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The CADENZA

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MANDOLIN, BANJO and GUITAR



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FARMER

NEW FOLIOS

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Arranged by T. P. and GEO. J. TRINKAUS

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GUITAR ACC., 25c
PIANO ACC., 50c

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Good Night, Dear
The Message of the Red, Red Rose
(from Marcelle)
Sweet Girl of My Dreams (from
Ragged Robin)
I'm Looking for a Sweetheart, and I
Think You'll Do (from Pied Piper
and Sporting Days)

Please Don't Keep Me Waiting (from
The Fair Co-ed)
Ev'ry Day
If You'll Remember Me (from Ragged
Robin)
I'll Dream of That Sweet Co-ed (from
The Fair Co-ed)
When You've Won the Only Girl You
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In the Garden of My Heart
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and Sporting Days)
The Yama Yama Man (from Three
Twins)
The Message of the Red, Red Rose
(from Marcelle)
Good Night, Dear
Sweet Girl of My Dreams (from
Ragged Robin)
Here's to the Girl
No One Knows
If You'll Remember Me (from Ragged
Robin)
Come Be My Sunshine, Dearie

Turkish Imperial Guards, March
The Yama Yama Man (from Three
Twins)
To the End of the World with You
Just Some One
The Teddy Bears' Picnic, Character-
istic Novelty
Sleep and Forget
Cuddle Up a Little Closer, Lovey Mine
(from Three Twins)
Cordova, Spanish Dance
Pansies Mean Thoughts, and Thoughts
Mean You
Red Fez, March and Two-Step
The Message of the Red, Red Rose
(from Marcelle)

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Pansies Mean Thoughts, and Thoughts
Mean You, Waltz
Abie, Take an Example from Your
Fader, Barn Dance and Schottische
Temptation, Rag
Hello, Mr. Moonman, Hello! Barn
Dance and Schottische
The Girl Next Door, Waltz
You Don't Know How Much You
Have to Know, in Order to Know
How Little You Know, Two-Step

In Grandma's Day, March and Two-
Step
Porcupine, Rag, Two-Step
Wop! Wop! Wop! Barn Dance and
Schottische
No One Knows, Waltz
Marcelle, March
If I Could Gain the World by Wishing
I Would Only Wish for You, Waltz
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Way Down East, Barn Dance, intro.
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SONGS WITH BANJO ACC.

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To the End of the World with You
The Yama Yama Man (from Three
Twins)
As Long as the World Rolls On
The Message of the Red, Red Rose
(from Marcelle)
Just Some One
I'd Live or I Would Die for You

Wop! Wop! Wop! Barn Dance, Schot-
tische.
The Party That Wrote "Home Sweet
Home" (Never Was a Married Man),
Two-Step
No One Knows, Waltz
Way Down East, Barn Dance
Hypnotic, Waltz (from Three Twins)
In Grandma's Day, March and Two-
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You Can't Stop Your Heart From Beat-
ing for the Girl You Love, Waltz
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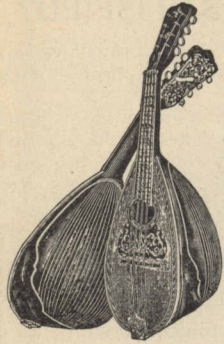
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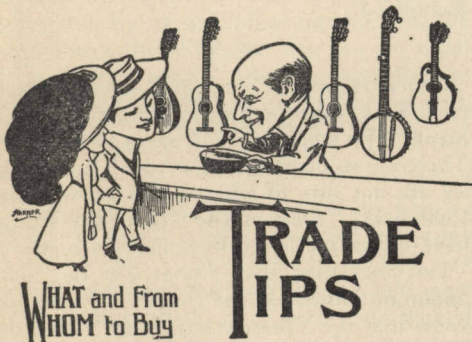
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WHAT and From
WHOM to Buy

TRADE TIPS

MOZART, who once wanted the manuscript of a mass that was prohibited by ecclesiastical law from being written, took it all down note by note by merely hearing it sung. We believe this feat has never been duplicated until now. It has remained for E. A. Rowe of Milford, Delaware, to repeat. He will give you in manuscript at short notice any phonograph banjo solo that you wish. Read his ad, see the list and then give him a try.

✱ ✱

In advertising carpetings great stress used to be laid on the fact of their being "three-ply." The best linen collars advertised today are attested as three-ply. And following close on the heels of industry comes music with a "three-ply" music stand. This is a "three in one" affair consisting of stand, case and folio, "the most complete, convenient and

compact in the world." Write to the Hope Music Stand Co., Mashapaug Street, Providence, R. I., for their illustrated folder.

✱ ✱

A new dollar for a half; a pair of drum sticks for a single stick! undeniably these are very pleasant and profitable exchanges. This is not idle sophistry, for George A. Gaston of Somerville, New Jersey, makes an equally agreeable offer in this issue of THE CADENZA. He offers for sale a "slightly used" \$50 Farland Banjo for \$25. Please note, he says, "slightly used." If you are an instrumentalist you will know that any good instrument is the better from being somewhat used, providing it wasn't for a crow-bar or paving pounder.

✱ ✱

If you want to catch a train, don't dawdle; the train won't wait. If you want to catch a girl, again, don't dawdle; she will marry the other fellow. If you want to catch the dollar — well, dawdle around and watch it roll the other way. Now if you are not a dawdler and have the "work habit," W. F. Main, Iowa City, Iowa, wants you and you want him. Read the ad on page 5 and see what a lot of money can be made with a little applied energy. Samples are carried in the coat pocket, therefore no energy is wasted in carrying a load. The energy can all be applied to selling. If you are the man, don't dawdle.

Are a few petty, annoying, out-standing bills eating up some of your honest profits, and eating into your nervous energy through the weary and unavailing efforts you are making to collect them? "Let George do it," and by "George" is meant the Thompson Reporting Co., 10 Tremont Street, Boston. If your claims are not in the Philippines or worse, turn them over to this company and let them try. They collect claims in the United States and in Canada. They also publish a most convenient book of credit ratings, a perusal of which may save you from getting "stuck" in the future. Don't turn this over to "George" but subscribe for the book.

✱ ✱

Are you a player of any kind of instrument? Then it will pay you to read the ad of the Alpha Musical Instrument Bureau, Providence, R. I. After you have read, investigate by sending for their list of slightly used banjos, mandolins and guitars and see how easy it is to own a good one. Alpha signifies the beginning. Make a new beginning for your fall work by providing yourself with an instrument worthy of your capability. The Alpha Bureau buy, sell or exchange instruments, and there you are, absolutely fitted. They say, "We can save you money." If you doubt this, investigate; if you believe it, also investigate. Address this concern at 95 Westminster Street as above. They are reliable.

WHAT MATTER IT WHETHER YOU PLEASE OTHERS IF YOU ARE SATISFIED?

"The Knowledge Of Smatterers Is Mixed Ignorance"

He only brushed the front of his coat; his back he did not consider: but his coat and appearance satisfied him, though many wondered.

He purchased his coal at half the price, the weight he did not consider: but the price and the coal satisfied him, though many wondered.

The tone of his instrument was inside and reverberating; his audience he did not consider: but the big hollow tone satisfied him, though many wondered.

Those who know not the lesser from the greater, and those who know that the lesser is the greater (!) are satisfied though they cause those who do know to wonder.

The above were satisfied with error in the premise and, therefore, remain satisfied with error in the conclusion, for falsity to them is reality.

True, there is a certain amount of pungency in hollowness; there is a certain amount of weight in emptiness; there is a certain amount of worth in worthlessness, but the conceit of the old construction is to consider such pungency, weight and worth that exist but in part, the whole and thus satisfaction rests with the "coat" part dirty, the "coal" short weight, and the "audience" unsatisfied and, therefore, dissatisfied.

If your ideal is not full grown, your love still remains for the deep tone characteristic of the deep gourd Mandolin, for like begets like — the effect is like the cause and *vice versa*.

"Time Discovers Truth"

But if you would quit fooling yourself and discriminate between tonal retention which is big to the player and tonal projection which is big to the audience, get a

Mandolin with a back-board graduated to vibrate sympathetically with the sounding-board and thus reinforce it in projecting the tone instead of stealing from the sounding-board by vibration absorption to modify the tone—a tone that has been made metallic because of the rigidly braced and cleated sounding-board, characteristic of the old construction instruments.

Hark! ye lovers of the antiquated. He who fails to trust the "Gibson" fails to trace it far enough and, therefore, bases his judgment upon that which seems instead of that which is, and so makes for himself just as much vanity and contentment as he lacks understanding. 'Tis thus ignorance first, "bliss-es," then blisters; — "bliss-es" by giving temporary satisfaction with the lesser merit of the old

construction: blisters because the temporary satisfaction prevents the permanent satisfaction that comes with the greater merit of the "Gibson" Violin construction.

Nothing Can Be Lasting When Reason Does Not Rule

What matter it whether you please others if you are satisfied? Such sounds like the reasoning of fools, but in reality it is the argument of the old construction personified, who further says: "If I fail to

please his audience, I will make him think my construction and tone are right and that his patrons are not appreciative of good music." Oh you performer, dependent upon the applause and approval of the public. Can thy madness be so extreme as to disregard only thine own conceit? You victim of falsity, no matter how conscientious and contented, how long will this disease of stoppings and suffocations of the mind, called prejudice, fetter thy musicianship with inadequacy that you call supremacy? By what system of legerdemain can you satisfy an audience that can hear only the pee-wee-ness of your braced and cleated instrument? Concerts that are like a game of backgammon, — half skill, half luck, change to effective and consummate artistry when Artists use "Gibson" tools. But take it from us, the greatest Artists known to the profession cannot adequately loose and project the vibrations from a tied-up sounding-board glued to a deep bowl for a back-board, and this is why the "Gibson" is built the opposite in all these particulars.

Book "F" will further give you the why. It's free. Get it.

"Gibson" Instruments sold on easy payments.

Do business on our capital. Stock furnished. We help sell. We pay the advertising; you pay for goods when sold. Return goods not sold. Try our "Still Hunt." Catalog and thematic list free.

GIBSON MANDOLIN GUITAR CO.

500 HARRISON COURT, KALAMAZOO, MICHIGAN

British distributing agent, A. de Vekey, 1 Stafford Road, Bournemouth, England.

NEW: Raymond Overture, arranged for full Mandolin Orchestra (14 parts) by H. F. Odell.

There once was a man named Grover,
Whose bridges would not tip over.
Then buy a "Nontip"—
The one that won't slip,
And soon you'll be living in clover.

If these bridges were not better constructed than the verse written about them they would be pretty poor affairs. That they are is a surety backed by such names as Ossman, Shattuck, Lansing, Jennings, Hartnett, Eno, Farland, Weidt, and many more who know what bridges are. What are we talking about? Perhaps it would be as well to explain. We are talking of the "Nontip" banjo bridge, built, constructed and put up by A. D. Grover, 381 Albany Street, Boston. They cost only 15c., and do stay "put."

✻ ✻

In these times of strenuous, insistent activity the men who secure and retain the best positions are the men who never forget to remember. "I forgot" is no longer accepted as excuse or reason. "I meant to have remembered that" relegates him who says it to the scrap-heap of "has-beens." When your chief tells you to remember a thing, that means to "pigeon hole" it in your memory and have it "on tap" when called for. If your leader has an unexpected call for an unprogrammed number, he likes the men who can play it from memory without any fuss. Train your memory then. You can do it if you know how, and you can learn how by remembering to write at once to the Memory Library, 14 Park Place, New York.

Has it ever occurred to you that the half-tones, cuts, caption-headings, etc. of this magazine are specimens of pretty good workmanship? If they have ever appealed to you as being so, have you ever wondered who did them? You will find the same excellent work in the catalogs and publications of such houses as the Oliver Ditson Co., the B. F. Wood Music Co. and the White-Smith Music Pub. Co. There is no secret about it and we are glad to tell you. It is all done by the Hub Engraving Co., 175 Summer Street, Boston. If you have anything to be produced, reproduced or reduced, let the Hub Co. try for you on one contract. The "one" will probably extend into two and then more. Price and work are right, and promises kept as to time.

✻ ✻

Mr. Player, have you ever had tired, perspiring fingers and couldn't hold your pick without gripping it as you would a hoe handle? Don't any more. The United States Mfg. Co., Baltimore, Md., make a new pick that is a positive pleasure to hold, even when not using. It is neither a pickaxe nor an ice-pick, but the "Slip-Not Mandolin Pick." Three little soft rubber pivots are inlaid on both sides of the pick at just the right distance and angles to catch the tips of the thumb and finger and there you are. These picks are made in three grades, flexible, medium and stiff, and sell for the extraordinarily low price of 10c. each, 60c. per dozen. Their special offer for the month of August is 50c. per dozen,

with two extra picks if THE CADENZA is mentioned.

✻ ✻

When Herman Cohn, 56 E. 117th Street, New York, puts the question direct and point blank, "Do you know?" it starts us thinking. There are so many things we don't know that we are not sure of what we do know. Mr. Cohn asks, "Do you know that false strings have driven the banjo from many a home?" "Do you know that strings are the most important annex to your banjo?" "Do you know that the Truesolo strings are today the finest examples of the string makers' art? That each string is guaranteed true?" It is not fair to throw these straight at a fellow without a solution, and happily Mr. Cohn solves his own riddles for us. He says, "If you don't, send 25 cents for sample set of banjo strings and you will never use any other. Address the string man as above.

✻ ✻

On page 43 of this magazine is an illustration of a curious four-spanned bridge, each span carrying one letter of the name of the bridge builder, "Cole." This is neither a suspension, cantilever, tubular nor trestle bridge. It might be termed a drawbridge, however, for it is intended to draw better tone from a banjo. Mr. Cole, the builder, claims that his is the "only direct vibration bridge." He says further, "This bridge is absolutely the best and most perfect ever invented for the banjo. A single trial will convince the most

HAVE YOU

Tried my **Sonotone** Banjo, Guitar and Violin Strings; if not, you are not using the best string made. Every string *guaranteed true* and of superior tone. 28,000 already sold in New York City. Now used by the leading banjoists of the country. **Mr. and Mrs. F. J. Bacon**, the greatest vaudeville banjoists, write "Your strings can't be beat. Have used them exclusively in all our vaudeville work for over two years." Don't fail to try a sample set of my strings at following prices: 4 Treble Sonotone Banjo Strings, 12c. Special Banjo 4th, 6c.; strongest string made. 3 Treble Guitar or Violin Strings, 25c. Sonotone Special Violin G, 10c. Special Violin G, solid silver wrapped, 25c. All violin G's wound on gut and of best German manufacture. All Treble strings treated with a waterproof oil bath. Send \$1.00 for 9 of my best solo compositions for Guitar and Banjo.

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Sample copies, 15 cents each, or 4 for 50 cents.

WALTER A. NORWOOD, 500 East 162 Street, New York City

skeptical." These bridges are made from selected old maple in four sizes, each size designated by its individual number. So be sure to order by number. You can get a full dozen of them for \$1 and 50 cents, ordinarily a dollar and a half, by communicating with F. E. Cole, 3 Appleton Street, Boston.

