazine advertising is not sufficient. Use the circular, the form letter, the leaflet, etc., liberally. It costs you lots of money in business loss by trying to save in your printer's bill.

The advertising of the professional man, who has only his ability to market, is the most difficult to write, for the very nature of the conditions make his ad appear egotistical, which must be avoided. Doubtless the antipathy held for the professional man's ad is due largely to this very reason. When the music teacher wishes to advertise his ability, he at once comes under the above head. You want twenty-five more pupils. You can advance them faster than any teacher in the town, and you know it; but it won't do to say so because successful advertising is subtly suggesting what you want the reader to want, and probably he doesn't even want to learn. He hates to practice.

"TAKE AN INSTRUMENT AND SIT IN. SAVE MONEY NOW

by joining the *Smith Mandolin Orchestra* just organizing. *Rehearsals FREE* in which you learn as much as in one or two lessons. Beginners coached for early admission to Orchestra. Have the best time in the best way while you *learn to play Mandolin, Guitar or Banjo at John Smith's Studio, 20 Main St., Waterloo, Mo.*

*Instruments Rented at only 50c to \$1.00 a month which may apply on a new instrument.*

*Take One and Sit In"*

THE AD  
ANALYZED

Egotistical? No. Attract attention and make curious? Yes. Create interest? Rather, just look at that "save money now." Incite desire? Well, is there anybody living who doesn't like a good time? Facing the "buy" point? Bless you, yes, but it's subtly concealed until the reader's interest becomes sufficiently intense in his orchestra work to bring about the psychological moment when you press the button and he pays the cash.

Teachers should rent instruments. It's an accommodation to pupils, gets ungettable business,



and the rent will soon pay for the instruments, and then the teacher makes money.

Perhaps some teacher will say, "But I want pupils and the above ad says nothing about my teaching."

But what's the use? Such a teacher wouldn't see the moral when pointed, or else he's an egotist — more anxious for self-praise than to help others or build up his business.

TEACH ME  
THY WAY FOR  
THY WAY IS  
TRUTH AND  
TRUTH SETTETH  
FREE.

Truly man is not yet, but he is becoming. We are like trees, known by our fruit instead of showy blossoms. Let's see to it, fellow teachers, that the fruit is large, round and at least approaches

the perfect. To do this we must help one another. We must

Give, give, be always giving;  
Who gives not is not living.

And give the best there is in us, then we live more, the more we live, if indeed we do not catch a foregleam of that greatest of exalted happiness — cosmic consciousness.

### THE NEXT GUILD C AND C

MR. A. J. WEIDT, "hustler," and the worthy manager of the next Guild Convention, informs us that the 1910 Guild Concert will be given in the New Auditorium, Newark, N. J., on the evening of April 26th. The talent and general order of the program will be announced a little later. One of the innovations under Mr. Weidt's management is free admission to all Guild members. Because of his long personal and business acquaintance with Mr. Weidt, the editor of THE CADENZA is most sanguine that the Ninth Annual Guild Convention and Concert will be one rousing success, and consequently another round mounted in the progress of this now well-established organization. While the date of the convention is some little time ahead it is *now* none too early for members and friends of the Guild to lay their plans for attending this important annual event. The benefits to be derived from attendance cannot be gainsaid, and the good time awaiting every visitor will later on oftentimes be recalled and long remembered. This was the verdict voted by the entire fraternity at the last convention and concert given in New York, in the Astor Gallery, Waldorf-Astoria, under the splendid management of Mr. Valentine Abt.

### ADDITIONS TO OUR ART GALLERY

Shenandoah (Ia.) Mandolin Orchestra, Mr. F. Fink, director.

E. A. Rowe, Milford, Del.

Mr. and Mrs. A. J. Weidt, Newark, N. J.

All photographs received from time to time will be duly acknowledged under the above caption.



MISS BELLE CARMEN

MISS BELLE CARMEN and Miss Nina Esphey, the originals of the two engaging portraits which brighten this page, are easily classed as "top notchers" among the galaxy of lady banjoists. For many years Miss Carmen was one of the well-known banjo team, the Carmen Sisters, whose advent into professional ranks was enough to daunt the most experienced players. Their first New York appearance was at one of the Brooks and Denton concerts, and such famous artists as Vess L. Ossman, "Tommy" Glynn, and other celebrated soloists of the same stamp, were billed for the program. Both to the public and the profession the Misses Carmen were unknown; so naturally it was with some misgivings, almost bordering on trepidation, that they "came on" to do their turn; but much to their surprise and gratification they carried off the honors of the evening. From that night their success was assured, and they subsequently appeared in every state in the Union.

Miss Esphey, Miss Carmen's new team-mate, is said to be a most accomplished musician. While by birth a Brooklyn girl, much of her musical education was acquired in Buenos Ayres, Argentine



Republic, where she was graduated from the leading conservatory. Her technique is highly developed and her expression most brilliant.

The act has just completed a very successful tour through Nova Scotia and is at present performing in New York City. They are billed "Belle Carmen and Nina Esphey with their singing banjos."

Banjo enthusiasts who find these talented performers booked for their city should take advantage of the opportunity to hear them.



MISS NINA ESPHEY

### ALIVE AND DOING

**A**MONG the distinguished professionals and non-professionals to drop into THE CADENZA office during the last month to ascertain who *really discovered* the North Pole and for other purposes, were Mr. J. A. Handley of Stratton and Handley, Lowell, Mass.; Mr. John H. Parker of the Bandola Co., Portland, Me.; Mr. Clifford A. Hager, mandolin teacher and orchestra leader of Burlington, Vt.; Mr. H. W. Jones, leader of the Dartmouth College Mandolin and Guitar Club, and Mr. Rockwood Bullard, leader of the Amherst Mandolin and Guitar Club. "A big season ahead of us" was the opinion expressed by all.

### HIGH TIMES IN JERSEY

**M**R. EDWARD R. DAY of Buffalo, N. Y., is favorably known to the profession as a popular teacher of the string instruments, but had he turned his attention to fantastic fiction he would have been no less in his proper sphere. In his last communication he dwells on a visit he is soon to pay his old friend "Capt." Weidt, and the things that are going to happen will astonish the natives. The "Captain" and he are to see to it that the "Rambler" leads the river pageant in the Hudson-Fulton celebration, with Dr. Cook and Commander Peary as honored guests. After the parade all hands will adjourn to an airship in charge of Orville Wright, where refreshments will be served, consisting of cheese, pretzels and b—butter-milk, as the airship floats among the clouds. How's that for living *high*? We understand Mr. Day's latest composition, the "Cruise of the 'Rambler,'" will be played by every guitar band participating in the parade.

### BE NEXT

**W**HEN from time to time we have made the announcement that we would be pleased to learn the views of our readers concerning the class of music they would prefer in THE CADENZA, we meant just what we said.

We are glad of the opportunity to print the following letter from Mr. C. C. Easley, who is not only prominent as a mandolin, banjo and guitar teacher, but is likewise recognized as a very capable orchestra leader.

Winslow, Ariz., Sept. 9th, 1909.

MR. WALTER JACOBS, Editor CADENZA.

Dear Sir — Every time I get a new issue of THE CADENZA I feel like hauling out my typewriter to tell you how good it is. Each one seems better than its predecessor.

I note in the Personals column of the September issue you ask for opinions on the higher grade of music included from time to time in THE CADENZA. Well, here's one that can't get too much of it. While we all like a bright, swingy little rag tune occasionally (or should), still, as some one once said, life is too short to master all the good things, so why give much time to the other? King Mydas, Traumerei, Agathe and such things are what we need, and every bit of this kind of music that you issue will so much advance the taste of the players and standing of the instruments in the B., M. & G. world. There is not a great deal of music of this class arranged for our instruments, while there is a world of the other kind. Let us have some Beethoven — *lots of it* — the most wonderful music the world has ever known; and please give us guitar players a little Sor, who is to the guitar what Beethoven is to the orchestra, but give us Beethoven *any way*.

That's about enough for once, isn't it?

Yours very truly,

C. C. EASLEY.

AIR VARIE. Air with variations.

BARCAROLLE. Venetian gondolier song.

BOLERO. Spanish dance in 3-4 time; lively.

BERCEUSE. Cradle song.



## WORK ACCOMPLISHED BY THE AMERICAN GUILD, AND ITS MEMBERSHIP

WE have received from the Secretary-Treasurer of the American Guild a printed list of all the members, and a goodly list it is, representing as it does the most distinguished performers and leading spirits in the mandolin, banjo and guitar fraternity in America. The Guild has already accomplished much good work in that

"It has increased the interest in the mandolin, banjo and guitar and the income of the teachers and players, manufacturers and publishers who are members.

It has brought into general use the tenor mandola and mandocello and has practically eliminated the use of the obsolete octave mandola.

It has brought about the uniform marking of mandolin music, viz., the down and up stroke sign and the slur sign for the tremolo, used in all publications of the leading publishers.

Its influence caused the publishers to issue the hundreds of fine mandolin orchestra pieces now on the market.

It has brought about the uniform marking of the positions on the banjo fingerboard at the 3rd, 5th, 7th, 10th, 12th, 15th and 20th positions.

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 Kitchener, W. J., 157 W. 84th St., New York.  
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 Knoeller, L. E., 125 West 4th St., Williamsport, Pa.  
 Knapp, Fred., 110 College Ave., Elmira, N. Y.  
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 Krick, Geo. C., 5948 Germantown Ave., Philadelphia, Pa.  
 Kensil, W. H., 618 Chestnut St., Philadelphia, Pa.  
 Krug, Arabella F., 39 Lyndhurst St., Rochester, N. Y.

It has brought about the publication of banjo music in both A and C Notation.

It has brought the profession and trade into closer touch with each other, whereby conditions are improved and bettered for the benefit of all.

It has closed Fake Instalment Schools in hundreds of towns and cities."

The present officers of the Guild are

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### Vice-President

D. E. HARTNETT, 120 E. 23rd St., New York, N. Y.

### Secretary-Treasurer

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The official list of its members to September 1, 1909, is



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 Yates, Miss Vernie, Union Springs, N. Y.

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# THE CADENZA

Devoted to the Interest of the  
Mandolin, Banjo and Guitar

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Correspondence solicited and personal items will be welcomed from all  
persons interested in the development of the Mandolin, Banjo and Guitar.  
Reports of concerts, programs, and all real news pertaining to the instruments  
are desired.

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

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OCTOBER, 1909

No. 4

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lisher of this magazine undertake to supply  
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should invariably be addressed direct, and it is  
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and who are known to us for their thorough reliability  
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## THE JUMP AT THE OUTSET

WE believe it was Dickens who said, "Ideas,  
like ghosts, must be spoken to a little before  
they will explain themselves." The first shadowy  
spectre of the theme of this little talk came to us  
while reading the remark of Hugh Jennings, the  
famous manager of the Detroit baseball club, "The  
jump at the outset gave us our lead." We began  
to turn this expression over — the ghost of an idea  
had appeared, and we spoke to it — and then our  
minds drifted into a retrospective vein. Maybe the  
current of our meditation found its source in our  
admonition, "The teaching season is at hand; are  
you fully prepared to meet it?" Did you ever ob-  
serve that when you see a thing in *cold type* that  
somehow it impresses itself on your mind much  
more forcibly than if you had merely heard it spoken?  
Producers appreciate this fact, and that is why they  
expend such fabulous sums on advertising.

Let us return to Jennings' remark. Do you  
realize what a vast amount of hard work and prepa-  
ration was behind that "jump"? Through their  
arduous Spring training down in Texas, the Detroit  
players had, long before the baseball season be-  
gan, acquired the experience necessary for fitting  
them to fill their respective positions on the diamond.  
Then the opening of the exciting series of contests  
for the pennant was on, and it was just at *that* point  
that the sagacity and farsightedness of the "Tigers'"  
manager came in. He made as great an effort to  
have his club win the *opening* games as if they were  
the deciding ones at the close of the season. Every  
play was most carefully planned and executed. It  
was by following these tactics that the "jump"  
was gained at the outset and resulted in the Detroit's  
again winning the American League championship.

The season of our friends, the teachers, is at  
hand. Though you may be equipped with expe-  
rience, Mr. Reader, have you kept up-to-date  
by devoting a portion of your time during the summer  
vacation to reading books and articles treating on  
the instruments you teach, or have you willfully  
neglected this opportunity? Ruskin tells us "Wis-  
dom never forgives. Whatever resistance we have  
offered to her law, she avenges forever; the lost  
hour can never be redeemed, and the accomplished  
wrong never atoned for." Have you sent for  
catalogs of the latest methods and studies? Are you  
posted on the newest and best music? If you are  
up in all these "fine points of the game" then you  
can meet your pupils with confidence; if not, you  
have missed the "jump at the outset." You may try  
to soothe your conscience by saying, "I am sure  
everything will come out alright." You mean,  
you *hope* it will; but Josh Billings says, "Living on  
hope iz like living on wind, a good way tew git phull,  
but a poor way tew git phatt."



1<sup>st</sup> MANDOLIN  
or VIOLIN

# Hungarian Dance

17

No 5

BRAHMS  
Arr. by R. E. HILDRETH

Allegro

*f* *p* *fz* *f* *p* *fz* *f* *p poco rit.* *f a tempo*

*Vivace* *fz* *poco rit.* *p* *a tempo* *fz* *poco rit.* *a tempo* *f* *p* *fz* *f* *p poco rit.* *f a tempo* *ff*

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## ONION RAG

A BERMUDA ESSENCE

## BANJO SOLO

A. J. WEIDT

Bass to B

*f* *ff* *mf* *f* *ff* *ff* *mf* *ff* *ff* *ff*



TRIO

*f*

*mf*

*ffz*

*p*

*f*

*ffz*

*f*

*ffz*

*ffz*

*ffz*



# Hungarian Dance

PIANO

No 5

BRAHMS

Arr. by R. E. HILDRETH

Allegro

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It is divided into seven systems, each containing a treble and bass staff. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte), 'p' (piano), and 'ppoco rit.' (poco ritardando). The piece concludes with a cadenza section marked 'The C A D E N Z A'.

The C A D E N Z A

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First system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *a tempo* and the dynamics include *f* (forte) and *p* (piano). The system concludes with a repeat sign and a fermata over the final measure.

Vivace



Second system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *Vivace*. The system concludes with a repeat sign and a fermata over the final measure.



Third system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *a tempo*. The system concludes with a repeat sign and a fermata over the final measure.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *Tempo I*. The system concludes with a repeat sign and a fermata over the final measure.



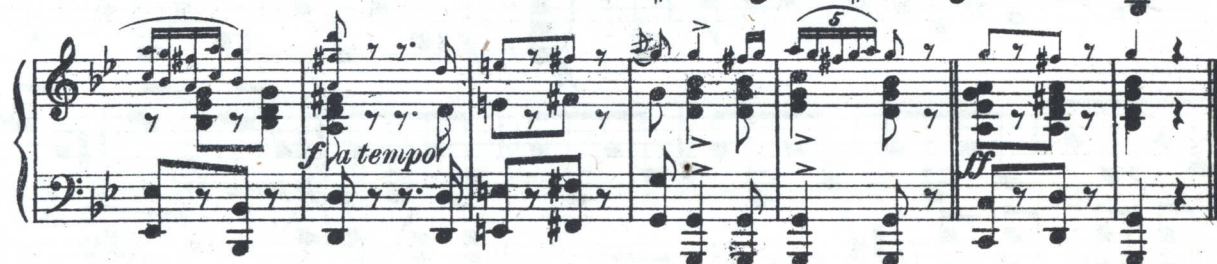
Fifth system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The system concludes with a repeat sign and a fermata over the final measure.



