

The CADENZA

Issued in the Interest of the
MANDOLIN, BANJO and GUITAR



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WHAT and From
WHOM to Buy

TRADE TIPS

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Haven't fully decided what to give your friend for a Christmas present yet, eh? You say he plays a string instrument? Well, we might suggest a gift that we say he would appreciate very much—a Trinity Music Stand, the "three in one" kind, a stand, case

and folio, all combined. Send to the Hope Music Stand Co. of Providence, R. I., for one of their illustrated folders. See what the stand looks like and then you will probably order one, for they are handsome and complete.

There is no doubt about it, E. A. Rowe of Milford, Del., has "something new" to offer the banjo players, and something from which they can derive no end of pleasure and

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Now, probably you know more than the gent that Sewell Ford, the novelist, tells about, who placed a speckled hen on a setting of kitchen alarm clocks and was disappointed at results, for probably you have learned by experience that it does not pay to buy poor banjo strings, and very likely as soon as you read Herman Cohn's ad in THE CADENZA, you sent to him for a trial order of his "true-solo" strings. As you have found them most satisfactory, you will doubtless continue to use them. That's right, you couldn't do better.

Many of the leading teachers will tell you that sooner or later C notation for the banjo will be universally adopted in this country. Several American publishers are already issuing music in that form. If you are not fully up in this C notation scoring of banjo music wouldn't it be a good idea for you to "get wise" as soon as possible? Twenty-five cents will bring you the desired information. Send that amount to E. S. Thompson, 639 North 7th St., Philadelphia, and by return mail you'll receive one of Thompson's Banjo Charts.

It has been generally circulated in the newspapers that Col. Roosevelt is to receive \$1.00 for every word he writes concerning his hunting trip in Africa. At what figure do you value your time per hour? Would you be willing to pay 75 cents for two little devices that can actually save you many hours of "plugging," as the college fellows say? Then send for the Eddy Music Meter, price 50 cents, and the Eddy Arrangers' Assistant, price 25 cents. They are both practical, accurate, and will prove invaluable to the progressive teacher who is obliged to arrange special parts for his clubs and orchestras.

We would not think of advising any of our readers to indulge in games of chance, such as lotteries or "policy," and yet in the same breath we say it would be a good idea for them to keep in their minds the numbers 523, 524, 525 and 526, and yes, they are to be remembered in relation to "play," for

GIVEN:

Each instrument of the mandolin family should have a bowl.
Each instrument of the mandolin family should have a back-board.

TO PROVE if one be better than the other, and if so, which.

Since the present day construction of the Mandolin family employs the bowl or the back-board, the purchasing public is confronted in the above particulars with two hypotheses and only two.

1. The bowl is comparatively round.
The back-board is comparatively flat.
2. The bowl is of many strips of wood.
The back-board is of one board, sometimes two; never of strips.
3. The bowl is bent into shape and, therefore, the grain or fiber of the wood is cramped and not free for vibration.

The back-board is so fashioned into shape that the wood lies in its natural grain layers; not cramped nor bent but free and sensitive for vibration. (Particularly is the back-board free when no braces nor cleats are used as in the "Gibson" construction which, with its reverse sweeps of arching and tapering thickness of graduation from thick in the center to a delicate thinness at the rim, gives both strength and extraordinary sensitiveness at the same time.)

4. The shape of the bowl precludes or prevents the bowl vibrating and, therefore, it resists the vibration of the sounding-board and air chamber and as that which is resisted loses power, the bowl lessens or diminishes the tone.

The shape of the back-board courts vibration and responds upon the slightest provocation to the vibration of the sounding-board and air chamber and, therefore, lends or gives itself to promoting rather than retarding vibration.

5. The bowl forms a deep reverberating air chamber that absorbs and cushions the vibration of the sounding-board and thus causes a lingering echo that lacks acuteness of enunciation and produces a ventriloquism that verily fooleth the unwary into thinking the tone prodigious because it is held rather than projected and, thus the tone to the player seems bigger than it is; while the listener at a distance discovers it is a feint — a veritable make-believe.

The back-board forms a shallow air chamber that instantly responds in its entirety to the vibration of the sounding-board. There is, therefore, no dead air in the chamber to absorb or cushion the vibration before emanation and the tone, therefore, instead of being held confusedly is pungently and instantly projected which characterizes the liveliness and virility of the shallow air chamber and gives acuteness of tonal enunciation and great carrying power. Therefore, when other proportions of the instrument are equal the tone of the back-board instrument to the player seems less than it is, for carrying power to be appreciated must be heard at some distance from the player.

Since no one has named another phenomenon produced by the bowl that in any wise enhances the merit of the instrument that the back-board instrument does not more than duplicate, it is safe to presume there is none; and since the above comparisons in each and every case show the contrasts to be extreme, antagonistic, contradictory and opposite, it may now be at least provisionally established that the two hypotheses are opposites. (You may consider the two hypotheses are self-evidently opposites without our arguing the question but lest we be accused of assumption, we make the appeal to facts.)

Since it is self-evident that two opposite hypotheses cannot both be correct, one at least must be wrong. Since the present day construction admits of but two hypotheses (bowl or back-board) and one

is wrong, and the two hypotheses are opposites, the other must, therefore, be right. As the bowl is herewith shown to fail in the various instances named and the back-board to make good in all, and again as nature's laws are immutable and admit of no exceptions, it is conclusively proven that of the two hypotheses, the back-board is right.

Since each instrument of the Mandolin family; namely, Mandolin, Mandola, Mando-cello, are governed by the same laws, and the back-board is right for one, it must, therefore, be right for all. Furthermore, since the Guitar is a percussion, staccato, fretted instrument, subject to the same laws as the Mandolin family, and the back-board is universally conceded to be right for the Guitar, to reason that the Mandolin family should have a bowl and the Guitar a back-board is to reason contradictorily, illogically, chaotically, and such reasoning can never be accepted by those who can think related thoughts, reason inductively.

Dyspepsia Tablets May Help An Over-loaded Stomach, But Why Overload It?

But is it not true the bowl forms an air-chamber that modifies or beautifies the quality of tone? Yes, but the old theory that there must be a deep air chamber to reduce the metallicness of tone is simply a safety-valve for an unnecessary metallicness to dissemble which exists only because of the too rigidly braced sounding-board which, by the way, must be thus braced to support the string leverage of the flat sounding-board. Properly arch and graduate the sounding-board and back-board to the correct relations and no bowl is needed. Since no matter how logically deducted no other than a false conclusion can be drawn from a false premise, it is easily understood that from a falsely constructed sounding-board (as per the old construction) no other than a falsely constructed back could logically be deducted and thus the bowl was born.

Prejudice And Love For Cheapness Are The Opium That Drug Man's Reason.

phenomena.

Verily, Oh Bowl, there will little learning die in that day thou art hanged. Thy amateurs and manufacturers excuse thy faults, but the true virtuosi leave them. Thy construction has been exposed and thy makers have hastened to defend thee, and having thus unwittingly committed themselves, they are now enslaved to error and rather than acknowledge it, they would enslave the player with them; like Aesop's fox when he had lost his tail would have all his fellow foxes cut off theirs.

Wouldst Thou Move Forward? Then Wait Not For The Race. Thy Privilege 'Is To Go' In Advance And Prepare The Way For Thousands.

Knowest thou not, Oh Player, that wrong can only be removed by removing its cause and to remove its cause there must be produced that which causes the right? And as superior causes produce superior results, must thou feel disappointed when superior results are actually realized to move out from the lesser into the greater like moving from a hovel to a palace? If so, then thou art not yet; thou art still becoming and the matchless "Gibson" will go to thy stronger brothers who have reached the top rung in the ladder of evolution and, therefore, see, know and claim their own, THE "GIBSON."

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Sevilla	Jaques B	.30	.15	.20	.20	.20	.20	.20	.15	.30	.40	.20
Waltz di Concert												
In Lover's Lane	Weber B	.30	.15	.20	.20	.20	.20	.20	.15	.30	.40	.40
Caprice												
Moon Winks	Jaques B	.30	.15	.20	.20	.20	.20	.20	.15	.30	.40	.40
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Of course, you remember reading when a boy about that blood-thirsty wretch, Blue Beard, who cut off his wives' heads and hung them up in a secret chamber. Now, we would never think of suggesting that you hang any such ghastly trophies in your apartment, but we do suggest that you read the ad of Harry Fawcett, a clever illustrator and designer of New Albany, Ind., who offers to send you four pen and ink drawings of "Girls' Heads"—all different—for \$1.00. What prettier decorations could you buy for your studio or den? As a Christmas gift, dainty works of art are always appropriate. Send this set of "Girls' Heads" to your old college chum; it will please him immensely.

You have doubtless heard of young ladies' "finishing schools," those select temples of

learning where they add the finishing touch to "sister's" education, and frequently put the finishing stroke on "papa's" bank account for doing the job. Now, those institutions may be alright in their way, but we know of a school with only one teacher and he is a good one. The school we have in mind is the studio of Mr. Geo. L. Lansing. He will give you a thorough course in either banjo, mandolin or guitar instruction, and his prices for tuition are reasonable. As soon as his pupils become sufficiently advanced Mr. Lansing places them in his orchestra. Here is a finishing school that is worth while.

A professional man particularly must be pretty well posted on every point that has a bearing on his chosen work, or the world will discover his shortcomings and pass him by. Of course, some teachers may say, "I don't see why it is absolutely necessary that I should understand harmony to be a successful instructor." Just to be obliging we will admit that it is not, but can't you see how much more valuable you would appear in the eyes of your pupils if you could arrange the special parts they may bring to you, and not be obliged to send them away to be done? Read care-

fully the ad of the Wilcox School of Music and then think over the little tip we have given you. Their proposition is not an expensive one. Give it a trial. Take it up today.

We heard a rather good joke the other day that may cause some of our English friends to smile. At a boys' school up in New England a number of banjo enthusiasts were comparing notes. "Where did you buy your banjo?" asked Tom. "At a store in Chicago," replied Dick. "And where did you get yours?" inquired Tom of another youngster. "I got mine from my teacher," answered the youth. "And yours," questioned Tom of a rosy-faced chap from King Edward's domain. "Oh, my instrument was made by a Weaver," replied the young Britisher with a twinkle in his eye. "Not really," cried a "Bonehead Barry" type of boy. "How in thunder did they ever contrive to turn out such a fine instrument as that on a loom?" But Alfred Weaver of London has for thirty years been turning out "fine instruments" and would be glad to have you write for his latest catalog and price list.

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THE VICAR OF BRAY
HOME SWEET HOME
BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS
THE WEARING OF THE GREEN
BLUE BELLS OF SCOTLAND
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COMING THROUGH THE RYE
THE STAR-SPANGLED BANNER
MASSA IS IN DE COLD, COLD GROUND
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To allow yourself to become prejudiced against any person or thing without just cause is a very poor policy to follow, and probably in the end it will result in your own undoing, like the sins of babyhood that the poet Gilbert tells about.

The common sin of babyhood — objecting to be drest —

If you leave it to accumulate at compound interest, For anything you know, may represent if you're alive, A burglary or murder at the age of thirty-five."

Though the popularity of the Bandola instrument has increased wonderfully within the past year, still there are perhaps quite a number of teachers and dealers who still keep up their cry, "Oh, but the shape is so

different from the mandolins I have been using." The host of vaudeville artists who are using the Bandola instruments in their acts are unanimous in declaring that they find them perfectly satisfactory. Test the Bandola mandolins, banjos and guitars and you will find the tone sweet and full.

Of course, we all like to go and see a bright musical comedy occasionally. The comedians make us laugh, and for the moment we forget our business cares, and isn't it "great" when the chorus comes tripping on the stage arrayed in fetching costumes? The spotlight is turned on and the scene becomes a dazzling picture. Now, what light is to the stage, Hartnett's tone-bar is to the banjo. It enables the performer to produce brilliant

tones from his instrument. The little finger resting on the head, which is the banjo's sounding board, must of necessity check, to a certain extent, the vibration. By using the tone-bar your hand is almost forced to rest in a correct position. You could scarcely make "hooked" tones if you tried, and the tremolo movement is facilitated to an astonishing degree. Mr. Thos. J. Armstrong, a recognized authority on the banjo, writes Mr. Hartnett, "Your tone-bar is bound to be used by all soloists." Don't you think enough of your banjo to make it a Christmas present worth \$2.00 and by so doing add fifty per cent to your reputation as a soloist?

Have you read that ad which appears for the first time in our magazine, beginning with

TWO COMPLETE METHODS for the TEACHER'S use

BABB'S PRACTICAL GUITAR INSTRUCTOR

By **A. A. BABB**

Boston's Popular Guitar Soloist and Teacher

Robinson's Complete and Comprehensive Method for the Mandolin

By **A. C. ROBINSON**

Formerly of the famous "Boston Ideal Club"

Both these works are Methods, not collections of pieces.

SPECIAL OFFER to introduce them to Teachers—50c each, postpaid, provided the CADENZA is mentioned when ordering.

WALTER JACOBS, 167 Tremont St., Boston, Mass.

Great Violin Makers

Carl Neuner Violins

The Neuner family have been noted violin makers for 150 years, but the Carl Neuner violins have reached a higher state of perfection in **quality, power** and **finish** than any of his family.

Remenyi Violins



Mihaly Remenyi is conceded to be the greatest of modern European violin makers. His violins have a wonderful quality combining power and sweetness and exquisite workmanship. Following are a few of the World-renowned Masters and Artists, who **use** and **recommend** these violins: Professors Hubay, Klavivko, Grunfeld, Fordor, Danziger, Pechy, Bendiner, Koszegi and others. Violin Virtuosos: Altman, Von Vecsey, Tozri, Wellman, Tellmanyi, Geyer, Weltman and others.

**Violins, Cellos, Bows,
Cases, Italian Strings**

Send for Catalog to

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(3 in 1) Stand, Case, Folio. Conceded to be the Best, Handsomest and only Complete one in the world. Illustrated folder shows you why.
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Xmas Gifts

GIRL'S HEADS in pen-and-ink for parlor or den. Four Subjects, 25c each.

HARRY FAWCETT, Illustrator and Designer,

New Albany, Pa.

The Weaver Banjo

Made by **ALFRED WEAVER**

Established 1878

7 Upper Saint Martins Lane, London, England

These banjos are used by the leading players to-day in all parts of the world. Write direct for testimonials of the genuine goods that have stood the test for 30 years. (Refuse imitations.)

the line, "Salesmen Wanted"? Yes, we know you are a *musician*; but sometimes musicians could use a little extra coin. Mr. W. F. Main, the man who wants salesmen has a proposition to offer you that is in every way legitimate. In brief it is this. He desires bright, hustling men to call on retail merchants in every line of business to interest them in a scheme whereby they may increase their sales all the way from twenty-five to one hundred per cent. It is no experimental scheme you are asked to put up to the dealers. It has been tried by hundreds of firms all over the country and proven to be an enormous success. Mr. Main has on file no end of letters from grocers, dry-goods houses, druggists, boot and shoe men — in short merchants

in every trade — who endorse the scheme most heartily. If you are a pianist so much the better. Write to Mr. Main and let him tell you how you can add to your present income. You will not be obliged to give up your teaching business in order to undertake this work for Mr. Main.

"He is a philosopher who has learned to enjoy laying awake nights when he can't go to sleep, or who, by the exercise of a vivid imagination, can transmute annoying noises into entertaining music." Yes indeed, such a man must be a wonder, but the fellow who is obliged to listen to a poor toned banjo — well, if his "philosophy" doesn't speedily do the "escape act" under such provocation,

that man can count on our vote at every election. And speaking of banjos, are you perfectly satisfied with yours? If not, Mr. Frederick J. Bacon would like to talk to you a few minutes, and you will find his remarks will run something like this. "The Bacon Professional Banjo is different from the others. I will send one on five days trial to prove to you it is the best banjo in the world."

October 16th, '09 Eiler's Music House wrote the Bacon Mfg. Co. —

"Enclosed find order for seven Bacon banjos and leather cases, the same as last order (September, 1909). We are doing a very nice business in the Bacon line and could not do without these."

When a man is suffering with some affliction

IT COSTS YOU NOTHING

for the Tone-bar, unless you find it to be **ALL** that is claimed for it. This attachment is now a recognized fixture on the Banjo. Real Banjo **HAPPINESS** goes with this attachment. Are you one of the few not using a Tone-bar?