✱ ✱

Alexander Pope said, "Be not the first by whom the new is tried, nor yet the last to lay the old aside." There are banjos, and new banjos, and then some; many good, and some better. And there are many established performers whom argument could not induce to lay aside their old, original "Stewart." This is the banjo that carried them safe over many a musical flood and they stick to it. Again there are many players just entering the field who would do well to investigate the claims of the Bauer Co. that the "Stewart is King." Of course everybody knows of the late S. S. Stewart for whom this banjo is named. Both were the original types. If you are just entering and think of buying, or if you have fairly entered and think of changing, write to the Bauer Co., 726 Girard Ave., Philadelphia, Pa., for their catalog.

✱ ✱

Mr. Wm. Edw. Foster is a prominent member of the Guild, a mandolin and mandola soloist of note, and a well-known teacher of both these instruments and the banjo. He is also an all-round good fellow who knows an all-

round good thing when he sees it. And here is where he enters into this article, with a ringing encomium of the Hartnett Tone-lever. Read what he says of it. "Have tried your Tone-lever for the past three weeks and I assure you it is the first tone attachment that ever stayed on my banjo that long; furthermore it's going to stay. It is the best thing of its kind." Nothing wavering or pusillanimous about that; just straight out from the shoulder. If you have not yet tried the Tone-lever, why don't you put one on and see if it will stay "put" for three weeks or more? They are not costly to begin with, and if not satisfactory money will be refunded to end with. Get a leverage on your pen and write to D. E. Hartnett, 120 East 23d Street, New York, for circular.

✱ ✱

Some day when a little leisure time comes stealing into the editorial sanctum we mean to try to find out how many combinations can be made from those two letters, "B. P." Needless to say it will not be in the immediate future. Just at the present moment, however, one pops into our mind anent the ad of the Bacon Mfg. and Pub. Co., Forestdale, Vermont. It is "Baconian philosophy." It is not our intention to expound it to you, but will let you read and interpret for yourselves from the Bacon ad. Mr. Bacon says, "You can distinguish a 'Bacon Professional' banjo by its pure, resonant, singing tone." This may be easily proved or disproved by a trial,

TRIAL BY JURY

Never was a jury so competent to render proper verdict as that which has declared unanimously in favor of the **ORPHEUM BANJO**, and never has a defendant been compelled to undergo a more severe grueling than the tests imposed upon the **ORPHEUM BANJO** at the hands of these same Jurors.

The points of attack by the opposing counsel were well taken, chief among which were

Tone Quality
Easy Action

Carrying Power
Long Vibration

and finally down to the none the less important features of **Construction and Finish**. However, the plaintiffs (the old "cast-offs" with which the **ORPHEUM** had been compared) were deeply chagrined when the **ORPHEUM** measured up to all the requirements imposed, fully sustaining all the claims ever made in its behalf by its Makers.

A copy of the Evidence and list of Jurors in this interesting case together with handsomely illustrated catalogue describing the full line of **ORPHEUM BANJOS** are yours for the asking.

Teachers and Performers write — Simply say — "Send Evidence, catalogue and trial plan."

RETTBERG & LANGE

Makers of ORPHEUM BANJOS

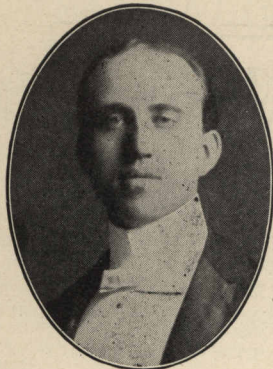
382-384 Second Avenue

New York City

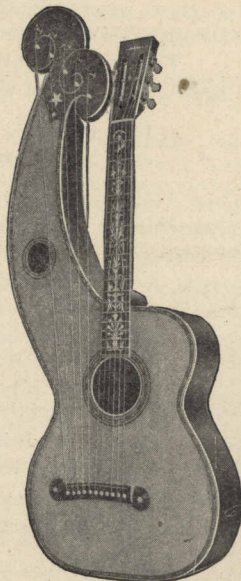
and he is "willing at any time" to send an instrument *on trial*. Let him send you a catalog and list of 10 new banjo compositions with piano parts "fresh from the press." By consulting the ad you will see these are now being played by Derwin, Lansing, Hartnett, Gedney, De Lano, and a "lot of others"—men who know what is good.

✱ ✱

Those who have listened to the playing of Mr. and Mrs. F. J. Bacon have heard the banjo played as "she should be played." To be sure the major reason for their superb playing is due to talent and technic, but much also is due to strings. All the talent in the world can't make a bad string sound good. This talented couple use the "Sonotone" strings of C. S. De Lano, 845 South Broadway, Los Angeles, Cal., and unhesitatingly say of them, "Your strings can't be beat." Los Angeles is a long way, yet 28,000 of these strings have made their way over mountains and prairies into New York City. Mr. Player, why don't you let them find the way to your individual instrument, if they have not already done so? Read the ad and see what a lot of samples you can get for a little money. A set of Italian bass strings for 20c. sounds almost like a "hold up" in a Sierra Nevada pass. Mr. DeLano is a composer as well as a "stringer" and will send you nine solo compositions for \$1.00. Another "hold up" on your audience if you use them.



Valentine Abt
praises the
"Symphony"
Harp Guitar



Valentine Abt

"Messrs. W. J. Dyer & Bro.,
St. Paul, Minn.

Dear Sirs —

Let me express my appreciation of the good you have done guitarists in the manufacture of your Symphony Harp Guitar.

The guitar with its added basses, its excellent tone and far-reaching quality, should prove to be quite a boon to all having the advancement of the instrument at heart.

Very truly yours,
Valentine Abt."

The "Symphony" has no rival in combined power and quality of tone.

Sent on trial. Sold on easy payments. Write for free catalog.

W. J. DYER & BRO.

Dept. 125.

ST. PAUL, MINN.

A very thoughtful and sympathetic man, utterly regardless of his shoe leather and tired feet, once tramped all over a city to find a saw-buck that was shorter than the ordinary make, because his wife was a short-statured woman. This kind man wanted it to fit. History does not say whether the lady appreciated the "fit" or had a fit. Now if you are a guitarist and a member of an orchestra you want your instrument to "fit." You don't want it to be smothered and covered by the other instruments. You want a guitar with a quality and power of tone that shall hold its own in its own place. Such an instrument is made and you may have one and not run all over town for it. It is the "Symphony" harp guitar made by W. J. Dyer and Bro., St. Paul, Minn. Mr. Valentine Abt, whose name is a power in the harp world, speaks of it in terms of unstinted praise. He says, "Its excellent tone and far-reaching quality should prove a boon to all having the advancement of the instrument at heart." Messrs. Dyer and Bro. sell these instruments on easy payments, and will send one on trial; so there is no excuse not to investigate. Write for a free catalog while their ad is "hot" and see if it fits.

We often hear it said, "The easiest way is the best way," which in itself implies following the line of least resistance. This is evidently what Mr. William C. Stahl of Milwaukee, Wisconsin, means when he says in

his ad in this issue of THE CADENZA, "The easiest way to get a perfect mandolin, guitar or banjo that will suit you in every respect and satisfy you for a lifetime, is to let me send you a Stahl instrument." Why not follow the line of least resistance, at least in so far as a trial goes? Mr. Stahl says you may take one of his instruments to your home, play upon it, try it out, test it in every conceivable way. In fact, do almost anything and everything but jump on it. This costs you nothing and will "prove the pudding." What easier way can there be than this? Mr. Stahl is confident that a trial will thoroughly test and prove "his new and improved mandolins, guitars and banjos" to be unequalled for tone, durability and artistic qualities. Another feature in his make of mandolins, and upon which he lays great stress, is the models. In this instrument the buyer may have the choice of two styles — the regular or gourd shaped, or the violin model. Why not send now for his free catalog and particulars, and then send for an instrument on trial?

Messrs. Rettberg and Lange, 382-384 Second Ave., New York, have turned from medicine to jurisprudence, and seem to argue along either line with equal facility. They have an interesting ad in this issue, in which the "Orpheum" banjo as defendant is haled before a court of opinion for a "Trial by Jury." They say, "Never was a jury so competent to render proper verdict, and never

has a defendant been compelled to undergo a more severe grueling than the tests imposed upon the 'Orpheum' banjo at the hands of these same jurors." The points of attack taken by opposing counsel were "carrying power," "easy action," "long vibration" and "construction and finish." They further say, "The plaintiffs (the old 'cast-offs' with which the 'Orpheum' has been compared) were deeply chagrined when the 'Orpheum' measured up to all the requirements." Rettberg and Lange have compiled a handsomely illustrated catalog of their full line of "Orpheum" banjos, together with a copy of all the evidence, and a list of the jurors. They will gladly send this to any one on request. When you write for it, a postal card will be sufficient saying, "Send evidence, catalog and trial plan." All teachers and performers should send for one of these catalogs and learn what this energetic firm has to say for themselves.

If a man were out walking with his "best girl," and his arms should get real tired he would know at once where to rest them. If he did not, then he had no business to have the girl. If necessity is the mother of invention, is not accident the father of discovery? Perhaps Mr. William Place discovered and invented his arm rest for the mandolin through accident. Whatever the way, however, it does not lessen the value of the "Place Arm Rest" for the mandolin. It is a logical, prac-

SPECIAL INDUCEMENTS

To Subscribe for
The CADENZA

THE CADENZA

and One Dollar's worth, list price, of any of the Jacobs sheet music publications for mandolin, banjo, guitar, piano or voice, but you **MUST** make your **CHOICE** known *when sending in your subscription,* for **\$1.00**

THE CADENZA

and any one Book, Collection or Folio found in the Walter Jacobs catalog listed at **NOT** more than 50 cents, for **\$1.00**

THE CADENZA

and Jacobs' Orchestra Monthly for **\$1.50**
Value \$2.00

THE CADENZA

and Elson's Pocket Music Dictionary for **\$1.00**

Contents: The important terms used in music with pronunciation and concise definition, together with the elements of notation and a biographical list of over five hundred noted names in music. **No musician can afford to be without it.** Value \$1.35

Give your **full** and **permanent** address plainly written

Notify us promptly of any change of address

N. B. We recommend that remittances be made by Post Office or Express money order

Address all communications and make all moneys payable to

THE CADENZA

167 Tremont Street,

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, Kladivko, 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

MUSICIANS SUPPLY CO.

214 TREMONT ST.,

BOSTON, MASS.

You can distinguish a "Bacon Professional" Banjo by its PURE, RESONANT, SINGING TONE

Frederick J. Bacon known throughout the world as a performer on the banjo, and for his clever inventions, namely, the "NEVERSLIP" banjo bridge, "NO-KNOT" tail piece and "NEVERFALSE" strings — the ONLY TRUE GUT string manufactured — put the now famous "BACON PROF" banjo upon the market, just five years ago this month. It is constructed on ORIGINAL and SCIENTIFIC principles, and is acknowledged by both the trade and profession to be PERFECT in every detail. I notice that some of my competitors advertise certain well-known teachers and dealers as their agents, when as a matter of fact, these SAME teachers and dealers discarded these makes some time ago, and handle the "BACON" banjos EXCLUSIVELY. This I can prove. Let these other mfrs claim all they want on paper. I am willing at ANY time to send you one of my instruments, so that you can judge for yourself. **ARE THE OTHERS WILLING TO DO THIS?** MY Instrument will cost you **NOTHING** if you do not keep it. Prices from \$40 to \$100. ALL have the same tone. Liberal discount to the trade and profession. Send for catalog of banjos and Mr. Bacon's list of 10 new banjo compositions with piano accomp. FRESH from the press. Now being played by Derwin, Lansing, Hartnett, Gedney, DeLano and lots of others.

**THE BACON MFG. & PUB. CO.,
FORESTDALE, VERMONT**

PRETTIEST MANDOLIN MUSIC YOU EVER HEARD

First and Second Mandolin and Guitar

Regular Price
40c a Copy
Our **10c**
Price

A Frangese, March
Angel's Serenade
Bacio II (The Kiss)
Budding Flowers
Cavatina
Century, March

Cinquantaine, La
Corn Flower, Waltz
Cradle Song
Cricket's Parade
Crimson Blushes
Czara, Mazurka

FREE A Beautiful Solo and Bargain Catalog with every \$1.00 Order
WALTER C. TUTTLE CO., 14 W. Ohio St., Indianapolis, Ind.

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.

tical addition to the instrument. If you will read the ad of the Rhode Island Music Company, 49 Penn Street, Providence, R. I., you will discover that the shining lights of the mandolin world are using it, and have nothing but encomiums for it. Says G. L. Lansing, "'Arm Rest' is O. K. and should be on every mandolin." Valentine Abt says of it, "Besides steadying the instrument, the pad also softens the wrist pressure on the instrument." D. E. Hartnett, the inventor of the Tone-lever says, "I find this a practical little device that should be extensively used." It would seem that J. J. Derwin speaks from experience, for he says, "It is of valuable assistance in holding the mandolin." Read these testimonials for yourselves, and if not then satisfied, the Rhode Island Company will gladly send you more just as strong. Best of all, you may rest your arm for \$1.00.

noted violin makers for a period of 150 years, but it remained for Carl Neuner to bring these instruments to their highest stage of perfection. Following him is Mihaly Remenyi, conceded to be the greatest of modern European violin makers. His violins have a wonderful quality, combining a witchery of tone with power and sweetness. It is the man embodied in his handiwork. Masters like Hubay, Grunfeld, Dansiger and Pechy know this. And virtuosos like Altman, Von Vecsey, Tellmanyi and others prove it. Have you ever experienced the pleasure of handling a beautiful violin? You can handle, hold and hear the very ones spoken of at the warehouse of the Musicians Supply Co., 214 Tremont Street, Boston. If you cannot visit them personally, let them send you their catalogs. This is an education in itself.

burn," and the corresponding association is the house of Lyon & Healy, Chicago, Ill. Those who know it receive a mental image of an artistic, responsive and perfect toned instrument. Those who only know of it receive the impression of something worth while to investigate. All mandolin players who only know of it, or do not know it at all, will do well to investigate the claims of this house for their instruments. It always pays to investigate, and they court investigation. They will send you a copy of their Washburn souvenir catalog on request. To quote them, "The responsive quality of this magnificent instrument makes it possible for musicians to render the most difficult compositions with ease." This is a broad statement and broadly made. You can test its validity by reading the ad and then getting into communication with them.

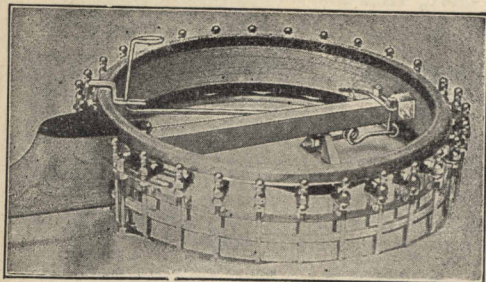
There is no instrument made that is so potent in playing upon the emotions of the human as the perfect violin. On the other hand there is no instrument so capable of rousing the savage in man, and almost moving him to murder, as the fiddle. No wonder then that for centuries violin makers have sought to bring their art to perfection and ingrain in their instruments that subtle something that speaks to the music soul. It was once thought that the art died with the wizards of the Cremona and Stradivarius but time has proven it different. The Neuner family have been

That complex and sensitive mechanism, the human brain, comes to know things and events almost entirely through association. Breathe the word "assassination" and we receive an instantaneous image of Lincoln, Garfield and McKinley. Speak of the "big stick" and quickly before the mental eye appears a dynamo of human energy. Speak of tariff and instantly is flashed on the mental process such names as Taft, Dingley, Paine, Aldrich and — "Insurgents." This follows in all lines of life whether social, political, mercantile, industrial or musical. In the mandolin world speak the name of "Wash-

We are in the age of "foods." We have our "Protones" and "Sanotogens"; our nerve foods and tissue foods; brain foods and skin foods. And now Mr. A. A. Farland comes forth with "food for thought." What with his "Wood Rim" banjos, his banjo music, and all kinds of strings, there is much food for thought in Mr. Farland's ad in this issue of THE CADENZA. Read his ad and see what he says of the Farland Wood Rim banjo. It may set you to thinking and cause you to send for his illustrated price list. Of strings, Mr. Farland says, "Gut are all false

TONE

Wm. Edward Foster

LEVER

"Have tried your TONE-LEVER for the past three weeks and I assure you it is the first tone attachment that ever stayed on my banjo that long; furthermore it's going to stay. It is the best thing of its kind."