Sixth system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The system concludes with a repeat sign and a fermata over the final measure.



Seventh system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *poco rit.* (poco ritardando). The system concludes with a repeat sign and a fermata over the final measure.



Eighth system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *a tempo*. The system concludes with a repeat sign and a fermata over the final measure.



## Hungarian Dance

GUITAR ACC.

No 5

BRAHMS

Arr. by R. E. HILDRETH

Allegro

*f* ④

*p* ④

*f* ④

*p*

*f* ④

*f* ④

*p poco rit*

*f* *a tempo*

Vivace

Play small notes in absence of 2<sup>d</sup> Mandolin

*p poco rit*

*a tempo*

*f* ④

*f* ④

*p*

*f* ④

*f* ④

*p poco rit*

*f* *a tempo*

*ff*



# On Venice Waters

23

## BANJO SOLO

ROEDER-DERWIN

Andantino

The Andantino section consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo marking 'Andantino' is above the staff, and the dynamic 'mf' is below. The notation includes various chords and single notes, with fingerings (1-4) indicated. The second staff starts with a piano 'p' dynamic. The third and fourth staves continue the melodic and harmonic development. The fifth staff concludes the section with a 'rall.' (rallentando) marking.

Allegretto

The Allegretto section consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The tempo marking 'Allegretto' is above the staff, and the dynamic 'mf' is below. The notation includes chords and single notes, with fingerings (1-4) indicated. The second staff has a 'pizz.' (pizzicato) marking. The third staff has a 'cresc.' (crescendo) marking. The fourth staff has a 'f' (forte) dynamic and a 'rall.' marking. The fifth staff concludes the section with a 'D.C.' (Da Capo) marking and a 'rall.' marking.

\* Notes slurred are to be played tremolo  
The C A D E N Z A

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# Cruise of the "Rambler"

## March

GUITAR SOLO

E. R. DAY

The musical score is written for guitar solo in 2/4 time, key of D major (indicated by two sharps). It consists of ten staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4). Dynamic markings are present throughout, including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The score features several first and second endings, marked with '1' and '2' above the staff. The piece concludes with a final *f* and *p* marking.



This page of musical notation consists of ten staves of music. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings are present throughout, including *f* (forte), *p* (piano), *ff* (fortissimo), and *fff* (fortississimo). Fingerings are indicated by numbers 1, 2, 3, and 4. The music is written in a single system, with each staff containing a line of music. The notation is complex, with many beamed notes and slurs, suggesting a fast or intricate piece. The page number 25 is in the top right corner.



## A BERMUDA ESSENCE

This musical score is for the song "The Rose Tree" and is arranged for three instruments: Guitar, Mandola or Mando-Cello, and a Trio. The score is written in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The first staff is for the Guitar, starting with a forte (f) dynamic. The second and third staves are for the Mandola or Mando-Cello, with the second staff starting at mezzo-forte (mf). The fourth staff is for the Trio, also starting at forte (f). The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings (f, ff, mf, p-f). It also features first and second endings, indicated by bracketed numbers 1 and 2. The piece concludes with a final forte (ff) dynamic.



# ONION RAG

27

GUITAR ACC.

A BERMUDA ESSENCE

A. J. WEIDT

The main guitar accompaniment consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f*, *ff*, and *mf* are indicated throughout. There are also fingerings (1, 2, 3, 4) and a 4/2 measure indicated. The piece concludes with a double bar line and repeat signs.

TRIO

The Trio section begins on the 13th staff and continues for 7 staves. It is marked for 2<sup>d</sup> Mand. & Mandola. The key signature changes to two flats (Bb, Eb) and the time signature remains 2/4. Dynamics include *f*, *mf*, *ffz*, and *p-f*. The section ends with a double bar line and repeat signs.



## ONION RAG

A BERMUDA ESSENCE

PIANO

A.J. WEIDT

The musical score for 'Onion Rag' is a piano arrangement in 2/4 time, key of D major. It consists of six systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f', 'ff', and 'mf'. The piece features a repeating melodic motif in the right hand and a steady bass line in the left hand, with some variations in the later systems.



First system of a piano piece. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a complex, rhythmic melody in the treble with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass. The system concludes with a double bar line and two first/second endings. The first ending leads back to the beginning of the system, and the second ending is marked with a forte dynamic (*ffz*).

Second system of the piano piece, labeled "TRIO" on the left. It is in 2/4 time. The treble staff has a melody starting with a forte dynamic (*f*), while the bass staff provides a steady accompaniment. The system ends with a *mf* (mezzo-forte) dynamic marking.

Third system of the piano piece. It continues the melodic and harmonic development. Dynamics include *ffz* (fortissimo) and *p* (piano). The system includes a repeat sign and a "2<sup>d</sup> time *f*" (second time forte) instruction.

Fourth system of the piano piece, featuring intricate melodic lines in both the treble and bass staves.

Fifth system of the piano piece, continuing the complex musical texture.

Sixth system of the piano piece, which concludes with a first/second ending. The first ending is marked with a forte dynamic (*f*), and the second ending is marked with a fortissimo dynamic (*ffz*).



# Kentucky Wedding Knot

**BANJO SOLO****NOVELTY TWO-STEP**

C Notation

**A.W. TURNER**Arr. by **WALTER JACOBS**

Bass to D

The musical score is written in C notation for a banjo solo, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece is a novelty two-step. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *ff* (fortissimo), *mf* (mezzo-forte), and *fz* (forzando). The score is divided into several measures, with some measures containing fingerings (1, 2, 3, 4) and accents. The piece concludes with a double bar line and a final *fz* marking.



## A PROMINENT TEACHER'S GOOD WORK

WE take pleasure in reprinting the following article by J. Worth Allen, instructor of the string instruments and orchestra at Penn College, which originally appeared in *The Oskaloosa Times*, in its issue of August 6th, '09. As will be seen, Mr. Allen writes in an optimistic vein in regard to the future of the trio instruments, and his denunciation of the "fake" teacher is direct and well deserved.

An event of considerable importance in the musical world was the eighth annual convention of the American Guild of Banjoists, Mandolinists and Guitarists recently held in New York City. The convention closed with a grand concert given in the Astor Gallery of the Waldorf-Astoria.

The guild, which is accomplishing much in the interests of the banjo, mandolin and guitar, is one of two national organizations of stringed instrument players, the other being the National Qualified Teachers' League with headquarters at Cleveland, Ohio.

These two organizations have practically the same objects in view, namely: the accomplishment of everything that can be done in the interests of the banjo, mandolin and guitar, and the protection of those who wish to secure teachers that are competent and trustworthy.

That the importance of this work is not more generally recognized is due partly to the fact that the public in general does not realize what enormous strides these instruments have made in recent years.

Until about twenty-five years ago there were no mandolins made in this country, and now leading jobbers tell us that the mandolin ranks next to the violin in number of sales. As for the guitar, one firm alone has put out over three hundred thousand.

Some have been slow to recognize the advancement these popular instruments have made, and many music teachers show a lamentable ignorance in this respect, some even regarding as a mere toy, an instrument for which Beethoven, Mozart and Verdi wrote—and the mandolin for which they wrote was greatly inferior to the instrument of today.

Bach, Hummel and Haydn were fond of the guitar. Gounod and Berloiz, that great master of instrumentation, played the guitar—in fact that was the only instrument that Berloiz did play. Weber and Schubert were both guitarists and wrote much for the instrument. Paganini, the wonderful violinist, devoted several years to the study of the guitar, and nearly all of his compositions for the violin were written with a part for the guitar. Even the mighty Beethoven played the guitar, and carried one with him on his journeys.

Many of the greatest compositions written originally for the violin and other instruments are effectively performed on the banjo, mandolin and guitar. Soloists throughout the country have demonstrated their merits and possibilities, and shown beyond question their right to be classed among the most artistic of legitimate musical instruments.

In consequence of the great popularity of these instruments there has arisen a large class of "fake" teachers with a very limited knowledge of the instruments or of music ("nerve specialists," having an unlimited supply of nerve), who have wrought incalculable damage by the misinformation they have imparted to their pupil victims. To protect the public from such fakes is one of the chief objects of the Teachers' associations.

In some states attempts have been made to secure laws providing for the registration of music teachers, and requiring that any person wishing to teach must secure a certificate from the proper authorities after giving evidence of possessing the necessary qualifications, as is the case in public school teaching.

As yet, nothing definite has been accomplished in this direction. Of course there are many who show no desire to be protected from the incompetent teacher, who think that "anything will do for the beginner," but the Teachers' associations of this country are making it more difficult for the "fake" teacher to find victims among those who will use as good common sense in things pertaining to music as they are supposed to use in the ordinary affairs of business, and they are doing much to maintain a high standard of musicianship among those who desire to be recognized as qualified teachers.

## POSITIVE AND CONVINCING

HAVE you ever noticed that some people think they are entitled to a lot of praise for the things they *intend* to do? We appreciate at their full value the good wishes extended *THE CADENZA* by our correspondents, but when the writers back up their words with tangible proofs of their sincerity, somehow it is far more convincing. Mr. W. B. Kelly, an enthusiastic mandolinist of Memphis, Tenn., writes us, "Wherever a good word from me will help to swell the circulation of *THE CADENZA* I'll be there with the goods," and the "goods" that Mr. Kelly encloses in his letter, from which we quote, are the subscriptions of Miss Verena Cousins and Mr. George B. Harper as well as his own.

## AN OPENING FOR A GOOD TEACHER

DURING the past few months we have received several communications from responsible parties deploring the fact that there was not a competent teacher of the string instruments in their immediate locality. As far as practical we have published these letters in *THE CADENZA*, trusting that they might prove of interest and possibly of some benefit to instructors desiring to make a change. Note the following letter from Mr. Wm. Jos. Murray of Millvale, Pa.:

THE CADENZA:

I am so well pleased with the back numbers of *THE CADENZA* that I received from you that I feel it my duty to express my feelings towards it. For me to read these back numbers is like starting at the beginning of an interesting book of *How an Acorn Grew to a Mighty Oak* and how its leaves and branches spread out as it grew older. *THE CADENZA* has such interesting news in its columns that it makes one feel interested in one's instrument. I wish to say that there is a good opening here in Millvale for an AT teacher of the mandolin, banjo and guitar, as there is only one violin teacher in the town. Here is a good opportunity for a teacher of these three instruments to get a good role of pupils. Any teacher wishing to correspond with me in reference to this may do so, as I will treat all letters with the greatest of courtesy.

Please send me some subscription blanks for *THE CADENZA* and I will do all in my power to have them filled out in a very short time. Wishing you continuous success, and with kindest regards, I remain

Sincerely yours,

WM. JOS. MURRAY,  
112 Park St., Millvale, Pa.



## WHAT THE CLUBS AND ORCHESTRAS ARE DOING

The good people of Brandon, Vt., must have enjoyed a rare treat when on the evening of August 20th, Mr. Samuel Siegel, Chicago's renowned mandolinist, assisted by such great artists as Mr. and Mrs. Frederick Bacon, Mrs. Belle Walton Quinn and Mrs. Scott Segar, gave an "all star" concert in the "Town Hall." It is rarely we have had the pleasure of presenting to our readers a program of such uniform excellence. A concert like this would have drawn a crowded house in any large city. It recalls the "good old days" again when we see the banjeaurine being used as a solo instrument. Under Mrs. Bacon's skillful fingers we can just imagine the strings on the banjeaurine "sang for joy," while the mandolin and banjo duet by Messrs. Siegel and Bacon must have been about perfection itself. We would have liked to have been in that "Town Hall" at Brandon on that particular evening. Wouldn't you?

### PROGRAM

- Banjo Duets  
 a. Polka de Concert *Arr. Bacon*  
 b. Medley, Familiar Airs *Arr. Bacon*  
*Mr. and Mrs. Frederick Bacon*  
 Monologue, "At the Market" *Fisk*  
*Mrs. Belle Walton Quinn*  
 Mandolin Solo  
 a. "Romance of the Flowers" *Siegel*  
 b. Transcription, "Nearer My God to Thee" *Arr. Siegel*  
*Samuel Siegel*  
 Whistling Solo *Selected*  
*Mrs. Scott Segar*  
 Reading, Selected Poems *Fields-Riley*  
*Mrs. Belle Walton Quinn*  
 Banjo Solo, Waltz, "Amaryllis" *Bertholdt*  
*Frederick Bacon*  
 Mandolin Solo  
 a. Mouse Dance *Siegel*  
 b. Medley Fantasie *Arr. Siegel*  
*Samuel Siegel*  
 Reading, Selections from Vermont Authors.  
*Mrs. Belle Walton Quinn*  
 Banjeaurine Solo, "The Village Church Organ" *Arr. Bacon*  
*Mrs. Frederick Bacon*  
 Banjo and Mandolin Duet, "15th Regiment Quickstep"  
*Messrs. Siegel and Bacon*

As evidence that Mrs. Frances Grant Colberg, the progressive mandolin and guitar teacher of Danville, Ill., is doing much to promote the interest of the instruments in her neighborhood, we print the following program of a concert given by her Symphony Orchestra and mandolin and guitar club. The assisting talent were all artists of exceptional ability.

### PROGRAM

#### Part I

- Organ, "Third Nuptial March" *Guilman*  
*Miss Carrie Waltrip*  
 a. Cornet Solo, "Largo" (Orchestra accompaniment) *Handel*  
*Mr. Fred Draper*  
 b. Symphony Orchestra, "Autumn" *Moret*  
*Director, Frances Grant Colberg*  
 Harp Solo, "Winter" *John Thomas*  
*Pasquale L. Montani*  
 Baritone Solo, "Vision Fugitive" (from Opera Herrodiade) *Masseuett*  
*Mr. Horace V. Benjamin*  
 Reading, "Her First Appearance" *Richard Harding Davis*  
*Miss Elsie Blanckensee*  
 Soprano and Baritone Duet, "A Night of Love" *Arditi*  
*Mrs. F. M. Ferris and Mr. Harvey Adams*  
 Violin Solo, "Adoration" *Borowski*  
*Miss Ruth McNulty*

- Vocal Solo, "The Celestial City" *Pontius*  
*Miss Ida May Gibson*  
 Violin obligato, Frances Grant Colberg  
 Harp accompanist, Pasquale L. Montani  
 Organ accompanist, Miss Carrie Waltrip  
 Piano Solo, "Hungarian Rhapsody No. 12" *Liszt*  
*Miss Lillian L. Linton*

#### Part II

- Celebrated Serenade, *Titl*  
*Snyder's Family Reed Orchestra*  
 Reading, "The Soul of the Violin" *Margaret M. Merrill*  
*Miss Elsie Blanckensee*  
 Musical Accompaniment  
*Frances Grant Colberg, Miss Lillian L. Linton*  
 Flute Solo, Variations "sur un Air Allemand" *Boehm Op. 22*  
*Pasquale L. Montani*  
 Sextet (from "Lucia di Lammermoor") *Donizetti*  
*Mandolin and Guitar Club*  
 La Perle de Madrid (Introduction) *Lamott*  
*Snyder's Family Reed Orchestra*  
 Baritone Solo, "Lullaby" (Jocelyn) *Benjamin Goddard*  
*Mr. Herbert L. Miller*  
 Cello Obligato  
*Mr. Frank Hendricks*  
 Harp Solo, Andante from "Moise" (Fantasia) *Alvars*  
*Pasquale L. Montani*  
 a. "Dance of the Fireflies" *Sintenis*  
 b. March, "Dolly Madison" *Walter G. Wilmarth*  
*Symphony Orchestra*

The Boston Ideals inaugurated their fall and winter season with a concert given at Peterboro, N. H., on the afternoon of Sept. 8th. Popular music was demanded, and the following program will be found to contain numbers in the lighter vein, but when rendered by this famous organization they scored so emphatically that two and three encores were frequently demanded.