Price, \$2.00

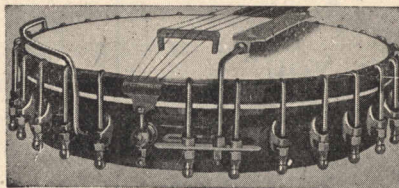
Money back if not satisfactory

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 prevents hooked tones; overcomes the cramped position of the right hand. "The pick action is now free and easy and no more cramps for me."

It keeps the head clean, permits the fullest vibration, improves the tone, conserves the energy of the right hand and makes the tremolo easy. "Your Tone-bar is bound to be used by all soloists; in fact, we should have had this clever device long ago." — *Thos. J. Armstrong.*

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

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NEW GRADED COURSE FOR MANDOLIN

IN FIVE BOOKS, EACH 50 CENTS

Books 1, 2, 3, covering every technical point used in first position, now ready.

"The most perfect and satisfactory mandolin course I have seen in all my 20 years' experience." — *B. V. Kershner*

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Modern Method for the Mandolin

A great work for Positions, Rapid Fingering and the Duo System. In Eight Books.

Send 10 Cents for Sample Study

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HAVE YOU
SENT FOR OUR

New Music
(Mandolin)

PROPOSITION

IF NOT —
WHY NOT

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GEO. L. LANSING

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BOSTON, MASSACHUSETTS

Instructor on Banjo, Mandolin and Guitar

Special Attention to Beginners

POST-GRADUATE COURSE for Advanced Players

Orchestra practice for pupils. BANJO ARRANGEMENTS made for Soloists and Clubs.

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

THE BEST STRING CASE!

on the market, for Mandolins, Banjos and Guitars will be mailed, postpaid, upon receipt of 35c.

THE PHILADELPHIA STRING CASE CO.,
2562 NORTH NAPA ST., PHILA., PA.

Size 4½ x 4½. Any color.

Strong Cowhide Leather with gusset sides to hold quantity of strings.



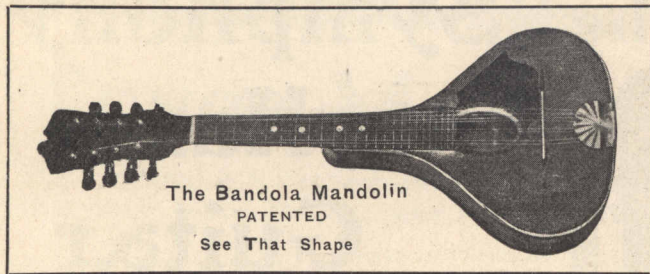
of the bronchial tubes his voice sounds very unpleasant, does it not? Did you ever hear a guitar sound as if it had a cold? Maybe the guitar is a good one but its vocal chords — the strings — were poor ones, consequently the tone produced, dull and unsatisfactory. Now, guitarists, attention! Stratton-Handley of Lowell, Mass., selling agents of the Martin guitars, believe they can supply you with bass strings far superior to any you are using. These strings are made by the Martin people and used exclusively on their celebrated instruments. Thirty cents in stamps or coin will bring you an E, A or D string of the Martin brand. Send for them at once. Don't let your guitar suffer any longer with that "cold." Then after your instrument is in first-class playing condition wouldn't you like to try a solo or two by that great master, Romero? For thirty cents Stratton-Handley will send you six beautiful guitar solos by this late artist. The list price of the music is thirty cents each, the six, \$1.80, but if you send now, thirty cents will buy the half dozen. Again we say, guitarists, attention!

The football season is now practically over, and if you have attended any of the big games

— or smaller ones either for that matter — of course you noticed how very valuable the big men were at "full back," "center" and "guard." In many instances these young giants may not have been so graceful to look at as other members of the eleven, but they were the backbone of the team. They were the "Johnnies on the spot" when strength and power were most needed. If you will only give them a trial you will find the Symphony Harp-Guitars will make excellent "full backs" and "guards" in your mandolin orchestra. In passages where *fff* is demanded or in other words where "power" and volume are needed to produce desired effects — ah, that is where the "Symphonies" "kick a goal" every time. Why don't you let W. J. Dyer & Bro. send you a "Symphony" to try out in a practice game — we mean rehearsal? If it "makes good" remember you can buy it on easy payments. This famous old concern has been pleasing the music public for many, many years and they won't disappoint you on any deal that you may bring off with them. The best value for your money is their plan.

Of course, we all know that you can't please

"all the people all the time," so probably you have heard the merits and demerits of the Farland Wood-Rim Banjo discussed many times. And now, "just for fun," as the youngsters say, try and recall whether or not the persons who spoke disparagingly of the Farland instruments were, to the best of your knowledge, endowed with a sensitive, musical ear. Read carefully Mr. Farland's ad and you will see the point we are driving at. Nearly every evening during the whole of November Mr. Farland was giving recitals, his route taking him through Connecticut, Pennsylvania, West Virginia, New York and Ontario. The press notices he received were most flattering, so there must be a good many people who do like the wood-rim instruments. Early in November Mr. Farland was already booked for December as follows: Barre, Vt., Dec. 8th; Exeter, N. H., the 11th; Waterbury, Conn., Dec. 16th; and dates not yet settled upon at Providence, R. I., Shelton, Conn., and Montreal, Canada. Read what Mr. Farland says in his ad about his specially made strings. "Trial lot of 20 for \$1 00. Imperfect ones, if found, replaced Free." He has you on this.



We are pleased to say

that our Bandolas have already earned an enviable reputation and are highly endorsed by performers who know. Try our cheapest grade and be convinced.

Price, \$12.00. See illustration.

THE BANDOLA COMPANY

DURANT BLOCK

PORTLAND, ME.

CATALOG FREE

CORRESPONDENCE SOLICITED

NEW! FOR MANDOLIN ORCHESTRA

II Trovatore, Selection (Verdi)

ARRANGED BY H. F. ODELL

Mandolinen, Serenade (Jungmann)

ARRANGED BY GEO. L. LANSING

PRICES

II Trovatore Mandolinen	II Trovatore Mandolinen
1st Mandolin.....50.....30	Mando-cello.....30.....15
2nd Mandolin.....30.....15	Guitar.....40.....15
3d Mandolin.....30.....15	Banjo.....40.....15
Tenor Mandola.....30.....15	Piano.....60.....20

Both the above numbers are published for string orchestra, any part of which can be supplied to use with mandolin orchestra.

DISCOUNT 1/2 OFF

Teachers are invited to send for our New Issue proposition.

THE CUNDY-BETTONEY CO., 93 Court St., Boston, Mass.

FREE

TO EVERY READER
OF THE CADENZA
The O'possum Feast

Banjo Duett

Turkey in the Straw

2 M. and Guitar

Send 2c. Stamp to Pay Postage.

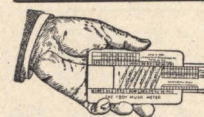
O. H. ALBRECHT

1116 Chestnut St., Phila., Pa.

LEARN TO COMPOSE AND ARRANGE MUSIC

Taught by MAIL, successfully, practically, rapidly. Send 2-cent stamp for trial lesson. **Three Trial Lessons Free.** If not then convinced you'll succeed, you owe me nothing. You must know the rudiments of music and mean business, otherwise, don't write.

WILCOX SCHOOL OF COMPOSITION
C. W. Wilcox, Director, Dept. W
225 FIFTH AVENUE, NEW YORK CITY



AN IDEAL CHRISTMAS GIFT

THE EDDY MUSIC METER will make an ideal gift for your musical friend. As it gives the names of all the keys, the scales both major and minor, and principal chords in each key, a diagram of the great staff, a transposing scale, etc., it will always be appreciated. Price, 50c.

THE EDDY ARRANGERS' ASSISTANT, which gives a list of 45 band, orchestra and mandolin and banjo club instruments, the compass of each, and relative key and clef in which each plays, will also make a valuable gift. Price, 25c.

THE METER AND ASSISTANT WORK WELL TOGETHER.

CHAS. W. EDDY, 62 Meeting Street, PROVIDENCE, R. I., Dept. A.

Anyone who has ever read Sir Gilbert Parker's great novel, "The Right of Way," will recall what a pitiful object the hero, Charlie Steel, became after being attacked by the enraged lumbermen at the "resort" on the banks of the St. Lawrence River, for the blow Steel received on the head deprived him of his memory. Then the story tells in its unfolding, how a skillful surgeon performed an operation on the blighted man and Steel's memory was restored. Now, Mr. James P. Downs of 14 Park Place, New York, does not claim that he can restore an entirely lost memory, but he *does* claim he can direct you how to strengthen your memory, and as you will see by his ad he has published several valuable books on memory training. "How to Memorize Music" should interest all our readers, and have you noticed the price at which it is now offered? Ten cents per copy. "How to Read Music at Sight" is another one of Mr. Downs' books that has had a great sale. The price of that work is fifty cents, but a little booklet entitled "Memory Schools Exposed" is sent free with this purchase. Send to Mr. Downs for one of his circulars and you will find out there is more in memory

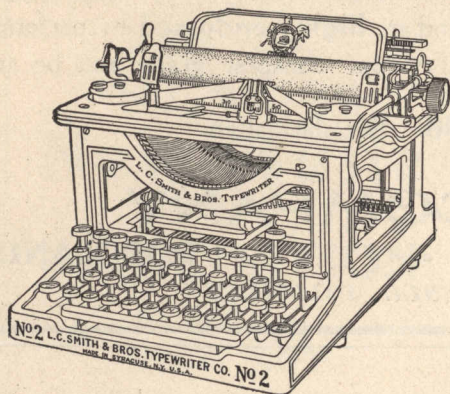
training than "was ever dreamed of in your philosophy."

The line that divides the amateur from the professional is not nearly so marked as it was a few years ago. Not that we wish to insinuate that the standard of the professional musician, for example, has deteriorated, for this would not be true, but the amateur musician of today is given advantages that were denied the student of a decade ago. The manufacturers of musical instruments and the music publishers are largely responsible for this encouraging state of affairs. Splendid club arrangements for our favorite instruments are now available at a moderate cost. Among the instrument makers, Rettberg and Lange of New York, have won marked distinction by placing on the market their celebrated Orpheum banjos. The professional, as well as the amateur banjoist, endorses them, for they possess great carrying power and sustained tone. The scale is absolutely true and the finish all that could be desired. The Orpheums are made in four styles, ranging in price from \$60.00 to \$150.00. Send for catalog and price list. Remember artistic pearl work and fancy

carving never improved the tone of a banjo, so don't look for it in the Orpheum, but look for good, pure, sweet musical tones, and you will not be disappointed.

We somehow feel impressed with the belief that physics was W. C. Stahl's favorite study when he attended school. Physics, of course, as you know, is the science that treats on the "laws and properties of matter, and forces acting upon it." You will notice he begins one of his ads this month with a little dissertation on combustion, explosion, and the ill-advised use of "hot air." Of course, Mr. Stahl must be more or less of a student, for we imagine that in the manufacture of mandolins one has to be up in many scientific points, such as the vibratory properties of different woods, acoustics et cetera. Then Mr. Stahl goes on to say that his "new and improved mandolins, guitars and banjos are sold on their actual merits," that "their action, models and mechanism are so perfect that a single trial will convince anyone of their superiority." Mr. Stahl, you must remember, makes both the flat and bowl shape mandolins, and we might suggest that perhaps it would pay you to become an agent for the Stahl instruments. Are they popular?

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THE NEW MODEL L. C. SMITH & BROS. Typewriter

Ball Bearing throughout, at all vital frictional points. Instantly ready for all kinds of special work, billing, card writing—anything needed of a typewriter. No attachments required. No special adjustments necessary. Just insert the paper and go ahead.

New catalogue free

L. C. Smith & Bros. Typewriter Company
14 Milk Street, Boston, Mass.

"If it's Our Publication, it's Good"

AT LAST WE HAVE IT

BANJOISTICUS

Eccentric Two-Step, Paul Eno.

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

MAXIMUM PUBLISHING CO., 1524 Chestnut Street, Philadelphia

In winter, in springtime or fall,
When the mandolin clubs have the call,
Ask some clubs who are "It,"
How they make such a hit,
And they'll answer "we all use the Stahl."

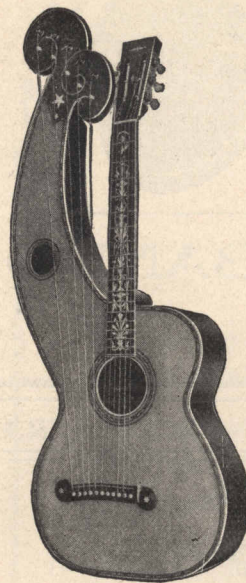
We dropped in at the rehearsal of a certain mandolin club the other evening, and although the young fellows played pretty well, the whole performance had a tendency to incite our risibles more than our admiration. We will tell you why. There were seven performers in the club and only two music stands in the whole party. The three first mandolin players were continually bumping their heads together in vain attempts to get their eyes on the music, and as the contact of the respective craniums occurred at irregular intervals, they in nowise served the purpose of a metronome. The chap playing the second mandolin placed his music "neatly on the floor," and, as he was rather short-sighted, his figure reminded one of the letter S. The third mandolin player had his music pinned on the back of a chair. The two guitarists shared the remaining stand and got on fairly well. You will notice that the Elias Howe Co. especially call our

readers' attention to their extensive line of music stands, drum, church and desk stands. Twenty thousand is their yearly output of these indispensable articles for the use of the musician. The quality of their goods they claim to be the *highest*, and prices the *lowest*. Now, boys, don't put it off till doomsday. Now is the accepted time to order. However if you are doubtful as to the style that will best meet your needs send for the Elias Howe 96-page catalog before you make your selection.

We are generally so busy talking about mandolins, banjos and guitars that we seldom have a chance to say a word about violins — "the King of all instruments" — and even now we believe the matter contained in the ad of the Musicians' Supply Co. will interest you far more than anything we might say. Probably you have heard some of our brother musicians, who play in the regular string orchestras, mention this concern, and we will venture to say that they all put in a good word regarding the treatment they always received at this headquarters for musicians' supplies. Quite a number of the larger mandolin

The "Symphony" Harp Guitar

IS THE BEST



Let us send you one on trial so that you can see for yourself the advantages we claim for it.

It has the *greatest volume of tone* without any sacrifice of *Sweetness of Quality*. The *Five Extra Bass Strings* have a deep rich tone like a harp. They give you an open bass for every chord in any key. They make guitar playing easier. *Flats are as easy as any other key with a "Symphony."* It greatly enlarges the scope of the guitar, enabling you to play music impossible of execution on the regular instrument. New and beautiful musical effects are obtained with only a few minutes practice on the "Symphony." Leading artists are playing it with great success.

WHAT THEY SAY ABOUT IT.

- "The most perfect and practical instrument of the kind."—George F. Williams.
- "I would not be without one now for any money."—Joseph Stertz.
- "Far beyond any guitar I know of."—F. B. George.
- "In tone and volume far superior to any I have ever heard."—R. C. Edmonds.
- "Without question the greatest instrument for club work ever brought to my notice."—Prof. J. Ryder.
- "There are no others to compare with it in volume of tone."—J. C. Huntsinger.

SOLD ON EASY PAYMENTS

Write for illustrated Catalog sent postpaid to any address.

W. J. DYER & BRO., Dept. 125, ST. PAUL, MINN

Sole factors "Symphony" Harp Guitars and
"Symphony" Harp Mandolins

SALESMEN WANTED — If you are a clerk with natural qualifications as a salesman, I have an exceptional opportunity to offer you. If you are a merchant going out of business and looking for an opportunity to go on the road, my proposition will appeal to you. I want two or three capable men with the work habit, and who have energy plus. I want men with ability to sell goods all day long. I require references, also send an abstract of your qualifications. I have an advertising specialty proposition that interests all progressive retailers. Hundreds of the best retailers have endorsed my plan because they have found it profitable. Samples will go in coat pocket. My best salesmen are making from \$500 to \$1,000 a month. I want men who can do just as well or better. If you are of the right caliber, think you can handle a high-class, ready-selling proposition, write me immediately, before all territory is assigned. W. F. Main, Dept. W. J., Iowa City, Iowa.

orchestras use violins in their instrumentation, and it is not uncommon for a mandolinist to also include the violin in his list of accomplishments, and in many cases teach the instrument. So doubtless, a host of our readers will be greatly interested in every word the Musicians' Supply Co. have to say about the celebrated makes of violins they carry in stock. This house also carry a choice line of 'cellos, bows, cases, Italian strings, and trimmings. Send for a complete catalog of supplies. Get in the habit of ordering goods from this well-known firm, and you will find you will be invariably treated fairly and squarely. This Company make a specialty of satisfying their trade — a good way to keep it, eh?