IMPORTANT. Give name and make of Banjo; distance from bridge to rim; distance from head to dowel stick; depth of rim and diameter of head.

Prices: Tone-Lever \$2. Tone-bar \$2. Arm-rest 75c.

Money back if not satisfactory. Write for circulars.

D. E. HARTNETT, 120 E. 23d St., New York City.

A. J. SHAW'S

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

A. J. SHAW, 3915 Cottage Grove Ave., Chicago, Ill.

"THE SPEEDWAY"

A very lively one. Will make you feel good and cool. Very Special price. One copy for two mandolins and guitar, 14c. Piano acc., 6c.

THE HOGUE MUSIC COMPANY,

Washington, Georgia

SOMETHING NEW!

Phonograph Banjo Solos

in Manuscript at short notice

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

E. A. ROWE,

MILFORD, DELAWARE

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

DEPT. R 7235

CHICAGO

or become so with use, seldom remaining even approximately true for more than half an hour. They are also utterly unreliable in damp weather or under perspiring fingers. Japanese silk give a thin, weak tone. Twisted silk and composition fail to stand up to pitch for a reasonable length of time." This is certainly food for thought and matter for investigation. We have not quoted in full, but enough to convey Mr. Farland's idea. He further says, "The Farland string is guaranteed to be free from all the above-mentioned defects. Gives a splendid, true tone as long as it lasts. Trial lot of 20 for \$1.00. Imperfect ones, if found, replaced free." Mr. Farland is also featuring a book of banjo music containing 36 melodious pieces for students and 14 concert selections, including his own arrangements of the old "Home songs." And all this for \$1.00. Send for his general catalog of banjo music and supplies.

✻ ✻

The discerning person who possesses a critical ear will tell you that when listening to an approaching band the first instruments to compel the attention are those of the smaller tone. As the band draws nearer the big booming tones of the heavier instruments begin to dominate; and the big tubas and the slide trombones, that seemingly are tearing up the cobble stones with tone at the moment of passing, dissipate into nothingness as the band recedes, and the last, as the first, tones which the mind and the ear recognizes are those of the piccolos and cornets. This is a natural

and constructive law; empty tone will not carry. The voice with big, hollow and reverberating tone which so fills a small room, will not carry across the footlights. The instrument that sounds so round, full and beautiful in the room and at close quarters may not fill a hall. All true instrument makers know this and construct accordingly. It is the small and refined tone that penetrates and carries. This is the claim made by the Gibson Mandolin Guitar Co. in a new and very interesting ad in the August number of THE CADENZA. They urge the player to "discriminate between tonal retention and tonal projection." If you would please yourself, begin with pleasing your audience. And to please your audience you must give them a tone which they can hear, regardless of your own likes and dislikes. Read this ad of the Gibson Co. It is interesting from all points of view. If you are convinced after reading, write to them for catalogs and further information. The address is 500 Harrison Court, Kalamazoo, Mich.

✻ ✻

Don't forget to look at that "Special Inducement" announcement on page 4 of this magazine. This is not "phony" If one can have a dollar magazine for a year, coupled with another dollar's worth (list price) of good music for mandolin, banjo, guitar, piano or voice for only one dollar, isn't that real value? You have only to make your choice when sending in the dollar. Or is it not real value when you can have the same magazine with the choice of any one book, collection or folio,

not exceeding 50 cents, listed in the Walter Jacobs catalog for the same dollar? We leave the answer to yourselves. And it is the real thing when you can have that gigantic little book, the Elson Pocket Music Dictionary with this same magazine for one dollar. It should not require much thinking over. Write your full address plainly and send it with the dollar and your selection to THE CADENZA, 167 Tremont Street, Boston. Now turn to page 46 and carefully read the ad of the Jacobs' Orchestra Monthly. In this ad are listed 4 new compositions this month; "Procrastination Rag," Cobb; "The Suburbanite," Allen; "Bells of Moscow," Aletter, and "Height of Fashion," Hildreth. You are wondering how this interests you, dear CADENZA reader? Let us explain. It is true that the J. O. M. magazine is devoted to the interests of the regular orchestra. But it is also true that each number of the paper carries two good compositions for violin and piano that may be effectively played by you, Mr. Mandolin Player, on your instrument. Now take your pencil and figure. The magazine costs about eight cents a copy and each copy contains two 25c. compositions. Added to this are the essays and articles of value on music, the musical gossip and notes and a lot of information on music matters in general that should interest every musician, no matter to what class he belongs. Read the ad carefully, figure it up and give yourself the benefit of the doubt.

(Continued on page 38)

N. B. THIS LIST IS ADDED TO EVERY MONTH.

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 } Oct. Mandola }	Flute Obligato } Cello Obligato }	Banjo Accompaniment	Guitar Accompaniment	Piano Accompaniment	Banjo Solo	Guitar Solo
*ABENDLEID. Evening Song. (Schumann).....	Arr. R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
*MOMENT MUSICAL. (Schubert).....	Arr. R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
†*AGGRAVATION RAG. (Cobb).....	Arr. Walter Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	..
†*AH SIN. Eccentric Two Step Novelty. (Rolfe).....	Arr. Walter Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	..
*ANGEL'S SERENADE. (Braga).....	Arr. R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
*ARBITRATOR, THE. March and Two-Step. (Taubert).....	Arr. Hildreth-Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	.30
†*BARN DANCE. The Bunnies' Gambol. (West).....	Arr. Walter Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	.30
*BASHFUL BUMPKIN. Schottische and Barn Dance. (Rolfe).....	Arr. Walter Jacobs	A .30	.10	.15	.15	.15	.10	.20	.40	..
*BERLIN IN SMILES AND TEARS. Overture. (Conradi).....	Arr. R. E. Hildreth	B .40	.20	.25	.25	.25	.20	.35
*BOYS OF THE MILITIA. March. (Boehnlein).....	Arr. Hildreth-Jacobs	B .30	.10	.15	.15	.15	.10	.20
*CAVATINA. (Raff).....	Arr. R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
*CHANSON SANS PAROLES. Song Without Words. (Tchaikowsky).....	Arr. R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
†*CLOUD-CHIEF. Two-Step Intermezzo (Philie).....	Arr. Hildreth-Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	..
*COME BACK TO CONNEMARA. Irish Novelty Two-Step. (Grey).....	Arr. R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
*COPPELIA. Valse Lente. (Delibes).....	Arr. R. E. Hildreth	B .40	.20	.25	.25	.25	.20	.35
*CUPID ASTRAY. Waltz. (Rolfe).....	Arr. Hildreth-Jacobs	B .40	.20	.25	.25	.25	.20	.35
†*DIXIE TWILIGHT. Characteristic March. (Johnson).....	Arr. Walter Jacobs	A .30	.10	.15	.15	.15	.10	.20
*DROWSY DEMPSEY. A Coon Shuffle.....	Geo. L. Lansing	A .30	.10	.15	.15	.15	.10	.20	.40	..
†*FAIR CONFIDANTES. Waltz. (McVeigh).....	Arr. Walter Jacobs	B .40	.20	.25	.25	.25	.20	.35
†*FAIRY FLIRTATIONS. Dance Caprice. (Boehnlein).....	Arr. Walter Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	.30
*FAREWELL TO THE FLOWERS. Reverie.....	R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
†*FARMER BUNG TOWN. March Humoresque. (Luscomb).....	Arr. Hildreth-Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	.30
*FIFTH NOCTURNE (Leybach).....	Arr. R. E. Hildreth	B .40	.20	.25	.25	.25	.20	.35
†*FLIGHT OF THE BIRDS. Ballet.....	W. M. Rice	B .30	.10	.15	.15	.15	.10	.20
†*FUN IN A BARBER SHOP. Novelty March (Winne).....	Arr. Walter Jacobs	A .30	.10	.15	.15	.15	.10	.20	.40	.30
*GLORIANA. Overture.....	A. J. Weidt	B .40	.20	.25	.25	.25	.20	.35
*GRETCHEN, MY RATHSKELLER FAIRY. (Ayer).....	Arr. Walter Jacobs	A .30	.10	.15	.15	.15	.10	.20
†*HEAP BIG INJUN. Two-Step Intermezzo. (Sawyer).....	Arr. Jacobs-Hildreth	B .30	.10	.15	.15	.15	.10	.20	.40	..
†*HEART MURMURS. Waltz. (Rolfe).....	Arr. R. E. Hildreth	B .40	.20	.25	.25	.25	.20	.35	.40	.30
†*HOME, SWEET HOME. Medley "Good-Night" Waltz.....	R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
†*HOOP-E-KACK. Two-Step Novelty. (Allen).....	Arr. Hildreth-Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	..
*HUNGARIAN DANCE NO. 5. (Brahms).....	Arr. R. E. Hildreth	C .30	.10	.15	.15	.15	.10	.20
*HUNGARIAN DANCE NO. 6. (Brahms).....	Arr. R. E. Hildreth	B .30	.10	.15	.15	.15	.10	.20
*INDIFFERENCE. Characteristic Morceau. (Rolfe).....	Arr. Hildreth-Jacobs	B .30	.10	.15	.15	.15	.10	.20
*IN ROYAL FAVOR. March and Two-Step. (Potter).....	Arr. Walter Jacobs	B .30	.10	.15	.15	.15	.10	.20
†*KENTUCKY WEDDING KNOT. Novelty Two-Step. (Turner).....	Arr. Walter Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	..
*KING MYDAS. Overture. (Eilenberg).....	Arr. R. E. Hildreth	B .40	.20	.25	.25	.25	.20	.35
†*KISS OF SPRING. Waltz. (Rolfe).....	Arr. Walter Jacobs	A .40	.20	.25	.25	.25	.20	.35	.40	.30
*LA CINQUANTAINE. Air in Olden Style. (Gabriel Marie).....	Arr. R. E. Hildreth	A .30	.10	.15	.15	.15	.10	.20
*LA LISONJERA. The Flatterer. (Chaminade).....	Arr. Geo. L. Lansing	B .30	.10	.15	.15	.15	.10	.20
*LORAIN. Mazurka. (Nichols).....	Arr. Hildreth-Jacobs	B .30	.10	.15	.15	.15	.10	.20	.40	.30
*MERRY WIDOW. Waltz. (Lehar).....	Arr. Hildreth-Jacobs	B .40	.20	.25	.25	.25	.20	.35
†*MONSTRAT VIAM. March. (Joy).....	Arr. Walter Jacobs	B .30	.10	.15	.15	.15	.10	.20
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THE CADENZA

A monthly magazine published in the interest of the MANDOLIN, BANJO and GUITAR
36 Pages of type matter; 16 pages of NEW music

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No. 2



THE LYRIC MANDOLIN ORCHESTRA, MONTREAL, CANADA

Mr. J. J. Levert, Director and Manager

THE LYRIC MANDOLIN ORCHESTRA

WE are presenting the readers of THE CADENZA this month with a half tone of the Lyric Mandolin Orchestra of Montreal, Canada. This might well be called a companion picture to that of the Orpheum Banjo Club, which appeared in our June issue. Moreover these two organizations have two brothers and a sister in the guise of Levert's Gibson Septette, the Elite Banjo and Guitar Orchestra, and the Aeolian Ladies Mandolin Orchestra respectively. All of these five organizations are under the leadership and instruction of Mr. John J. Levert, who has few equals and still fewer superiors as an up-to-date and progressive teacher of the banjo, mandolin and guitar.

The particular organization, however, of which we wish to speak, the Lyric Mandolin Orchestra, was formed in 1901. It is composed of twenty-five members, more than half of whom were connected with the orchestra at the time of its inception. With this, like all of Mr. Levert's clubs and orchestras, there have been constant changes made along lines following out the progressive ideas of the director. Up-to-date music, properly orchestrated, has been adapted, and only the most modern instruments are used.

The orchestra is frequently booked for concerts in Montreal and vicinity, and at the annual recitals of Mr. Levert it is always a prominent feature on the programs.



(Written especially for THE CADENZA)

BANJO TALKS

BY JOHN DOUGLAS

(Continued from the July issue)

No. 4

PLECTRUM BANJO PLAYING

HOW the times do change! Yesterday, the idea of playing a banjo with a plectrum, or mandolin pick, was pronounced ridiculous. Today, try and get a decent vaudeville engagement as a finger player, and see what you will be "up against." If you are not a plectrum banjoist you will not be regarded with favor — unless you can prove yourself to be a real, sensational "rip-snorter."

The secret is this: Vaudeville audiences want all the noise and excitement you can give them, and, so, the plectrum banjoist is able to fill the bill somewhat better than a finger player, although there certainly are finger players who give great satisfaction.

Of course, the legitimate way to play the banjo is in the guitar style, and undoubtedly most players prefer it; nevertheless, the plectrum style has many advocates, and their number is growing larger each day.

There is no doubt about it, — a banjo cleverly played with a plectrum, and properly accompanied, is wonderfully effective; yet with all its good points granted, I turn more affectionately to legitimate finger work as being more truly banjoistic and unique in results.

However, no one need ignore plectrum work entirely, no matter how firmly wedded he may be to the guitar style. But he who decides to use the plectrum exclusively should learn the "C Notation" so that he can read from mandolin and violin parts. He will then be able to play almost anything published, whereas in the "A Notation" he will not find much that is well suited to pick playing — that is, unless he becomes very skillful, which he is not likely to be for a long time, as pick playing is not as easy as it looks, and one must practice on compositions well suited to the style.

In *legato* melodies, the plectrum demonstrates its special value, but to secure a smooth, musical *tremolo* one must work harder than on a mandolin. One is repaid, however, by securing a volume of tone three times as powerful as a mandolin's, and quite as sweet, if right methods are used, and the banjo is in absolutely perfect trim. Pizzicato playing shows up very clean cut and brilliant, too, and *ff* and *pp* are secured with comparative ease.

Unfortunately, playing to vaudeville audiences does not, as a rule, call for artistic musicianship, gymnastics being more appreciated than good tone and expression; hence, we find very few good musical plectrum "turns" behind the footlights. This should not be. I am beginning to suspect that we malign the average vaudeville audience when we say they cannot appreciate sweet, tasteful music. Let banjoists be less violent in their efforts, and it's a hundred to one they will give more satisfaction. Furious execution is all very well for a grand climax, but to play everything like a raving madman is simply being — a raving madman. "Ben Bolt," feelingly played, will bring down the house more surely than a murderous onslaught on "Tannhauser March."