### PROGRAM

- a. March, "Boys of the Militia" *Boehnlein*  
 b. Reverie, "Romance of a Rose" *O'Connor*  
*Mandolin Club*  
 Banjo Solo  
 a. Impromptu *Eno*  
 b. "Sing Me To Sleep" *Greene*  
*Mr. Geo. L. Lansing*  
 a. "Yankee Dandy" *Weidt*  
 b. "Banjoisticus" *Eno*  
*Banjo Club*  
 Cello Solo, "Simple Aveu" *Thome*  
*Mr. A. A. Babb*  
 a. Selection, "Faust" *Gounod*  
 b. Fantasia, "Gipsy Life" *La Thiere*  
*Mandolin Club*  
 Humorous Song, "Deacon Jones" *Lansing*  
*Mr. Geo. L. Lansing*  
 a. "Ethiopian Dance" *Moore*  
 b. "Southern Pastimes" *Grover*  
*Banjo Club*  
 a. "Yellow Jonquils" *Joahing*  
 b. Waltz, "U and I" *Hildreth*  
*Mandolin Club*  
 Finale, "Sand Dance" *Friedman*  
*Ideal Club*

Mr. C. A. Templeman, the versatile teacher of string instruments of Rogers, Neb., sends us the following program of a concert given on August 23rd. He reports that the mandolin soloist, Mr. Francis Potter, of Omaha, covered himself with glory, and that the entire concert was highly appreciated by the large audience present. Mr. Templeman is most sanguine over his prospects for a successful teaching season.

### PROGRAM

#### Part I

- "Love's Old, Sweet Song" *Arr. Odell*  
*Mandolin Orchestra*  
 Mandolin Solo  
 a. "The Palms" *Faure*  
 b. Serenade *Abt*  
*Mr. Potter*



Guitar Duet, Reverie	Eaton
Messrs. Templeman and Potter	
Mandola Solo Song Without Words	Sutorius
Mr. Potter	
Part II	
Mandolin Solo	
a. Impromptu	Abt
b. "Annie Laurie"	Arr. Abt
Mr. Potter	
Mando-Cello Solo, Southern Songs	Arr. Potter
Mr. Potter—Mr. Templeman, Accompanist	
Guitar Duet, "A Dreamlet"	Odell
Messrs. Templeman and Potter	
"Dance Di Cupid"	Odell
Mandolin Orchestra	

The attractive half-tone of Webber's Juvenile Orchestra, of Portland, Oregon, which adorned the title page of the September CADENZA has been the subject of so much favorable comment that we believe a program of one of the concerts given by these "youngsters" may prove of interest to our readers. We shall watch the growth of this youthful organization with close attention. One of the leading papers of Seaside, under date of Aug. 21, recorded this particular concert in the following highly complimentary notice.

The concert at the Shellroad Pavilion last evening under the auspices of the Webber Juvenile Orchestra was a splendid success, from both artistic and financial standpoints. Every number on the really select program was received with unbounded enthusiasm, and the large and appreciative audience was more than pleased. "Wonderful!" "Simply marvelous!" "Most remarkable!" and other such expressions conveyed an idea of how the audience received such pleasing evidence of the talent of the well-trained little musicians; and their training and comprehensive interpretation as well as masterful rendition of the various numbers, was really astonishing, speaking volumes for the institution of which the talented little ones received their musical training.

## PROGRAM

March, "The Runabout"	Kent-Jacobs
Song, "Mama, Won't You Buy Me A Baby"	Spaulding-Webber
Francisca Bliss and Chorus	
"Whip and Spur" (Descriptive)	Allen-Jacobs
Waltz, "On a Summer Night"	Van Alstyne-Webber
Tenor Solo a. Hunting Song	Shelley
b. Creole Lover's Song	Dudley Buck
Clarence M. Godfrey	
Violin Solo, "Old Folks at Home"	Foster-Webber
Francisca Bliss	
Song, "I Want Somebody to Play With"	Van Alstyne-Webber
Hazel Van Avery	
Polka, "Floredda"	Boehm-Webber
Song, "I Wish I Had a Girl"	Leroy
Fred Norby	
Characteristic March, "Laughing Sam"	Rolfe-Jacobs

Mr. A. E. Sutton of Tunbridge Wells must certainly be one of the most enterprising teachers and club leaders in England, for he is not only director of a fine string orchestra but also has a large class of pupils on the mandolin, banjo and guitar. At his last annual B. M. & G. Concert—the 12th in number—the instrumentation of his "band" was as follows: six banjeaurines, seven banjos, twenty-eight mandolins, three tenor mandolas, three bass mandolas, one mando-cello, nine guitars and one cello. As will be noticed by the appended program Mr. Olly Oakley was the banjo soloist on this occasion.

## PROGRAM

Part I	
Selection, "Valse des Fleurs"	Cammeyer
Banjo, Mandoline and Guitar Band	
Humorous Sketch, "The Ditchwater Pageant"	Kent
Mr. Ben Lawes	
Guitar Quintett a. "Roi D'Espange"	Ellis
b. "Fandango"	
Miss Hilda Field, Miss E. N. Whitty, Miss Wraight, Miss E. Fry and Mr. A. E. Sutton	
Song, "My Dear Soul"	Sanderson
Miss Florance Sutton	

Banjo Solos a. "L'Ingenue"	Arditi
b. "Minuet"	Paderewski
c. "Husarenritt"	Spindler
Mr. Olly Oakley	
Selection, "The Toreador"	Arr. Cammeyer
Banjo, Mandoline and Guitar Band	
Song, "The Insurance Agent"	Edwards
Mr. Ben Lawes	
Part II	
Casse Noisette a. "Dance de la Fée Dragee"	Tschaikowsky
b. "Valse des Fleures"	
Banjo, Mandoline and Guitar Band	
Song, "My Gentle Child"	Teresa del Riego
Miss Florance Sutton	
Mandoline Quartett a. "Gavotte Caprice"	Odell
b. "Valse Caprice"	Boehm
Mandolines, Miss L. Hayward and Mr. A. E. Sutton	
Tenor Mandola, Miss M. Horn	
Mando-Cello, Mr. B. T. Stevenson	
Banjo Solos a. "Valse Chantant"	Cammeyer
b. "Pastorale"	Oakley
c. "March de Concert"	Oakley
Mr. Olly Oakley	
Overture, "Zampa"	
Mandoline and Guitar Band	
Song, "An Englishman's Home"	Ben Lawes
Mr. Ben Lawes	
Selection, "Chant Sans Paroles"	Arr. Cammeyer
Banjo, Mandoline and Guitar Band	

## PERSONAL NOTES

MR. E. Beach, an enthusiastic guitarist of Prairie du Chien, Wis., concludes his latest communication to us by saying, "Long live THE CADENZA. It is a Godsend to all."

Thank you, Mr. Beach, may your shadow never grow less.

Down in Copperhill, Tenn., the mandolin and guitar have a worthy representative in Mr. H. W. Gould. Mr. Gould is regarded as a "right good" teacher, not only in his present location, but also at his former home, Cleveland, Tenn.

Mrs. Florence L. Foote, one of Philadelphia's most prominent teachers, is an instructor on the harp, piano, mandolin, banjo and guitar, so it is needless to say that during the busy season Mrs. Foote's services are constantly in demand.

The full address of Mr. Walter Norwood, music publisher, is 500 East 162nd St., New York City. Through a typographical error "East" was omitted in Mr. Norwood's ad in the last issue of THE CADENZA. Customers of Mr. Norwood please take notice.

Mr. Howard C. Walker, a banjoist of Taunton, Mass., writes us that "THE CADENZA is the best B. M. and G. paper there is. It contains more and better music than most of the journals." Well we have in preparation some mighty interesting articles on the banjo, Mr. Walker.

Mr. Nelson C. Powers of Capitola, Cal., when writing us on musical matters in his city, speaks in the highest terms of Miss Frances Miotke's ability as a mandolinist. We shall look for the young lady's name as one of the "headliners" on Mr. Powers' concert programs this season.

Miss Ethel Main of Locke, N. Y., is a teacher who is doing much to promote the interest of the guitar and banjo out in her locality. To secure the latest and best music published for her favorite instruments is almost a fad with Miss Main. It is a mighty good hobby for any teacher to have.

The mandolin is the favorite instrument of Mr. Alex. Jackson, located at Bay City, Mich., and good up-to-date mandolin club music can't "come too swift" for him. We understand he is director of an exceptionally well-equipped orchestra. Send us some of your concert programs, Mr. Jackson.

The Misses Cotton whose names are familiar to our readers as being clever banjoists, appeared at a concert given at Masonic



Hall, Northwood, N. H., on August 10th. Mr. Thomas W. Cotton, one of Boston's favorite baritones, also appeared on the same program with marked success. The local papers spoke highly of the entertainment.

"My outlook far better than last year at this time," writes our old reliable friend, Daniel Acker, of Wilkes-Barre, Pa. Mr. Acker closes his letter by wishing the chief good luck until they meet at the next Guild Convention in the "Mosquito State," when he promises to celebrate the event by "calling the waiter."

Still another teacher of the banjo to "get into the game" early in the season is Mr. Wm. C. Landau of Lancaster, Pa. Mr. Landau, it will be remembered, is a prominent member of the celebrated Lancaster Banjo Trio. We shall expect to receive some "classy" concert programs from this Trio in the near future.

Mr. F. H. Ross, whose professional card appears for the first time in our "Teachers' Directory" this month, was formerly located in Bridgeport, Conn. He has recently moved to Springfield, Mass. Mr. Ross is a capable and painstaking teacher of the trio instruments and we trust he will meet with the success his talents deserve.

Dailey and Hamilton, now in the Southern states, are remarkably clever exponents of the banjo. Their "turn," "16 minutes of real banjo playing," is always a welcome number on the "bill" at the best vaudeville houses. Miss Dewey Hamilton has written some meritorious compositions for her favorite instrument.

Mr. and Mrs. W. H. DeWick, the popular teachers and club leaders of Brooklyn, N. Y., are at present filling dates at some of the best vaudeville houses in the South. They were playing the first week in September at Birmingham, Ala., but these clever artists will probably return to their Brooklyn studio before the snow flies.

We are indebted to Mr. Harry Fischer, the well-known mandolin, banjo, violin and guitar teacher of Newark, N. J., for the subscription of Mr. Frank A. Short. After his summer vacation Mr. Fischer is in prime condition to again resume teaching and club directing, and in both these departments he always comes in for his share.

Through various recent communications received from the Clifford Essex Co., of London, England, we glean information that leaves no doubt as to Mr. Clifford Essex' great success on his concert tour during the past summer. This most resourceful performer is everywhere recognized as one of the really skillful English banjoists.

Another name to be added to our renewal list of subscribers is that of T. Edwards Pendagast of Bridgeport, Conn. Prof. Pendagast is director of a large school, where not only stage dancing and stage training are taught, but instruction is given on the piano, violin, banjo, mandolin, harp and guitar. "A 'fair deal' for a fair price" is his motto.

We were pleased to receive an announcement from Mr. Wm. Place, Jr., of Providence, R. I., that he is to enter the teaching field this season. As a soloist his skill is well known, and we cannot doubt but that in the capacity of instructor he will become highly successful. For many years Mr. Place was a pupil of that great artist and teacher, Sig. Pettine.

Mr. Benjamin W. Eaton, one of the "stars" of the Cosmopolitan Concert Co., at present touring New England, writes us that the banjo is his special instrument, but he has decided to add the mandolin and guitar to his list of accomplishments. When you have them down "pat," Mr. Eaton, insist that the manager also extends himself when "the ghost walks."

Mr. Forrest, senior member of the team known as "The Musical Forrests," called at THE CADENZA office early in September. "The Forrests" have just returned from a successful

tour through Canada. They are shortly to appear at some of the leading vaudeville houses in New York. As banjo and xylophone artists these performers are in the front rank.

Another one of the "big guns" to write us that "business is waking up," and that a prosperous teaching season is anticipated," is Sig. Giuseppe Pettine of Providence, R. I. Through his conscientious work as a soloist and instructor he has built up an enviable reputation, and we trust the season of 1909-10 will be a banner one in the career of this distinguished artist.

The veteran teacher of the string instruments, C. S. DeLano, has just opened a new studio at 845 So. Broadway, Los Angeles, Cal. During his successful career Mr. DeLano has written many charming compositions for the mandolin, banjo and guitar that teachers and pupils have found valuable additions to their repertoires. As a Guild member Mr. DeLano is held in high esteem.

The Turner School of Music, Prof. F. L. Turner, director, located at Dayton, Ohio, is perhaps one of the most successful schools of its kind in the Middle West. At this establishment the mandolin, banjo, guitar, piano, harp and violin are taught by competent instructors. For many years Prof. Turner has been favorably known to the profession as a brilliant and efficient club leader.

Mrs. Frances Grant Colberg of Danville, Ill., is a teacher of the mandolin and guitar who richly deserves the generous patronage she is receiving in her home town. She studied her favorite instruments thoroughly with the most favorably known teachers in Chicago, and has put the musical knowledge she acquired to practical use, as her large and well-taught class of pupils will attest.

"To me THE CADENZA is the most interesting magazine I have ever read. I can hardly wait for the month to end. Wish it were published weekly," writes Mr. J. C. McLaughlin, an enthusiastic banjoist of Big Oak Flat, Cal. We appreciate sincerely Mr. McLaughlin's kind endorsement of our magazine, but when he speaks of issuing it weekly — Gee, visions of brain fever loom up before us.

It is another encouraging sign to note how many social organizations are forming musical clubs among their members. In a letter received from Mr. F. C. Armstrong, a prominent member of the Republican Club, 16th Assembly District, New York, he writes, "I am organizing a mandolin, banjo and guitar club at this District Club House." THE CADENZA wishes the new club the best of success.

The latter part of September we received a pleasant call from Mr. and Mrs. Cubberley of Plainfield, N. J. Mrs. Cubberley is a mandolin pupil of Mr. Harry Webber, the popular mandolin, banjo and guitar teacher of her city, and if all his pupils speak as kindly and enthusiastically of his work as did Mrs. Cubberley we are not surprised that his mandolin orchestra is such a positive success.