Yes, indeed, Josh Billings was quite a philosopher in his quaint way. There is undeniable truth in that little squib of his, "The higher up we git the more we are watched. The rooster on the top of the church steeple is of more importance, although he is tin, than two roosters in a barnyard." It is many years now since the

(Continued on page 36)

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.

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 or 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.	A	.30	.10	.15	.15	.15	.10	.20		
†*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.	B	.30	.10	.15	.15	.15	.10	.20		
†*FARMER BUNG TOWN. March Humoresque. (Luscomb)	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*FIFTH NOCTURNE. (Leybach)	B	.40	.20	.25	.25	.25	.20	.35		
†*FLIGHT OF THE BIRDS. Ballet.	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.	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		
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BOSTON, MASS., DECEMBER, 1909.

No. 6



HUGUENOT INSTRUMENTAL CLUB, NEW ROCHELLE, N. Y.
MR. HARRY S. SIX, Director

THE HUGUENOT MUSICAL CLUB

IF appearances are not woefully deceptive, New Rochelle, N. Y., has much reason to feel proud of the fine mandolin and banjo organization whose attractive half-tone we feature on the preceding page. This club was organized in the autumn of 1908, and under the capable directorship of Mr. Harry S. Six, its success can almost be said to have been meteoric, as it at once leaped into public favor, and during its first season was repeatedly engaged to appear at social functions. But the sterling qualities of the club's work are perhaps given wider scope on the concert stage, for it is there that the fruits of Mr. Six's careful coaching are delightfully in evidence.

The present season has been but a repetition of the last. Mr. Six writes us that they are playing at least one engagement a week, frequently more. Another clause in Mr. Six's communication worthy of note is (all club members attention) "It is very seldom any of the boys are absent from rehearsal, which is saying a good deal." Charged with enthusiasm, and imbued with a rare sense of duty and keen appreciation of the importance of always attending rehearsals, we can readily see why it is that the Huguenot Musical Club continues to be so successful.

The review of a concert by the "boys" on the evening of October 26th, appears among the programs on page 34.

The personnel of the club is Ralph Harvey, Wm. Newman, Allen W. Sitzler, Aug. Kilthau, C. Clarke Alexander, J. Meade Alexander, Everett Coffin, Harold Engelbrekt, Wm. G. Miller, Harold Nichols, and Harry S. Six, director.

ON THE SANTA CLAUS EXPRESS

NOW, as far as I know, you may be a thirty-third degree Mason, a high Muck-a-Muck in the order of Odd Fellows, Knights of Pythias, or even a prominent Guild member; yet conceding all that prestige to be yours, still I refuse to explain by what mysterious means I became on such terms of close intimacy with Santa Claus that he should insist upon my accompanying him over his joyous route on Christmas Eve, and share in a measure the pleasure he derives from distributing the manifold gifts that kind and loving hands entrust to his care.

I had never experienced the least desire to take a sail in an air-ship. Probably the accidents chronicled in the daily press had prejudiced me against all modern forms of aerial navigation, but with Santa Claus for a pilot and six sturdy reindeer for the motive power—Ah, that was quite another matter. I had heard of his successful journeys through space from the time I was a child, and never once had the rumor of his meeting with a mishap

reached my ears, so, with very little urging on the part of good St. Nicholas, I accepted his cordial invitation to be a passenger on his wonderful midnight express.

Again I am compelled to shroud in mystery the exact time and place he appointed for our meeting, for, unless one has been given entrée into the inner circles of spirit lands, no conception can be formed of how rigid are the laws of secrecy imposed upon terrestrial beings entering therein. Suffice it to say for the unfolding of this little yarn that at the appointed time and place I found Santa Claus awaiting me, and even in the dim light I could see that his kindly old face was wreathed in smiles. And yes, there were the six prancing reindeer, just as you and I have seen them delineated a hundred times in the children's picture books. But the sleigh was quite different from any preconceived impression I had formed of that vehicle. Its capacity was prodigious, I might say, indefinite, for the body of the sleigh seemed to extend back till its actual length was lost in space. For a minute I was stricken dumb with wonderment.

"Come, come, jump in," cried Santa Claus' cheery voice, "but be careful and not step on any of your friends I have stowed away in here."

"Friends!" I exclaimed, in amazement.

"Now, don't get nervous, old pal," chuckled Santa Claus, as he threw back the bear-skin robes, "Ah ha, surprised to see so many of them here, eh?"

Surprised? I was dumbfounded at the sight which met my gaze, for would you believe it, the bottom of the sleigh was almost literally covered with mandolin, banjo and guitar cases. Of course, between the orange, black and russet necks, I could discern other packages scattered about promiscuously; but the general effect reminded me of a music store window at holiday time.

"But what does all this mean?" I asked, as I cautiously made my way to a place beside my venerable friend. "Am I on the wrong train, or are you in charge of simply the music department of this expedition?"

"The sight of the instruments has perhaps suggested the idea that I am trying to string you, eh?" laughed the old fellow, as he tucked in the robes. "No, everything is alright and regular. Just keep your eyes open and you will see before the night is over that I will find a delighted recipient for every one of these instruments."

"Good!" I exclaimed. "Do you know I have been telling people right along that my old favorites were rapidly increasing in popularity, but some of them seemed to doubt me."

"Very likely," agreed Santa Claus, "I think I know the class to which you allude; a suspicious, ungrateful set I call them. I believe that some of

them would put up an umbrella if it were raining five-dollar gold pieces. But I repeat, just you see if I have made a mistake in selecting my cargo. Now then, hold on tight."

Crack went the whip; the reindeer sprang forward, and the next instant I was whirled away on the biggest joy-ride that ever mortal dreamed of.

It will be recalled that in Cooke's and Peary's reports of their late sensational trips North they both mentioned the fact that at the Pole all points of the compass were lost. When I had read these accounts they had all seemed somewhat vague and meaningless, but now, here was I actually experiencing a similar phenomenon, for, as we rushed onward through the crisp, wintry air, North, South, East and West, like the "coons" May Irwin used to sing about, "all looked alike to me." But what cared I? I was being thrilled with an ecstasy of delight that was almost intoxicating in its exhilaration. Now dashing through fleecy clouds, the next moment barely escaping a collision with a shooting star. Oh, my, but it was glorious. Suddenly I was aware that the sleigh was rapidly descending to Earth.

"Stop number one; all presents out for Heather-down Seminary," called out Santa Claus gaily. "Hold the reins a moment."

Down into the depths of the robes he dove, emerging almost instantly with three mandolins, two guitars and a banjo clasped in his arms.

"Now, follow me," he commanded.

As I raised my eyes, I discovered that we were in front of a large stone building. A faint light was glimmering in one or two of the windows, but otherwise the place was shrouded in darkness.

"A young ladies' school," announced my guide, leading the way up a flight of steps, "where the tradition has existed for years that the pupils must gather round the Christmas tree before departing for their homes."

For a moment I stood irresolute. I had always been most punctilious in adhering to all the prescribed rules of good form, so I will confess I experienced some qualms of conscience about entering a girls' school in the middle of the night, even if Santa Claus was to act as chaperone. But my mentor was beckoning me to follow; so casting my innate sense of propriety to the winds, I hastened on.

Noiselessly as shadows, we made our way to a room where a huge Christmas tree had been placed, and at its foot Santa Claus deposited his gifts, glancing carefully at the name on the card attached to each instrument.

"The little dears will be almost beside themselves with joy when they find these in the morning," he remarked in a kindly tone. "I left quite a lot of the same sort here last year, and nothing else the young people received gave them so much pleasure, for you see they are so entirely different from other

presents. A book can be read through in a day, the most beautiful picture must always remain the same, but these graceful little instruments have ten thousand exquisite melodies hidden away in their depths, just waiting for pretty, skillful fingers to release them. Yes, indeed, these are fine Christmas gifts."

By the time he had finished speaking we were back again in the sleigh, and the reindeer had resumed their mad flight. But never for a moment did Santa Claus lose control of them. At a word from him — and I observed he always spoke to them in Esperanto — they would increase their speed to a marvelous degree, or at his word of command come to a halt almost instantly. This was particularly noticeable when on one occasion we almost collided with an aeroplane with a merry party of serenaders aboard, gaily singing the jolliest kind of songs to the accompaniment of banjos and guitars, and you can have no idea how beautifully clear and sweet the notes of the instruments sounded away up in the star-lit sky.

Were I endowed with the descriptive powers of a Dickens, Stockton or Hans Andersen, even then I fear I could give you only a shadowy and inadequate conception of the thousand and one pleasures, surprises and delights that thrilled me that eventful night. Night? It may have been a month, or year — I could almost believe that Time stood still to allow Santa Claus to complete his self-imposed task. Carried away by the spirit of the hour, I found myself, in my poor way, acting as his assistant, climbing down the chimney maybe of some tenement house to leave an armful of toys for a batch of poor little youngsters on whose pinched faces a smile lingered, for even in slumber their dreams were colored by the thought that tomorrow would be Christmas Day, and perhaps Santa Claus would not forget even them. The mansions of the rich and the hovels of the poor seemed to be sanctified by his presence. And what a wonderful memory the old fellow must possess, I reflected, as we hurried along. It was simply marvelous; no one had been forgotten. From the recesses of his inexhaustible sleigh he produced, as it seemed to me, a barrel-full of dolls and picture books for the little inmates of the Children's Hospital, and at the next stop, out would come a dozen or more banjos and mandolins that we spirited into the homes of some of the "fellows" who had "made" their college musical clubs, and as for guitars — I would never have believed it possible that there were so many young people in the world who play that charming instrument.

Just as the dawn was beginning to break we stopped in front of a humble little cottage on the outskirts of a city.

"This," said Santa Claus, as he lifted a mandolin from the seat beside him, "is one of the most perfect Christmas gifts with which I have been entrusted. The poor, struggling Italian lad who lives here has put up a brave fight against poverty and prejudice. He has worked hard and patiently to win recognition. And yes, the prayers to his patron saint have been answered. One of the greatest artists in the vast city yonder has helped him as only a grand, noble, generous spirit can. Appreciating the boy's heart longings he has sent him this, the finest instrument that money could buy, and can we doubt that the light of supreme joy which will shine in the lad's eyes on beholding this, will repay the donor a thousand-fold for any sacrifice he may have made. Oh, if men could only learn to believe that the greatest happiness to be found in this world comes from giving."

I hung my head in very shame at the old man's words, for my conscience told me I might have had a far more abundant share in this "great happiness" than I had ever yet enjoyed.

"Come, come, cheer up," said Santa Claus, as if reading my thoughts. "Time is still yours in which to bring to fruition the general impulses that are now surging through your heart. Take it 'for all in all,' this is a good old world, and you musicians do much to make it cheerful and bright, and as Tiny Tim might say, 'God bless them, every one.'"

(Written Especially for THE CADENZA)

TRUE PRINCIPLES FOR THE PROPER STUDY OF THE BANJO

BY J. J. DERWIN

(Continued from the November issue)

A TREATISE ON TIME

A serious drawback to the general run of pupils is their failure to properly understand time, the very thing that is of most importance in beginning the study of music. At the start, and until thoroughly mastered, much thought and study should be given this subject.

When practicing the pupil should count aloud, and continue to do so until it is no longer an effort; the counting may then be done mentally. Many pupils say, "I cannot count, for if I do I can't play the notes correctly." It is for this very reason that they *should* count aloud, for their statement is an admission that they are merely playing the notes, regardless of the correct time. When taking up a new study, first carefully analyze the time, and thoroughly understand just how each measure should be counted, before proceeding to play. Of course, to become a good sight-reader one must learn to instantly recognize the time value of notes and their location on the fingerboard, and I shall recommend a system for practicing sight-reading at the proper stage in the Banjo Course.

As common or four quarter (4-4) is the simplest form of time, an analysis of that naturally comes first. Common time requires four counts or beats to the measure. The first and third counts should be accented, or emphasized, thus giving them more force and prominence than the second and fourth. The counting must be absolutely regular-like the swinging of a clock pendulum. One must be determined to master this point first rather than the individual notes. Haste, the young pupil's greatest stumbling block, most assuredly interferes with accuracy in counting.

As all the best methods and studies explain the relative value of notes and rests I will not dwell upon that subject here, but shall rather elaborate upon the instruction and information they contain.

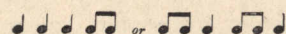
It is easy to maintain an even count when the notes are either whole, half or quarter, but the introduction of eighths and sixteenths makes the time more complicated. Suppose there is a measure of 4-4 time containing eight eighth notes. The count would be



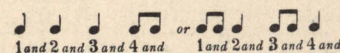
In this instance the beginner must keep his mind fixed on the principal counts — *one, two, three and four.*

He should then take the intervening notes, designated as *and*, and play them evenly between the principal counts, taking care not to let the *ands* interfere with the regularity of the four chief counts. (If eight counts were given to a measure of common time containing all eighth notes, each count would designate a note, and the even numbers, *two, four, six and eight*, would take the place of the *ands* when four counts to the measure are given.)

In a measure written like this



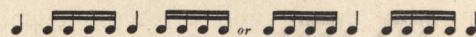
it is advisable for the beginner to use the counts *one and, two and, three and, four and*, in order that he may play the eighth notes in the proper time. For example:



Groups of sixteenth notes should be counted thus:



The best way to learn such groups is to first use the four plain counts, *one, two, three, four*, and to play only the beat notes (the first note of each group of four), taking them very slowly in order to leave the time open for the intervening notes; then, when the time is clearly understood, play the *and* notes evenly between the four principal counts, which will give the proper rhythm. A group of this nature:

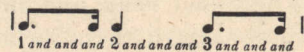


should be filled out thus:



Two-quarter (2-4) time requires two counts to the measure, with the accent on the first count. As this is a division of C (Common) or 4-4 time, the rules governing the count are similar, except that but two counts are given each measure instead of four.

Three-quarter (3-4) time requires three counts to the measure with the accent on the first count. The rules for using the *and* are the same as in 4-4 time. The following are illustrations:



(A dot after a note increases its value one-half, for example:



In rapid movements, such as *allegretto* and *allegro*, it is not always possible to employ the *and* between the regular counts, as the voice cannot articulate quickly enough. It can be used, however, by taking such movements very slowly at first. When the proper tempo is acquired the *and* should be omitted.

The following groups in 3-4 time are usually very puzzling to the beginner, and of course require special application.

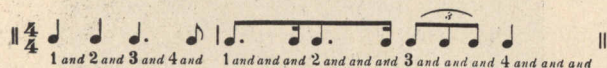


(A triplet is three notes played in the time of two ordinary notes of the same value. Examples:

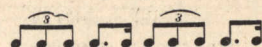


In No. 4 we have a triplet, a dotted quarter and an eighth note. The triplet requires three equal parts to the one count. It will be observed that the *and* is placed a little to the right of the second note of the triplet, indicating that that note should be played slightly before the *and* count is reached. The dotted quarter is equal to three eighth notes, or one count and a half. The last note, an eighth, makes up the other half of the count. In No. 6 the first note, a dotted eighth, is equal to three sixteenths, and requires three-quarters of a count; the next note, a sixteenth, takes the remaining quarter of the count; the third note, a quarter, is equal to two eighths — one whole count; and the last three eighth notes, a triplet, are three equal parts of the fourth count.

Further examples in counting complicated dotted notes and triplets:



The following groups are very common, especially in the schottische tempo (4-4 time).



The second and fourth counts of the measure are often erroneously played thus:



The first triplet must have three equal parts to the count; the second count consists of a dotted eighth, which is equal to three sixteenths, or three-quarters of the count (not two-thirds as shown in the second example), and the sixteenth note, which is equal to one-quarter of the count (not one-third as shown in the second example). Of course the third and fourth counts are the same as the first and second.

There are many other forms of time, which will be taken up as they occur in each individual piece, as it is my intention to separately analyze each composition as given in the list of the Banjo Course.

I have not dwelt on the rests as these are explained in every instruction book, and are the same in value as their relative notes, the only difference being that they denote silence.

The subject matter on practice, picking, time, cross-fingering, and the fingerboard study, is intended as an aid in the study of whatever instruction book the student may select. I should advise him to continue with the book until he has at least learned the two favorite banjo keys — A major (3 sharps) and E major (4 sharps) — and also their relative minor keys. The method will also be needed for reference in learning the fingerboard, and when taking up each new key introduced in the course.