Those desirous of acquiring the use of the pick should begin by striking single detached notes on the third string. This is the easiest string on which to use the plectrum, it being firm and mellow, and thick enough to allow the pick point to slide off it without the biting tone usually got by an amateur on the first string. Next, the *tremolo* may be essayed on the same string. Arch the wrist a little, thus securing greater flexibility and freedom of swing, this resulting in a more velvety tone, as you will readily perceive if you contrast it with the tone obtained by tremoloing with a flat wrist.

Next, extend your operations to the second string; then, when your muscles are becoming used to the new order of things, include the first string.

Soon you will be playing up to the sixth and seventh fret on the third string, and then, from that point, be crossing over to the second and first strings, playing rapid passages with ease.

It is permissible to rest the little finger on the skin, but some players prefer not to. To get the best tone, strike the strings generally about four or five inches above the bridge.

It will be advisable to leave the thumb-string off altogether, as it will be found in the way when doing vigorous work on the bass string.

Don't use a plectrum so thin that it bends easily. Some prefer a leather pick. A hard rubber one will be found to give good satisfaction, although some use tortoise shell.

While I have no fault to find with really artistic plectrum playing, I am more pleased with the guitar style for my own use, and I wield the pick merely as an occasional diversion.

In concluding: It would be an omission were I not to state that a splendid banjo for plectrum playing is the English zither banjo, with its wire strings removed and silk and gut put on in their stead. The tone secured is louder, more musical, and carries better than any other kind, and is just the thing for stage use in this connection.

I became aware of this fact only recently through experimenting with a zither banjo recently received from across the pond.

No. 5

BANJO COMPOSITIONS

There is one thing the banjo would be the better off for, — if only we had it, — a longer list of really able and gifted composers for the instrument.

That the banjo is able to boast of a few good writers no one will deny, but we need *more* in order to secure that which we now lack, — *variety*.

Unlike the violin and piano, the banjo is not blessed with such a plethora of gifted composers that one halts in one's choice, distracted by an embarrassment of riches.

*This is, I think, the banjo's weak point.

A large percentage of compositions issued for some years past has been very commonplace, and the complaint of some minor publishers that sales are not up to the average, springs from the very fact that their offerings have proved to be disappointing to the players.

"Once bitten, twice shy," says the banjoist, grimly, as he closes his pocketbook.

*This will be a large and hard "pill" for our banjo composers to swallow, but the editor of THE CADENZA has long looked in the face the staring truth, publicly announced perhaps for the first time, in the above statement of Mr. Douglas. The "New School" of banjo composition is needed, needed badly, and with it will arrive the savior of the instrument. There is a "splendid opening" for the "right party," but, sadly enough, the opinion of the aspiring composer-applicant of the merit of his efforts is often so widely different from that of the public. Composers can well forget their friends' opinions. [Ed.]

Why have we not a De Koven of the banjo? — or an Arthur Pryor? It is music of the quality these men have turned out that all experienced banjoists feel the need of. Who will give us such music? To whom shall we look for a New School in banjo compositions, — for a New School must come, sooner or later, or the interest of many who possess discrimination must wane, and perhaps die. We cannot afford to lose our best blood, and it is time a new order of things came into being.

Characteristic banjo music (as now understood) that is easy enough for teaching purposes, is very valuable in its allotted sphere, but we must go farther. Thousands of banjoists who play their instruments nearly every day in the year are away beyond the pupil stage, and they desire more music of a better grade; not difficult music, mark you, nor classic, but something with a fair amount of style, some backbone, and a little newness to it.

A peculiar feature of banjo publishing today is that nearly every piece issued is proclaimed to be easy or very easy. Does this mean that all banjoists — no matter how experienced — insist on simple stuff? Surely not. While there can be little demand for difficult music, the moderately difficult ought to meet with a ready demand, *if possessed of merit*.

There has been too much music of the wrong sort issued for the banjo. Every player able to transfer notes to paper has entered the publishing field, with results that all of us are only too well aware of.

Let us hope that composers will give us only their very best in the future, for we are too keenly "on to their curves" now to take "any old thing." As in the magazine world (which has become stricter of late) rubbish should not be published on the strength of a well-known name. We don't want names, but *works*, and we ought not to care who the man is so long as he can "deliver the goods." We must have something with sufficiently distinctive qualities to make the violin and piano people want to play it, too. Why should not more of our banjo compositions find favor in the eyes of the violin orchestra family?

There you are! *Why not?*

NOTE: Following the question "Why Not?" the author of "Banjo Talks" had typed the word "Finis"; but the editor felt that ten would not be too many "Talks" for CADENZA readers and so informed Mr. Douglas. The result is that more will follow. — [Ed.]

(To be continued in the September issue)

✱ ✱

Mr. James P. Downs of "Memory" fame starts on his summer vacation from Niagara Falls in a canoe. Fo de lands sakes Massa James hike it round dem falls and rapids. Yo paddle won't neber carry yer through dem two makins ob Satan himself — but good luck to a good fellow.

(Written especially for THE CADENZA)

THE MODERN HARP-GUITAR

Tuning the Sub-Basses

BY WALTER A. BOEHM

THIS article is written by special request of the editor of THE CADENZA, who in turn has received numerous inquiries for information on this subject. It affords me considerable pleasure to have this opportunity of treating the subject, for several reasons.

First: because the matter will come before a greater number of interested players, teachers, and mandolin orchestra directors, if published in this valuable paper.

Second: because I deeply appreciate the honor and courtesy conferred upon me by Mr. Jacobs in assigning to me this subject, thereby signifying his willingness to accept as authoritative my treatise.

Third: because it is a subject on which I can wax warm and enthusiastic, and thereby possibly influence others who have not as yet gone into the matter thoroly, to give more serious attention to the hidden beauties of the Harp-Guitar, an instrument which, due to recent mechanical improvements, has set every awakened soul and lover of guitar music to discover new and greater possibilities in this splendid acquisition to the musical world.

Fourth: because by publishing this article in THE CADENZA it will save me considerable time from answering personally the numerous inquiries I have received of late, and which have accumulated during my recent absence from the city.

In 1897 I began experimenting with additional bass strings on a guitar, and found it was just as easy to manipulate the extra five strings which I at that time added. In fact I found that it was now possible to play some pieces on my guitar which could not be played on my old six-string guitar; for example: a piece in the key of G major which requires fingering in the higher positions. While the left hand is fingering in the upper positions, it is a physical impossibility to reach the G on the E bass at the third fret. It is true that the octave higher G may be made on the A bass string, but to the guitarist who has developed within himself an understanding and appreciation of *correct* musical form, and the *eternal fitness of things*, it is a bit unsatisfactory to be compelled (*simply by the limitation of his instrument*) to substitute a note which is in the *treble compass* (in this case the G or third string) for the correct one, which should be an octave lower in the bass compass.

The best way to get a forcible as well as convincing demonstration of the superiority of the Harp-Guitar over the six-string guitar is to try and play even easy selections which go in to the upper positions, and which require the continued use of the great barrer, first on the six-string guitar and then on the

Harp-Guitar, which has an open bass note for the twelve half-tones of the scale.

To those thousands of students who have studied the guitar up to the point when that exasperating stumbling-block, the great barrer, was reached, and who then thru discouragement laid aside their instruments, to those students I say with all the positiveism at my command, "Investigate the modern sixteen-string Harp-Guitar." Do not commit the same blunder (if it may rightly be called such) as I did in 1897, of trying merely four or five extra sub-basses, only to find out that when these four or five extra strings were mastered you still need more sub-basses to make your Harp-Guitar *complete*.

It is only natural that the guitarist who for the first time sees the modern sixteen-string Harp-Guitar is somewhat awe-struck by the array of additional basses, but believe me, this is merely the result of a wrongly made self-suggestion. To prove this assertion: What about the harp with its many more strings? Surely with so many on a harp, one need not be afraid to tackle the much smaller number of sixteen on the modern Harp-Guitar.

Having now shown that a Harp-Guitar with less than sixteen strings (ten sub-basses) cannot meet the true ideals of the musicianly player, it is my purpose to explain the best method of tuning these sub-bass strings, keeping in mind also the strictest economy of space taken up by these strings.

Beginning with the first sub-bass (nearest the finger-board) is G sharp, G, F sharp, F, (omit E), D sharp, D, C sharp, C, B and B flat. The sub-bass E is omitted because the sixth finger-board string (E) is a very satisfactory bass string. Duplicating this string in the sub-basses would therefore be entirely superfluous. This, however, cannot be said of the sub-bass D which is an octave lower than the D on the finger-board, and therefore one of the especially fine toned strings among the sub-basses.

The first four sub-bass strings (G#, G, F# and F) are unisons with the fourth, third, second and first frets respectively of the sixth (E) fingerboard string. This gives open basses to these much used chords, while the left hand is entirely free to finger *even the highest* positions of the neck. This in itself is a most valuable asset to higher guitar playing because of the freedom of the left hand to reach every fret without having to also make bass notes. Every guitarist knows that it is about all one can do to make the left hand play the melody without having to make torturous and sinew-wrenching stretches for the bass notes.

It is most surprising that this very self-evident fact has not been commented on before in the columns of our splendid and progress-stimulating magazines devoted to the interests and welfare of the mandolin orchestra. But when we stop to consider that the entire mandolin fraternity blundered along in octave

mandola and no mandocello ruts until only a few years ago, I say that when we stop to consider this, to us now most unpalatable fact, perhaps it is not entirely out of place to think a little deeper on the subject of higher guitar playing. Don't let's grow only in one direction (correct instrumentation and orchestration) but let us grow out in all directions, and let one of the most important directions be towards the Harp-Guitar.

A letter some time ago from one of our prominent ones in Philadelphia, contains the inquiry, "Tell me, how do you sell so many Harp-Guitars?" I wrote back just three words, but those three contained the entire answer. They were, "I play one." And by stating I played one, I did not mean that I merely had one in my studio to make show with, or that I struck a sub-bass once or twice in a selection. I meant that I never let an opportunity go by without giving every blessed person who comes into my studio a sample of what can be done on a modern Harp-Guitar. As a rule my auditors who happen to be guitar players always ask, "Is it harder to play than the six-string guitar?" And when I answer positively and truthfully, "It is easier," I always prove it so conclusively that there remains not a vestige of doubt in the now awakened student's mind which has grown from the less to that which he sees and hears IS greater.

One of the greatest pleasures of my life has been the satisfaction I have derived from being asked by prominent teachers and mandolin orchestra directors whom I have had the pleasure of meeting at the Guild conventions, to favor them with a sample of Harp-Guitar manipulation. And to watch that prominent one bristle and bubble over with enthusiasm at hearing new effects, and to have him say afterwards, "I shall devote a great deal of time to the study of the Harp-Guitar," only serves to fill me with greater desire to delve still deeper into the as yet but little explored field of Harp-Guitarism.

In the next instalment of this article I shall treat of a plan of study to gain mastery of the Harp-Guitar. Owing to the entire lack of a systematic course of this kind up to the present time, teachers and players will find therein a fund of valuable and interesting information which they may apply to advantage in their own work. I shall give a general outline describing the methods I employ, the graded music necessary to the student, and various practical hints that will prove useful.

There are a great number of splendid Harp-Guitars scattered all over this big globe that are being used merely for accompaniment playing. If this article is the means of inciting the owners of these instruments to greater achievement in the field of solo work, then my efforts will not have been in vain.

(To be continued in the September issue)

OF MEMORIZING MUSIC

THE HORRORS AND HUMORS OF A TYRANNOUS VOGUE

THE question as to public performers memorizing their music has been argued both pro and con many times, and still seems to be the theme of an endless, and perhaps unprofitable discussion. An English reviewer of music for the *London Times* has recently reopened the discussion, moved thereto by an article in "The Musician" on "Nervousness Among Great Pianists."

It is obvious that one solution always remains to the artist who possesses neither the naturally retentive, nor a trained assimilative memory, and this solution may be left to individual discretion. The whole controversy is largely confined to virtuosos, and to our mind the debatable question is, as to whether discuss it at all.

Why not memorize? Is memorizing so hard a mental discipline as we are led to believe? The operatic singer commits to memory not only the music, but text, situation and dramatic action of numberless operas and does not seem to consider it to be a hardship; at least they never question. This is also true, though in a lesser sense, of the concert singer, the actor and the recitationist, all of whom apparently deem it a necessary adjunct to the expression of their art. For the benefit of THE CADENZA readers we reprint the *London Times* article.

"The malady is practically identified (no doubt with considerable justice) with fear of loss of memory, and many harrowing anecdotes are related; but the writer of this article never gives the faintest hint that the whole difficulty may be purely unnecessary. It does not seem to have crossed his mind that a great pianist can possibly play with the notes in front of him; with all its tortures and all its dangers memorization is, as it were, a law of the Medes and Persians. And this view is very widespread; many teachers rigidly insist on memorization, many examination syllabuses enforce it as indispensable, and in the great world that is simply "fond of music" it is a sort of hall-mark differentiating the professional from the amateur. The young lady pianist who 'can play only with her notes' may be an embryo genius; but, except among those who know, she will always be distanced by her sister who can play by heart, however inaccurately.

"There is, of course, the obvious convenience, from the social point of view, of freedom from the trammels of portage; but, after all, this very practical advantage is of necessity confined to performers who are strictly self-sufficing — singers and string-players have no share in it. This would be a slender foundation for so imposing a superstructure; we must look further. It is urged that music is not

really made part of the performer's self — or, more baldly, that it is not properly learned — unless it can be reproduced by heart. Stress is laid on the disadvantage of having large pages in front of the eyes, on the inconveniences of assisted or unassisted turning of the leaves. Authoritativeness, personal rapport with the audience, is (so it is argued) otherwise largely lost; the listener wants to feel, without any visible contradiction of the fancy, that soul is speaking to soul direct, without any such mundane intervening medium as printer's ink.

"But if such are the supposed advantages (and it seems impossible to hear of any others), what are the actual undeniable disadvantages? The wear and tear of nervous tissue involved in memorization varies according to the character of the music and the temperament of the performer, though it is always there to some extent; some energy that might otherwise be employed elsewhere is always being diverted into this channel; and in not a few cases (as all who know the profession from the inside are only too well aware) the mental strain is very great. If this were all, we might be content to honor the memorizers as heroic exemplars who sacrifice personal comfort in the interests of art; but it is very far from being all. It stands to reason that the time a pianist saves from memorizing may be given to the enlargement of his repertoire; if the notes can be on the desk, the literature that can be kept in concert-shape is increased a hundred-fold.

"This is important enough; but there remains yet the main disadvantage — no human memory is infallible. Mnemosyne is a cruel goddess; every day throughout the concert season mangled fragments of the great composers are offered up on her altars. Let us take practically any piece we like; we shall find that a very large percentage of memorized performances are not so absolutely faithful in minutiae as a non-memorized performance would be. Palpable collapses in solo playing are no doubt rare; there is generally enough capacity to get along somehow, if memory proves momentarily treacherous. But in works where the collaboration of others is involved breakdowns do occur; one of the most famous of all living Chopin players has been known to stop dead, in apologetic ignominy, halfway through the finale of the F minor concerto. Short of this, all kinds of crimes are committed every day in Mnemosyne's name; the recollections of even those whose opportunities for concert-going are limited must be stored with them. They may have heard, at the hands of some of the great artists of the world, whole pages of Chopin or Schumann omitted or replaced by hasty extemporizations; they may have heard a pianist second to none in his reverence for Bach, come round to the same place in one of the Toccatas over and over again, and only at last escape from the

charmed circle by strenuous and obtrusively anachronistic methods. They may have heard pianists who could honestly have asserted that they knew the great classical concertos backwards, do things that bring cold agony to the foreheads of band and conductor; they may have heard violinists skip a page or more of pieces that their accompanists were reading at sight.