Though the season is still young, Mr. Charles H. Jackson, one of Buffalo's hustling teachers of mandolin and guitar, has been obliged to "take off his coat" and start right into work. In speaking about THE CADENZA he writes, "I would not be without it for five times the price and then some." Thank you, Mr. Jackson, but considering it's *you* we shall still continue to send it for the one "bone" received.

Mr. C. S. Mattison of San Antonio, Texas, has for many years devoted much time to the serious study of our favorite instruments; consequently his class of pupils is constantly increasing. In renewing his subscription he writes, "THE CADENZA improves with every issue. The little waltz song 'Whirling' pleased my scholars and every one who heard it. Will make a 'try' for subscribers the coming season."



Grand Rapids, Mich., is the home of Mr. J. W. McLouth, who is an acknowledged authority on matters relating to the mandolin, banjo, guitar and violin. He is also leader of an orchestra and a successful teacher of our favorite instruments. He writes us, "THE CADENZA is certainly climbing to a very high altitude." Well, that's alright if we're not nearing the North Pole — or is that latitude-ward, Mr. McL.?

Mr. Wm. L. Dees, a prominent teacher of St. Louis, Mo., writes that he has just organized a mandolin and guitar club and is anxious to secure some desirable music for his players. We believe our advertisers will start him on the right track. Mr. Dees has for a long time been director of a regular orchestra, so we have reason to believe the new mandolin club will soon be numbered among the coming organizations of its kind.

When you hear a performer speak enthusiastically about a certain section of the country you may be pretty sure he has been "making good" "out in those diggings." Those bright exponents of the banjo, Kimball and Donovan, write us from San Francisco: "We have been well received by the public all along the line and have no fault to find with the audiences out this way." For the next few weeks the "boys" will be playing the "swell" houses out in Colorado.

THE CADENZA is obliged to adapt itself to all sorts of changes in temperature. Almost from its inception, it has made monthly trips to India and Africa as well as to other distant climes, and now Mr. Louis B. Gerow of Fort St. Michael, Alaska, wants it there. And we have no doubt our magazine will find itself in good company, for Mr. Gerow is connected with the Saint Michael Stringed Orchestra, an organization composed of quite a variety of string and brass instruments.

One of the latest additions to our art gallery is a photograph of the famous house-boat "The Rambler," built, painted, christened, owned and commanded by "Capt." A. J. Weidt. The letter which accompanied the picture contained many items of interest. Mr. Weidt's teaching season has opened earlier than usual this year, and he is especially busy preparing for a big fall concert to be given on November 16th. Between times he is formulating his plans for the grand Guild Concert.

The general feeling of confidence in the season just opening that pervades almost every letter we receive from teachers and club leaders is certainly very encouraging. Mrs. Alice C. Broughton, the well-known teacher of Los Angeles, Cal., is no exception. She writes, "I am looking forward to a very busy season; everything has that appearance. I have spent most of my vacation down by the seaside. On my return found the August number of THE CADENZA. It is better than ever. You certainly give us an interesting paper."

Yes, indeed, we have some bright men in our fraternity. Why not, and isn't here a case? Mr. D. L. Day, of the A. C. Fairbanks Co., writes that he "arrived north before Peary." On his dash north D. L. was not accompanied by Eskimos, but rather by a goodly number of "Whyte Laydies." Both Cook and Peary complained of the intense cold while north, but Mr. Day makes no mention of getting "cold feet" while in pursuit of orders. His communication is dated as far north as Bangor, Me. If he reaches the Pole THE CADENZA alone is to enjoy the "scoop."

The Ariel Banjo Club of Boston, composed of a quartette of talented young women, have been rehearsing for the past few weeks under the direction of Mr. Geo. L. Lansing. The instrumentation of the club has been much improved this year, banjeaurines having been added, and thus making it a banjo club in the strictest sense. By hard and diligent practice the young ladies are now prepared to vary their programs by introducing mandolins and guitars. The services of this clever organization will doubtless be in frequent demand for social functions and lyceum entertainments.

Probably most of our readers, through the daily press, have heard about "Peter the Great," the educated Chimpanzee, who rides a bicycle, eats with a knife and fork, smokes cigarettes and does a lot of other stunts, and now Mr. Geo. L. Lansing informs us that he is giving mandolin lessons to — no, not to "Peter," but to Miss McArdle, the daughter of Peter's trainer. Every day during Peter's engagement at Keith's Theatre, Boston, Miss McArdle went to Mr. Lansing's studio for a mandolin lesson. Her teacher assures us that she is a fine performer, and her solos add much to the "turn" in which Peter appears.

One of our new subscribers, Miss Fannie M. Kuhn, teacher of string instruments at Sparta, Wis., is one of many to express her pleasure on reading the Vreeland article on the guitar which recently appeared in our magazine. Miss Kuhn writes, "I am a new subscriber to THE CADENZA and find the mandolin and guitar music simply fine. I also enjoy and pursue with deep interest the articles, especially for the guitar, as that is my favorite instrument. . . . I find these articles very beneficial, and hope the good work will go on." Miss Kuhn has a sister who is also musical, the mandolin being her instrument.

Mr. T. Sparks, a popular banjoist and mandolinist of Christchurch, N. Z., in renewing his subscription to THE CADENZA speaks most kindly of the magazine, his only criticism being "lack of technical articles on the instruments." This criticism could have justly been applied to the early issues, but in the last few months we have printed some valuable papers from the pens of such well-known authorities as Alfred A. Farland, Geo. L. Lansing, Myron A. Bickford, Walter Vreeland, S. A. Thompson, L. A. Williams and others. If the editor's present plans do not miscarry, articles by many distinguished contributors will appear in our future issues. Watch for 'em.

We were indeed sorry to learn that our staunch friend, Mr. D. E. Hartnett of New York — he of tone-bar fame — was obliged to cut short his camping trip up in the Adirondacks, owing to a slight wound received, which unfortunately developed into blood poisoning. From the last bulletin we received from Mr. Hartnett in New York, he had practically recovered from his illness and wrote in a most sanguine vein in reference to the new season. He observes "Vreeland's article on the guitar is certainly a classic and he deserves great praise. What a mass of most interesting material you spread out for CADENZA readers from month to month, and I hope that all the boys appreciate it as I do."

The National Institute of Music, located at 39 East 30th Street, New York, of which Mr. Myron A. Bickford was recently appointed director, opened its fall season September 20th, under most auspicious conditions. Although the new duties assumed by Mr. Bickford will be many and arduous he has no intention of abandoning his pen and will shortly write exclusively for THE CADENZA. For the present at least, Mr. Bickford will spend one day each week in Springfield, Mass., where for the past eight years he has been prominent in many lines of musical activity. The faculty of the National Institute of Music is made up of some of New York's most prominent teachers, there being nearly twenty on the list.

With Mr. Thomas Smith, the enthusiastic banjo teacher of Kirby, Pa., business is on the top wave of prosperity. He writes, "The banjo is certainly coming back to its own here. I have more pupils than at any time in the past." Mr. Smith also writes us that the celebrated guitarist, Johnson Bane, has recently been his guest. Mr. Bane has been giving a series of recitals through Pennsylvania, and "full houses" have been the rule in every instance. In some of the smaller towns many in the audience had driven as far as twenty-five miles to attend the performances. The recital given at Coal Lick on July 24th was a great event in that locality, for Waynesburg, Pa., four miles distant, is Mr. Bane's native town.



## TRADE NOTES

**J**UST a suggestion to you, Mr. Business Manager. If you have an attractive half-tone of your club or orchestra on your letterhead or circular, it will tend to bring you more engagements than a half page of written or printed matter. The public wants to see just what it is engaging. The Hub Engraving Co. of Boston make a specialty of just this line of work. Write for estimates.

Don't allow the careless habit of resting your music on a chair or table to grow on you, when you can purchase a handsome music stand, case and folio, all in one, at a moderate price from the Hope Music Stand Co. of Providence, R. I. Remember the name when ordering — "The Trinity Music Stand." Send for the illustrated folder, containing half-tones of this most convenient music rack and case.

If "the pen is mightier than the sword" a good typewriter must be equal to a whole arsenal, and when we speak of a *good* typewriter we have in mind the new model machine made by L. C. Smith and Bros. Have you ever tried one? If so, you found it up-to-date in every particular. By using one of these machines letter writing becomes a pleasure instead of an irksome task. Send for the L. C. Smith and Bros. new catalog; address 14 Milk St., Boston, Mass.

What the transmitter is to the telephone, the bridge is to the banjo, for through the bridge is conducted the vibration of the strings to the head, the banjo's sounding board. Those who have used A. D. Grover's Non-tip bridge speak in the highest terms of its positive efficiency as a conductor, and its reliability for never becoming displaced is a boon to any player. Send 15 cents to Mr. Grover for a sample of his "Non-tip" and be convinced of its undoubted merit.

A man buying a horse selects an animal suited to his particular needs. The strong, reliable dray horse is of course less valuable than the spirited wiry racer, yet both are good in their respective uses. You will notice that Mrs. Lydia M. Jennings is offering a full set of good, reliable mandolin strings at 20 cents net, and a full set of the "concert brand" strings for 40 cents. So there you are. Which can you use to the best advantage — the "good" or the "twice as good"?

Because there are a few humbugs on this "terrestrial globe" don't fool yourself with the erroneous idea that every man is a rogue. Mr. C. W. Wilcox, director of the Wilcox School of Composition, located in New York, says in his ad that he can teach you to compose and arrange music successfully by mail. Mr. Wilcox has for many years commanded the respect and confidence of the musical profession. He offers to give "three trial lessons" of his system *free*. If you *mean business* write Mr. Wilcox for further particulars.

Would you like to be able to play on your banjo such "foot stirrers" as "The Colored

Major," "Maple Leaf Rag," the "St. Louis Tickle" and fifty other "rousers" with just the snap and expression you hear them on the phonograph? Then write to Mr. E. A. Rowe of Milford, Delaware, for he has made, with the copyright owner's special permission, manuscript copies of some of the most famous banjo solo records ever placed on the market. They are inexpensive and Mr. Rowe has a great variety. Teach yourself to be an Ossman, Bacon or Lansing.

By a very small outlay you can in the course of a year save the price of "the best string case" ten times over to say nothing of the convenience of having your strings just where you can lay your hands on them at a moment's notice. The size of the neat little pouch manufactured by the Philadelphia String Case Co., is 4½x4½. It is handsomely embossed as you will see by the cut in the ad, and you have your choice of colors. It is made of strong cowhide leather so your strings are protected from dampness and injury. Thirty-five cents is the price.

We all know that "you can't make a head and brains out of a brass knob with nothing in it." Neither does the memory specialist, Mr. James P. Downs of New York, claim that he can make a man with feeble intellect into a second Daniel Webster. But if you have a normal quantity of grey matter Mr. Downs' system will improve your memory to a marked degree. He has exposed and annihilated more than one "humbug memory school." If you are somewhat deficient in reading music at sight why don't you send to Mr. Downs for his circular treating on that particular branch of memory culture?

Some players consider the price they pay for their banjo strings more than the quality. A poor string is about as much use in this world as a small bottle of perfumery in a glue factory. By buying strings from Herman Cohn of New York, you are not obliged to rob the bank to pay for them, and the quality *is there*. A sample set of "Truesolo" banjo strings for 25 cents should not tax the pocket-book of any player. Every string is guaranteed "true" and that is certainly a big point in their favor. Herman Cohn, 56 East 117th St., New York City, is the address where these "Truesolo" strings can be purchased.

At this time of the year one hears a good deal about students taking "post graduate" courses. Now, maybe you play the mandolin, banjo and guitar *well*, but still desire to continue your studies; then Mr. Geo. L. Lansing is the man you want to consult. He can give you a post graduate course on the three instruments. If you want to perfect your tremolo on the banjo, for example, Mr. Lansing is an authority on that style of playing. He can do wonders for advance pupils, as well as starting the beginners on authentic and legitimate lines. Remember his studio address is 170a Tremont St., Boston, Mass.

We have been led to believe that the system of C notation for the banjo has been found to be a little confusing to some of the players

in this country, who for years have been using the A notation. So to anyone who would like to have the matter made perfectly plain we would recommend that they send for "Thompson's Banjo Chart in C Notation." One of our new advertisers this month, Mr. E. S. Thompson of Philadelphia, is offering this "Chart" for the moderate price of 25 cents, if you mention THE CADENZA. So don't be in doubt another day about C notation, when a quarter will bring you enlightenment.

Clever idea, that of Alfred Weaver's. He not only retains his regular ad in this issue, but uses a "guide post" — one might call it — in another part of the magazine, directing you where to find the "original" ad. "See Page 5, King Edward's Banjo," and the banjos Alfred Weaver of England makes are *worth* following up. Among the fraternity in Great Britain, such players as Joe Morley, Charles Rogers, Edmund Casselli, and Fred Hewitt speak in the highest terms of Weaver's instruments. They have been on the market since 1878 and their popularity has steadily increased. Look up his address and write for his catalog and price list.

If music for clubs and orchestras is not correctly and quickly arranged by the fraternity this coming season it will be because the teachers and club leaders have not "put to the test" the clever invention of Mr. Chas. W. Eddy of Providence, R. I. In connection with the Eddy Music Meter the New Eddy Arrangers' Assistant is being advertised in this number of THE CADENZA. In compiling this chart Mr. Eddy has endeavored to produce something that will be of real value to every musician who is arranging for bands, orchestras, clubs, or wishes to add an instrument to his combination, or to write a piano accompaniment for a solo instrument. The Meter and Assistant will be found especially valuable when used together.

The cool, invigorating breezes of autumn should "wake up" all the mandolin players from the lethargy contracted in the idle summer months, and, as Mr. Louis F. Wright says in his ad, "Why not have the best mandolin picks?" These genuine ebonite picks come in four grades of flexibility as you will see by the ad. Either end is available for instant use — a saving of time, patience and often "bad French." Teachers and dealers are offered special inducements. Look for the name "Wright" on each pick. Retail price, 10 cents each; 75 cents per dozen. Mr. Wright offers to send you two fine selections for mandolin and guitar with every order for one dozen picks. "Wake up" and pick the Wright kind of a pick to pick the strings of your mandolin with.

Do you know a bargain when you see one? If you do, you will be vitally interested in the ad with the caption "For Sale." And now let us see what Edward Beal of Ursina, Pa., is offering for sale. Item 1, "A Cole professional special artist's banjo, new and in absolutely perfect condition; exceptionally fine tone." Well, we all know how the Cole instruments are regarded by the profession,



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Vernon Building, Main and Chelton Ave., Germantown, Philadelphia, Pa.
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- LEVERT, JOHN J.**, Teacher of Banjo, Mandolin and Guitar.  
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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.

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- JOSEPH WRIGHT**  
206 High Street, Christ Church, New Zealand

so it is needless to dilate on that point. Its original cost, \$40.00; can be bought now for \$25.00. Item 2, "Style 'U' Gibson harp-guitar and case, cost \$155.00 net, and a Gibson mandolin and case, cost \$111.50 net; both instruments in perfect condition." Any reasonable spot cash offer will be considered. Now, Mr. "Sharp Buyer," here is a chance for you to get in on the ground floor. Write at once.