(To be continued in the January issue)

(Written Expressly for THE CADENZA)

THE MUSIC TEACHER AND THE NEW PSYCHOLOGY

BY L. A. WILLIAMS

(Continued from the November issue)

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*NOTE: The writer will gladly furnish upon request the names of a few psychological books especially adapted to the needs of the teacher. Enclose self-addressed stamped envelope to L. A. Williams, 835 W. Walnut St., Kalamazoo, Mich.

(Continued on page 33)

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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 inter-
est 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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Vol. XVI DECEMBER, 1909 No. 6

(Written Expressly for THE CADENZA)

A MUSICAL TRAGEDY

THOS. J. ARMSTRONG

A lonely form, with looks forlorn
And limbs he scarce could lift,
Crawled up a road, with heavy load,
And dragged a "hidden fifth."
The form you see was Melody;
The fifth that held him back
Was parallel. No one can tell
How long he walked the track.

"It seems to me," cried Melody,
"My journey's very long;
I'll just abide and try to hide
An octave in my song."
He jammed it in — amid the din
He gave a sudden start;
For strange to tell, a vision fell—
It was a broken heart.

Then up a tree "Sweet Harmony"
He noticed looking down.
"My pretty Miss! whose heart is this?"
She answered with a frown,
"It is your own. All hope has flown;
No longer need you try
To gain some pelf. You've killed yourself;
Go off somewhere and die."



WALTER JACOBS

First appearance made along in 1868 at Oberlin, Ohio.
Heard of sometimes as a Music Publisher and once in a
while as an Editor. Listens to advice, especially his own,
and works hard to support an exacting family of one — and a
few printers. Being peculiar, and frequently particular,
often attends to details that the office boy *could* do were it
not for his social ties with the "gang."



ERASTUS OSGOOD

Has written a story or two that have been *published*.
Audiences have been known to listen to and laugh at his
monologues. Occasionally referred to as the "Associate."
Specialty: "Trade Tips", classical and otherwise, in prose
and rhyme. Knows the life-stories of most of the cele-
brated Banjoists in this world and out of it. Likes Dickens
and reads like the "dickens."

Monstrat Viam
March

GUITAR ACC.

ALFRED E. JOY
Arr. by WALTER JACOBS

This page of musical notation is for a string quartet, featuring staves for Mandolins, Trio, and Mandola & Mando-Cello. The music is in 6/8 time, key of D major, and includes various dynamics like *ff*, *mf*, and *cresc.*

Mandolins: The top staff is for Mandolins. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The notation includes various rhythmic values and accidentals.

Trio: The middle section is for the Trio. It begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music starts with a mezzo-forte (*mf*) dynamic and includes a fortissimo (*ff*) section. The notation includes various rhythmic values and accidentals.

Mandola & Mando-Cello: The bottom section is for Mandola & Mando-Cello. It begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The notation includes various rhythmic values and accidentals.

Kiss of Spring

Waltz

BANJO SOLO

WALTER ROLFE

Arr. by WALTER JACOBS

INTRO *Lento* *Tempo di Valse*

WALTZ

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with an 'INTRO' section marked 'Lento' and 'Tempo di Valse'. The main 'WALTZ' section follows, featuring various dynamics including piano (p), forte (f), and fortissimo (ff), as well as articulation like 'rit.' (ritardando). The score includes numerous fingerings, slurs, and repeat signs with first and second endings. The piece concludes with a 'The CADENZA' section.

Musical score for a piano cadenza in D major, 3/4 time. The score consists of 13 staves. It begins with a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The fourth staff has a fortissimo (*ff*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a mezzo-forte (*mf*) dynamic. The seventh staff has a fortissimo (*ff*) dynamic. The eighth staff has a piano (*p*) dynamic. The ninth staff has a fortissimo (*ff*) dynamic. The tenth staff has a mezzo-forte (*mf*) dynamic. The eleventh staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The twelfth staff has a piano (*p*) dynamic and a D.S. al Fine marking. The thirteenth staff is the CODA, starting with a forte (*f*) dynamic and an accelerando (*accel.*) marking, ending with a fortissimo (*ff*) dynamic.

The CADENZA

Sweet and Low

BANJO SOLO

BARNBY

Arr. by GEO. L. LANSING

Larghetto

Forsaken

KOSCHAT

Arr. by GEO. L. LANSING

Andante

✧

Note: Tremolo the notes with stems up; pick those with stems down.

The CADENZA

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1st MANDOLIN
or VIOLIN

Polish Dance

25

XAVER SCHARWENKA, Op. 3

Arr. by R. E. HILDRETH

Con fuoco

First system of musical notation for the 1st Mandolin or Violin part, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music begins with a forte (*ff*) dynamic and includes various rhythmic patterns and accidentals.

2d Mandolin

Second system of musical notation for the 2d Mandolin part, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music begins with a piano (*p*) dynamic and includes various rhythmic patterns and accidentals.

Con fuoco

Third system of musical notation for the 1st Mandolin or Violin part, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music begins with a forte (*ff*) dynamic and includes various rhythmic patterns and accidentals.

Fourth system of musical notation for the 1st Mandolin or Violin part, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music begins with a piano (*p*) dynamic and includes various rhythmic patterns and accidentals.

Fifth system of musical notation for the 1st Mandolin or Violin part, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music begins with a piano (*p*) dynamic and includes various rhythmic patterns and accidentals.

Sixth system of musical notation for the 1st Mandolin or Violin part, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music begins with a piano (*p*) dynamic and includes various rhythmic patterns and accidentals.

Seventh system of musical notation for the 1st Mandolin or Violin part, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music begins with a piano (*p*) dynamic and includes various rhythmic patterns and accidentals.

Eighth system of musical notation for the 1st Mandolin or Violin part, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music begins with a forte (*ff*) dynamic and includes various rhythmic patterns and accidentals.

Glide along, Silver Moon

Words and Music by Wm BAINES

Arr. by WALTER JACOBS

VOICE *Moderato*

GUITAR *f*

mf 'till Voice

A

lit - tle pic - ca - nin - ny down in Ten - nes - see,
 Ev - 'ry sum - mer eve - ning sees this lit - tle coon.

Sat be - neath a hon - ey - suc - kle vine, —
 Wait - ing there his lit - tle love to see, —

La - dy love a - teas - ing,
 Ban - jo soft - ly pick - ing,

squeez - ing on his knee, Spoon - ing, croon - ing in the bright moon - shine; —
 gaz - ing at the moon, Like a wat - er - mel - on seems to be; —

Wise old owl a - wink - ing, blink - ing, think - ing up on high,
 Night - in - gale a - call - ing sweet - ly in the old gum tree,

Bull - frog croak - ing like a cra - zy loon,
Dar - kies sing - ing 'cross the fields of corn,

cresc.

Lit - tle pic - ca - nin - ny feel - ing rath - er shy,
Pic - ca - nin - ny woo - ing fond - ly fair and free,

mf

Sat com - plain - ing to the sil - ver moon:
Soft - ly croon - ing 'till the break of morn:

p

REFRAIN

Glide a long, sil - ver, sil - ver moon, I don't like you peep - ing

p

when I'se gwine to spoon; Glide a - long, slide a - long,
poco rit.

Glide a - long now won't you sil - ver moon.

rall.

Polish Dance

PIANO

XAVER SCHARWENKA, Op. 3

Arr. by R. E. HILDRETH

Con fuoco

ff

Fl.
Cl.
p dolce
In absence of Fl. & Cl. the Cl. part must be played

decresc.

poco rit.
ff

p
poco rit.
a tempo

First system of musical notation, featuring a treble and bass staff in G major. The music includes various rhythmic patterns and chords. A *rit.* (ritardando) marking is present in the bass staff.

Second system of musical notation. The bass staff begins with *f più mosso* (forte, more motion). It includes a *rit.* marking and a *p a tempo* (piano, at tempo) instruction.

Third system of musical notation. The bass staff features *f più mosso* and a *rit.* marking, followed by a *p a tempo* instruction.

Fourth system of musical notation. The bass staff includes a *rit.* marking and a *pp a tempo* (pianissimo, at tempo) instruction. The system concludes with the instruction *D. C. al* (Da Capo, at the beginning).

Fifth system of musical notation, labeled **CODA**. The bass staff starts with *poco rit.* (a little ritardando), followed by a *Silent* (silence) marking, then *pp a tempo*, and finally *p meno mosso* (piano, less motion).

Sixth system of musical notation. The bass staff includes a *pp a tempo* instruction.

Seventh system of musical notation. The bass staff begins with a *Silent* marking, followed by *Con fuoco* (with fire) and *ff* (fortissimo).

Eighth system of musical notation, continuing the *Con fuoco* section with various rhythmic patterns and chords.

BANJO SOLO

C Notation

ONION RAG

A BERMUDA ESSENCE

A.J. WEIDT

Bass to D

ff

mf

ff

ff

mf

ff

ff

ff

ff

ff

TRIO

f

mf *ffz* *p*

f

ffz

Rag Tag

GUITAR SOLO

MARCH and TWO-STEP

A.J. WEIDT

Musical score for "Rag Tag" featuring a guitar solo and a trio section. The score is written in 6/8 time with a key signature of one sharp (F#). It includes various musical notations such as treble clefs, notes, rests, and dynamic markings like *f*, *ff*, *mf*, *p*, and *p*. The guitar solo section consists of 10 staves, and the trio section consists of 4 staves. The score ends with a double bar line and a repeat sign.

(Continued from page 15)

touched upon in this series of articles, until the curiosity, interest and understanding of the pupil have been sufficiently aroused to guarantee an honest attempt at auto-suggestion. Loan him a book that unfolds the matter in an understandable way and even give him a few written affirmations to better help him get started. Have him repeat to himself several times each day:

AFFIRMATIONS THAT GIVE POWER "I can do anything I learn to do. I am learning to do more and more. The more I do, the more I am able to do. Therefore, I am able to do anything worth while. My ear is more acute. My pitch discernment more keen. My mind is more alert to discriminate closer intervals. My progress is accelerating. My musical ability is coming to the fore; it is strong and assertive. The more I use it the more I have to use."

THE WHEN AND WHY Especially have him use the above auto-suggestions upon retiring, always putting his strongest thoughts into the affirmations. The mere words mean nothing, but the thoughts they carry impress the sub-conscious, and the sub-conscious, which is amenable to control by self-suggestion as well as by suggestion direct from one individual to another, obeys the dominant direction of the conscious mind, especially when the conscious mind is about to suspend its activities by sleep and give up to the sub-conscious which becomes dominant.

THE HOW OF THE SUB-CONSCIOUS Remember the sub-conscious is the mind that acts. Tell it what you want done. Trust it to do it, and eagerly expect it to do it, and *it will* do it. Further, remember the sub-conscious reasons deductively from any premise, be it false or true, as in the case of the hypnotized fishing. But this does not afford a complete parallel. No matter how emphatically the hypnotized was impressed that he was catching real fish, such in reality could not be, because there were neither the instruments required in fishing, nor the lake or the stream and the fish to make it possible; but when the sub-conscious is impressed to develop the mental or physical in keeping with the laws that govern them, that it invariably will do, for all the instruments to operate them are at hand — the circulation, the nervous system, et cetera, are already in its grasp. The action of the very vitals is dependent upon the sub-conscious, and it studiously watches and works day and night to develop or acquire that to which it is directed. Continuous, that is, frequent direction is necessary because of the counter-suggestions constantly being received from both inside and outside influences, such as an overloaded stomach, suggestions received through the senses, etc.

WILL YOU STAY WITH YOUR DOUBTS OR LET THEM LEAD YOU TO LARGER INQUIRY "But all this seems difficult to understand, and you are advising me to impart this to a dullard — a tone-deaf pupil."

Yes, but please remember, fellow teacher, the dullard in question is a dullard in music. Comparatively speaking, he is as bright as others in other than music. This faculty must, therefore, be developed. Such a pupil ought to grasp as quickly the methods suggested to advance him musically as any other pupil of as mature years.

A COMMON BUT CRUCIAL TEST THAT EMPLOYS BOTH MINDS

The pitch-deaf pupil learns to play just the same as any other. The first problems are naturally rudimentary and technical. For some time he plays mechanically (as does every player more or less closely confined to notes), but have him memorize his solos until he can play them and at the same time carry on a conversation with you, and his execution has become sub-conscious, for he then employs both minds at the same time, which, however, is only a test to learn the degree of his progress.

TRUE SUBJECTIVE OR SUBCONSCIOUS PLAYING IS SOUL INTERPRETATION

All great masters play to a greater or less degree in the subjective state, that is, without the aid of the conscious mind, except in the learning or acquiring of the composition, if indeed some of them do then. If a soloist cannot learn to be practically lost to the solo in hand, oblivious to his surroundings, entranced as it were, as his musical soul (music is a faculty of the sub-conscious) seems to be dominant, he is still a mechanical musician though he may think he plays with much feeling. This accounts for the few great interpreters of music and for the thousands who are ordinarily called good that are, after all, only a little way removed from the every day music-box. This sub-conscious interpretation, if such we may call it, comes last as a musical acquirement to any musician, and it is indeed difficult for the pitch-deaf or mechanical pupil to acquire at all, but he can do it under your suggestion.

FACILITATING CONDITIONS

Have him play with eyes shut if possible (that any distracting suggestions may be eliminated) his memorized number with all the "soul" he can muster, and without interruption for ten to fifteen minutes, until the best subjective conditions that may at first be possible to realize with him are apparent. Then with him enter into the very spirit of the composer as though your souls were in touch with his and, from the depths of your intuitive sub-conscious, interpret the same number with your pupil, making your instrument dominant where he fails to properly interpret. Say practically nothing, keep playing, letting your souls communicate in volumes, as they invariably will, and thus through God's universal language, music, you will be better understood under these conditions than aught you can say, for with the sub-conscious aroused, intuitive perception, — a faculty of the soul — is likewise aroused and, with the strong desire on your part as teacher to project your soulful interpretation to his understanding, it will be sub-consciously communicated and much better than through he weakness of words.

ECSTATIC EXPERIENCES TOO SELDOM ENJOYED

Haven't you, fellow reader, likewise sat, perhaps at twilight, with a genial, musical companion and thus communicated volumes while playing, though not speaking a word? Moments of the most ecstatic pleasure when you are in rapport subjectively, as it seems, with the most sublime and holy influences that lighten one's soul; that give inspiration and aspiration for the noble, the true, the good, the spiritual and lo, the passing of those few moments seem like a transient heaven that comes to us but too seldom and passes but too quickly. Until the teacher has had glimpses of the musical soul thus enthralled, and is made conscious of its refining influences and spiritual up-lift, how little after all, does he know the height, the depth, the breadth of these God-given faculties and the influence and power for good they may exert. If the teacher never gets a vision similar to the above, the imparting of its inspiration to the mechanical pupil will practically be impossible, for it is axiomatic, you cannot give that which you do not have. Such a teacher needs to himself get the up-lift, to come in contact with a musical soul whose ardor is his life, whose life is his music, and whose music transcends any consciousness of aught else but its soulful rendition.

(To be continued in the January Issue)

WHAT THE CLUBS AND ORCHESTRAS ARE DOING WHEN HERE and HAT



The Elite Mandolin Trio of Newburyport, Mass., is one of the latest musical organizations to enter the concert field. The personnel of the Trio is Mr. Frederick E. Bauer, 1st mandolin and director; Mr. J. Chester Noyes, 2nd mandolin; Mr. William H. Safford, Jr., piano. On the evening of Nov. 4th, at the graduation exercises of the Newburyport Homeopathic Hospital Training School for Nurses, the following program was rendered:

March and Two-Step, "The Sporty Maid"	Walter Rolfe
"The Flower Song"	(Lange) Arr. R. E. Hildreth
Galop, "Whip and Spur"	Thos. S. Allen
March, "The Bostonian"	W. D. Kenneth
Waltz, "Enchantment"	Weber
March and Two-Step, "The New Arrival"	Anthony S. Brazil
Waltzes, "Queen of Roses"	A. J. Weidt
"Zulu Moon Dance"	H. F. Odell

On Tuesday evening, October 26th, the Huguenot Instrumental Club of New Rochelle, N. Y., Mr. Harry S. Six, director, gave a concert in Republican Club Hall, New Rochelle. The program certainly looks attractive.