"Or again, consider the ways of singers. It is extremely improbable that any operatic performance is ever absolutely correct in notes, rhythm and nuances. Have such ensembles as the end of the second act of 'Die Meistersinger,' or the octet of 'Valkyries,' on any occasion whatever been rendered with perfect accuracy, or has Alberich ever invariably sung the right notes at the right times? Such lapses are, no doubt, inevitable; they are part of the heavy price that music pays for opera. The strain on concert artists who sing by heart is of course far less; but here, too, human nature asserts its rights often enough. It is not at all uncommon to hear such lines as those by Miss Mary Coleridge —

I saw my soul look out of your eyes,
You saw your soul in mine—

reproduced with hopelessly mixed pronouns; and strange things happen with memorized German and Italian. Even when singers read the words and trust to their memory only for the music, unrehearsed effects continually occur — as every accompanist knows to his sorrow. No personal blame attaches to anyone for all this kind of thing; musical performers are only human, and in all probability there is not one, alive or dead, whose own record in this respect would justify the casting of a stone. But after all — to what good? Operatic performers must needs be left to pursue their own path as best they can; but why should artists whose work is not on the stage follow their lead?

"No doubt there are the obviously practical advantages. The memorizing performer, if a singer, needs no second copies (whatever is possible at home, no singer on a platform can read over the accompanist's shoulder); if a pianist, he needs none. Further there is no wrestling with refractory sheet-music held at arm's length; there are no problems of stands for the violinist, or of page-turning for the pianist. But all these things are not of the essence of Art; we have no right to let them weigh in the balance unless there is a vigorous certainty that they involve no artistic drawbacks. Nor, indeed, is the problem of the 'turn-over' (it is a pity there is no convenient English name for this functionary), which looms so largely before many pianists' vision, really very pressing; in the great majority of pieces the player can turn for himself somewhere or other — he will, anyhow, know the music well enough not to need to keep his eyes glued to the notes nor to turn

exactly at the bottom of the page. But the assertion that a piece has not been properly studied unless it is performed by heart cannot pass muster—had Joachim not learnt the Kreutzer sonata or a Rasoumowsky quartet after sixty years' acquaintance? And so with the arguments about authoritativeness, rapport—has a conductor with the score in front of him, an ensemble-player, an oratorio singer, none of these things? It has not become the fashion to conduct by heart, and yet (except in complex modern works), it is far the simplest form of musical memorization—anyone well acquainted with the Beethoven symphonies could pilot the whole nine by heart and without catastrophe at a moment's notice, even if quite inexperienced in the use of the baton. And if Joachim's playing of the Cavatina from Beethoven's Op. 130 was not 'soul speaking to soul,' whatever was? The mundane medium was there, however. He might have been able to play all his ensemble literature by heart, but he never seems to have tried. It is on record, indeed, that he once materially increased the value of a copy of the first violin part of Mozart's G major quartet by an autograph of a dozen bars written along the margin, simply because the turn was inconvenient, and he would not trust his memory.

"The weight of convention is heavy on even the noblest musicians; all honor then to those, now an increasing number, who use their notes and decline for mere fashion's sake to strain their nerves, limit their repertoires, and sooner or later publicly play more or less obtrusive havoc with the music. It would, of course, be absurd to impute anything like self-display to more than a handful of memorizers; the great bulk of them no doubt follow the custom unthinkingly, and some are definitely convinced that the advantages are worth the price. But, still, there seems to be historically at the bottom of the practice a more or less decently veiled notion that the ways that are good enough for all ensemble players, all orchestral players, all organists, the great majority of non-operatic singers, and very nearly all conductors and accompanists, are not good enough for the memorizers—they must be on a pedestal in the limelight. But why should things be made easy for them at the cost of others who have no such wishes? Every teacher knows how pupils crave to play by heart long before they grasp the music really accurately from the notes; changes of fashion in high places would soon show their beneficial influence in the world of the amateur. Not of course that memory is anything but a valuable gift deserving careful cultivation; even in performing from the notes every musician necessarily uses it to some extent. It is an excellent servant; but we need not therefore give it the chance of becoming an extremely bad master. Some may be able to learn by heart

easily and preserve their nerves intact, and if their memories are exceptionally trustworthy they may be able to plead that their musical murders are all quite little ones; but still, is their repertoire as wide, is their general musical knowledge as deep, as might otherwise be? And why should all artists in particular fields, whether young or old, be forced in the name of fashion, and whether they like it or not, through the same tyrannous treadmill?"

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THE AUTOMATIC MANDOLIN QUARTETTE

A NEW automatic musical instrument to be known as the Mandolin Quartette has recently been put on the market by the well-known manufacturers of various "self-players," the Rudolph Wurlitzer Co. of Cincinnati, New York and Chicago. Their catalogue describes this new invention in the following words:

"The mandolin quartette is the latest addition to our line of self-playing musical instruments, and is one of the most attractive musical instruments ever invented. It is a combination of mandolin effects accompanied by a piano. The music is louder than any piano, and the trilling of the mandolins, together with the piano accompaniment, is a charming musical effect that cannot fail to please and delight music lovers. It has made one of the biggest hits ever made by any kind of self-playing instrument, not only as an attraction, but as a money-getter as well. It has taken in as high as \$10 per day in nickels. This fact will give the best idea of its popularity.

"The mandolin quartette comes in beautiful quarter-sawed oak and mahogany cases, of handsome and attractive design. The oak cases come in both golden and weathered finishes. The top panel is divided into three sections, the middle section being a plate glass door on hinges, so that it may be readily opened to change the music roll or regulate the tempo of the music. On either side of this plate glass door are small glass openings, through which the coin-detecting slot and the programme are seen. The number of each selection is stamped on the music roll, which may be seen through the plate glass door in front, and by consulting the programme the next selection to be played is shown, thus enabling customers to know what they are going to hear for their nickel.

"It is constructed on the same principle as the Pianino, the difference being in the action, which is divided, thirty-four notes for the piano part and twenty-seven notes for the mandolin part. It contains our new direct drive gear arrangement, which transmits the motive power direct from the motor, and eliminates the troublesome belts and pulleys; our magazine coin detector slot, which will hold nickels enough at one time to run the roll of five selections through, and our automatic music roll rewinding device, by which the music roll is always kept wound on its two spools, so that it cannot get out of shape by being affected by the air. The tempo of the music on the mandolin quartette can be quickly regulated to any desired speed by means of a small patent speed-regulator in front of the music roll. The interior is lit up with electric lights while playing, showing the piano and mandolin action in operation.

"The mandolin quartette is the result of several years' experiment and study to create something new and entirely different from anything else, and its great success as an entertainer and money maker, wherever installed, is the best proof of its popularity."

THE CADENZA

Devoted to the Interest of the
Mandolin, Banjo and Guitar

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VERTISED OFT DISTANCES SUPERIORITY AND AWAKES
IT MUCH SURPRISED.

(Written especially for THE CADENZA)

THE MANDOLIN DUO

BY MYRON A. BICKFORD

(Continued from the July issue)

THE style of playing which was introduced in the last article, that of carrying the melody on a lower string with the tremolo while the accompaniment is picked on the upper strings, will require considerable practice to perfect, but it is well worth the effort, as it is a very effective style. It is hardly necessary to say that the accompanying chords must be played very lightly.

A preparatory exercise can be made by selecting any one of the three lower strings for the tremolo and using the next higher string for the accompaniment.

At first whole notes should be played, the upper string being struck at the beginning of each measure, until the pick is accustomed to reach over for the string. Then the accompaniment may be played in half-notes, and finally in quarters or eighths.

Of course it is absolutely necessary that the attention be focused on the note which is being tremoloed, as there must be no perceptible break in the tremolo. After a careful study of the single string accompaniment it is a comparatively simple matter to extend the stroke so as to take in two or even three strings, though it must necessarily be a very quick movement of the hand, as is the case when the melody is *above* the accompaniment.

It is also possible to develop this movement so that the melody may be sustained on one of the middle strings and the accompaniment divided so that all the strings on either side of the melody string are utilized. This is really a combination of the two styles of accompaniment and is very difficult to acquire, but very effective.

The Morris Mandolin Duo Course contains examples of most of these styles, as mentioned previously, and is highly recommended. The arrangement of Melody in F (Rubinstein) by Valentine Abt, which appeared in the July, 1909, CADENZA is one of the most effective examples of this style of the duo which I have seen, and will well repay careful study.

My remarks have now covered practically all the effective styles of single string tremolo with a picked accompaniment, and it is now time to consider what is more strictly the real *duo*, that is, two (or more) strings tremoloed at the same time, since the styles already treated are not really duo movements, though they are included in the general term.

In playing two or more strings with the tremolo it is practically impossible to make the melody stand out much above the other voices, and for this reason this particular style should not be overdone on the mandolin. It is of course entirely possible

(Continued on page 33)

You Look Just Like a Girl I Used to Know

SCHOTTISCHE

DON RAMSAY

Composer of "Russian Pony Rag"

Arr. by JACOBS-HILDRETH

1st MANDOLIN
or VIOLIN

The musical score is arranged for four parts: 1st Mandolin or Violin, Guitar, 2nd Mandolin, and Flute. The key signature has one sharp (F#), and the time signature is common time (C). The score includes dynamic markings such as *f*, *ff*, *mf*, and *fz*. The lyrics are written below the vocal line, which is played by the 1st Mandolin or Violin. The lyrics are: "look just like a girl I used to know, Your eyes are blue, believe me her's were too; Your smile the same, your hair of gold - en hue, And I am sure that I could real-ly like you. You look just like a girl I used to know, Your win - ning ways like her's have won me too; Your height ex-act - ly, fig-ure 'pre - zact - ly! You look just like a girl I used to know." The score ends with a double bar line and a repeat sign.

The CADENZA

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fz *ffz*
D.S. al

MARCH and TWO-STEP

Musical score for guitar, featuring 12 staves of music. The notation includes treble clef, key signature (three sharps), and time signature (6/8). The score contains various musical notations such as *f*, *mf*, *ff*, *trem.*, and *cresc.*. The piece concludes with a final chord and a *cresc.* marking.

BANJO SOLO

The Troopers

MARCH and TWO-STEP

FRED J. BACON

Musical score for "The Troopers" Banjo Solo, March and Two-Step by Fred J. Bacon. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of 12 measures of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Some notes are marked with an 'x' to indicate a specific technique. The score is divided into sections by bar lines, with some sections labeled "9 Bar.", "10 Bar.", "7 Bar.", and "11 Bar.". The piece begins with a forte (f) dynamic and includes a tremolo section. The piece concludes with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking.

7 Bar. *f* *ff*

TRIO *ff* 10 Bar.

mf-f *trem.*

5 Bar. *trem.* 10 Bar.

4 Bar.

10 Bar.

trem. *trem.*

f-ff *mf-f*

5 Bar. 9 Bar. 14 Bar. *ff* *mf*

8 Bar. 18 Bar. 17 Bar. *ff* *mf*

8 Bar. *ff* *D.S. al*

You Look Just Like a Girl I Used to Know

SCHOTTISCHE

GUITAR ACC.

DON RAMSAY

Arr. by JACOBS-HILDRETH

The musical score is written for guitar and mandolin. It consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The first measure is a whole rest, followed by a series of chords and single notes. Dynamics include *f* (forte) and *ff* (fortissimo). The second staff starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. It includes fingerings (1, 2, 3, 4) and a dynamic of *mf* (mezzo-forte). The third staff continues the 2/4 time signature with a *mf* dynamic. The fourth staff also continues the 2/4 time signature. The fifth staff is marked 'Mandola' and continues the 2/4 time signature. The sixth staff is marked 'mf-ff' and continues the 2/4 time signature. The seventh staff continues the 2/4 time signature. The eighth staff is marked 'Mandola' and includes a first ending bracket. The ninth staff is marked '2d Mandolin' and includes a dynamic of *f*. The tenth staff concludes the piece with a double bar line and a key signature change to one flat (Bb), marked with a *ff* dynamic and a 'D. S. al' (Da Capo) instruction.

You Look Just Like a Girl I Used to Know

PIANO

SCHOTTISCHE

DON RAMSAY

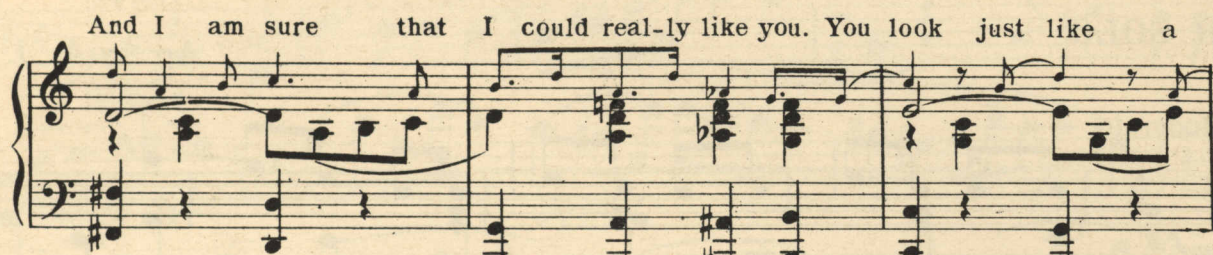
Composer of "Russian Pony Rag"

You look just like a girl I used to know, Your eyes are blue, be-
 lieve me her's were too; Your smile the same, your hair of gold-en hue,

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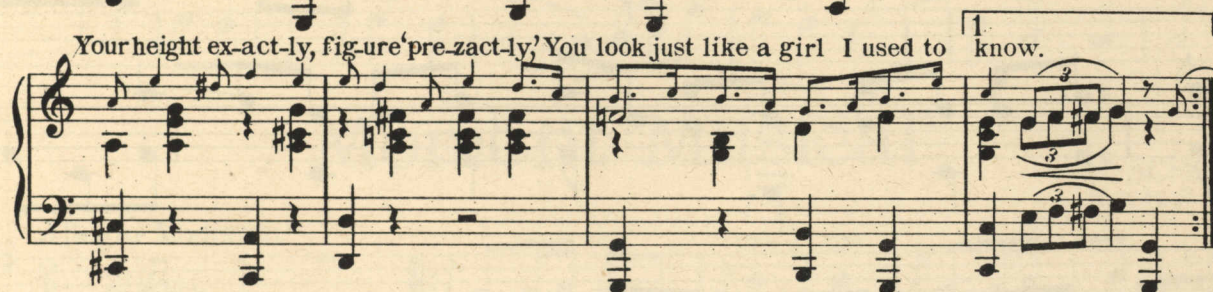
And I am sure that I could real-ly like you. You look just like a



girl I used to know, Your win - ning ways like her's have won me too;




Your height ex-act-ly, fig-ure 'pre-zact-ly,' You look just like a girl I used to know.



mf



The CADENZA

D.S. al 

Auld Lang Syne

GUITAR SOLO

Arr. by A. J. WEIDT

Moderato

The musical score is written for guitar solo in 2/4 time. It consists of two main sections: the main melody and a variation (VAR.). The main melody is marked 'Moderato' and begins with a mezzo-forte (mf) dynamic. The first system of the main melody includes a first ending bracket. The second system continues the melody with a key signature change to one sharp (F#). The third system begins with a forte (f) dynamic and includes a repeat sign. The fourth system concludes the main melody. The variation section, labeled 'VAR.', starts with a mezzo-forte (mf) dynamic and features a more complex, rapid melody. It includes a first ending bracket and concludes with a final cadence. The score is written on a single staff with a treble clef. Fingering numbers (1-4) are indicated throughout. The key signature changes from C major to F# major during the main melody.