If the Bandola instruments were not all the makers claim for them, do you suppose

their popularity would have increased the way it has? Just because their shape is different from all other instruments belonging to the mandolin, banjo and guitar family, a few players may feel inclined to look with suspicion on the Bandola group, but try one, play on one for a few days, and satisfy yourself by "proof positive" that they really are a sweet-toned, easy-action mandolin, banjo or guitar, as the case may be. Perhaps the mandolin style is the most in demand, for the makers inform us that last year their

mandolin stock melted away like "snow-flakes on a steam pipe," and that scarcely one that was sent out on trial was returned to them. Before the season gets any further under way at least send for a Bandola catalog and price list.

We came across these lines in a magazine article the other day, "We laugh at arguments that kick the crutch from under any of our lame illusions." And that is just what the modern banjoist is doing who does not give one of Hartnett's tone-bars a trial —



## NEW PUBLICATIONS

## MANDOLIN

**The Arbitrator** (March and Two-Step) *Arr. Hildreth-Jacobs*  
**Hungarian Dance No. 5** (*Brahms*) *Arr. R. E. Hildreth*  
**The Moose** (March) (*Flath*) *Arr. Walter Jacobs*  
**Onion Rag**, A Bermuda Essence *A. J. Weidt*  
 1st Mandolin, .30; 2nd Mandolin, Guitar Acc., each, .10; 3rd Mandolin, Octave Mandola, Tenor Mandola, Mando-Cello, Flute, 'Cello, Banjo Acc., each, .15; Piano Acc., .20.  
**Berlin In Smiles and Tears** (Overture)

(*Conradi*) *R. E. Hildreth*  
 (*Rolfe*) *Arr. R. E. Hildreth*  
 1st Mandolin, .40; 2nd Mandolin, Guitar Acc., each, .20; 3rd Mandolin, Octave Mandola, Tenor Mandola, Mando-Cello, Flute, 'Cello, Banjo Acc., each, .25; Piano Acc., .35.  
 WALTER JACOBS, BOSTON, MASS.

**La Spagnola** (The Spanish Dancer) (*V. di Chiara*) *Arr. H. F. Odell* .30  
 Mandolin Solo

OLIVER DITSON COMPANY, BOSTON, MASS.  
**Al Fresco** (*Zavertal*) *Arr. Geo. L. Lansing*  
**The Round Up** (March and Two-Step)

(*Ramsdell*) *Arr. Geo. L. Lansing*  
 (*Gabriel Marie*) *Arr. Geo. L. Lansing*  
 1st Mandolin, .30; 2nd Mandolin, 3rd Mandolin, Octave Mandola, Tenor Mandola, Mando-Cello, Flute, 'Cello, Guitar Acc., Banjo Acc., each, .15; Piano Acc., .20.  
**Garden of Dreams** (Waltz) (*Stimson*) *Arr. John H. Parker* 2.90  
**Orpheus** (Overture) (*Offenbach*) *Arr. H. F. Odell* 3.00  
 1st Mandolin, 2nd Mandolin, 3rd Mandolin, Octave Mandola, Tenor Mandola, Mando-Cello, Flute, 'Cello, Banjo Acc., Guitar Acc., Piano Acc.

THE CUNDY-BETTONEY CO., BOSTON, MASS.  
**Cuddle Up a Little Closer, Lovey Mine** (*Hoschna*) *Arr. Trinkaus* .30  
 Mandolin Duo  
**The Pied Piper** (Selection) *Manuel Klein* 1.00  
**The Primma Donna** (March and Two-Step) *Victor Herbert* .80  
**Pansies Mean Thoughts and Thoughts Mean You** (Waltz) *Herbert Spencer* .80  
 1st Mandolin, 2nd Mandolin, Guitar Acc., Piano Acc.  
 M. WITMARK & SONS, NEW YORK, N. Y.

## BANJO

**On Venice Waters** (Tremolo Style) (*Roeder*) *Arr. J. J. Derwin* .30  
 Banjo Solo  
**The Arbitrator** (March and Two-Step)

(*Taubert*) *Arr. Hildreth-Jacobs* .55  
 (*Rolfe*) *Arr. R. E. Hildreth* .65  
**Onion Rag**, A Bermuda Essence *A. J. Weidt* .55  
 Two Banjos

**Kentucky Wedding Knot** (Novelty Two-Step) (*Turner*) *Arr. Walter Jacobs* .70  
 C Notation, Banjo Solo, Guitar and Piano Accompaniments.  
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**Pansies Mean Thoughts and Thoughts Mean You** (Waltz) *Herbert Spencer* .50  
**The Pied Piper** (Selection) *Manuel Klein* .60  
**The Primma Donna** (March and Two-Step) *Victor Herbert* .50  
 Banjo Solo

The above published in both the American and English notations.  
 M. WITMARK & SONS, NEW YORK, N. Y.

## NOTICE TO READERS AND MUSIC PUBLISHERS

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

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

who puts up the "lame" argument that because his grandfather never used a tone-bar he don't, or won't see why, he should use one. But many of the greatest players in the country endorse Hartnett's clever invention, and if you once tried one you would declare that poor, old grandpap missed a mighty good thing by living too soon. The advantages in using a tone bar are manifold. Execution is materially assisted. When playing in the tremolo style the bar will be found a valuable adjunct; no "hooked" notes when the bar is properly adjusted. Send for one and don't be on the wrong side of the argument any longer.

Perhaps during your lifetime you have met men who did not impress you very favorably at first. Maybe their walk was peculiar, or some other eccentricity of manner jarred upon you, but after you became well acquainted you grew to like them, and they eventually proved to be good and reliable friends. As you have observed by the cut on page 40, the Lyralin is different in shape from any other instrument, but the Lyralin Co. of Brenham, Texas, want you to become "well acquainted" with them, and they believe that a "free ten days' trial" of these instruments will convince you that they would prove a "good, reliable friend" in your

mandolin orchestra. Why not let the Lyralin be a guest at your house for a few days? It will not cost you a cent for bed, board or fuel. Write to the Lyralin Co. and make arrangements to have this delightful little instrument at least pay you a visit.

It is a curious thing how public tastes and sentiments will change. For a man at the present time to appear on the street wearing a high silk hat—a "topper" as the English call it—would excite no unfavorable comment; but how many of our readers are aware that only as far back as Jan. 15th, 1797, a certain Mr. Hetherington of London

**Thompson's Banjo Chart** (In the C notation) *E. S. Thompson* .25  
 E. S. THOMPSON, PHILADELPHIA, PA.

## GUITAR

**The Arbitrator** (March and Two-Step) (*Taubert*) *Arr. Hildreth-Jacobs* .30  
**Heart Murmurs** (Waltz) (*Rolfe*) *Arr. R. E. Hildreth* .30  
**Cruise of the "Rambler"** (March) *E. R. Day* .30  
 Guitar Solo

WALTER JACOBS, BOSTON, MASS.

**To the End of the World With You** *Ernest R. Ball* .30  
 Guitar Solo  
 M. WITMARK & SONS, NEW YORK, N. Y.

## PIANO

**Reve Amoureux** (Valse-Intermezzo) *Amedeo Amadei* .60  
**Chanson D'amour** *George Dudley Martin* .40  
**Dream of the Shepherdess** (Idyl) *August Labitzky* .50  
**Fascination** (Valse Lente) *Jacques Berthram* .60  
**Fleurice** (Valse Lente) *F. P. Atherton* .50  
**Resignation** (Intermezzo) *Wilhelm Fink* .50  
**Dancing Youth** *Wilhelm Fink* .40  
**Sparkling Brooklet** *Wilhelm Fink* .30  
**Merry Sparrows** *Wilhelm Fink* .40  
**Cecilie Gavotte** *Wilhelm Fink* .50  
**Terpsichore** (Mazurka de Salon) *Wilhelm Fink* .50  
**Reverie Triste** *E. R. Kroeger* .50  
**Mazurka-Serenade** *E. R. Kroeger* .60  
**Complaint** *E. R. Kroeger* .30  
**Mercury** (Etude) *E. R. Kroeger* .75  
**The Shepherdess** *E. R. Kroeger* .30

OLIVER DITSON COMPANY, BOSTON, MASS.

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**Starshine** (High Voice in C) *Curzon & Fortescue* .60  
**The Day Is Ended** (Duet for Soprano and Alto) *J. C. Bartlett* .60  
**Morning or Evening Song** (For Church Use) *B. D. Allen* .40  
 Low voice in E flat  
**Jesus, Master, Med. D flat** *Havergal & Schnecker* .50  
**A Bud of Life** *Bingham & Thorne* .60  
**Sweet Be Your Dreams** (With Violin Obligato) *Bingham & James* .60  
**Slumber Song** (Part Song for Men's Voices) *J. C. Warren* .12  
**Morning Invitation** (Chorus for Mixed Voices) *George A. Veazie* .12  
**Italian Salad, A Musical Jest** (Chorus for Mixed Voices) *Richard Genée* .20  
**O Father, Behold Me** (Anthem for Mixed Voices) *August Kreissmann* .12

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OLIVER DITSON COMPANY, BOSTON, MASS.

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 Violin and Piano  
**The Message of the Red, Red Rose** *Gustav Luders* .40  
 Cornet and Piano

**Because You're You**, from "The Red Mill" *Victor Herbert* .60  
 Duet for Cornet and Trombone with Piano Acc.

M. WITMARK & SONS, NEW YORK, N. Y.



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While my stock of the following Standard Methods for Mandolin, Banjo and Guitar lasts I will fill all Cash Orders, postpaid, at the NET prices quoted:

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NOTE—The American Conservatory BANJO Method CANNOT be supplied by me.

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wearing "such a startling novelty" in public, was arrested for drawing a crowd of spectators around him, and was brought before the Lord Mayor and required to give bonds to the amount of £500. Now, just because that grand instrument, the Symphony Harp-Guitar, made by W. J. Dyer & Bros. of St. Paul, Minn., is somewhat different in shape from the instrument you have been using, don't be afraid to give it a trial. The only thing surprising about it is that you will be surprised at the strength and purity of its tone. Give your orchestra a good substantial backbone by having a "Symphony" on the back row.

The poet Cowper tells us that

"An idler is a watch that wants both hands;  
 As useless if it goes as if it stands."

Now perhaps there are among our army of readers several good, conscientious teachers who are not "idlers" by any means, but still find it "hard scratching" "to make both ends meet." If there are any such we would beg to offer them a suggestion. Why not write Mr. Wm. C. Stahl of Milwaukee, Wis., and see if you can't make an arrangement with him whereby you can become his agent? He knows precisely what obstacles teachers have to contend with, for he was an instructor himself for many years. By handling the Stahl instruments you can interest both classes of players, those who prefer the flat or violin form of mandolin, and those who are advocates of the gourd shape. By reading his ad one can see that Mr. Stahl has confidence in his goods. Imbibe some of his spirit, get your line of samples ready, and then *hustle*, and soon you may find that old wolf "hard-times" has disappeared from your immediate neighborhood.

We read that a savage in ancient times prostrated himself on the ground in terror whenever the sun or moon was darkened by an eclipse. In this more enlightened age, aided

by scientific research and study, the astronomer can explain the causes of this phenomenon in nature, and can foretell the advent. The poet tells us "There is no darkness but ignorance." How about you, Mr. Reader, are you in "darkness" regarding the merits of the Cole banjos, mandolins and guitars? The makers claim "the Cole instruments have never been eclipsed." That's a pretty good record to hold, but many of the most celebrated players in the country will tell you that the claim is a just one. Now, *perhaps* they would not precisely suit your taste, and then again you might declare that at last you had found an ideal instrument. In Mr. Cole's ad you will notice he offers to send you a banjo, banjeaurine, mandolin or guitar on "thirty days' trial." If they are "ideal instruments" *you want one*. If it does not happen to "hit" you just right, you have the privilege of returning it—but you are not likely to.

James Whitcomb Riley, who by his pen has brought no end of smiles and sunshine into the world, is responsible for the following lines:

"I've allus noticed grate success  
 Is mixed with trouble, more or less,  
 And it's the man who does the best  
 That gets more kicks than all the rest."

And many of us know by actual experience that the music teacher gets his share of kicks, good and plenty; but if we attain "great success" we soon forget the "troubles." We will venture to say that Mr. Alfred A. Farland's career has not been one continuous pathway of roses, but we all know that success has come to him in abundance, and *he* is the very man, Mr. Banjo Teacher, who can give your business a boost. Why not engage him at the first available date to come to your town and give one of his inspiring recitals? He will be pleased to send you by mail samples of his advertising matter and a list of the wide-awake, progressive teachers who *have* not

only obtained one of his sweet toned, wood-rim banjos as a reward for their efforts, but good big sums in good, cold cash.

While reading the ad of the Bacon Mfg. and Publishing Co., in this issue those words from Johnson recurred to us, "Labour was the son of Necessity, the nursing of Hope, and the pupil of Art." Though we cannot speak with positive authority we can easily believe that when Mr. Frederick Bacon had attained some eminence in his chosen profession he began to look about him to find a banjo that to *his* taste would be ideal. There was "necessity," mark you. How many years of hard "labor" he devoted to perfecting his ideal we cannot tell, but he never lost "Hope" because he was a pupil of "Art." But at any rate today he is offering a banjo for sale that he declares to be the "only one made that possesses that sustained tone that you have always sought; best in quality, best in finish and workmanship for the money." Judson P. Landon, banjo soloist and director of the Landon Banjo Trio of New Britain, Conn., writes Mr. Bacon: "I still have my Bacon Professional banjo and am pretty sure it's a friend for life, as I haven't seen its equal yet. I have a number of prospects for 'B. P.' banjos."

A certain little comedy has been going on for many years, and will probably be repeated this season. The main character in this little play may be either a young man or a young woman who has been bitten by the "banjo bug." The young man, we will say, has heard a banjo played at a vaudeville house, or maybe listened to one of Vess L. Ossman's "joyous" records, and he says to himself, "By Jove, I am going to learn how to play the banjo," and he proceeds to purchase an instrument (?) at some department store, or perchance picks one up at a pawnshop. He takes it along with him when he goes for his first lesson, and the teacher—if he has read the Shorty McCabe stories—will politely inform him



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... of ...

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will convince you of the extraordinary merits possessed by our instrument.

Write us at once for further particulars

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**BRENNHAM, TEXAS**

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## BANJOISTICUS

Eccentric Two-Step, Paul Eno.

Banjo Solo, 50c, Piano Acc., 40c, Banjo and Piano 75c  
Usual Discount—Catalog

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Music at  
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"HUMBUG MEMORY SCHOOLS EXPOSED"  
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## MEMORY

To introduce a series of valuable educational works, the above will be sent to all applicants

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JAMES P. DOWNS,  
14 Park Place, New York.

## For Sale

**A Cole Professional Special Artist's Banjo.** New and in absolutely perfect condition. Tone exceptionally loud, pure and brilliant. Has great carrying power. Used 3 months. Cost \$40.00. Now \$25.00 to quick buyer. Also latest model, style "U," **Gibson Harp Guitar and Case.** Cost \$155.00 net; and a **Gibson Mandolin and Case.** Cost \$111.50 net. Both new and in perfect condition. Way down to quick buyer.