PROGRAM Part I

Popular Airs	Geo. Botsford	
Galop, "Recherche"	Huguenot Instrumental Club	Eno
Vocal Selection	Knickerbocker Male Quartette	
Storiettes	W. W. Waters	
Banjo Solo, "Southern Aristocracy"	Mr. H. S. Six	Six
	Part II	
Vocal Selection	Knickerbocker Male Quartette	
a. "Dance de Cupid"		Odell
b. "Fun in a Barber Shop"	Huguenot Sextette	Winne
Storiettes	W. W. Waters	
"Ohio Field"	Huguenot Instrumental Club	H. S. Six
Vocal Selection	Knickerbocker Male Quartette	

Isn't he a "wise one," that A. J. Weidt? Do you see what he has been doing? On the evening of November 16th he gave one of his grand annual concerts in the New Auditorium, Newark, N. J., just to educate the hall to respond to the notes of banjos, mandolins and guitars, for you see it will be in this very place that the Guild Concert will be given on April 26th. We understand Mr. Weidt's fall concert was a tremendous success, a fore-runner of what the Guild Concert will undoubtedly be.

PROGRAM

a. Eccentric March Novelty, "Ah Sin"	Rolfe
b. Characteristic March, "Dixie Twilight"	Johnson
	Newark Mandolin Orchestra
	(Pupils of A. J. Weidt)
Zither Solo, "Stephanie Gavotte"	Czibulka
	A. J. Weidt

Reader	Lorraine E. Davies	
Reverie, "Modestie"	Gibson Mandolin Club	Odell
	(Pupils of A. J. Weidt)	
"Montclair Galop"	Fairbanks Banjo Club	Weidt
	(Pupils of A. J. Weidt)	
Overture, "King Mydas"	Newark Mandolin Orchestra	Eilenberg
Vocal Solos		
a. "Cocoa Girl"		White
b. "Lady Love"	Miss Irene Brown	
"Chickin Pickins" (A Barnyard Frolic)	Ideal Banjo Club	Allen
Reader	Lorraine E. Davies	
a. "Ole Sambo" (A Coon Serenade)		Weidt
b. "Onion Rag" (A Bermuda Essence)	By the Combined Clubs	Weidt

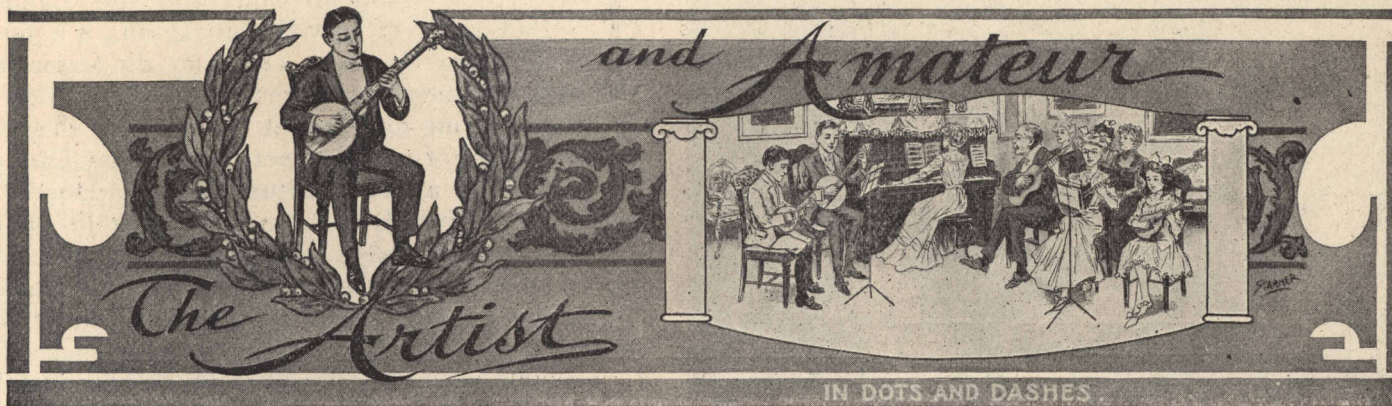
Mr. Albert Shutt of Topeka, Kansas, is certainly one of the enterprising men in the profession. Besides being a music publisher and dealer in musical merchandise, he is also a successful teacher and club leader. On the evening of October 29th, one of Mr. Shutt's mandolin orchestras, seven performers, rendered the following numbers at the rooms of the Railroad Y. M. C. A.

PROGRAM

a. Overture, "Northern Lights"	A. J. Weidt
b. Grand March, "Concert Master"	A. Stauffer
	Mandolin Orchestra
Banjo Solo, "Polonaise No. 2"	Eno
	Mr. Albert Shutt, accompanied by Sherrill Smith
a. "Grand American Fantasia"	Bendix
b. Intermezzo, "Moon Winks"	Jaques
	Mandolin Orchestra
"Love's Serenade"	A. Stahl
Viola Mandola, Mando-Cello and Guitar	
Mr. Shutt, Misses Minnie and Grace Tipton	
Mandolin Solo, "Berceuse"	Stoddard
Mr. Shutt, accompanied by Mr. Smith	
a. Overture, "Morning, Noon and Night in Vienna"	Suppe
b. March, "Coming Century"	Stoddard
	Mandolin Orchestra
Banjo Solo, "Recherche"	Eno
	Messrs. Shutt and Smith
"Street Parade"	Stauffer
	Orchestra

At an entertainment given under the auspices of the Young Peoples' Societies of the Ev. Luth. Bethlehem Church, Chicago, Ill., on the evenings of October 27 and 28, Mr. and Mrs. Claud C. Rowden, the famous musical artists, rendered the following numbers:

Banjo and Piano. Carice Heroique, "The Awakening of the Lion"	De Koutski
Banjo Solo. "Serenata"	Mozskowski
Banjo Duet. Medley. Variations: "My Old Kentucky Home," "Zip Coon," "The Old Folks at Home," "Old Black Joe," "Massa's in the Cold, Cold Ground"	Rowden
"Auld Lang Syne"	Paderewski
Banjo Duett. "Minuet l'Antique"	Sousa
Banjo and Piano. "The Stars and Stripes Forever"	



IN renewing his subscription, Mr. George B. Durkee of Chicago, Ill., writes, "When I get so I don't care for THE CADENZA you will probably hear of my funeral."

In a letter received recently from Mr. F. C. Daseler, guitarist of the "Royal Mandolin Orchestra," of Fort Wayne, Ind., he says that "'Yankee Dandy' two-step (in the March issue) is always good for an encore. It certainly is the goods."

In renewing his subscription, Mr. Harry Fawcett, an enthusiastic banjoist of New Albany, Pa., writes, "I have enjoyed the paper very much and am especially interested in the banjo music. Certainly one could wish for nothing better than THE CADENZA."

We were pleased to receive the renewal subscription of Mr. Henry F. Newmarker, the successful mandolin, banjo and guitar teacher of Hartford, Conn. Mr. Newmarker has several notable clubs under his direction, among which we might mention the "Famous Bacon Quintette" and the "Newmarker Banjo Trio."

The many friends of Miss Alice Allison will be pleased to learn that this talented musician is meeting with most gratifying success at every vaudeville house where she appears. For five years she was the leader of the Deane Trio which, during that time, rendered such delightful music in the Japanese room at the Quincy House, Boston.

Mr. Leon E. Lewis, the popular teacher of the string instruments, is making his headquarters this season at Stratham, N. H. He has classes in several towns and in two or three schools. He informs us that his prospects for a successful teaching year are unusually bright and that all his clubs are displaying renewed interest in their work.

One of the recent callers at THE CADENZA office was Mr. Grierson of Fort Davis, Texas, an enthusiastic guitarist and former pupil of Wm. Foden, the eminent teacher and soloist of St. Louis. Mr. Grierson accompanied the Boston Ideal Club on their trip to Plymouth, Mass., November 3rd., and expressed himself as being highly pleased with their performance.

The Fuller Trio Concert Co. of Pawtucket, R. I., composed of Mr. and Mrs. G. V. Fuller and Master Vincent Fuller, by practical demonstration are doing much to win friends for the string instruments. The mandolin, mandola, violin, 'cello and Swiss hand bells and music glasses are among the instruments they feature in their popular concerts. Some very flattering press notices have been accorded the Fuller Trio.

While on a brief concert tour through New England, Mr. Harry S. Six, the popular and clever banjoist, composer, teacher and music publisher of New Rochelle, N. Y., dropped into THE CADENZA office just to say "How'dy" and talk over a little business. Mr. Six has played with some of the finest banjo teams that have appeared in vaudeville. At present he is devoting his time principally to teaching and club work.

Mr. Byron W. Way, instructor of the mandolin, banjo and guitar at the University School of Music, Lincoln, Neb., is surely one of the shining lights in our profession. Besides being a most capable teacher of the trio instruments he has made a name for himself as a composer and arranger. He is a brilliant performer and an inspiring club leader, a member of the American Guild and incidentally an agent for THE CADENZA.

Mr. W. J. Eckhard of Stamford, Conn., is constantly making new friends for the mandolin and guitar. He is also a violinist of note. We had the pleasure of making the personal acquaintance of Mr. Eckhard at the last Guild Convention and found him decidedly up-to-date in his ideas concerning the mandolin club and its proper instrumentation. Readers of THE CADENZA may shortly learn his views through an article from his pen.

The trio instruments are in no danger of being slighted in Syracuse, N. Y., as long as Mr. Dalton A. McGhee remains there, for he is not only a capable teacher, enthusiastic club leader, good performer and a dealer in the small instruments, but likewise a composer of music for them. In referring to our magazine he writes, "It is not necessary for me to say the improved CADENZA is the best of its kind. I don't see how it could be made better to serve its purpose."

We were pleased to learn through a brief letter received from Mr. William Place, Jr., the young mandolinist of Providence, R. I., that his concert season has opened auspiciously. A late issue of the *Providence Journal* observed that "Mr. William Place, Jr., emphasized the wonderful possibilities of the mandolin by his brilliant presentation of the andante movement of the concerto in 'La Minore' by La Scala, and the 'Concerto Patetico' by Pettine." Good work, Mr. Place.

It is very evident that Mr. Frank J. Maculley of Camden, N. J., is no laggard in the ranks of progressive teachers. Besides having a large class of pupils on the mandolin and guitar, he is manager of the Aeolian Musical Trio, an organization that is doing its share in popularizing our favorite instruments. In a late communication we received from Mr. Maculley, he was good enough to remark, "I cannot say too much in praise of THE CADENZA. You have brought it up to a standard I would never have thought possible."

Oh, yes, we are quite willing to admit "the cigars are on us," but if Miss Harla M. Sloan of Seattle, Wash., had only sent us one of her photos to add to Our Art Gallery the mistake would never have happened. What's the joke? Oh, nothing very serious, only for the past year we have been alluding to Miss Sloan as "Mr. Harla M. Sloan" of Seattle, Wash. It was only a short time ago the young lady put us "wise" to our mistake. But at any rate, Miss Sloan is doing such valuable work in the interest of the mandolin and guitar up in the far North West that it would take a pretty "swift" man to keep up with the pace she has set.



THE ARION MANDOLIN CLUB AND
THE LANDON BANJO TRIO

(Continued from page 8)

Washburn mandolins and guitars, made by Lyon and Healy of Chicago, first began to be recognized as *standard* instruments. Soon they began to be regarded as the instruments "on the top of the church steeple" and people "watched" the growth of their popularity. The standard of the Washburn instruments is still maintained. The same care is exercised in their building and only skilled workmen are employed in their construction. "Imitation," they say, "is the sincerest form of flattery," and perhaps it might be safe to say that no mandolins or guitars have been so extensively copied as the Washburn models. Are you looking for an instrument worthy of an artist? Then we would advise you to send for one of Lyon and Healy's catalogs. It will give you the names of some of the great artists who are using the "Washburns." If your local dealer carries a line of them in stock, make it a point to go in and test them. Note the finish and ease of action, and above all the power and quality of tone. **THE CADENZA**

For many years the S. S. Stewart banjos were the "standard of the world," and these instruments can still be procured from the Bauer Co. of Philadelphia, Pa. Doubtless many of our readers will be glad to learn this fact. Probably no man ever connected with the profession did more to advance the banjo than S. S. Stewart. We believe the Bauer Co. have made every effort to maintain the high standard of these celebrated instruments since Mr. Stewart's death. The unsolicited testimonials the Bauer Co. are constantly receiving would tend to verify this statement. We print below a few extracts from letters that have recently been received by the present makers of the grand old Stewart banjos.

October 28, 1909.
"We received the banjo Special Thoroughbred about two weeks ago and after giving it a thorough trial must say we are more than pleased with it and that it still maintains the superiority of the Stewart over all others."
The Musical Brennans.

November 10, 1909.
"Kindly send at once one of your 11-inch S. S. Stewart Twentieth Century Banjos. I have been using one of your Thoroughbred banjos for nearly fifteen years and it is as good as ever."

The Sanfords.
October 17, 1909.
"I bought a Stewart Banjo-Mandolin of you some time ago, a No. 15, and I would like to know if you have another one like it."
Hughes Bros.

We understand it has been proven by experimental tests that lightness and strength combined in a banjo bridge produce the *best* tone. A Grover "NonTip" bridge was subjected to the following tests a short time ago. A bridge was placed in a jeweler's scale and its weight was found to be about one fiftieth of an ounce. How's that for lightness? Next, two bridges were placed on the floor a short distance apart, and a board laid across them on which was placed a weight of three hundred pounds, and the bridges supported the weight without a "whimper." How's that for strength? Now, accepting the theory that combined lightness and strength in a bridge produce tone, it would seem to us that the Grover "Non Tip" must be just about "the goods," and most every banjo player in the profession admits it is. In short, "If you want the tone of your banjo improved 50 per cent, send for a 'Non Tip.'" Mr. Grover has on file strong testimonials from hundreds of the leading banjo soloists in every part of the world and all have been unsolicited. Here are some "tips" for placing the "Nontip" on your instruments.

THE Arion Mandolin Club and the Landon Banjo Trio of New Britain, Conn., is a musical combination that is a credit to the fraternity. Although the members of the mandolin club have only been playing together for two seasons, they are all musicians of wide experience. The Landon Banjo Trio is a more mature organization. For several years they have been appearing in public and have never failed to score an emphatic success. The combination is under the direction of Mr. Judson P. Landon, a banjo soloist of recognized talent and ability. Mr. Landon writes us that prospects for a successful season are exceedingly bright and he has promised to send THE CADENZA some of their next concert programs.

The personnel of the organization is as follows: Judson P. Landon, director and 1st mandolin; Eugene Schmidt, 1st mandolin; James K. Landon, 2nd mandolin; Lewis F. Landon, tenor mandola; Edward B. Jones, mando-cello; Mrs. J. P. Landon, accompanist.

On a specimen program at hand we find the Banjo Trio down for such numbers as a Selection from "Il Trovatore" and "William Tell" Overture.

Place the bevelled slot of the auxiliary bridge in the reduced portion of the main bridge and slide to the position required.

If a banjo is weak in the bass the small bridge should be placed under the bass or 4th string.

If the treble is weak, place it under the 2nd string. In well balanced instruments it should be placed directly under the 3rd string.

As moving picture shows are all the rage at present, the Vega Co. and the A. C. Fairbanks Co. are running a little picture show all on their own account as will be seen by referring to their ad in this number of THE CADENZA. And a very interesting set of "films" they have, too, for it represents many of the stars in the mandolin, banjo and guitar fraternity. Beginning at the top row and reading from left to right in the group on the left side of the page, we see the following artists: J. J. Derwin, the Boston Ideals, Hale and Corbin, D. E. Hartnett, Fred T. McGrath, Miss Dorothy Kenton, Miss Ida O'Day, the Elite Mandolin, Banjo and Guitar Club of Portland, Me., the Lemonts, vaudeville artists, O. F. Bitting, Harry Baker, E. D. Wilbur and N. C. Boswell. The group on the right is equally as interesting—but let's get right down to business. Every one of these artists—and a great many more—heartily endorse the Vega and Fairbanks instruments. Now, do you know that means a great deal? These distinguished men and women have decided that in their estimation the Vega mandolins and guitars and the Fairbanks banjos cannot be excelled in tone and finish. It is not a matter of sentiment with them that they have made this choice. In playing before a vast audience they must have an instrument that will enable them to retain their reputations as great soloists. Why don't you send

NEW PUBLICATIONS

MANDOLIN

- Can't You See I Love You.** Nat D. Ayer \$.75
From "The Newly Weds"
- Marcelle.** March Gustav Luders .80
- The Newly Weds.** Selection Arr. by T. P. and Geo. J. Trinkaus 1.00
M. WITMARK & SONS, NEW YORK, N. Y.

- Monstrat Viam.** March (Joy) Arr. Walter Jacobs
- Polish Dance.** (Scharwenka) Arr. by R. E. Hildreth
- 1st Mandolin, .30; 2nd Mandolin, Guitar Acc., each, .10; 3rd Mandolin, Tenor Mandola, Mando-Cello, Flute Obligato, 'Cello Obligato, Banjo Obligato, each, .15; Piano Accompaniment, .20.