1st MANDOLIN
or VIOLIN

Abendlied

(EVENING SONG)

25

SCHUMANN
Arr. by R.E. HILDRETH

Espressivo e ben sostenuto
(See note)
p 2d Mand. *p*

Moment Musical

SCHUBERT
Arr. by R.E. HILDRETH

Allegro Moderato
p 2d Mand. *p-mf*

Note: Practical and effective for Quintette of Three Mandolins, Mandola and Mando-Cello

The C A D E N Z A

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The Red Rover

March

C Notation

A. J. WEIDT

1st BANJO
(Bass to D)

2^d BANJO

ff *mf*

f *mf*

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in treble clef and key of D major (indicated by two sharps). The tempo is marked "Allegretto". The first staff contains the melody, and the second staff contains the accompaniment. The melody begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The accompaniment begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The piece is marked "ff" (fortissimo) and includes dynamic markings such as "ff" and "ff". The score is a single system with a repeat sign at the end.

1 2

p

TRIO

The Trio section of the musical score for 'The Rose Tree' is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The music is in 6/8 time and the key of D major. The piano part features a prominent bass line with a melodic motif that repeats throughout the section. The vocal parts enter with a melody that is a variation of the main theme. The section concludes with a final chord and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of eight measures. The first measure has a vocal melody starting on G4, followed by a piano accompaniment. The second measure has a vocal melody starting on A4, followed by a piano accompaniment. The third measure has a vocal melody starting on B4, followed by a piano accompaniment. The fourth measure has a vocal melody starting on C5, followed by a piano accompaniment. The fifth measure has a vocal melody starting on B4, followed by a piano accompaniment. The sixth measure has a vocal melody starting on A4, followed by a piano accompaniment. The seventh measure has a vocal melody starting on G4, followed by a piano accompaniment. The eighth measure has a vocal melody starting on F#4, followed by a piano accompaniment. The score ends with a double bar line. The piano part includes a crescendo hairpin in the fifth measure and a mezzo-forte (mf) marking in the sixth measure.

Musical score for "The Rose Tree" in 2/4 time. The score is written for voice and piano. The key signature has one sharp (F#), indicating D major or B minor. The tempo is marked "Allegretto". The score consists of two systems. The first system contains the first two lines of music. The second system contains the third and fourth lines of music. The third line of music ends with a double bar line and a repeat sign. The fourth line of music begins with a first ending bracket labeled "1" and ends with a double bar line and a repeat sign. The third line of music is marked with a piano "p" dynamic. The fourth line of music is marked with a piano "p" dynamic and the instruction "D.C. al Fine".

2^d MANDOLINS
(divided)

Abendlied

(EVENING SONG)

SCHUMANN
Arr. by R.E. HILDRETH

Espressivo e ben sostenuto

Moment Musical

SCHUBERT
Arr. by R.E. HILDRETH

Allegro Moderato

The C A D E N Z A

Published by Walter Jacobs, Boston

Abendlied

TENOR MANDOLA

(EVENING SONG)

SCHUMANN

Arr. by R.E. HILDRETH

Espressivo e ben sostenuto

p

pp

Moment Musical

SCHUBERT

Arr. by R.E. HILDRETH

Allegro Moderato

p

p-mf

p

mf

f

p

pp

mf

f

p

dim.

Abendlied

(EVENING SONG)

PIANO

SCHUMANN

Arr. by R. E. HILDRETH

Espressivo e ben sostenuto

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by lush harmonies and expressive phrasing. The first system begins with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like 'pp' (pianissimo) in the final system.

Moment Musical

PIANO

SCHUBERT

Arr. by R. E. HILDRETH

Allegro Moderato

The musical score is written for piano in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The tempo is marked 'Allegro Moderato'. The score consists of seven systems of music, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system has a piano-mezzo-forte (p-mf) dynamic. The third system has a mezzo-forte (mf) dynamic. The fourth system has a forte (f) dynamic. The fifth system has a piano (p) dynamic. The sixth system has a mezzo-forte (mf) dynamic. The seventh system has a forte (f) dynamic. The piece ends with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.

Abendlied

MANDO-CELLO

(EVENING SONG)

SCHUMANN

Arr. by R.E. HILDRETH

Espressivo e ben sostenuto

Moment Musical

SCHUBERT

Arr. by R.E. HILDRETH

Allegro Moderato

THE MANDOLIN DUO

(Continued from page 16)

to play almost any melody or tune which goes moderately slow with so-called "full harmony" (though the real harmony is anything but *full*); but the general effect is more apt to be a series or succession of more or less pleasing sounds and combinations of tones, rather than a well defined melody with its proper accompanying harmonies.

It is true that the movement of the melody itself often makes it stand out more or less prominently in the general mass of tone, so that there is not much difficulty in following it; and it is also possible to emphasize it more or less by an adroit manipulation of the fingers when changing the chords, but this style can never have the effect of the organ, where the melody is made to stand out by the use of a special stop, while the other voices can be subdued by the same means. However, the special object of this series is to show *how* to do, not *when*, so I must return to the existing state of things.

The merest tyro in the art of mandolin playing is apt to attempt to tremolo two or more strings before many months have passed; but what is the usual result? Nothing more serious than some extremely excruciating sounds, which he thinks are *chords*. And why should such a result follow?

In the first place his single string tremolo may be anything but smooth, especially if he is self-taught, or has had an inefficient or careless teacher; and then, he probably does not realize that it requires a slightly different movement or swing of the hand when the pick has to cover two or more strings. It is necessary to hold the hand and wrist so that the pick hangs exactly perpendicularly over the strings, which is not strictly true when only one string is being used.

It is hardly necessary to say that the wrist should be well arched, and that the wrist joint must *not* move from side to side. The hand swings, but the pivot is that part of the forearm which rests on the edge of the mandolin, and *not* the wrist joint.

As a preliminary exercise the hand and pick should swing easily back and forth very close to the strings, but not touching them. This will develop a control of the hand and arm which is very essential.

Another important point to remember in this tremolo is that the pick does not swing beyond the outside string (which is being used) any more than is necessary to clear it; in other words, the strokes are very short, much shorter in fact than those employed in the single string tremolo.

NOTE: The author will contribute further articles on "The Mandolin Duo" in early issues of THE CADENZA. [Ed.]

Under heaven there is but one thing we ought to bow to—genius; and only one thing before which we ought to kneel—goodness.—*Victor Hugo*.

"IDEAL CLUB" INCIDENTS

BY GEO. L. LANSING

At lunch one day in a small town in Maine, we were seated at a long table. Directly opposite were two "natives." Said one of them, "Bill, I don't like peas. I never could keep them from rolling off my knife."

We were having our supper at a hotel in Indiana, Pa. A party at the next table picked up a fingerbowl, looked at it and said, "Say! this lemonade has been on the table for three days and I haven't seen no one take a sip of it yet."

At Richmond, Ind., we played to a crowded house, in fact, people were seated on the stage all about us. To lend variety to the program it was our custom to sing a Jubilee song in quartette form, accompanied by banjos and guitars. While none of us were trained vocalists these songs always took well with our audiences. On the following day the local paper, in criticising the concert, said: "THE BOSTON IDEALS gave an excellent concert at the Opera House last evening. We have never heard the banjo, mandolin and guitar played so well, although as a vocal quartette they hardly compare with the LOTUS GLEE CLUB who sang here last week."

In none of our tours had we ever enjoyed a trip on the Mississippi. So on finding ourselves in a town called Bayou Sara, La., we learned that by arising at four the following morning we could catch a steamer for Baton Rouge, about sixty miles down the river. We connected all right with the boat. The captain proved to be very agreeable. During the trip we uncorked our instruments and entertained the crew, who in turn treated us to an exhibition of buck such as one never sees on the stage. It was on this occasion that I got hold of the music to "Mobile Buck" now published by WALTER JACOBS.

Arriving at Baton Rouge, the captain insisted on our accompanying him to dinner. During the dinner the captain related the following yarn:—

A company of strolling players were stranded in one of the river towns. They had no money and were very anxious to get to New Orleans. So through sympathy they prevailed on the skipper of a river boat to allow them to ride. The boat was not much more than an old scow with a sail, and was loaded with cabbage.

"They had been on the water a day or so when one morning in passing a steamer the skipper hailed the larger craft as follows: 'Who be you and whar ye bound?' To which the captain replied: 'This is the steamer Natchez bound for Memphis and loaded with cotton and ice. Who might you be?' The skipper yelled, 'This is the Lucy Howe bound for New Orleans and loaded with cabbage and actors. The leading man of the stranded troupe, who was one of those broken down old-school actors, braced himself, folded his arms, and in a tragic voice said, 'He might at least have said actors and cabbage.'"

After a concert in Savannah, Ga., we were approached by two members of the Chatham Artillery Corps of that city, who invited us to visit their armory and partake of some refreshments. We went as we were, in our dress suits.

The hospitality of this corps is well known to all military men and to many others who have had the good fortune to be entertained there.

We did not get away from the armory until about four the next morning. On arriving at the De Soto Hotel, one of our members sallied up to the clerk and asked for the key to his room. The clerk straightened up, and with a surprised look, pointed to our worthy member's shirt front. Upon examination we found it con-

(Continued on page 35)



MR. R. S. Russell of Amityville, N. Y., is working up a novelty banjo act which he intends to present in vaudeville at a very early date.

Mr. L. E. Carter of Cottage Grove Avenue, Chicago, gives instruction on the piano, violin, mandolin, guitar and banjo, and also carries a full line of instruments and music supplies.

Messrs. Dalton McGee and Leslie Uncless, teachers of the banjo in Syracuse, N. Y., are both making banjos. Their models are original in style and are to be used in concert work.

As a teacher of the banjo, and a prominent player in one of the best string orchestras in Terre Haute, Ind., Mr. James M. Stanley of that city finds himself devoting most of his time to musical endeavor.

Teaching the violin, mandolin, guitar and banjo, and directing the orchestra at the Grand Opera House, are some of the duties that keep Mr. Chas. N. Bromley of Vincennes, Ind., on the constant move.

Mr. Lawrence Bell is one of the prominent mandolin teachers of Cambuslang, Glasgow, Scotland. He is much interested in the duo style of mandolin playing and is making it a special feature in his work.

The State University of Maine Banjo, Mandolin and Guitar Clubs are under the care of Mr. Freeland J. Morrison of Castine, Me., who just now is giving much thought to the preparation of a proper repertory for the fall season.

Mr. C. W. Fowler, who for many years has been doing a thriving business in the teaching line up in Concord, N. H., is spending his summer outing at Deer Isle, Me., and he wants his CADENZA sent there. Anything to oblige you, Mr. Fowler.

Mr. L. G. Chrisman has long been established in Sigourney, Iowa, as a teacher of mandolin, banjo and guitar. In renewing his subscription he warmly refers to the "old reliable," and adds that it [THE CADENZA] is a true friend of the B M G of America.

Mr. Edward Charles Root is an instructor on the M B & G, violin and clarinet in Medford, Oregon. His mandolin club includes in its instrumentation both the tenor mandola and mandocello. Mr. Root is a Guild member and was formerly located at Tucson, Ariz.

San Jose, Cal., has a popular and competent teacher of the mandolin, zither and guitar in the person of Mrs. May Muntz. She is also the director of the Gibson Mandolin and Guitar Orchestra, which is open to furnish the music for concerts and other public entertainments.

On June 20th the Alumnae Mandolin Club of Syracuse, N. Y., played at a reception given at the State Armory in honor of Lieut. Governor Horace White. Mr. Wadsworth added to the program by a guitar solo of his own composition entitled, "The Tennis Gavotte."

Miss May Pennington, the long and well established teacher of the mandolin, banjo and guitar of Pittsburg, Pa., while visiting Boston during the month of July, made THE CADENZA a brief call. We found her a charming conversationalist, enthusiastic over her profession and well posted.

Mr. Frank P. Carey of Syracuse, N. Y., the well-known teacher and guitar enthusiast, has just completed a trip to New York and Boston, where he inspected the small instrument manufactories. He has a new design of harp-guitar which he is about to place on the market.

A popular and prominent gentleman in the fraternity is Mr. H. O. Hendricks of St. Louis, Mo., and like several others prominent in the profession he has fallen a victim to the digging-for-CADENZA-sub habit. Now don't go and change this very commendable habit, Mr. H(ustle) O(n) Hendricks.

The clever little artist, Miss Alice Allison, the "Banjo Girl," mailed to THE CADENZA office from Butte, Mont., a very charming photo of herself. This talented vaudeville banjoist has made wonderful strides in popularity the last season or two. From Butte she goes to Spokane, Seattle, and other coast cities.

A souvenir postcard tells us that Mr. Will D. Moyer, the teacher, performer and composer of Harrisburg, Pa., has abandoned his vocation (temporarily) and is now casting his trout line into the dancing waters of old Pine Creek. Don't slip in, Mr. Moyer, and start the trout to fishing. And don't forget that the rocks have less feeling than the shins.

A gentleman for many years identified with the mandolin, banjo and guitar fraternity is Mr. Geo. P. Garcelon, now located at Joplin, Mo. He is not only a prominent teacher of the three instruments, but also a dealer in musical instruments and music supplies. THE CADENZA is indebted to Mr. Garcelon for a number of subscriptions and for a general interest in our magazine.

The veteran teacher of the trio instruments out in Grand Rapids, Mich., Mr. J. W. McLouth, "after fourteen years" has removed his studio to the Killeen Building, a new structure recently put up in his city. This means that our old friend and steady patron for many years will have all the modern and up-to-date conveniences—"hotel accommodations combined with the most modern of home comforts." Congratulations, Mr. McL. You're deserving of your good luck and good fortune.

"The Bacons" (there are only two with the genuine trade mark—Mr. and Mrs. Fred. J.) are booking concert and vaudeville dates rapidly for the coming fall, and their itinerary will again carry them to the Pacific coast. Mr. Bacon announces an entire change of repertoire for this season. And by the way, the CADENZA reader that fails to recognize "The Troopers" march in this issue could never have attended the Guild convention at New-

ark, or else he must have had an awful ear ache with the bale of cotton remedy well applied, for "The Troopers" was Fred's encore at many a setting—and what a treat he gave Guild banjo lovers!

Mr. L. A. Franklin of New York City, an ardent devotee of the banjo, intends to spend at least a part of his summer vacation at Forest Dale, Vt., in no less agreeable company than that of the genial Frederick J. Bacon, the famous and versatile vaudeville banjoist. That the two will "tear off" a few tunes on the old "Jo" goes without saying. If there were less pages of THE CADENZA to prepare, the editor might be up there to make it a "crowd," as he has had several "pressing" invitations from Mr. B. to "beat it" to his Green Mountain home "any old time without notice."