**Address: EDWIN BEAL, Ursina, Pa.**

## SOMETHING NEW!

**Phonograph Banjo Solos**

in Manuscript at short notice

Colored Major, Florida Rag, Smiler, Yankee Land, Coconut Dance, St. Louis Tickle, Maple Leaf Rag, Gay Gosssoon and 50 others.

**E. A. ROWE,**

**MILFORD, DELAWARE**

that he has been "handed a lemon." It is gratifying to know that the "tub" banjo is less and less in evidence every year, for such reputable makers as Rettberg and Lange are crowding the "fakes" out of the market. The Orpheum banjo is built "on honor." Its action is easy, its carrying power is full and sustained, and the makers claim the "Orpheum banjos possess a combination of points not found in any other banjos." They are made in four styles, and Rettberg and Lange will be pleased to send you their latest catalog and price list. And have you sent for that handsome souvenir R. and L. are mailing to all recognized teachers who request it?

The name "Washburn," when used in connection with mandolin building, has for years been the synonym for "Perfection," in the opinion of many of the most distinguished performers in the world. One particular paragraph in the Lyon and Healy ad will appeal to every true artist, "The responsive quality of this magnificent instrument makes it possible for musicians to render their most difficult compositions with ease." The workmanship found in the Washburn instruments is exceptionally fine. Send a postal card to Lyon and Healy, Chicago, for one of their souvenir catalogs. You will not only be interested in the portraits of the army of master musicians who are using the Washburn mandolins, but such artists as Jean and Edouard de Reszke, Sig. Mario, Ancona and Mme. Lillian Nordica will tell you *why* they endorse the "Washburn" so

heartily. Among our great American soloists you will find the names of Samuel Siegel, Valentine Abt, Wm. Foden, Miss Jennie M. Durkee and H. P. Sutorius, and a host of others. We assure you that in looking through the pages of this souvenir "album" you will find yourself in the very best of company, and—O well, the deduction is obvious. If the "Washburns" are good enough for recognized "stars" in the musical world they ought to be good enough for you. Isn't that about the answer?

In musical circles the fact is now being generally accepted that the mandolin orchestra is rapidly encroaching on the territory formerly occupied exclusively by the regular string orchestra. Since the introduction of the tenor mandola and the mando-cello, the mandolin family has been received into the "best society," and not only that, but the arrangers have been "stealing the thunder" from the grand orchestra's musical library, and now many of the standard classics are obtainable for the plectral instruments. To render this high grade music most effectively a violoncello is invaluable. It lends a support to the mandolins far richer and deeper than the guitars are able to supply. In their ad this month the Oliver Ditson Co. would call the reader's attention to the line of old violoncellos they carry in stock, and every instrument described in the list will be found to be just as represented. On request colored plates of the backs and fronts of styles 60, 195, 264 and 287 will be sent free to the prospective buyer, or he can be supplied

with a new instrument, the prices ranging from \$7.50 to \$300. The names of such famous makers as Heberlein and Johann Glass stand sponsors for the excellency of these goods. The Ditson Co. also carry a large stock of bows made by such celebrated manufacturers as C. Thomassin, Albert Nurnberger, Leon Bernardel, R. Weichold and others, and an immense stock of fresh, reliable strings. Don't fail to send for Ditson's new M. B. & G. catalog and thematic parts.

A certain college professor is credited with saying that "some students appear to have no *conveniences* for thinking." Of the banjo fraternity we trust that cannot be truthfully said, and just at this time, at the opening of the fall and winter season, many a player is working his "think tank" overtime trying to decide if the make of banjo he is using is the best that money can buy as far as *tone* is concerned. In the A. C. Fairbanks ad is an open letter from one of New York's prominent soloists, Bernard E. Scherman, and you can read what *he* thinks of the Whyte Laydie banjo. Mr. R. H. McGrath of McGrath and Page writes as follows:

We had some very rainy weather at Gloversville, N. Y. last week but it did not seem to affect the good tone of the one reliable Fairbanks Banjo.

R. H. McGrath.

Miss Belle Carmen of the Carmen Sisters "needs another."

Rockland, Me.

Expect to be in Boston next week. Will you have another No. 7 WHYTE LAYDIE



# The Washburn Mandolin

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

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

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

Let us send you a copy of our Washburn Souvenir Catalog. A Postal will bring it.

**LYON & HEALY**  
3 ADAMS STREET, CHICAGO

Banjo ready for me to look over as we will need another instrument?

The new act is doing fine and the "Singing WHYTE LAYDIE Banjos" are the best ever. Belle Carmen.

And Mr. R. G. Harris of Salida, Colo., adds his testimonial.

The WHYTE LAYDIE came to me all O. K., and to say I am pleased with it is putting it mildly. It is one of the finest banjos I have ever used, the tone is strong and powerful, and a perfect instrument in every way. It is symbolic of the old saying "A Thing of Beauty is a Joy Forever."

R. G. Harris.

Percy M. Jaques, the prominent composer and publisher, says:

"I have been using WHYTE-LAYDIE Banjos exclusively for the last ten years and have not yet found their equal."

There is a world of encouragement in those lines of Benjamin Franklin, "Man mistakes difficulties for impossibilities. This is often the chief difference between those who succeed and those who do not." Just bear that thought of Franklin's in mind for a few minutes, and we will try and prove to you that it is a truth worth remembering. If you have read carefully the whole page ad of the Gibson Mandolin-Guitar Co., which appears in this issue, you have added something of real value to your store of knowledge. Perhaps you never realized before how many scientific points there were to be considered in constructing a mandolin. There must have been a lot of thinking done by *somebody* out there in Kalamazoo to bring the Gibson instrument up to its present high standard,

and now they want you to do some thinking. They want you to carefully think over the proposition of becoming their agent. They don't ask you to invest a dollar; they don't ask you to pay for advertising the goods; nothing of that sort. They will attend to all that. Well, what do you think about acting as agent for such a well-known concern as the Gibson Co.? You surely are not one of those fellows who believes the bridge is going to break if he tries to cross it, or in other words, are you mistaking "difficulties for impossibilities"? If we can believe the prognostications of many of the leading financiers in this country, the people of the good old U. S. A. are about entering on a new era of prosperity. Wouldn't you be pleased to "make a noise" like adding several extra dollars to your income? Reason the matter out to your own satisfaction, and "On Reason build Resolve!"

That column of true majesty in man."

A Philadelphian recently wrote the Gibson Mandolin-Guitar Co. convincingly as follows: *Gentlemen* — In expressing my satisfaction with instrument recently purchased from you, I feel bound to say that, of all the mandolins I have ever heard and of those I have played, there are none can equal The Gibson in beauty and volume of tone.

I became impressed with the Gibson when I saw your advertisement in the first copy I received of THE CADENZA, and promptly wrote you for catalogue, the receipt of which was followed by a visit from your agent Carl Tschopp. It wasn't long after this till my name was added to the list of Gibsonites.

In closing I wish to assure you of my best wishes for a successful future for the best instruments made, and to thank you for

## The Genius

of "The Gibson is King" (March) is its fidelity to the needs of the teacher, pupil, and Mandolin Orchestra alike.

**Bold, exhilarating counter strains** stamp the ingenuity of the master arranger, H. F. Odell, upon the entire orchestration and give it an originality that makes every player tingle with excited enthusiasm as he realizes he's an individual instead of a conventional duplicate.

The teacher and director whose pupils and Mandolin Orchestra are the sport of adverse criticism because of their weak music will find "The Gibson is King" March a bracer of the first momentousness.

Arranged for full Mandolin Orchestra (14 parts). Each part, 20c, except Mandolin Solo, 30c; Piano accompaniment, 40c. Two Mandolins and Guitar, 50c; two Mandolins and Piano, 60c. One-half off. Teachers enclose card for discounts.

**L. A. WILLIAMS, Music Publisher,**  
835 W. WALNUT STREET, KALAMAZOO, MICH.

## KING MYDAS OVERTURE

By R. Eilenberg

Hildreth's arrangement of this popular overture for Mandolin Orchestra has met with immediate success. The Guitar part is not difficult yet effective.

**For prices and instrumentation see page 3**

### THOMPSON'S BANJO CHART in the C Notation

A boon to banjo Students

Explains the new method fully

PRICE 25c TO CADENZA READERS

E. S. THOMPSON, 639 North 7th St., PHILADELPHIA, PA.

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

**FREE TO LEADERS.** Others send 10 cents to pay postage.

**WALTER JACOBS, 167 Tremont Street, BOSTON, MASS.**

courtesies extended me by your agent.

Sincerely yours,

Ellwood J. Stiles.

### WITH THE MUSIC PUBLISHERS

The poet tells us that

"Beauty itself doth of itself persuade  
The eyes of men without an orator."

But in the case of the "Dixie Queen" waltzes, "she" must be heard to be fully appreciated. The Hogue Music Co., who have launched this composition on the market, declare it is a "beauty," "splendid," with a charming introduction and brilliant coda. Special prices are offered mandolin club leaders to give this new and fascinating waltz a hearing.

The baseball field will soon be deserted and later on the football field will be covered with ice and snow, but that brilliant new march by Harry S. Six, "Ohio Field," will afford the banjoist pleasure all the year round. As a club number it is great, and parts for 1st and 2nd mandolin, tenor mandola, with guitar and piano accompaniments are obtainable. The Harry S. Six Publishing Co. can also supply you with the new Imperial banjo strings, 10 cents each; guaranteed to be perfectly true.

"Banjoisticus is one of the best and most characteristic pieces written for the banjo in years," is the verdict of one of our readers,



IF YOU ARE INTERESTED IN THE  
**BANJO, MANDOLIN AND GUITAR**  
YOU SHOULD READ

## "B. M. G."

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

Subscription, \$1.25 per annum.

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

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

Edited by Sir Home Gordon, Bart.

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15a Grafton St., Bond St.,

London, W., England

## ABSOLUTELY FREE!

### To TEACHERS of Banjo only

The handsomest **Souvenir** ever offered in the interest of the Banjo.

Write us today **enclosing your card**. Don't delay, as there are only a limited number. Don't fail to **enclose your card**.

**ADDRESS: RETTBERG & LANGE**  
382-384 Second Ave., Cor. 22nd St., New York

## == SEE PAGE 5 == KING EDWARD'S == BANJO ==

### "KOTCH AWN"

Good, easy and catchy music properly and effectively arranged is worth something. Do as others have done, try "The Diamond City Two-Step," for full Mandolin Orchestra, or any combination of parts desired. Mandolin or Violin Solo, 30c; other parts, 20c. Tenor Mandola and Mando-Cello, 20c. Flute, 'Cello or Banjo parts. Great teaching piece. Not difficult. Splendid effects. Arranged by Odell. Usual discounts. Get acquainted with and keep an eye on, "Yours Truly." Mention CADENZA.

**D. ACKER, 61 S. Main Street, Wilkes-Barre, Pa.**

and "Poem Rustique," also by Paul Eno, is another composition that just fits the "Jo." These selections are not at all difficult, and will be found admirably suited for teaching purposes. They are published by the Maximum Publishing Co. of Philadelphia — the same house that issued March "Impromptu," "Polonaise No. 2" and "Plantation Symphony," all by Eno.

The name of the new march that Walter A. Norwood is featuring this month you will notice is "Under the Clouds," but the march itself is under *no* cloud, and is as bright, snappy and cheerful as one could wish for. Its composer, Claude S. Minter, has put the good old "plinkerty plunk" right into every measure. That beautiful tremolo number by Myron A. Bickford, "Melody in A," has caught the fancy of more than one banjo team on the professional as well as the amateur stage. Have you and your partner tried it over yet? Send for a copy at the same time you are ordering "Under the Clouds."

Do you remember that old slang phrase in vogue a few years ago, "Show me the man that struck Billie Patterson"? We were never personally acquainted with the mythical "Billie," but we do know that Mr. E. D. Goldby of Patterson, N. J., has "hit" the mandolin, banjo and guitar players in the profession for many years with his tuneful and graceful compositions. His five new banjo marches are "It"; "Mystic Guards," "Dandy Brigade," "Leaders," "Zouave" and "Young American." The four new

club numbers E. D. Goldby and Son feature this month are "the goods," played in any combination.

We are free to admit that luck often plays quite an important role in the game of business. For instance, there is the case of a man who was obliged to take a lot of warming pans for a bad debt, and in his desperation he shipped a consignment of them down to the West Indies, where behold, they sold at a good profit, for the natives used them for sugar dippers. Now like the chap in Bret Harte's "Heathen Chinee," we beg to "rise and explain" that a banjo teacher *may* meet with success by using an antiquated method, but by calling to his aid Thomas J. Armstrong's progressive studies, written in both A and C notation, he will be far more apt to land "first money." Write to Otto H. Albrecht for special teacher's discount.

Occasionally one hears a march that is just "bully," as Roosevelt would say, and you will find "The Gibson is King" by L. A. Williams one of that kind. From the first measure there is a "go" and "swing" about it that carries one along, and your toes won't behave themselves, but insist on tapping out the rhythm. It is not a difficult composition. The average mandolin orchestra can render it acceptably. Mr. Odell, who knows his business thoroughly, has made a splendid arrangement of the march; no impractical chords are "sprung" on "the fellows" playing the guitars, and there are no "freak measures" in the other parts. The club

leaders who can't appreciate Mr. Williams' march must be some relation to "Bonehead Barry."

Note the head line of the Joseph Morris Co.'s ad in this issue, "Special Offer, for one month only." Now, that does not mean for the next *year*, but it means for the next 30 days you can buy the charming intermezzo two-step, "Singing Bird," that everyone was humming and whistling on the board-walk down at Atlantic City this last summer, at a remarkably low price. It is carefully arranged for 1st and 2nd mandolin, with parts for guitar and piano. Take advantage of this Special Offer, and by this means get acquainted with the good old Philadelphia music house of Joseph Morris Co. Some choice selections for mandolin and guitar clubs are in the Morris catalog and such folios as "The Universal Collection" and "Winner's Selected Beauties."

Yes indeed, we say in all seriousness, Mr. Daniel Acker of Wilkes-Barre, Pa., is a man who will bear watching, for you never can tell what new and stirring composition he will "spring" on you next. Have you noticed the caption of his ad this month — "Kotch Awn"? We asked the office boy what that meant. He claims it is Pennsylvania Dutch, and that its literal translation is the "Diamond City" two-step is a blue ribbon winner." Well, we are not surprised to hear *that*, for many years ago, when we were young at the business, Acker's music was always tuneful, catchy and well arranged. Our readers will



VEGA

ABT PETTINE LEVIN SIEGEL PAIGE

Are names that you recognize as LEADERS AND AUTHORITIES in the MANDOLIN WORLD. If you ever expect to reach their standing or **near** it you will find it absolutely necessary to use the Bowl Shaped Mandolin. It gives that Tone Quality that satisfies the musical ear. It allows the use of the Correct length and size of String, so that you do not have to work on your nerve and wear yourself out trying to get a big noise as the main object.

## MANDOLINS — GUITARS

QUALITY is a stepping-stone to Supremacy.  
PRICES are reasonably consistent with the Perfection of Quality.  
EVIDENCE. The Vega used by the best Artists, Teachers and Players.  
TERMS. Easy if you prefer. No fancy installment charges.

The greatest Variety of Styles and Prices to suit all purses.