WALTER JACOBS, BOSTON, MASS.

- The Chorus Lady.** Audrey Kingsbury 1.15
March Intermezzo and Two-Step
- Classmates.** Waltzes Howard Herrick 1.15
- I'm Head and Heels in Love With You** Monroe H. Rosenfeld .70
- Rainbow.** From "The Yankee Tourist" Alfred G. Robyn .70
- So Long Bill** Alfred G. Robyn .70
- Story Book Days** Gustave Kerker .70
- The Tipperary Twinkle.** A Celtic Oddity Chas. Bendix .70
- True Eyes.** Ballad Edward A. Paulton .70
- You, Just You** Gustave Kerker .70

ASKERLUND PUB. COMPANY, RANDOLPH, MASS.

- Gibson Eminence.** Waltz L. A. Williams
- 1st Mandolin, .40; 2nd Mandolin, 3rd Mandolin, Tenor Mandola, Mando-Cello, Guitar Acc., 'Cello Obligato, Flute Obligato, Banjo Obligato (in both A and C notation), Violin, Clarinet, Drums, Each, .30; Piano Acc., .40.

L. A. WILLIAMS, KALAMAZOO, MICH.

BANJO

- Can't You See I Love You.** Banjo Solo Nat D. Ayer .30
- Marcelle.** March. Banjo Solo Gustav Luders .50
- The Newly Weds.** Selection. Arr. by T. P. and Geo. J. Trinkaus .60
Banjo Solo

N. B. The above published in both the American and English notations.

- The Yama-Yama Man.** Song with Banjo Acc. Hoschna-Davis .40
M. WITMARK & SONS, NEW YORK, N. Y.

- Sweet and Low** (Barnby) and **Forsaken** (Koschat)
Banjo Solo in Tremolo Style Arr. by Geo. L. Lansing .30
- Kiss of Spring.** Waltz. Banjo Solo Walter Rolfe .40
- Onion Rag.** A Bermuda Essence A. J. Weidt .40
Banjo Solo in C Notation

WALTER JACOBS, BOSTON, MASS.

NOTICE TO READERS AND MUSIC PUBLISHERS

This page or a portion of it will be reserved for listing the New Publications issued from time to time by Music Publishers who are also Advertisers in THE CADENZA. It will be the means of keeping the readers posted on the newer publications of the most up-to-date publishers and 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.

to the Vega Co., 62 Sudbury St., Boston, for a mandolin and banjo catalog and price list, and in the same letter ask the Fairbanks people to send you the twenty-seven half-tones of famous artists, and read what they have to say about instruments that are instruments.

Suggestion, you know, is another name for hypnotism, so we might ask, has the cut which appears at the top of the Oliver Ditson ad in this month's issue of THE CADENZA had a tendency to hypnotize you? Some "smarty" may answer, "Oh, yes, it suggests to me the popular cartoon, 'Gee, I wish I had a Girl.'" Well, you are "getting warm," as the children say. Now, glance at the rest of the ad and — "Sure thing," you exclaim, "The ad has given me a valuable suggestion. I have been trying to think what I could give my 'lady

friend' for a Christmas gift and one of those swell music rolls will be just the thing." There you are; we thought you would "fall" for the suggestion. But the music rolls in walrus grain, saddle leather handle and strap, at \$1.00, the English saddler's leather rolls at \$1.25, and the heavy oriental grain leather rolls at \$2.25 are only a few of the artistic novelties that the Ditson Co. are offering. Next we come to the music satchels, ranging in prices from \$1.50 to \$5.50; just beauties, everyone of them. And only look at the reasonable prices for which you can buy a heavy walrus grain leather music bag, or a smooth leather bag nicely embossed. Of course you are aware that the Oliver Ditson Co. make a specialty of leather cases for all band and string instruments. And speaking of instruments: have you ever had "Ditson's Wonder Book No. 3"? Well, then you

GUITAR

- Rag Tag.** March and Two-Step. Guitar Solo A. J. Weidt .30
- Glide Along, Silver Moon** (Baines) Arr. by Walter Jacobs .40
Song with Guitar Acc.

WALTER JACOBS, BOSTON, MASS.

- Cuddle Up a Little Closer, Lovey Mine** Karl Hoschna .30
Guitar Solo
- The Yama-Yama Man.** Song with Guitar Acc. Hoschna-Davis .40
M. WITMARK & SONS, NEW YORK, N. Y.

PIANO

- The Bells.** Bleurette Paul Wachs .50
- Fantaisie Berceuse** Carl Wilhelm Kern .60
- Album Leaf** Richard Ferber .30
- Playing in the Hay** Charles Wakefield Cadman .40
Etude (With verses)
- The Race.** Galop (With verses) Charles Wakefield Cadman .40
- The Thresher.** Charles Wakefield Cadman .40
Characteristic (With verses)
- Sounds in the Night** Charles Wakefield Cadman .40
Nocturne (With verses)

OLIVER DITSON COMPANY, BOSTON, MASS.

Vocal

- While Baby Sleeps.** Lullaby Shatford-Gilder .50
- In the Cross of Christ We Glory** Bowring-Howe .50
Duet for Soprano and Alto
- O Haste, for the Night Is Entrancing** H. Wakefield Smith .75
Duet for Soprano and Baritone
- Two Roses** (High voice in C) O'Reilly-Douty .40
- All My Thoughts Are Serene.** Nocturne Lahor-Douty .50
- Little Arbutus** (Medium voice) Kate Melvin Quinn .60
- A Day-Dream** (Medium voice in C) Porteous-Strelezki .60
- List! In Song of Rapturous Glory** Wright-Loud .08
Christmas Carol or Processional
- Angels, from the Realms of Glory** Montgomery-Schnecker .12
Hymn-Anthem for Christmas
- In a Garden Wild.** Christmas Carol Lindsay-Jewell .08
- In the Last Days It Shall Come to Pass** James H. Rogers .12
Anthem for Mixed Voices.

OLIVER DITSON COMPANY, BOSTON, MASS.

- Just To Remind You** (Male voices) Anderson and Mann .15
M. WITMARK & SONS, NEW YORK, N. Y.

BOOKS

- Piano Compositions.** By Ludwig Van Beethoven, Vol. I
Edited by Eugen D'Albert 1.50
- OLIVER DITSON COMPANY, BOSTON, MASS.
- The Eddy Arrangers' Assistant** Chas. W. Eddy .25
CHAS. W. EDDY, PROVIDENCE, R. I.

MISCELLANEOUS

- The Hermit's Dance.** G-String Solo Geo. J. Trinkaus .75
Violin and Piano
- The Yama-Yama Man.** Cornet and Piano Karl Hoschna .40
- My Dear** Ernest R. Ball .60
Duet for Cornet and Trombone with Piano Acc.

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

know what an extensive line of mandolins banjos and guitars this good old reliable house carry in stock. But we can't begin to tell you in this little "trade tip" a thousandth part of the beautiful Christmas presents to be found at the Ditson stores from which you can make a selection. If you live in either Boston, New York or Philadelphia look in one of the Ditson windows. Are they attractive? Well a report came to us the other day — or did we dream it — that good old St. Nicholas was discovered peeping in, and in his quaint German dialect —

Said Santa Claus "Dunder und Blitzon,
Some Christmassey beople's got fits on;
I'll py all dots goot
As CADENZA folks shouldt
Vom dot store dey call Oliver Ditson."

It would be an idle waste of time for us to even hazard a conjecture as to how many, or

TEACHERS' DIRECTORY

- ACKER, D., Teacher of Banjo, Guitar and Mandolin.
61 South Main St., Wilkesbarre, Pa.
- ALLEN, MRS. LOUIE M., Teacher of Piano, Guitar,
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345 North 11th Street, Lincoln, Nebr.
- ANDREWS, CARL G., Teacher of Banjo, Mandolin
and Guitar. 9 Monadnock Street, Valparaiso, Ind.
- ARMSTRONG, THOS. J., Teacher of Banjo, Mandolin
and Guitar. 1524 Chestnut St., Philadelphia, Pa.
- AUDET, JOSEPH A., Teacher of Violin, Mandolin
and Guitar. 214 Boylston St., Boston, Mass.
and Mercantile Bldg., Waltham, Mass.
- AUSTIN, C. E., Teacher of Banjo, Mandolin and Guitar.
Box 535, New Haven, Conn.
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723 Conklin Place, Madison, Wis. Instructor at
University of Wisconsin.
- BARRY, C. CRAIG, Teacher of Mandolin, Guitar and
Banjo. 3022 Emerald Street, Philadelphia, Pa.
- BAUR, FREDERICK E., Teacher of Mandolin and
Guitar. 31 Forrester St., Newburyport, Mass.
- BEMIS, GEORGE W., Teacher of Mandolin, Guitar,
Banjo and Flute. 175 Tremont St., Boston, Mass.
Instructor at New England Conservatory.
- BICKFORD, MYRON A., Director of National Insti-
tute of Music. Teacher of Piano and String Instru-
ments. 39 East 30th St., New York City.
- BROUGHTON, MRS. ALICE C., Teacher of Mandolin,
Banjo and Guitar. 3528 Eagle St., Los Angeles, Cal.
- BURKE, WALTER, Teacher of Guitar, Banjo, Violin
and Mandolin.
911 Westminster St., Providence, R. I.
- COMPTON, E. J., Teacher of Violin, Banjo, Mandolin
and Guitar. 709 Monroe St., Wilmington, Del.
- CROSLY, WILLIS J., Instructor and Soloist, Man-
dolin, Banjo and Guitar and Double-action Harp.
55 Oak St., Hartford, Conn.
- CUMMINGS, A. R., Teacher of Mandolin, Guitar and
Banjo. 375 Pequog Ave., Athol, Mass.
- DAVIS, HARRY N., Teacher of Mandolin, Banjo and
Guitar. 230 Pleasant St., Worcester, Mass.
- DURKEE, MISS JENNIE M., Teacher of Guitar, Man-
dolin, Banjo, Piano and Harmony.
133 W. Colfax Ave., Denver, Col.
- FOSTER, WM. EDW., Teacher of Mandolin, Banjo and
Guitar. 537 Knickerbocker Ave., Brooklyn, N. Y.
- HENDERSON, EDWARD J., Teacher of Banjo, Man-
dolin, Guitar and Violin. 2703 Fifth Ave., Pittsburg, Pa.
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and Harmony.
1606 Carpenter Ave., Des Moines, Iowa.
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1217 Barr St., Ft. Wayne, Ind.
- KITCHENER, W. J., Teacher of Mandolin, Guitar,
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York City.
- KRICK, GEORGE C., Teacher of Guitar, Mandolin and
Banjo. Vernon Building, Main and Cheltan Ave.,
Germantown, Philadelphia, Pa.
- LAFRANCE, Geo. L., Teacher of Banjo. 82 Cote d'Abra-
ham, Quebec, Canada.
- LONDON, JUDSON P., Teacher of Banjo, Mandolin
and Guitar. Director of Arion Banjo Trio and
Mandolin Club. 72 Hart St., New Britain, Conn.
- LEVERT, JOHN J., Teacher of Banjo, Mandolin and
Guitar. 352 St. Catherine St., W., Montreal, Can.

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

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and Violin. 230 Adams St., San Antonio, Tex.

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334 Blanchard Hall, Los Angeles, Cal.

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

ROSS, FRANK H., Teacher of Violin, Mandolin and
Banjo. 77 Main St., Springfield, Mass.

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

SHAW, A. J., Teacher of Banjo, Mandolin, Guitar, Violin,
'Cello and Harmony.
3120 Cottage Grove Ave., Chicago, Ill.

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

THOMAS, MRS. GERTRUDE BUCKINGHAM,
Teacher of Banjo, Mandolin and Guitar. Director of
Thomas Mandolin and Guitar Club. 1231 Girard St.,
Washington, D. C.

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

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

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

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

WAY, BYRON W., Teacher of Mandolin and Guitar.
University School of Music, Lincoln, Neb.

WEBBER ACADEMY OF MUSIC, Mandolin, Violin,
Guitar, Banjo, Piano. S. E. Webber, H. A. Web-
ber. 489½ Washington Street, Portland, Ore.

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, Guit-
tar, 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
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- C. C. CASTLE
1445 Jackson Boulevard, Chicago, Ill.
- HARRY N. DAVIS
230 Pleasant St., Worcester, Mass.
- W. J. DEANE & SON
496 George St., Sydney, N. S. W., Australia
- DENTON, COTTIER & DANIELS
Court and Pearl Sts., Buffalo, N. Y.
- W. H. DE WICK
596 Fulton St., Brooklyn, N. Y.
- OLIVER DITSON CO.
150 Tremont St., Boston, Mass.
- CLIFFORD ESSEX CO.
15A Grafton St., London, W., England
- A. C. FAIRBANKS CO.
62 Sudbury St., Boston, Mass.
- R. W. HEFFELFINGER
345 S. Spring St., Los Angeles, Cal.
- EDW. J. HENDERSON
2703 5th Ave., Pittsburg, Pa.
- KEYNOTES
39 Oxford St., London, W., England
- W. J. KITCHENER
157 W. 84th St., New York, N. Y.
- LINDSEY MUSIC CO.
416-418 So. Broadway, Los Angeles, Cal.
- LYON & HEALY
3 Adams St., Chicago, Ill.
- FRED C. MARTIN
228 Tremont St., Boston, Mass.
- THE JOSEPH MORRIS CO.
136 No. Ninth St., Phila., Pa.
- NEW ENGLAND NEWS CO.
14-20 Franklin St., Boston, Mass.
- CLAUD C. ROWDEN
Handel Hall, Chicago, Ill.
- A. J. SHAW
3120 Cottage Grove Ave., Chicago, Ill.
- CARL TSCHOPP
1263 No. 29th St., Phila., Pa.
- THE VEGA CO.
62 Sudbury St., Boston, Mass.
- BYRON W. WAY
University School of Music, Lincoln, Nebr.
- THE WEBBER STUDIO
489½ Washington St., Portland, Ore.
- A. J. WEIDT
439 Washington St., Newark, N. J.
- R. S. WILLIAMS & SONS CO.
143 Yonge St., Toronto, Canada
- JOSEPH WRIGHT
206 High Street, Christ Church, New Zealand


how few, mandolins are sold every year on their positive merits. "Tom," we will say, is influenced in his selection of an instrument by outward show far more than by quality of tone. "Dick" is inclined to be parsimonious, so with him price is the chief factor that sways his choice. "Harry" is self-opinionated—uncharitable people might call him "mulish"—and a certain make of mandolin that his teacher uses and recommends is the only one he would think of buying under

any circumstances. So there you are. That human beings possess such strongly marked contrasting tastes is in the abstract a blessing, for, as a famous English wit once remarked, "If every man entertained precisely my views about women, why bless you, sir, every male in England would be in love with my wife." W. S. Gilbert, the man who wrote the "book" of the comic opera, "Pinafore," airs his views on the diversity of opinion existing among men in one of his characteristic verses:

"No soul could discover a reason at all
For marrying Timothy rather than Paul;
Though all could have offered good reasons
on oath
Against marrying either—or marrying
both"

So without further digression we believe that it may be set down as an accepted fact that in the purchase of any article, individual taste plays an important part, but it would seem to us that in the selection of a musical

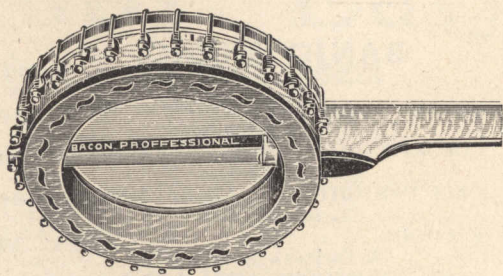
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Special Price. Solo M., 10c; 2 M's & G. acc., 20c; Piano acc., 10c.