One of THE CADENZA's best friends out in Chicago, Prof. A. J. Shaw, the hustling BMG teacher of that city, steals away to Silver Lake (Wis.) for three days in each week during the summer, just to do a little fishing, etc., etc. The balance of the week finds him busy at his well-appointed studio, and he says that he has found the solution for keeping as many pupils in the summer season as he cares to accommodate. It's a very simple little thing—the electric fan. Yes, and but for this very little "fan" the editor, himself, doubtless would have been listening to what the wild waves were saying more than once this summer instead of preparing "copy" for THE CADENZA.

Mr. W. S. Seymour of Crete, Ill., was put wise to THE CADENZA by Billy A. Griffin, the clever banjoist and composer, and now he's a happy subscriber. And by the way nothing so encourages us to bring out still another number as a subscription—the more subs the more we brace up. Don't forget this, you who are prone to borrow your friend's copy. Mr. Seymour 'fesses up to being "only a railroad man but a great banjo fiend." We need just 99,999 more "fiends" of Mr. Seymour's stamp—those that can see THE CADENZA. It would bring down somewhat the cost of our magazine, which is now, and has been right along, between 15 and 16 cents per copy, and the subscriber gets it at 8½ cents. "How can he do it?" Answer; we're rushing our tainted money—our Standard Oil holdings.

Just from the postcard to hand from the secretary of the Amory Mandolin Orchestra of New York City, Mr. Will Reyelt, we know that there is "something doing" up in the mountains at Witchhopple Lake (N.Y.). CADENZA readers will remember that there's where the "big shoes" of the big-hearted Harnett summer. And here's one (and only one) of the things D. E. has been up to. "Pulled a fine, big buck out of the muck at Beaver Dam last Saturday. With the exception of his head and the very top of back he was completely emersed, and would never have gotten out alone. Built a raft of logs reaching out to him and when he learned that I was trying to save him he laid his head on my arm [no chance for a breach of promise suit by this dear deer] while I dug the muck from his eyes, ears, nostrils and mouth. Pulled him out bodily [Hartnett is big enough, readers] after an hour's hard work, but loosened up his splendid antlers in doing so." Among his most intimate friends, the author we have quoted is known as "'onest 'Artnett", and we're going to swallow this little dose, whatever our readers elect to do, though it may have the flavor of fishes and long horned things.

2 2

ADDITIONS TO OUR ART GALLERY

Frank L. Littig, Denver, Colo.

J. H. Anthony, Lamoni, Iowa.

Forest City B. M. G. Club, Middletown, Conn., Mr. A. A. McConochie, leader.

Miss Alice Allison, the Banjo Girl, *en route*.

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

"IDEAL CLUB" INCIDENTS

BY GEO. L. LANSING

(Continued from page 33)

tained the autographs of all the members of the Artillery Corps, from the major down.

Our next date was Macon, and to reach it we had to leave Savannah about seven o'clock that morning. Not having slept any, we naturally took advantage of the long trip to doze off.

All except one of the club were asleep when at a small station a typical planter got on the train. In looking around he saw our instruments piled up in the racks. Dropping into a seat behind our wakeful member he asked, "What is this, a minstrel troupe?"

On being informed, he said, "Some of your people appear to be all in. Had a hard trip?"

"Well-no!" replied our worthy, "Just a little entertainment at the armory of the Chatham Artillery last night."

"Oh!" exclaimed Mr. Planter, "I've been overtaken by that punch myself."

Just before going on for our first number at Macon that evening, a telegram was handed to us. It read like this—"Sizz! Boom! Bah! Sizz! Boom! Bah! Chatham Artillery Rah! Rah! Rah! Oh my head." We wired back: "Ice water, towels, barber scrub, Bromo Seltzer, Ideal Club."

Chas. T. Grilley, the humorist, who was with us in '97 on a tour in the middle west, claims to have been the first person who sent a wireless message any distance. At Des Moines, Iowa, we were obliged to occupy rooms on the top floor of the hotel. Grilley said that on looking out of the window he carried on a flirtation with his wife in Dorchester.

2 2

"FARLAND A MASTER"

"Farland a Master" is the deserved and flattering caption given by the *Evansville (Ind.) Courier* to the following review by its musical critic of a late Farland recital.

The Alfred A. Farland banjo recital, under the auspices of the Y. M. C. A., last night at association hall, revealed the wonderful possibilities of the banjo in the hands of a master.

Farland easily accomplished the difficult task of rendering an entire evening's program wholly unsupported, and his remarkable versatility was exhibited in the rendering of fifteen numbers and several encores. The audience was very appreciative of the musical treat provided, and manifested enthusiastic applause.

The closing number, the allegro molto vivace from Mendelssohn's Concerto, was a splendid climax to an evening's witchery of banjo charm, and every emotion of which the instrument was possible was artistically expressed. The entire program might be designated as of the classical popular type. Variations of "My Old Kentucky Home," by Foster, and a touching interpretation of "Home, Sweet Home," played by request were very effective. The Cradle Song, by Hauser, and La Campanella, by Paganini, gave opportunity to show a delicacy of phrasing and magic precision little short of marvelous. Farland more than lived up to his reputation as the Paderewski of the banjo, and added to the laurels gained on his previous visit a year ago.

Mr. Farland reports that the past season was one of his most successful for a number of years, and that he may decide to again cover the entire country during the season of 1910-11.

THE VERY, VERY CHEAPEST WAY TO GET THE CADENZA REGULARLY IS TO BORROW A COPY REGULARLY—BESIDES YOU SAVE 8½ CENTS REGULARLY EVERY, EVERY MONTH.

WHAT THE CLUBS AND ORCHESTRAS ARE DOING WHEN HERE and HAT



The Fifth Grand Concert by the pupils and teaching staff of the Gill School of Music was given at Willard Hall, Passaic, N. J., on June 2nd. The assisting artists were Prof. Paul de Luppe Bertrand, violinist; Miss Rita Jenkins, reader; Mr. William F. Miller, piano accompanist, and the Venetian Mandolin Orchestra. The concert was under the direction of Harry F. Gill. Mr. Gill closed the program with his "Musical Novelties." The great variety in the program made it pleasing to every one of the large audience. Nearly seventy-five pupils participated.

PROGRAM

- Part I
a. March, "The Boston School" Barker
b. Waltz, "Electra" Henry Green

Violin Trio
Misses Bertha and Agusta Patten, Master Francis Keogh
Violin Solo, "Hearts and Flowers" Theo. Moses Tobisci

Mandolin Solo, (Imitation Swiss Music Box) Arranged
Master A. Spindel

Waltz selection from "Il Trovatore" Arr. L. Tocaben
Miss S. Jennie Gill

Reading, "The Automobile" James
Junior Mandolin Class

Violin and Piano, "Robert toi que j'aisue" Meyerbeer
(from "Robert the Devil")

"Song of the Heart" Edward Brunner
Miss Florence and Master Emanuel Bruni

Junior Violin Class

Part II

March, "The New Era" Boehm
Junior and Senior Mandolin Classes

Violin and Piano, Serenade (Schubert) Arr. M. Houser
Miss S. Schillaci and Mr. Carl Schillaci

Mandolin and Guitar Trio, "Red Jacket March" Boehm
Misses Hazel Smith, Violet Wallace, H. F. Gill

a. Violin Trio, "Sweet Dreams" Brunner
Master Fred Bernhardt, Amos Morin, Prof. P. Bertrand

b. Violin Solo, "Cavatina" Raff
Master Fred Bernhardt

Reading
"How the La Rue Stakes Were Lost" Chas. Newton Hood

a. "The Diamond City" D. Acker
b. Waltz, "Senorita" Boehm

Violin Solo, 6th Air Ch. De Beriot
Venetian Mandolin Orchestra

Musical Novelties Arranged
Prof. P. Bertrand

H. F. Gill

The concert of the Mandolin and Glee Clubs of the Allen School for Boys at West Newton, Mass., on June 1st, was so successful that beginning next fall a series of concerts will be given and programs exchanged with other schools. This is only the second year of music at the school. The concert was under the direction of Mr. Joseph A. Audet, the well-known teacher of violin and mandolin of Boston and Waltham. The program below gives a good idea of the progress that has been made in music at the school.

PROGRAM

- a. "Meteor March" Rice

- b. "Angel's Serenade" Braga
Mandolin Club
"Two Blue Eyes" Morse
Glee Club
Piano Solo, "Zwiegespräch," Op. 135, No. 3 Meyer-Helmund
Theron Smith Curtis
Reading
Bass Solo, "A Dream" Reginald Horne
James Oren Sanborn
a. "Chor aus Judas Maccabæus"
b. "Chor aus Iphigenie in Tauris" Handel
Mandolin Quartet
"Priest's March from Athalia" F. Mendelssohn
Ensemble Class
Piano Solo, "Venitienne" (4th Barcarolle) Godard
Opus 110, No. 2
Harold Vinal
"In Absence," Opus 55, No. 2 Buck
Double Quartet
Violin Solo, "Melodie in F" Rubenstein
Sidney Price Bull
"Love's Old Sweet Song" Molloy-Park
Mr. Howard, Mr. G. Arnold, Mr. Mabry, Mr. Sanborn
Baritone Solo, "Good-bye, Sweet Day" Vannah
Franklin Roscoe Webber
"Beautiful Night" (From "Tales of Hoffman") Offenbach
Mandolin Club
"Stein Song" Bullard
Mandolin and Glee Clubs

The Keene Ladies' Mandolin Club of Keene, N. H., composed of the Misses Jessie M. Tufts (leader), Ethel B. Spencer, Laura R. Ring and Ruth E. Ellis, recently gave a concert of standard and popular music in their home city. The club was assisted by Miss Madge E. Farnum, reader, and Miss Laura R. Ring, vocalist. The numbers rendered by the mandolin club were "Boys of the Militia" (Bohnlein), "Le Val Des Cygnes" (Pietraperosa), "Magnolia Serenade," (Missud), "Meteor" (Rice), "Medley Popular Airs" (Arr. Lansing) and "Home, Sweet Home" Medley (Arr. Hildreth). "Kaloola" and "Yankee Dandy," banjo duets, were given by Misses Tufts and Spencer.

The Troubadour Quartette, composed of Mr. Jesse E. Owen, director and 1st mandolin; Miss Jessie Haynes, 2nd mandolin; and Mr. John Hager and Miss Alice Haynes, guitars, furnished the stringed music at the Lynnville Academy, La Vergne, Tenn., May 19th and 20th. Their work was highly appreciated and "old 'Kaloola' as usual" made the hit of the concert.

PROGRAM

- "A Dream of Fairyland"
Waltz, "Kiss of Spring" Amsden
March, "New Arrival" Rolfe
Spanish Serenade, "La Paloma" Brazil
Overture, "Southern Belle" Yradier
Characteristic March, "Kaloola" LeBarge
"A Trip Through Dixie" Weidt
"Il Trovatore" (Arr. by R. Rovinazzi) Casey
Verdi

"Soldier Life" *Chenet*
 "A Day in the Cotton Field" *Smith and Zublin*
 "Home, Sweet Home" (with variations) *Best*
 "Under the Double Eagle" *Wagner*

The Harvard and Cornell Annual Dual Concert by the Glee, Banjo and Mandolin Clubs of the universities was held this year in Jordan Hall, Boston, on May 28th. The large audience present seemed to enjoy the entire program, for every number received enthusiastic applause. About 125 men took part in the entertainment.

PROGRAM Part I

"Alma Mater" *Cornell Glee Club* *Songs of Cornell*
 "Stadium" *Harvard Banjo Club* *Arr. by Rice*
 "1910 Medley" *Cornell Mandolin Club* *Arr. by Coleman*
 "Awake My Pretty Dreamer" *Harvard Glee Club* *Gericke*
 "Skaters" *Harvard Mandolin Club* *Waldteufel*
 "Sweet Miss Mary" *Mr. Catalano and Cornell Glee Club* *Niedlinger*
 Part II
 "National Medley" *Harvard Banjo Club* *Arr. by Rice*
 "Berceuse" *Cornell Mandolin Club* *Beaumont*
 a. "Old Folks" *Stephen C. Foster*
 b. "Wot Cher." *Harvard Glee Club*
 "The Man and the Maid" *Cornell Glee Club* *Scott*
 a. "Scarf Dance" *Chaminade*
 b. "Love Song" *Harvard Mandolin Club*
 a. "Copper Moon" *Arr. by Rice*
 b. "Fair Harvard" *Gilman, 1811* *Harvard Glee Club*

The well-known Ariel Banjo and Mandolin Clubs of Boston, Mass., gave a most enjoyable concert at Holbrook, Mass. They were assisted by Mr. George L. Lansing, the popular banjoist; M. Olive Avery, dancer; and Miss Laura Lambert, reader. Every number on the program was excellently done and listened to by a highly appreciative audience. The hit of the evening was Mr. Lansing's humorous song. Miss Maude A. Colby is manager of the "Ariels."

PROGRAM

a. "Plantation Symphony" *Eno*
 b. "Let Her Go Galop" *Huntley*
 Reading, "Polly of the Circus" *Banjo Club*
 Miss Laura Lambert
 Banjo Solos
 a. "Polonaise No. 2" *Eno*
 b. "Alabama" (tremolo) *Arr. Lansing*
 Mr. G. L. Lansing
 "Four Little Blackberries" *O'Connor*
 Mandolin Club
 Dance, Spanish *M. Olive Avery*
 a. "Passing Band" *Lansing*
 b. "Sambo's Wedding" *Stuber*
 Banjo Club
 Trio
 a. "Dixie Twilight" *Johnson*
 b. "Yankee Dandy" *Weidt*
 Misses Maude A. Colby, Anna E. Broadbent, Annie S. Appleton
 Reading, Selected *Miss Laura Lambert*
 Dance of the Skeletons (descriptive) *Allen*
 Skeletons arrive in the storm—line up and start dancing. Get excited—then all fall. Dance goes on smoothly until Dawn approaches—confusion—going—going—gone.
 Mandolin Club
 Humorous Song *Mr. G. L. Lansing*
 Dance, "Fisher's Hornpipe" *M. Olive Avery*

a. "The Kidder" *Bushnell*
 b. "Prairie Breezes" *Grant*
 Flag Posing *Ariel Banjo Club*
 M. Olive Avery

Under the direction of F. Munro Planque, Alfred A. Farland gave a recital at Pender Hall, Vancouver, B. C., Canada. He was assisted by the Vancouver Premier Mandolin Orchestra and Planque's Mandolin Orchestra. The concert was a success both from an artistic and financial standpoint. The audience was fairly carried away by the wonderful tone and plectrum technique of Mr. Farland.