Write us — **The VEGA to you on 30 Days Free Trial.**

VEGA

THE VEGA COMPANY

62 Sudbury Street

BOSTON

## YOU CANNOT BEAT IT — WHAT?

The Whyte Laydie Banjo or the Improved Whyte Laydie, The Tuba-phone Banjo. (Circular ready about Nov. 1st.)

## JUST TO SHOW YOU

New York City, Sept. 6, '09.

The WHYTE LAYDIE Banjo is a Wonder. It is without doubt the King of Banjos. I have had it now a little over a month and it is getting better every day.

Two weeks ago, among others, I was billed to appear at a Yacht Club, the same club I have played at for the past four seasons. The club house is built at the edge of the water and everything you touch is moist, damp, wet and soggy and usually after the first number my spirits would also become very damp, but when I took out the *Whyte Laydie* Banjo I got the surprise of my life. Midst all this moisture the banjo rang like a bell, the effective clearness of tone gave me confidence, with the natural result my act went big.

One would have to be a wooden man not to appreciate the merits of the *Whyte Laydie* Banjo. The Perfection Banjo Case is well named, there isn't anything to beat it.

BERNARD E. SCHERMAN.

## WE WANT EVERY BANJOIST

to have our Latest Illustrated Catalog.  
Half-tones of twenty-seven Famous Artists.  
Thirty Day Free Trial Offer.

You need not pay one cent down unless you wish to.

**THE A. C. FAIRBANKS COMPANY**  
62 SUDBURY STREET, BOSTON, MASS.

## THE WHYTE LAYDIE MARCH

For Banjo, by O. H. Albrecht. Send 10c. for Sample Copy.

observe that the "Diamond City" has been arranged for full mandolin orchestra by Odell. It is not a difficult composition and splendid effects are introduced.

One of the most celebrated women in French history is Madam de Stael, and she is credited with saying, "Architecture is frozen music," and a graceful tribute to the builders' art it is. But the live, wide-awake mandolinist of the present day would not be content with "frozen music." He is looking for compositions and arrangements teeming with life and brilliancy; and to make his repertoire complete, other selections, rich in exquisite harmony, soft modulations and whisperings of sentiment. Where can such rare music be obtained? some reader may ask, and we would answer — from Valentine Abt, the great mandolin soloist of New York. A partial list of his publications may be found in his ad in this number of THE CADENZA. Send to Mr. Abt for his special discount to teachers and club leaders.

You know as well as we do that the mandolin is growing rapidly in popularity. You know that mandolin clubs and orchestras are fast usurping the place formerly occupied by the regular string orchestra, but the performers in these mandolin organizations must be skillful players; this is obligatory. Professionals and amateurs can study with great profit the Pettine Modern Mandolin School (in four parts). Parts I and II will interest the student who is desirous of becoming a "somebody"; Part III is devoted to teaching

the duo style of playing, and Part IV treats on the "modern system of the plectrum's mechanism." For prices and discounts read carefully the ad of the Rhode Island Music Co. When ordering request this firm's complete catalog of music for the M., B. & G. They have an excellent list of teaching material.

Get in the habit of looking for the "star" feature in the Cundy-Bettoney Co.'s ad each month, and by that means you will keep posted on the very latest selections this popular music house is issuing. "The Garden of Dreams" waltzes is the composition to be in the lime-light this month, and you may be sure the fellows in the club will give it a "big hand" on the first try-out. The composition must not be mistaken for the popular song with the same title. This fascinating set of waltzes is by F. W. Stimson, and the arrangement for full mandolin orchestra has been made by John H. Parker, and as Mr. Parker has been playing our favorite instruments for over a score of years, you may be sure that none of the subtle beauties of "The Garden of Dreams" have been given inadequate treatment. Is your name on the "New Issue" list at Cundy-Bettoney's? Better fill out a blank if you want to keep your mandolin orchestra in the race for popularity.

The Oliver Ditson Co. not only carry a well selected stock of mandolins, banjos and guitars by the best makers, but their catalog of music for these instruments is most valuable and extensive. Selections of all grades

of difficulty and to meet every taste can be found within its pages. It would be difficult to name a composition capable of being played with more expression than "A Dream," by Bartlett. The "Grand American Fantasia" by Bendix will enthuse any audience, and Bennet's "Blue Jackets" march is a most inspiring composition. For those who wish to soar into the realms of grand opera "Selections from Faust," arranged by H. F. Odell will be found to satisfy the most ambitious student. Have you ever played the "Cavalier" Overture by Rollinson? Ah, there is a number that will set the blood tingling in your veins, for every instrument in the mandolin orchestra is given a part that is worth while. A beautiful Spanish movement can be found in "La Spagnola," but in this brief reading notice we cannot even give a shadowy outline of the many splendid selections to be found in the Ditson catalog. Send for one. It is free for the asking. You know the strength of your club or orchestra, and the style of composition they can play best.

If we are not very much mistaken, before many moons, more than one mandolin orchestra leader will feel like taking off his hat to the White-Smith Music Publishing Co. for issuing the "U. S. A. Patrol," by Harrie A. Peck. It opens with a bugle effect, then the patrol, which glides into "The Star Spangled Banner" and "Yankee Doodle." In the trio are introduced "Maryland," "Old Black Joe" and "Arkansas Traveller." Isn't that all "to the pin wheels"? Mr. H. F. Odell has just "spread" himself on the arrange-



**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**

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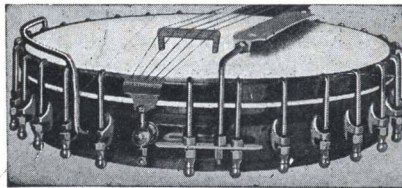
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**RETTBERG & LANGE, 382 and 384 Second Ave., NEW YORK**

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

**KEEP UP**

to the times. Put a Tone-bar on your Banjo and you will make good on all occasions. Nearly every Banjoist of note is now using this attachment, which overcomes all difficulties in right-hand manipulation.



Price, \$2.00

Money back if not satisfactory.

**Arm Rest**, shown to the left of cut, protects the head and sleeve.

Price 75 cents

Hartnett bridge 10c

Write for Circulars.

Pat. Aug. 25, 1908

The Tone-bar has received the endorsement of the highest authorities who have brought to its consideration something better than perfunctory thought.

W. J. Stent: — "Send 50 Tone-bars. They are a genuine and lasting improvement."

A. J. Weidt: — "Send another dozen. The new 'twist' is it."

C. C. Rowden: — "The new 'twist' does the business. Send another half dozen Tone-bars."

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

**GOOD and TWICE AS GOOD**

*Make your choice*

*You win either way*

A full set of 8 mandolin strings, good quality, 20 cents net.

A full set of 8 mandolin strings, the famous "concert brand,"

for 40 cents net. Big value for your money. Take time

by the forelock and order a set today from

**Mrs. LYDIA M. JENNINGS, 133 Burnett St., Providence, R. I.**

**BANJOISTS**

You have been complaining of the lack of good music for your instrument—here's one you will like immensely—"OHIO FIELD" (March and Two-Step)

BANJO SOLO.....	40c
1st MANDOLIN.....	30c
2nd MANDOLIN.....	10c
TENOR MANDOLA.....	15c
GUITAR ACC.....	15c
PIANO ACC.....	25c

Can be played as a club number. Send for a sample of the *Nea Imperial Banjo String*, 10c each. First, second and third guaranteed to be true.

**HARRY S. SIX PUB. CO.,**

**New Rochelle, N. Y.**

ment of this patrol, and we believe the most apathetic audience will not be able to resist its stirring measures. Have you read White-Smith's other ad—the one with the big dollar sign at the top? In that you will learn how you can make—or save, which is the same thing—more than one "big round sinker," as "A. Mut" of cartoon fame would express it. Take your fountain pen this minute and write the White-Smith Co. for their New Music proposition. During the next few months this publishing house will issue some new selections that will come pretty near being of the "blue ribbon" brand, and you will want them. And by coming in now on this "new music" proposition, none of the clubs in your locality will be able to "steal a march" on you.

We believe deep down in the heart of even the most prosaic individual there can always be found a touch of sentimentality, and nothing will tend to revive "old memories" more effectually than music. No one with a grain of imagination about him could listen to the strains of Eno's "Spanish Gaiety" without conjuring up a scene in sunny Spain, and in fancy seeing a group of peasants in picturesque costumes, dancing to the seductive music of mandolins and guitars. As probably you have noticed, this selection comes arranged for full mandolin orchestra, and the first time your organization rehearses it, try and make the fellows feel the picture we have described and watch the result. Then, if you find your "players" enter into the dramatic side of ensemble work, try that dainty

caprice, "Fairy Flirtations" or "U and I" waltz. Allen's "Solaret," valse ballet, affords an opportunity to display the fiery, impulsive temperament of your musicians. The old masters used to say "Every musical composition tells its own story." Bear this in mind when coaching the club. By consulting Walter Jacobs' ad on page 3 you will see that the selections we have mentioned, and many others in the list, have a star before the title, which signifies that these numbers are also published for regular orchestra. All have tenor mandola and mando-cello parts.

An "Important Question Solved." That is the caption of Witmark and Sons' ad in this month's issue of THE CADENZA. And what do you suppose is the "question" to which they refer? The discovery of the North Pole? For of course you have read in the daily papers that Dr. Frederick Cook and Lieut. Robert E. Peary both claim they left their calling cards in charge of a polar bear up at that long-sought-for spot on the earth's surface. Let us look at the Witmark ad again, and there we find that the all "important question" that has been "solved" is "how to start your mandolin club." And by this time the reader has forgotten all about the North Pole, for, as he follows the lines of the ad, he discovers that the Witmark Class and Club Instructor will not only help him in his class teaching, but also with his individual pupils, for these books start from the a b c of music and by degrees work up to brilliant melodies. Thousands of these books are in use and probably you can use them to advan-

tage. Wouldn't it be worth your while to find out? The next display line in the Witmark ad will surely interest all progressive leaders, for they will learn that the Witmarks are publishing a choice collection of "dance music for mandolin orchestra": genuine hits from musical comedies, and the popular songs one hears whistled on the street. Just read the titles. Some of them you know, but were not aware they came arranged for your favorite instruments. The dancing season will soon be here and you certainly don't want to miss filling an engagement for the lack of bright, up-to-date dance music. Again M. Witmark and Sons would call your attention to the "Witmark Progressive Mandolin Method," to "Trinkaus' 125 Original Guitar Studies" and the "Witmark Progressive Banjo Method, written and compiled by Geo. L. Lansing. These are all standard works and should not be overlooked when stocking up for your fall and winter season.

Probably many of our readers will recall a comic song, very popular a few years ago, about a young man who took his girl to a restaurant, and how the "fair one" ordered nearly everything on the bill of fare, much to the embarrassment of the young fellow, "'Cause he had but fifty cents." Now, if the young woman had been musically inclined, and had expressed a desire for some pleasing guitar music, her young man could have gratified her wishes by ordering "The Guitar Players' Favorite," published by Carl Fischer, and still have had 5 cents left for car fare, for you will notice in the new Fischer



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HOPE MUSIC STAND CO.,

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ad that this valuable collection is now offered for 45 cents, postpaid. Read the contents of this folio. "Can you beat it?" In "Every Day Favorites for Mandolin," teachers and pupils may secure a bargain of gigantic proportions. In this collection there are sixteen classics and the 1st and 2nd mandolin parts, also the guitar part, can be bought for 20 cents net, each, postpaid; piano part 30 cents net. Or for mandolinists who prefer selections written in a brighter vein, "The Queen Folio" will be found to be most tempting. Just think of it — twenty original compositions by such writers as Chas. K. Harris, Arthur Pryor, W. C. Stahl and others, offered at 25 cents per book; all tastefully arranged for 1st and 2nd mandolin, guitar and piano. Players who admire characteristic Italian music will find that magnificent folio "Gems of Italy" a "generous shower of golden melody." Do you like to practice chords? Then probably "Mandolin Chords" and "Guitar Chords" by L. Tocaben, and "Banjo Chords" by H. L. Curry, will offer you no end of pleasure and profit. If you are looking for some new "swell" club numbers you will find "In a Garden of Melody," "Ciribiribin" waltz, and "Tesorio Mio" waltz, delightful compositions, and prices reasonable. Surely all our readers will agree that Carl Fischer is doing his share to place choice M. B. and G. music within the compass of the most slender purse. But he has gone a step further, and is offering a line of mandolins for sale at figures so low that if they were not quoted by such an old

reliable house as Fischer's, one would almost feel inclined to doubt the quality of the instruments, but the name Carl Fischer stamps them as being precisely as represented. Don't overlook the last lines in the Fischer ad, "These prices are only valid when you mention THE CADENZA."

If a phonograph record could be made of some of the interviews frequently held between visiting teachers and clerks in the sheet music department of the Walter Jacobs publishing house, we believe our readers would find them entertaining and, we venture to say, in many cases profitable. So "just for fun" — as the children say — the following is a "supposed" record, and we find the conversation runs something after this tenor. The teacher remarks, "I want to get some good characteristic banjo music. Yes, I am fairly well acquainted with the old L. B. Gatscomb catalog, and have used with gratifying success the 'Darkies' Dream' and 'Patrol,' 'Mill Dam' galop and 'Invincible Guard' march. What other selections can you recommend?" (The clerk) "In marches we have a steady sale for 'City Guard' by Babb, Hall's 'Blue Ribbon,' 'Amberside' by Lansing, and 'Homeward' march by McGrath. For very easy teaching pieces I would suggest 'Paragon' waltz by Grover and 'Pearl' schottische. In the way of a spirited galop 'On the Road' is easy, and for advanced pupils 'Blushing Rose' and 'Crusaders,' both by Glynn, are very effective. If your pupils are fond of waltzes I feel sure they would be delighted

### A Real Patrol for Mandolin Orchestra

## U. S. A. Patrol

By Harrie A. Peck

Arranged by H. F. Odell

Synopsis: — Opening with a bugle effect, then patrol movement finishing with "The Star Spangled Banner" and "Yankee Doodle." The Trio introduces "Ole Black Joe," "Maryland," and "Arkansas Traveller."

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with 'Gloriana,' or 'Marie' waltzes by Hall. 'Longwood' by Lansing or 'Purling Brook' by Shattuck, as schottisches go well on the banjo. I think you might be able to use 'Golden Rod,' 'Queen of the Forest,' 'L. B. G.' or 'Mayflowers' by Grover. For novelties, or oddities, 'African Spook Dance,' 'Sounds From Africa' and 'Nigger in a Fit' are standard favorites. The 'Coons' Quartette' is a very funny conceit. THE CADENZA has probably kept you posted on the latest Jacobs' publications. 'Weidt Studies' are always available for beginners on all three instruments. That will be about all in banjo just now? As the tenor mandola and mando-cello are now so universally used in the mandolin orchestra you have doubtless noticed that Mr. Jacobs has published a long list of selections with parts for these instruments, and new numbers will be added right along. Have you used many of the Jacobs Folios?" (Teacher) "Yes, and I have learned that it is a very economical way to supply my mandolin orchestra with music, and that reminds me, I want a few more books of your 'Grand Orchestra Folio' 3 and 4; and you might add six of 'Jacobs' Easy Guitar Folio' and four 'Babb's Practical Guitar Instructor.' I will take along with me this catalog of miniature first mandolin parts and make out my order for mandolin music from that. O my, yes, THE CADENZA is a regular visitor at my studio. Let me have a dozen or so more subscription blanks for new pupils. Say but that was a great music supplement in the last issue."