THE HOGUE MUSIC CO., WASHINGTON, GEORGIA



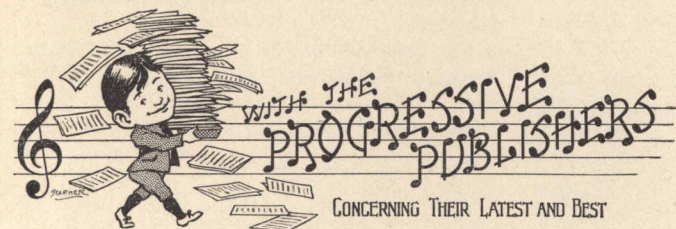
All the MUSIC in The Cadenza is the WORK of MANICKE & DELLMUTH,
Music Engravers, East Dedham, Mass.



instrument, *tone* should be the paramount issue to be considered. Have you read the full page ad of the Gibson Mandolin-Guitar Co. in this number of THE CADENZA? Do so, you will find it most interesting. In a certain sense the Gibson Co. take the reader "behind the scenes" and explain why and

on what grounds, they base their claim that the Gibson products are superior to some other makes of mandolins. Read carefully the five special arguments the Gibson Co. advance to substantiate their claims. Perhaps some doubter may say "O yes, it all reads well enough, but I would like to test the matter to

my entire satisfaction." That's precisely what the Gibson Co. want you to do. Send for one of their instruments. Teachers have done this before now and in many cases have ultimately become Gibson agents. This concern invites you to "Do business on our capital," and to "Try our Still Hunt."



"UNDER the Mistletoe" waltz is another one of those bright and effective easy grade compositions for banjo, mandolin, and guitar of the style that the Hogue Music Publishing Co. are becoming quite famous for issuing monthly with the regularity of the clock tick. Note by referring to their ad the low special offer they are making on this new addition to their catalog.

It will please a darkey better than if you let him loose at a plate of chicken. If you doubt it just send for a copy of "Banjoisticus" and "um um, honey, how it will cheer yer up." This selection for the banjo is only one of the many successes the Maximum Pub. Co. have been turning out of late. The titles of some of the winners are march "Impromptu," "Polonaise No. 2," "Recherché" galop and "Plantation Symphony." Remember the slogan of the Maximum Publishing Co., "If it's our publication it's good."

Every man is quite willing to save money when buying goods, and how do you know

a catalog of some of the other music he carries in stock. Mr. Tuttle also tells you in his ad that he can offer you some great bargains in string instruments. Better find out what they call "bargains" out in Indiana.

We have heard of great artists who were liberally paid for singing certain songs, or playing certain compositions. The average banjo player can hardly expect to receive such munificent treatment, but Otto H. Albrecht of Philadelphia comes pretty near being as generous. He offers to send you free two rattling good banjo selections, "The 'Possum Feast" and "Turkey in the Straw." We have played them both and they are "all to the merry." Or if you prefer it he will send you "Turkey in the Straw" for two mandolins and guitar. Get busy, son, get busy.

Banjo and mandolin players are requested not to read this "trade tip" — unless they insist upon it — for we want to say just a word to the guitar players. Los Angeles, Cal., is the home of Alice C. Broughton who is recognized as a most competent guitar teacher,

and brilliant soloist. Mrs. Broughton is also a composer. Two of her latest compositions she features in her ad this month — "Memories" and "Pearl" waltz. She wants you to use them and is offering you a special price on the beautiful solo "Memories;" ten cents will secure a copy. Perhaps later on you will send for "Pearl" waltz, which is twenty-five cents net. •

For a mandolin student to invest a dollar or a dollar and a half for a method by which he may study his instrument sometimes seems quite an amount to pay out "all at once." A. J. Shaw's Modern Method for the Mandolin can be bought on installments, as it were, for it comes in eight books or studies. Mr. Shaw suggests that you send 10c. for a sample study, and see what you think of it. All styles of mandolin playing are taught in this work: how to play in the different positions, how to acquire rapid fingering, and the duo style. Send a dime to A. J. Shaw, 3120 Cottage Grove Ave., Chicago, Ill. You can't go broke on this little transaction.

For many years Mr. Harry S. Six has been recognized as one of the "top-notch" banjo soloists in the profession. He has played at most of the leading vaudeville houses in the country, consequently he knows what style of music best fits the banjo, and the style of composition that the banjo players are looking for. Both these points he had in mind when he wrote his pleasing composition, "Ohio

Mandolin Players

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Do you know that your club can play an entire evening's program from the music contained in the greatest folio published?

The Tenor Mandola and Mando-Cello parts have just been issued and now you may obtain the following parts; 1st Mandolin, 40c.; 2nd Mandolin, 40c.; Guitar Acc., 40c.; Piano Acc., 50c.; Tenor Mandola, 40c.; Mando-Cello, 40c.; Violin Obligato, 40c.; Flute Obligato 40c.; Cello Obligato, 40c.

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Bridal Chorus (Lohengrin)	Polish Dance
Cavalleria Rusticana (Intermezzo)	Santiago (Spanish Waltzes)
Cavatina	Secret, The (Intermezzo)
Cinquantaine, La	Serenade
College Medley	Serenade Badine
Cradle Song	Simple Aveu
Enchantment (Waltzes)	Sing Smile, Slumber (Serenade)
Loin du Bal	Sorella, La (Spanish March)
Love's Dream after the Ball	Spring Song
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A Bermuda Essence				
RAG TAG.....A. J. Weidt	.40		.10	.20
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Field" march. Those who have played it declare it to be "alright." He wants you to try it and is making a special offer, as you will see in his ad. Until January 1st only you can buy a copy of this march for 10 cents. It is a showy banjo solo and effective as a mandolin club selection.

Our readers should not fail to note that the Joseph Morris Co. of Philadelphia have not yet withdrawn their liberal offer concerning that popular hit, "The Singing Bird." The reason for its continuance will be found in the following communication which we received from this well-known music house. "Owing to the large returns from our last month's ad, and numerous requests as to whether the proposition was still open, we have decided to continue the same for another month that the little 'Singing Bird' may be heard from Maine to California." Remember this "Summer hit of Atlantic" comes arranged for 1st and 2nd mandolin, guitar and piano, and the price is only 10 cents, that is for a while as per the Morris ad.

When a man has something really desirable to sell he wants the public to know about it. An astronomer, banker, broker, baker or candlestick-maker would probably not be very much interested in the ad of Walter A. Norwood this month, unless he happened to be a banjo enthusiast, but Mr. Norwood wants every banjo teacher in the country to know about the two charming teaching pieces he has to offer. Have you used them yet? The "Gallopig Courier" is a bright, snappy galop that will please the average pupil.

"Happy Moments" waltz is another winner. Don't fret and stew, and complain that you don't know where to send for real good teaching material when Walter A. Norwood can supply you with just what you want.

Some very interesting stories are told about somnambulism. It is most surprising to learn that a person sound asleep has been known to walk a mile or more, take a bath in a river, and return to his bed totally oblivious of what had transpired, and it is also recorded that persons have met with serious mishaps while in a somnambulist state. So on general principles we would advise our friends to keep awake when taking nocturnal rambles. Now, we have known of some teachers who appeared to be only half awake most of the time. In the ad of E. D. Goldby and Son the reader will find some very desirable "plums" in the way of teaching pieces, offered for sale. This is an age of action, of wide-awake-ness. Somnambulists are more or less freaks. Alert men are generally successful men, so wake up.

Here's a few "dos and don'ts" for you to think over. Don't put off another day sending for "The Diamond City" two-step. Don't allow all the mandolin orchestras in the country to make a hit with it before you "get around" to ordering. Don't be "infirm of purpose" like a pin, headed in one direction and pointed in another. Now, this is what you should "do." "Have faith," as D. Acker, the composer of the march, suggests in his ad. After ordering the first copy "do" as the other teachers have done, "re-

order in quantities." Remember the "Diamond City" comes arranged for full mandolin orchestra, and the work has been excellently done.

In short you are due to get a pleasant surprise, If before the evening dew descends
You do as Acker recommends,
"Have faith" — and order.

Ohio has been the home of hundreds of famous men and women. Many authors, artists and statesmen first saw the light of day in the good old "Buckeye" State. Her sons and daughters have made their influence felt in the world, and now comes along "The Belle of Ohio," which we understand has captured the hearts of a host of mandolin club leaders throughout the country. Have you met "her" yet? Mr. E. H. Frey is the man you want to write to for a copy of this inspiring march. "The Belle of Ohio" comes arranged for 1st and 2nd mandolin, guitar and piano, and 25 cents is the price. If you have ever played any of Mr. Frey's compositions you will recall that there is always a swing and go about his music that is irresistible. Open your next concert with this popular selection and catch your audience at the start.

Many mandolin students are so situated that they cannot obtain the services of a competent instructor. In such cases the only way they can make satisfactory progress on the instrument is to study some good, thorough method written by a practical teacher. Mr. S. N. Lagatree, the well-known teacher, composer and club leader of Detroit, Mich.,

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Contents of No. 2

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FORTY-SECOND REGIMENT MARCH.....	E. R. Day
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LITTLE SINNERS. Waltz.....	Walter Jacobs
LITTLE SPARKERS. (Lansing). Danse Brillante.....	arr. Walter Jacobs
LITTLE SUNBEAM WALTZ.....	C. S. DeLano
MONTCLAIR GALOP.....	A. J. Weidt
NEW LIFE. Gavotte.....	A. J. Weidt
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begs to call your attention to his "New Graded Course for Mandolin" in five books; 50 cents each. Books 1, 2 and 3 covering every technical point used in the first positions are now ready, and are sure to become popular works. Mr. Lagatree has received many testimonials from prominent men in the profession heartily endorsing his course. With these valuable books to guide you, can't you see what profitable work you could put in during the long winter evenings? Think it over. The mandolin was never so popular as it is now. Get in line with the rest of the fellows.

Don't imagine just because you have not seen an announcement of any new mandolin club music from the publishing house of W. C. Stahl in this magazine of late that there has been "nothing doing." In one of the Stahl advertisements which appears in this issue, our readers are given the chance of their lives — fourteen "new" selections — eight stirring marches, three charming waltzes, an overture and an intermezzo, and a fanciful conceit, the "Dancing Dolls," at reduced prices; and don't let this fact escape you. All the "new ones" come arranged for full mandolin orchestra, with parts for flute and 'cello. The concert and banquet season is now in full swing and club leaders *must* be prepared to furnish the latest and best music available. It would seem to us that this Stahl collection might be a good stock from which to replenish your club's repertoire. Why don't you follow Mr. Stahl's suggestion and "send for sample first mandolin parts"?

During the baseball season how frequently one heard the expression, "such and such a club has a rattling good nine," and now the mandolin leaders are saying very much the same thing concerning the "nine choice selections" the Askerlund Pub. Co. of Randolph, Mass., are offering at special prices. "They're great"; "Every one a winner"; "Just what I have been looking for," are some of the expressions heard on every hand. "The Chorus Lady" march and "Classmates" waltzes seem to be the big favorites, with "Tipperary Twinkle" a close third. Popular songs played with good expression make excellent encore numbers, so we understand the demand is brisk for "You, Just You," "True Eyes," "So Long Bill" and "I'm Head and Heels in Love With You." Any one of the nine selections sent *postpaid* on receipt of 10c; any six, *postpaid*, on receipt of 50c. But you *must* mention THE CADENZA and send cash with order.

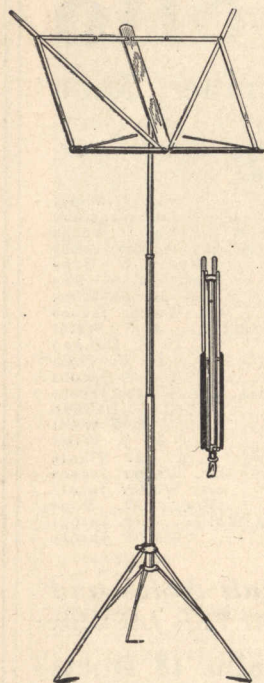
Probably you have noticed that the moving picture houses make it a point to have new subjects once a week at least. So when you enter your favorite resort it is with keen interest that you glance up at the screen to see what pleasing novelty will be presented. Doubtless our readers follow out very much the same plan. On receipt of their CADENZA they turn to the ad of the Cundy-Bettoney Co., and look for the latest thing in mandolin music, and they always find a selection or two that are most attractive and up-to-date in arrangement. The two pieces featured this month are unusually fine. It would be useless

for us to attempt any words of praise concerning "Selections from Il Trovatore," Verdi's masterpiece. It is splendidly arranged for full mandolin orchestra. The other number, "Mandolinen," (a serenade) is an exquisite, dainty little affair, arranged by Lansing. Need we say any more? Send for the Cundy-Bettoney Co.'s new issue proposition. It will pay you.

Just for the sake of argument, suppose you attended a concert where such great artists as Abt, Pettine, Scalzo, Siegel, and other celebrated mandolin soloists appeared on the program, and each in turn played a little dinkie tune on his instrument, wouldn't you be disappointed, in fact, almost disgusted? Well, that is very much the same feeling that sweeps over an audience when a mandolin club or orchestra comes out and plays a selection quite unworthy of its ability, and it would seem to us that the censure should fall on the leader, for isn't it up to *him* to see to it that his organization is supplied with suitable and appropriate music? Mr. Lewis A. Williams of Kalamazoo, Mich., is publishing some mandolin orchestra music that you, Mr. Leader, can use. Two numbers especially we have in mind. "Gibson Eminence" waltz and "The Gibson is King" march. Read carefully Mr. Williams' ad and note what *other* club leaders say about these selections. No "dinkie" music about them, eh?

The Oliver Ditson Co. are perfectly well aware that all THE CADENZA readers are busy men and women just at this holiday

ALL MANDOLIN—BANJO—GUITAR PLAYERS USE MUSIC STANDS



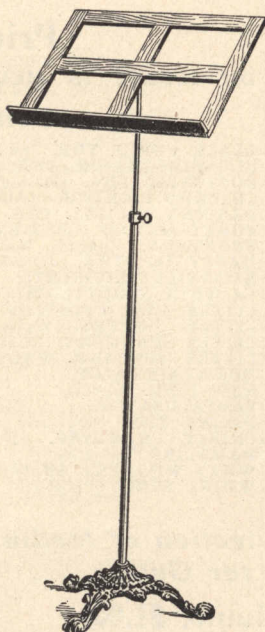
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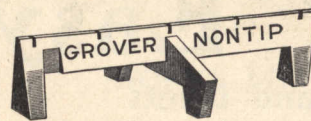
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Invented by A. D. GROVER Price, 15c.

THE "NONTIP" BRIDGE is guaranteed to improve the Tone and Action of any Banjo. It weighs one fiftieth of an ounce and has a supporting strength of over 300 pounds. Extreme lightness combined with great strength produces TONE. By use of the "Nontip" the vibrations of the strings are perfectly transferred to the head or sounding board.

THE PROPER CARE OF THE BANJO

The strings should always be kept up to pitch and the Bridge should never be taken down. The "Nontip" is the ONLY Bridge that will "Stay put" and will not fall down when the Banjo is placed in the case or otherwise handled. Imagine what would be the result if the Violin Bridge was taken down when the instrument was laid aside. It would take hours to restore the tone and tune. This applies to the Banjo as well.

TESTIMONIALS

The sale should only be limited by the number of banjos in use.

CLIFFORD ESSEX.

After three months' trial of the Grover "Nontip" Bridge, I have found that the action and tone of my Banjo is greatly improved by its use. I gladly recommend it to all players.

G. L. LANSING.

The "Nontip" Bridge is the best yet. It fills a long felt want to the soloist who picks hard, and overcomes all fear on the part of the banjoist, who dreads to have his Bridge fall. It increases the tone and power. Used it last evening at a concert, and the "Nontip" for mine in the future. Kindly quote me price in gross lots.

J. H. JENNINGS.

The only Bridge made. Leads all others.

O. H. ALBRECHT.

Anyone who is bothered with a slipping Bridge should be well pleased with the "Nontip." It certainly can't tip, and I don't see how anyone can make it slip, unless they deliberately try to and they might get left then. With best wishes, Sincerely yours,

A. A. FARLAND.

A very neat, simple and ingenious contrivance that brings the Banjo nearer to perfection. I recommend the Grover "Nontip" Bridge to all Banjoists.

THOS. J. ARMSTRONG.

Have given the Grover "Nontip" Bridge a thorough trial, and it is certainly the best Banjo Bridge on the market. Will gladly recommend it to my pupils.

A. J. WEIDT, of Weidt School of Music

The "Nontip" Bridge is certainly O. K. It gives firmness to the strings, and does not tip nor slip. I heartily recommend it to all Banjo players.

H. F. ODBELL.

SPECIAL OFFER—Teachers, Performers and Dealers send your card or letter head with 10 cents in cash or stamps for a sample "NONTIP."