See below for Special Discount allowed those mentioning *The CADENZA* when ordering

# COMPOSITIONS THAT MADE THE BANJO POPULAR!

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BANJO MUSIC				BANJO MUSIC				MANDOLIN MUSIC				
Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult. Pieces marked with * have parts for Mandolin, therefore see MANDOLIN MUSIC				Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult. Pieces marked with * have parts for Mandolin, therefore see MANDOLIN MUSIC				Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult.				
Grade	Banjo Solo	Two Banjos		Grade	Banjo Solo	Two Banjos		Grade	1st Mandolin	Mandolin and Guitar	2nd Mandolins and Guitar	Piano Acc.
African Spook Dance	B	40	40	La Rabida March	B	40		Adele, Mexican Dance	A	40	40	40
Ahead of the Times, March	C	50	50	L. B. G. Schottische	B	40	40	Al Fin Vuelves, Danza	B	30	40	50
American Patrol	B	40	40	L. A. W. March	B	40		Alpen Lied, Swiss Air	B	30	40	50
Amerside March	B	40	40	Leisure Moments, Gavotte	B	40		Amorita, Serenade	B	30	40	50
American Princess, Polka	B	40	40	L'Ingenue, Gavotte	B	40		Angelo Waltz	A	40	40	
Annexation March	B	40	40	Loreley (Tremolo)	B	30		Beatrice, Gavotte	B	30	40	50
Around the Diamond, Galop	A	30		Longwood Waltzes	B	40		Catania Waltz	C	40	60	
Arabian Patrol	B	50	50	Longwood Clog	A	30		Campo de Rosas	B	40	40	
Arkansas Traveller	A	30		Love's Dreamland, Waltz	B	40	40	Contentment Mazurka	A	30	40	50
Barbecue, The, Moonlight Dance	B	40	40	Magnolia Mazurka	B	40	40	Darkey's Awakening	A	30	40	50
Bee Line Galop	B	40	40	Marine Guard March	B	40	40	Dancing Colored Swells	B	30	40	50
Black Eyed Susan	B	40	55	March Militaire	B	40	55	Darkey's Dream	A	30	40	50
Blushing Rose, Galop	B	50	50	Marie Waltz	B	40		Darkey's Patrol	A	40	60	30
Guitar Acc., 30; Piano Acc., 40				Mariposa Dance	B	50	50	El Toro de l'Oro	B	40	40	
Boston Rockaway	B	30	45	Mariquito Waltz	B	40	40	El Ole	A	30	40	
Boston March	B	40	40	May Breezes	B	37		En el Baile Polka	B	30	40	
Boston Ideals, March	C	40	40	Mayflower Schottische	B	40	40	Entre, A Vienne, March	B	30	40	50
Boys of America, March	B	40	40	Monarch Reel	B	40	40	Fiji Dance	B	30	40	50
Brightest Smiles, Song and Dance	B	40	40	Mystic Schottische	A	30		Gatcomb's March	B	40	40	50
British Patrol	B	40	40	National Cadet March	B	40	40	Ideal March	A	30	40	
But One Vienna, March	B	40	40	Naval Cadets March	B	40	40	Invincible Guard March	A	30	40	50
Carnival of Venice	B	40		Nellie Grey	B	40		Juno March	A	40	40	20
Chorus Jig, Fun on the Wabash and College Hornpipe	A	30		Nigger in a Fit, Ethiopian Oddity	C	40		La Gitana, Waltz	A	40	40	
City Guard, March	B	40	40	Norfolk Jig	B	30		La Tipica, Danza	A	40	40	40
Columbia Grand March	A	40	40	On the Road, Galop	B	40	40	Le Turco March	A	30	50	60
Columbia Waltz	A	40	40	Guitar Acc., 10; Piano Acc., 20				Love's Golden Dream	A	40	40	
Coon Quartette and Zulu Jig	B	30		Old Folks at Home	B	40		Love's Dreamland, Waltz	A	40	40	
Coon Quartette (with Guitar ad lib.)	B	50	50	Onawanda Schottische	A	40	40	Loin du Bal	B	40	40	
Crusader's Galop	B	40	40	*On the Mill Dam, Galop	B	40	55	La Prima Assoluta	B	30	40	50
Crystal Wave, Waltz	B	40	40	Guitar Acc., 10; Piano Acc., 20				La Rose Blanche	B	50	50	50
*Darkey's Awakening	B	40	40	Oriella Polka	B	40	40	Lagrimas de Amor	B	40	40	40
Guitar Acc., 10; Piano Acc., 20				Out on Parade, March	B	40	40	La Zingara, Mazurka	B	40	40	
*Dancing Colored Swells, Dance	B	40	40	Paragon Waltz	A	40	40	Lansing's March	B	50	50	50
Guitar Acc., 10				"Parkers" Old Time Jig	A	30		Lullaby Song	A	40	40	
Dance of the Nymphs	B	40	40	Pear, Schottische	A	40	40	Monte Etna Polka	B	30	40	50
Danse Characteristique	A	40	40	Pedestal Clog	B	40	40	M. I. T. Waltz	B	40	40	40
Darkey's Parade	B	40	40	Pigtown Fling	A	30		"Maria" Habanera	B	40	40	40
Darkey Tickle, Char. Dance	B	40	40	Plantation Wing Dance	B	40	40	Nightingale Song	A	40	40	40
*Darkey's Dream	A	40	55	Pretty Little Blue Eyes, Mazurka	B	40	40	On the Mill Dam, Galop	A	40	50	60
Guitar Acc., 10; Piano Acc., 20				Pride of the South, Patrol	B	50	50	Overture "Mosaic"	B	40	40	40
*Darkey's Patrol	A	40	40	Purling Brook, Waltz	B	40		Pasodoble Espanol	B	40	40	40
Guitar Acc., 20; Piano Acc., 30				Queen of the Forest, Dance	B	40	40	Pizzicati (Sylvia)	B	40	40	
"Dorance" Polka	B	40	40	Recruits, The, March	B	40	40	Ruby, Mazurka	A	30	40	
Early Bird Mazurka	A	40	40	Reminiscence of Dixie	B	40	40	Santa Lucia	A	30	30	
Enchantress, The, Valse	B	40	40	Recreation Gavotte	B	40	40	Slumber Song	A	30	40	50
*Fiji Dance	B	40	40	Sappho Waltz	A	40	40	Sueno de Amor	B	40	40	40
Fisher's Hornpipe	B	30		Santiago, Valse Espagnole	B	40	40	Suspiros de Amor	B	30	40	50
Flying Yankee, Galop de Concert	B	40	40	Serenade (Schubert)	C	40		Sylvan Dell Schottische	A	40	40	
Guitar Acc., 20; Piano Acc., 30				Shattuck's Favorite Clog	B	40	40	Valse Fantastique	A	30	40	
Flower Queen, Valse de Concert	B	40	40	Skirmishers, The, March	B	40	40	Water Sprite Polka	B	30	40	
Guitar Acc., 10; Piano Acc., 20				Sleigh Ride Galop	B	40	40					
"Full Dress" Polka	B	40	40	Southern Zephyr	A	40						
Golden Rain Schottische	B	40	40	Sounds from Africa	B	40	40					
Gloriana Waltz	B	40	40	Guitar Acc., 10; Piano Acc., 20								
Glynn's Grand March	C	40	40	South Shore March	B	40	40					
Golden Rod Schottische	B	40	40	Strauss Polka, "Western Breezes"	B	40	40					
Hall's Favorite Clog	A	40	40	Guitar Acc., 10; Piano Acc., 20								
Hall's Parade March	B	40	40	Sylvan Dell Schottische	A	40	40	Breeze from the West, Dance	Harris	A	30	
Hall's Blue Ribbon March	B	50	50	Student's Favorite	A	40	40	Darkey's Wedding, Song and Dance	Smith	B	30	30
Hanover Jig	B	30		Student's Clog	B	30		Darkey's Awakening	Arr. Babb	B	30	
"Homeward" March	B	40	40	Suwanee River	B	40	40	Darkey's Dream	Arr. Babb	B	30	
Guitar Acc., 20; Piano Acc., 20				Talisman March	B	40	40	Darkey's Patrol	Lansing	B	30	
Hawthorne Waltzes	C	40	40	Three Old Favorites	B	30		De Amo Melodi	Sancho	B	20	
Home, Sweet Home	B	40	40	Uncle Pete's Hoe-down	A	30	40	Dulces Pensamientos, Fantasia	Babb	B	30	
How Can I Leave Thee	B	30	30	University March	B	40	40	Etude No. 1	Harris	A	20	
*Ideal March	A	40	40	University Grand Waltz	C	40	40	Fairy Footsteps, Schottische	Vreeland	B	30	
In the Springtime, Song and Dance	B	40	40	Vivian Waltz	A	40	40	Gladstone Gavotte	Vreeland	B	40	40
In Old Madrid, Bolero	B	40	40	Vision of Love, Waltz	B	40	55	Invincible Guard March	Arr. Babb	A	30	
*Invincible Guard March	B	40	40	Virginia Rockaway	B	40	40	March of the Druids	Harris	B	30	30
Guitar Acc., 10; Piano Acc., 20				West Lawn Polka	C	50		My Old Kentucky Home	Foster	Arr. Babb	B	40
Irish Washerwoman	A	30		Whispering Pines, Waltz	B	50	50	On the Mill Dam, Galop	Babb	B	30	40
Come Haste to the Wedding	A	30	40	William Tell, Finale from Overture	C	40		Pasion de Amor, Spanish Ballad	Sancho	B	20	
Jolly Minor Jig	B	40	40	Wood Violets, Mazurka	B	40	40	Rocky Mountain Quickstep	Harris	B	20	
Joker, The, Polka	B	40	40					Rosita Mazurka	Sancho	B	20	
*Juno March	B	40	40					Shadows of the Past	Chambers	C	30	
Kendall's Hornpipe, Money Musk and Speed the Plough	A	30						Shepherd Boy (Wilson)	Arr. Cox	B	30	
La Papillon	B	40	40					Spanish Mazurka	Harris	B	30	
								Twilight Meditation	Chambers	C	20	

## BANJO CLUB ARRANGEMENTS

	Grade	Banjo	Guitar
Boston Rockaway, Schottische	B	30	15
But One Vienna, March	B	40	15
Despatch, Galop	B	30	15
On the Mill Dam, Galop	B	40	40
Southern Zephyr	A	40	40
Virginia Rockaway	B	40	40

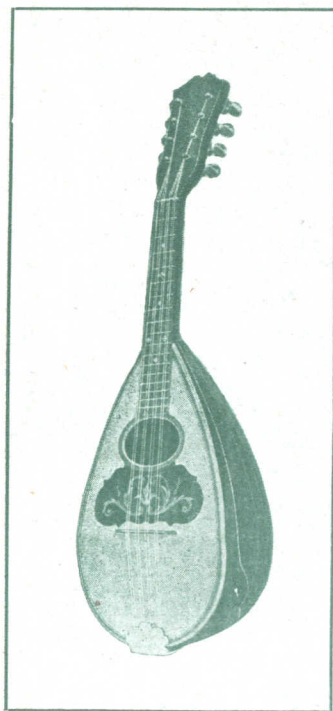
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- No. 8½ Rosewood, 15 ribs, mahogany neck, ebony fingerboard, celluloid and colored wood edge, pearl inlaid guard plate, nickel tail piece and wrist rest, with leather case ..... 10.55
- No. 9½ The Sorosis, Rosewood, 17 ribs mahogany neck, ebony fingerboard, rosewood veneered and inlaid headpiece, inlaid apron and guard plate, celluloid and colored wood bound edge and sound hole, nickel slip-cover tailpiece, with leather case ..... 13.00
- No. 10½ The Alice, Rosewood, 22 ribs, mahogany neck, ebony fingerboard, rosewood veneered and inlaid headpiece, colored pearl inlaid guard-plate, celluloid and colored wood inlaid edge, nickel-plated patent-head and combination tail-piece and wrist-rest ..... 10.00

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Bolero  
Brigade March  
Carmelita Waltz  
Cupidieta, Intermezzo  
Farewell, Serenade  
Flaxy's Promenade  
Flower Song  
Floweret Forget-me-not Gavotte  
Geneva Polka

Gertrude Gavotte  
Golden Rod Polka  
Harvest Moon Waltz  
Heimweh (Longing for Home)  
How Fair Art Thou  
Intermezzo (Cavalleria Rusticana)  
Last Greeting  
Love's Dreamland Waltz  
Melody from Semiramide  
Mexican Dance  
Military March  
Prelude in D

Rifle Regiment March  
Romanza  
Santiago, Valse Espagnole  
Silver Spray Waltz  
Snow-flake Mazurka  
Spring Song  
La Tipica, Danza Habanera  
Under the Double Eagle March  
Wayside Gavotte  
When I Behold  
When Twilight Falls, Reverie  
White Mountain Gavotte

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Romanesca  
Nightingale Song  
Stephanie Gavotte  
Sextet from "Lucia"  
The First Smile

Cupidieta, Intermezzo  
The Palms  
Intermezzo from "Cavalleria"  
Memoria di Venezia Polka  
Traumerei

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Contains Twenty original compositions by Chas. K. Harris, Arthur Pryor, Wm. C. Stahl and others, all of which are immensely popular with musical people. For concert or teaching purposes this splendid collection fills a long-felt want.

#### CONTENTS

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Moonshiners' March  
Amazon March  
High Time Two-Step  
Creole Gavotte  
Better than Gold  
The Gridiron March

Merry American March  
Undine Waltzes  
I Was Once Your Wife  
True Be Gavotte  
Reception Waltz  
Jewell Schottische  
Glee Club Polka

Terry Schottische  
Cast Aside  
La Spaniola Waltz  
Bungalow Dance  
Military Maiden March  
Nordica Schottische

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La Ricciolella (The Little Curley-head)  
Antonia (Popular Neapolitan Song)  
Cannetella (The Pet Dog)  
Fenesta Vascia (The Low Window)  
Michelema (Neapolitan Fisherman's Song)  
Cicerenella (The Fair Maiden of Posilipo)  
La Cardillo (The Gold-finch)  
La Fiera de Mast' Andrea (The Fair of Master Andrea)  
Addio a Napoli (Farewell to Naples)  
Drunghe Drunghe (The Despondent Lover)  
Paparaciano  
Trippole Trappole (Originally a popular Spanish Song)  
Te Voglio Bene Assaje (I like you very much)

La Louisella (Louisa)  
La Serenata (The Serenade)  
La Primm' Amore (The First Love)  
La Vera Sonatina (The Belle of Sorrentina)  
Santa Lucia (Barcarola)  
La Rialo (The Present)  
La ra, la ra, la ra, volimo pazzia! (We want a merry time)  
Nu Mazzo di Sciore (A Bouquet of Flowers)  
Dimmi na Vota Si (Tell me yes, only once)  
La Carolina (The Fair Caroline)  
La Passariello (The Sparrows)  
O Sole Mio! (Oh, my Sun!)

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