A. D. GROVER, 383 Albany St., Boston, Mass.

season so they do not ask you to look over a long list of mandolin club music in this issue. They only feature three this month, all quite different in style—the " Battleship Connecticut " march, written in 6-8 time with a vim and go about it that sets one's blood tingling; " Over the Waves " (Sobre las Olas) waltzes, an old standard favorite, which Mr. H. F. Odell has given a new arrangement, with delightful effects introduced; and the third number is " National and Patriotic Melodies," containing " America," " The Watch on the Rhine," " Marseillaise," " Austrian Hymn," " The Maple Leaf " (Canadian) and the " Russian Hymn," concluding with " The Star Spangled Banner." All three numbers come arranged for full mandolin orchestra. For prices and the exact instrumentation refer again to the Oliver Ditson Co. ad on the back of cover. You can order direct from their Boston headquarters or from C. H. Ditson & Co., New York City, or from J. E. Ditson & Co., Philadelphia, Pa.

" Were it not for folios, we would be in a hole when it comes to long banquet jobs," remarked a well-known Boston club leader the other day, and doubtless our friend's statement is fully appreciated by many other musical directors, but when there is a folio published like the one Hinds, Noble and Eldredge are featuring in their ad this month, which contains not only selections written in a lighter vein, but also standard classics worthy to appear on any concert program, we all feel like misquoting Bishop Brooks' famous comment on a baby and exclaim

" This is a folio." If your club was engaged to play at an alumni banquet can you conceive of a selection that would delight the "old grads" more than the " College Medley "? And for a direct contrast of effects follow up the " medley " with " Cavalleria Rusticana." Just note the contents of this folio, and you will find something suitable for every occasion. Also observe that parts for tenor mandola, mando-cello, violin, flute and 'cello have recently been added. This folio should be in the hands of every mandolin orchestra leader wherever the string instruments are played. It would seem to us that outside of its intrinsic worth, the leader gets big value for his money when he sends to Hinds, Noble and Eldredge for their famous Folio.

If the popular music publishing firm of Jos. W. Stern & Co. were as skilled in the use of firearms as they are in making musical hits the walls of their office would be profusely decorated with cups and medals. Never to our knowledge have this concern ever been accused of indulging in extravagant language, but you will notice they come out boldly in their ad and declare that the new Egyptian Intermezzo " Amina " by Paul Lincke, composer of that exquisite idyl, the " Glow Worm," is " the greatest mandolin, guitar and banjo composition ever written." Some go so far as to say that Mr. Lincke has outdone all his previous efforts in this new inspiration of his. Special care has been taken in making a worthy M. B. G. arrangement of " Amina." The mandolin and guitar parts have been scored by Louis Tocaben;

the arrangement for the banjo by Paul Eno. Good arrangers, alright. Though " Amina " is at present a reigning success, Jos. W. Stern & Co. are offering the mandolin and banjo club leaders special prices; mandolin or banjo solo at 25 cents; 2nd mandolin or banjo accompaniment, 10 cents; guitar or piano accompaniments, 10 cents each. This is a number you can use on every occasion. It will appeal to any grade or class of audience and all the boys at the first try-out will pronounce it " the best ever."

Procrastination and thoughtlessness have helped to ruin many a man. The White-Smith Music Pub. Co. ask you a direct question in their ad, " Have you sent for our mandolin new issue proposition? If not, why not? " Well, Mr. Reader, what's the answer? Of course, no well-informed musician would think of questioning for a moment the merit of any music this trustworthy old house might send out: then what's the matter? Every wide-awake, up-to-date teacher and club leader is anxious to secure the most attractive pieces the market affords. Well, it is not too late to begin to subscribe for the W-S new issues now, today. The " U. S. A. Patrol," which all the mandolin clubs are featuring, is one of the more recent White-Smith successes. " Yellow Jonquils " is another, so is " Valse Ballet " by George Lowell Tracy. All of these come arranged for full mandolin orchestra. Were you one of the fortunate ones to obtain a copy of that beautiful intermezzo, " In Moonland," as soon as it left the press? For a dainty gavotte we

AMINA

EGYPTIAN INTERMEZZO, By PAUL LINCKE



Copyright, MCMIX, by Jos. W. Stern & Co.

Composer of

The "GLOW-WORM" IDYL

The Greatest Mandolin, Guitar and Banjo Composition ever written!

Every player of these instruments should have "AMINA"
and "GLOW-WORM" in their repertoire.

Mandolin and Guitar Arr. by LOUIS TOCABEN
Banjo Arr. by PAUL ENO

Special prices for following parts for "Amina" or "Glow-Worm"
All can be played together.

Mandolin Solo	25c each	2nd Mandolin	10c each
Guitar acc.	10c "	Piano acc.	10c "
1st Banjo	25c "	2nd Banjo	10c "

Jos. W. Stern & Co., Publishers
102-104 W. 38th ST., NEW YORK CITY

know of nothing prettier than "Pomponette." "A Toi" is a very fascinating little serenade. But the principal advantage of coming in on this new issue proposition is this, "it soothes your pocketbook nerve." You run no chance of having a nervous collapse brought on by being separated from a lot of money for a very little music. Read the first line of this "trade tip" once more, and then write the White-Smith Music Pub. Co. without further delay.

If we should boldly print the statement that we believe Mr. Percy M. Jaques, the well-known music publisher of Jacksonville, Fla., to be an excellent *tailor*, we can just fancy how flatly we would be contradicted. The cultured Boston teacher might possibly say, "Pardon my intrusiveness, but such unwarrantable misrepresentations are insufferable, really quite unrationalistic." The "East-side" New York teacher might come back with "Bank it, you've got rooks in your belfry." From the quaker teacher in Philadelphia we might expect, "Prithee, friend, thou art laboring under a mistake." The breezy Chicago club leader might denounce us in some such words as these, "You must have a brain like a cup custard." But still Mr. Jaques *might* be called a tailor, a musical tailor, for in his quarter-page ad this month can be found a partial list of his compositions that "fit" the banjo capitably, and he can also "fashion" a selection that a mandolinist will delight in. And then you will notice that Mr. Jaques is the publisher of some of the best efforts by such well-known writers as Liddi-

coat, Weber and Wilson. We might say every number on the list has been highly spoken of by many of the leading teachers and club leaders in the country. You have many styles of compositions from which to make a selection. "The Coquette," rather dainty—great opportunities for expression; "Colored Promenade," a "humming" darkey two-step; "Moon Winks," a general favorite; "Sevilla," a beautiful concert waltz. And so we might go on. No matter which one you select, gentlemen, you will find it well arranged and playable.

Do you happen to recall the opening lines of "With the Progressive Publishers" last month, calling the readers' attention to the ad of the Rhode Island Music Co.? They ran something like this: "If a chorus of appreciation is not raised by our army of readers when they come to the half-page ad of the R. I. Music Co. then we shall be very much mistaken." Well, it looks as if we were not "mistaken" in our judgment, for Sig. Giuseppe Pettine, early in November, sent us this message, "Have received seventy-nine orders for Duo Primer and THE CADENZA has only been out four days." It is seldom you see more than seventy-nine in the chorus, even at Grand Opera. Were you, Mr. Reader, among that wide-awake "79" who took time by the forelock and sent for the Duo Primer right off quick? If not, we advise you to "get busy." Just read over the contents of the Duo Primer. You know all the delightful old songs mentioned, and can't you just imagine how attractive they must be

NEW MUSIC FOR MANDOLIN ORCHESTRA

Yellow Jonquils DANCE A LA GAVOTTE

By Paul F. Johanning

ARRANGED BY GEO. L. LANSING

Valse Ballet GEORGE LOWELL TRACY

Arranged by H. F. Odell

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Probably you are acquainted with quite a few men who have made good, and know it, and know that you know it; and you have faith in those men, and when they put a proposition up to you you listen to what they have to say. A good many years ago Carl Fischer started in the music business in New York, and he decidedly made good. He knows it because he has seen his business grow from year to year; and you know it, of course you do, for we will venture to say you have bought goods from him, or your friends have, for years. Now, this same Carl Fischer puts up a proposition to you that you would do well to heed. Out of his well selected stock of mandolin club music he has chosen twelve of what might be called his best sellers, and is offering them to CADENZA readers at a remarkably low

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price. This is a resumé of the whole case in a nutshell. Now, let us see what are some of these "best sellers." Perhaps the most widely known selection is "The Whistler and His Dog," by Arthur Pryor, first made famous by Sousa's celebrated band, and it is still a great favorite with bands and orchestras. "Le Secret," intermezzo, is as full of life and sparkle as a glass of champagne; as a bright club selection it is simply great. Very few waltzes ever written fit the mandolin better than "L'Estudiantina." The last time we heard it played was by a college club and it made the hit of the evening. W. H. Scouton's "King Over All" march is well named. It is one of the "best ever," and "On Jersey Shore" is another brilliant march. If you like a graceful caprice, "Garden of Love" will be sure to delight you. Examine the list carefully and see which one seems to meet with your club's immediate requirements. As we have remarked in these pages more than once, providing your club with good standard folios is a very economical way of buying music. You will notice in the Carl Fischer ad three splendid collections are offered at moder-

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The proclivity of youth to ridicule old age is exemplified in those clever lines by Oliver Wendell Holmes,

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For me to sit and grin

At him here:

But the old, three-cornered hat,

And the breeches and all that,

Are so queer!"

And perhaps if the truth were known, even you, Mr. Reader, were no better than the rest of the boys when you were young, and maybe you can recall on a certain occasion seeing poor, old grandpa hunt through library and sitting-room for his spectacles, when all the time they were pushed back on his forehead, and how you almost hugged yourself in impish glee. Now, maybe you would be surprised if we told you that we believe there might be found quite a number of mandolin players, yes, teachers, soloists and club leaders,

who are looking aimlessly about for good music when, like grandpa's spectacles, plenty of excellent material is within reach of their hand, as one might say. Did you read Walter Jacobs' full page ad in the last issue of THE CADENZA? We are referring to the one with the caption "Music that is Music." Well, a copy of the same ad appears in this number, and as you turn to it the first line to catch the eye is the name "Valentine Abt," and if you are really interested in the mandolin you will keep right on reading, for of course, you have heard of Mr. Abt, and maybe have enjoyed the extreme pleasure of hearing him render some of the delightful compositions and arrangements that Mr. Jacobs is now offering at special prices under certain conditions. Read those conditions carefully. It is important you should. You will observe that there are thirty selections listed that are published in sheet music form; special discount $\frac{2}{3}$ off. Any fair-minded mandolinist of experience in the country will tell you that every one of the thirty selections is worthy the attention of any artist. Special prices you will notice are also quoted on "Abt's Study of



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It has often been remarked that an infant is the most helpless little mortal imaginable. But did you ever stop to think what a helpless set of beings we still continue to be, even after we become grown-ups? How vitally we depend on each other in this world? How long would the Standard Oil Co. continue to exist if no one bought their products? The great Steamship Companies would soon fail without patronage, and the music publishers in a short time would "go to the wall" if the army of musicians in the world totally abandoned their instruments. Select any trade, profession or science you choose and you will find that they must have support or

help to keep them alive. Have you been attracted by the solitary word in bold type at the top of M. Witmark and Sons' ad this month? It's "Help." And the question that would naturally arise in the mind of the reader would be this, "How can this widely-known New York music house especially help me?" And we promptly answer, "In many ways, provided of course, you are interested in the mandolin, banjo and guitar." If you are a teacher of the three instruments, the house of Witmark can be of great help to you, for they can supply you with one of the best "Class and Club Instructors" ever placed on the market. This "Instructor" will not only help you keep the pupils you already have, but will indirectly help you to secure others. Bright, carefully graded little pieces are hard to find. This "Instructor" is filled with them. If you are a club leader you can really scarcely get on without help from the Witmarks. Your club must have popular up-to-date music, such as selections from "Miss Dolly Dollars," "The Motor Girl," "The Newly Weds," "Fair Co-Ed," "Soul Kiss" and "The Three Twins." Just read

the long list of comic opera and musical comedy gems the Witmarks are publishing for mandolin orchestra. In the way of overtures, "The Ruler" medley, "The Pacer" medley and "Monarch" medley are meeting with great favor, not only with the college clubs and orchestras, but with professional organizations. Note the lines in the Witmark ad, "Music sent on approval to responsible parties." Now, can't you see how the Witmarks are trying to help you and all the other teachers and club leaders? But "Rome was not built in a day" runs the old saying, so the pupils must have good, standard books of instruction before they can rattle off the gay two-steps and comic opera selections. Again the Witmarks come to the rescue. The "Witmark Progressive Mandolin Method," written and compiled by T. P. Trinkaus, is a most complete and practical work. "Trinkaus' 125 Original Guitar Studies" will be found most beneficial in developing the right hand. "The Witmark Progressive Banjo Method," written and compiled by Geo. L. Lansing, gives to the banjo-playing public the exact system that

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has made Mr. Lansing famous as a teacher and performer. In short, when in need of help, Mr. Teacher or Mr. Club Leader, always consult the ad of M. Witmark and Sons.

A certain club leader dropped into the office the other day and told us a most extraordinary yarn. We have a lurking suspicion that he was trying to "jolly" us, but at any rate, as near as we can remember, this is the story he told. "You see, it was like this," began our friend, "Last Tuesday evening I was drilling my mandolin orchestra. We had only recently added mando-cello and tenor mandola to our club's instrumentation and had found the result most gratifying. I would also mention that most of the selections we had played were from the Jacobs catalog; please bear that in mind. I have no doubt that the two foremost thoughts floating in my mind on retiring for the night were recollections of the music we had been playing, and that it was holiday season when fairies, goblins and other fanciful spirits are supposed to be holding high carnival. But be that as it may, I had no more than drifted away into dreamland when suddenly I found myself in a public square in China. A trial or court

seemed to be in session, with 'Ah Sin' as 'The Arbitrator.' As near as I could make out all the trouble seemed to be about 'The Boys of the Militia' holding a 'Barn Dance' while 'Berlin was in Smiles and Tears.' The first witness called was a coon by the name of 'Drowsy Dempsey,' whom I had been watching carrying on a 'Fairy Flirtation' with two 'Fair Confidantes.' One of the girls must have lost a bouquet for I heard her singing 'Farewell to the Flowers.' 'Farmer Bungtown,' the next witness, failed to respond when his name was called, for you see he was just around the corner having 'Fun in a Barber Shop.' I found I was rather enjoying myself till a 'Heap Big Injun' came along; then I longed to be at 'Home, Sweet Home,' and I believed I indulged in some 'Heart Murmurs,' as I thought of my wife to whom I have never shown 'Indifference.' But I soon discovered I had no occasion to worry, in fact that I was 'In Royal Favor.' 'King Mydas' drew near, and looking at me with 'Roguish Eyes' invited me to follow him, and promised to give me a 'Stack of Fun' with a lot of 'Show Folks.' I almost felt like declining, for I was fearful lest some 'Merry

Widow' might try to inveigle me into a 'Kentucky Wedding Knot.' Well, maybe I didn't have a high old time. Talk about 'Spanish Gaiety'! There was a staid old married man 'Whirling Over the Ball-Room Floor,' with 'Two Lovers' dancing beside me 'Trading Smiles.' Yes, sir, the whole company were gliding along like a 'Flight of Birds,' and say maybe the music wasn't all to the musty; no chink stuff, but good old 'Persian Lamb Rag,' 'Hoop-e-Kack,' 'Rag Tag' and 'Onion Rag.' 'Ole Sambo' was there with his banjo hitting up 'Yankee Dandy' just as unconcerned as if he was playing in front of his cabin door in the 'Dixie Twilight.' I was just about to whisper to my partner, 'U and I' will have the next waltz, when I awoke with a start and found it was broad daylight. Now, what do you think of that?" inquired our musical friend. "Well," replied the Chief, "with a quiet smile as he re-lighted his cigar, 'I think that if 'Some Day When Dreams Come True' you continue to cut up such high jinks as you did in this yarn you have just sprung on us your wife will be liable to sing oh, 'Why Did You Break My Heart?'"

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DARKY'S DREAM.	Easy	Lansing	.40	.55	.10	.20
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FLOWER WALTZ.	Very easy	Jacobs	.40	.40	.10	.20
INVINCIBLE GUARD.	Medium	Shattuck	.40	.40	.10	.20
March						
JOLLY SAILORS.	March. Easy	Weidt	.40	.40
KALOOLA.	Easy	Weidt	.30	.30	.10	.20
Darktown Intermezzo						
OLE SAMBO.	Easy	Weidt	.40	.40	.10	.20
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PURLING BROOK.	Medium	Shattuck	.40	.40	.10	.20
Waltz						
RAG TAG.	March. Easy	Weidt	.40	.55	.10	.20
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DREAMING.	Waltz. Easy	Jacobs	.30	.30
FANCHON.	Mazurka. Easy	Weidt	.30	.30
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