PROGRAM

Overture, "Bright Eyes" *Frey*
 Vancouver Premier Mandolin Orchestra
 Banjo Solos
 a. "Faust Fantasia" *Gounod-Alard-Farland*
 b. "Cradle Song" *Heller*
 c. Popular March *Selected*
 d. "My Old Kentucky Home" *Foster-Farland*
 (Variations)
 e. Overture, "Raymond"—Last Movement *Thomas*
 Mr. A. A. Farland
 Mandola Solo—"Bandurria" (Unaccompanied. In duo, trio and quartette style) *Stauffer*
 Mr. F. M. Planque
 a. Barn Dance, "Stack of Fun" *Rolfe*
 b. Novelette, "Hoop-e-Kack" *Allen*
 Planque's Mandolin Orchestra
 Banjo Solos
 a. Overture, "William Tell"—Last Movement *Rossini*
 b. Serenade *Schubert*
 c. Waltz in C Sharp Minor *Chopin*
 d. "Alice, Where Art Thou?" *Ascher-Farland*
 (Transcription)
 e. "Tarantelle" *Popper*
 Mr. A. A. Farland
 a. "Valse Bleue" *Margis*
 b. Czardas, Danse Styrienne *Michiels*
 Combined Mandolin Orchestras
 GOD SAVE THE KING

One of the finest musical offerings heard in Milwaukee, Wis., in some time took place at the Gesu Auditorium on June 8th, when the Glee Club, Mandolin Club, and Orchestra of Marquette University gave a splendid concert. All the numbers were warmly applauded. Mr. John Leicht directed the Glee Club, Mr. William C. Stahl the Mandolin Club, and Mr. Henry C. Winsauer the Orchestra.

PROGRAM

a. "Soldiers' Chorus" *Giffe*
 b. "Call John" *Caldicott*
 Glee Club
 a. "Tancred" *Rossini*
 b. "Silver Buckle" *Sikorra*
 Orchestra
 Baritone Solo, "Song of Thanksgiving" *Allitsen*
 Mr. Frank Williams
 a. "Medley, National Songs" *Chas. Miller*
 b. "Dainty Dame" *Stahl*
 Mandolin Club
 Violin Solo, "Margarite Waltz" *Gounod*
 Master Richard Blackburn
 "The Rehearsal" *Anon.*
 Glee Club
 Flute Solo, "Concert Fantasie" *W. Popp*
 Mr. Fred Petersen
 a. "The German Patrol" *Eilenberg*
 b. "United Nation" *Stahl*
 Mandolin Club
 Vocal Octette, "Doan Yo' Talk Dat Way" *Geo. Cox, Jr.*
 Duet for Flute and Horn, "Serenade" *Till*
 Messrs. Effinger, Gehrke and Orchestra
 a. "Medley" *Snyder*
 b. "Stars and Stripes" *Sousa*
 Orchestra
 Mr. John Leicht at the Piano

NEW PUBLICATIONS

MANDOLIN

- Surprise Party.** Waltz *Walter A. Norwood* .50
Two Mandolins and Guitar Acc.
WALTER A. NORWOOD, NEW YORK, N. Y.
Cupid's Caress. Valse Lente *Charles J. Roberts* .80
For You Bright Eyes. From "Bright Eyes" *Karl Hoschna* .75
The Girl Next Door. Waltz *Nat D. Ayer* .80
All for 1st Mandolin, 2nd Mandolin, Guitar Acc. and Piano Acc.
M. WITMARK & SONS, NEW YORK, N. Y.
{ **Abendlied.** (Evening Song) Schumann }
{ **Moment Musical** Schubert } *Arr. R. E. Hildreth*
You Look Just Like a Girl I Used To Know. Schottische *Ramsay*
1st Mandolin, .30; 2nd Mandolin, Guitar Acc., each, 10; 3rd Mandolin,
Octave Mandola, Tenor Mandola, Mando-Cello, Flute, 'Cello,
Banjo Acc., each, 15; Piano Acc., .20.
WALTER JACOBS, BOSTON, MASS.

BANJO

- Everybody Else's Girl Looks Better To Me** *Blossom-Herbert* .40
Than Mine
Song with Banjo Acc.
Cupid's Caress. Valse Lente *Chas. J. Roberts* .30
For You Bright Eyes. From "Bright Eyes" *Karl Hoschna* .50
The Girl Next Door. Waltz *Nat D. Ayer* .50
All for Banjo Solo.
The above published in both the English and American notation.
M. WITMARK & SONS, NEW YORK, N. Y.
The Troopers. March *Fred. J. Bacon* .40
Banjo Solo
Red Rover. March *A. J. Weidt* .30
1st and 2nd Banjo (C notation)
WALTER JACOBS, BOSTON, MASS.
Isthmian. March *J. J. Derwin* .30
Banjo Solo
WALTER A. NORWOOD, NEW YORK, N. Y.

GUITAR

- Auld Lang Syne.** Guitar Solo *Arr. A. J. Weidt* .20
WALTER JACOBS, BOSTON, MASS.
The Lovelight Beaming From Your Eyes *Julian Edwards* .30
(Lovelight)
Guitar Solo
Everybody Else's Girl Looks Better To Me *Blossom-Herbert* .40
Than Mine
Song with Guitar Acc.
M. WITMARK & SONS, NEW YORK, N. Y.

PIANO

- Creole Days** *W. F. Sudds* .50
The Skaters. Waltz *Carl Bohm* .75
Yule Tide. Dream Picture *Carl Bohm* .75
Spinning Wheel *Carl Bohm* .75
Snow Flakes *Carl Bohm* .75
Fireside Fancies *Carl Bohm* .75
OLIVER DITSON COMPANY, BOSTON, MASS.

VOCAL

- Balooloo, My Lammie** *Acc. by Helen Hopekirk* .40
The Voices of Home, Sweet Home *Harris-Kingsley* .50
Kerry *Pickthall-Harris* .50
Fate (High and low voice) *Lily Strickland* .60
Auld Robin Gray *Acc. by Helen Hopekirk* .50
OLIVER DITSON COMPANY, BOSTON, MASS.

MISCELLANEOUS

- The Fair Co-Ed.** Selection *Gustav Luders* 1.00
Violin and Piano
I'm Looking For a Sweetheart, and I Think *Manuel Klein* .50
You'll Do

- Cornet Solo with Piano Acc.
Somebody Loves You, Dear *Annie Andros Hawley* .60
Duet for Cornet and Trombone with Piano Acc.
Faded Rose (Male Voices) *Caro Roma* .15
M. WITMARK & SONS, NEW YORK, N. Y.

BOOKS

- Twenty-five Duets for Trombones** *Arr. Harry Prendiville* .50
or Baritones
With Piano Acc.
Twenty-five Duets for B-flat Cornets *Arr. Harry Prendiville* .50
With Piano Acc.
Franz Liszt (The story of his life) *Raphael Ledos de Beauport*
OLIVER DITSON COMPANY, BOSTON, MASS.

NOTICE TO READERS AND MUSIC PUBLISHERS

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

TRADE TIPS

(Continued from page 6)

Do not fail to look at the "Vega" ad in this month's issue of THE CADENZA. It is timely, pertinent and suggestive. The three pennants flying at masthead at the top of the ad are somehow strangely suggestive of an out-going ocean liner, perhaps the "Whyte Laydie." There they are standing straight out before a ten-knot so'wester as the steamer points her nose to the breast of old Ocean. Floating underneath, like a long trail of smoke from her stacks and following the sky line with the pennants, is the assertion that, "A trip abroad is a pleasant event to look forward to." Of course this is obvious on the face of it, particularly to editors and such who take it out in looking. But there are reasons for this manifest statement which the Vega Company proceed to "try out." They tell you, right on the promenade deck before descending to the salon, "There is good reason for the success of the teacher we have in mind who is taking such a trip this summer." It is apparent the reason will be a "Vega" reason, but "Vega" reasons are oftentimes good. We shall not follow the full line of their argument but simply animadvert on it, (that four-syllabled word is supposed to be

a cure for sea-sickness). The pleasantest part of a sea trip is the service on shipboard. Poor service means disgust with the trip. This Company asks the reader to look into the Vega Service. To quote, "It may not be out of place to mention the fact that the facilities of Vega Service were helpful." "Suppose you look into this Vega Service. Let it be the foundation on which you will realize substantial and profitable remuneration." And here is the premise of their argument: that the "cold cash" accumulated by the player through the Vega Service made possible the ocean trip. Read the ad and get their argument. See what they have to say about "Easy Plan," and a thorough test of their instruments at your own home or studio. You may have all kinds of catalogs free if you will address the Vega Company, 62 Sudbury Street, Boston.

On the back cover of this magazine is a big five-storied ad, each story containing something of interest and value. At the top looms large the sign, "The Ditson Houses." This means three great distributing centres, New York, Boston and Philadelphia. The fact is obvious that had they nothing to distribute they

could not occupy three distributing points. "At the sign of the Ditson Houses" stands then for something good to distribute. Now let us prowl a bit through this five-storied structure. Our space will not permit of detailed mention, but we can tell of some of it. Right underneath the sign we are told that the Ditson Houses "Are the Largest Importers, Manufacturers and Distributors of everything connected with violins, violas, violoncellos and double basses, brass band instruments, wood wind instruments, tympani, other percussion instruments and drummers' traps." This is complete, concise and comprehensive. On the next story down we are among the specialties controlled and sold by the Ditson Houses. The array is bewildering. Here among the violins, violas and 'cellos we find such names as Arnold Voigt, J. Heberlein and C. Thomassin — all "open sesame" to perfect instruments of perfect tone. For these beautiful instruments there are blankets to enwrap them, and special cases for them after they are blanketed. One nearly gets lost among the bows, chin rests, shoulder rests, mutes, music rolls and such. As for strings, there is seemingly every kind save a shoe string, and we would not take oath on that. Coming down to the next story one might suppose he was nearer solid earth, but finds he is in "Wonderland," the land of the Ditson

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York City.
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BOOK IV.—Merry Moments (Polka); Ping Pong Galop; The Amazon (March).

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pace, Mr. Musician, get into "The Speedway." The entrance fee is only 14c., if you get in quickly.

Turn to the ad of the Harry S. Six Pub. Co., New Rochelle, N. Y., and see what they want you to do. They want banjoists to "watch this space next month." Now we do not wish to be thought hypercritical, but of course you cannot watch "this space" next month because it won't be there to watch. They mean for you to watch one just like it, its twin as it were. We do not know ourselves what is to occur, but watch; the same or another or one just like it. It makes no difference if you only watch.

The Cundy-Bettoney Co., 93 Court Street, Boston, want the addresses of all teachers and club leaders. No! they have no intention of flooding you with blood tonic circulars, corn plaster dodgers or lame back ligatures. They publish a corking good lot of new music for mandolin orchestra, and simply want to acquaint teachers and leaders with their new issue proposition. The progressive musician is he who keeps posted on all details relative to his profession, and here is one that requires your attention and costs only a stamp to get. Read the ad, then send the stamp.

As George L. Lansing is still keeping his "Latest Method for Banjo" at the special price of 67c. "now is the accepted time." This method contains over 50 special exercises for perfecting rapid fingering. If any player in the country can "finger" the banjo as it should be fingered, without doubt it is Mr. Lansing. This being so, should he not then be capable of compiling his knowledge into a method? Make a note of this, you who are a little slow in technic. As he says himself, "nothing of the kind heretofore published." Mr. Lansing's address is 170a Tremont Street, Boston.

Did you know that you can get free a beautiful solo and a bargain catalog with every \$1.00 order sent in to the Walter C. Tuttle Co.? You can, and it will be a dollar's worth of the "prettiest mandolin music you ever heard." The regular price of this music is 40c; their price is 10c per copy. If our mathematical machinery had not lost a spark plug we would figure out the percentage of saving for you. As it has, we shall have to leave that to you. Look at the ad and you will find a list of 12 good numbers, also the Tuttle Co.'s address, 14 W. Ohio Street, Indianapolis, Ind.

In the classification of men and things, some are "great," some are "near great," and some are "hopes to be great." It is to the first class that Mr. Waite says his mandolin studies belong. M. B. Waite is the publisher at Racine, Wis. He says, "Great! is the word that sums up the opinion of teachers using 'Waite's Progressive Mandolin Studies,' and tuneful tunes for mandolin orchestra." You can test this statement with the acid of private opinion by sending for thematic catalog, containing mandolin parts to all studies and club numbers. After the test you will probably find it is true metal.

"Did you hear it?" Have you heard of it? Do you know it? Do you want it? What? That Polonaise that Mr. George L. Lansing played at the last Guild concert and made a hit with. If you do, send stamps or a postal order to the Maximum Pub. Co., 1524 Chestnut Street, Philadelphia. It is listed for banjo solo, 50c.; piano accompaniment, 40c.; banjo and piano, 75c. The Maximum Co. will give you the minimum price on these by discounting one half, if you mention this paper. Say the company, "We have lots of others equally as good." It will do no harm to send for a catalog and find out. We think yes.

Line Up With The Leaders

Adjust a PLACE ARM REST to your mandolin

LOOK! The greatest artists in the country are using it, and recommend it.

Made in two styles. Style A is adapted to those who play with their arm above the tail piece,—Style B to those who play with their arm directly on the tail piece. State which style is wanted.

Improves the tone, and teaching the tremolo to beginners is quick and easy. — Giuseppe Pettine.

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One of the most useful inventions as an adjunct to the mandolin that has been placed on the market. — H. F. Odell.

Arm Rest is O. K. and should be on every mandolin. — G. L. Lansing.

It is of valuable assistance in holding the mandolin. I can recommend it to all. — J. J. Derwin.

It should prove a very convenient article in the equipment of every mandolinist. — George C. Krick.

I find this a practical little device that should be extensively used. — D. E. Hartnett.

It should be on every Mandolin. It will save many times its value in coat sleeves and added ease in playing. — L. A. Loar.

To say that we are very much pleased with it is putting it very mildly. The ladies are specially pleased. — Fred. P. Noss (The Nosses).

We have many more testimonials just like these. Send for one at once.

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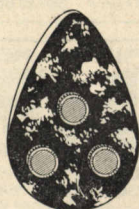
Made in three thicknesses, Flexible, Medium and Stiff

Price postpaid 10c each
60c per dozen

Special offer during August
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Write for Wholesale Prices

We will give two picks extra with order of one dozen providing "Cadenza" is mentioned.



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U. S. MANUFACTURING COMPANY,

Highly finished

Beveled edges

Rubber inserts which insure a good grip

TEACHERS TAKE NOTICE—This pick is especially adapted for beginners who experience so much difficulty in preventing the pick from slipping through the fingers

BALTIMORE, MARYLAND

Should a man go to Coney Island, Paragon Park or any of the shore resorts, and start to bound the balls, ring the canes, or plug the pipes, he would try to get all the "hits" possible. Mr. Teacher and Leader, here are four "positive hits" for mandolin orchestra which you can have without the outlay of any physical effort and without "misses." They are a gavotte, waltz and two schottisches, published by E. D. Goldby and Son, 55 W. 29th Street, Paterson, N. J. "An encore every time you play them," and you will find their titles in the Goldby ad. Mr. Goldby also publishes some "Practical Studies" that are practical.

Walter A. Norwood, 500 East 162d Street, New York, says in his ad for this month, "We please the critical." This is accomplishing the nearly impossible and we congratulate Mr. Norwood. After reading the ad this does not seem so difficult as at first sight. With such compositions offered, that player must be over critical who would not be pleased. Here is J. J. Derwin with his "Isthmian March" for solo banjo; Myron A. Bickford's "Melody in A" for two banjos; "A Trip to Atlantic City," Frank B. Smith; Mr. Norwood himself with his "Surprise Party," and these four numbers for 50c. Don't "look a gift horse in the mouth."

An actor who found difficulty in getting stage positions would, in all probability, procure some good method of stage technic and then go to work. Why should not this hold good for instrumentalists? Position is everything in playing stringed instruments, and that method is the best which devotes much attention to this important detail. This is true of Shaw's "Modern Method for the Mandolin." The work is published in eight books, and is "a great work for positions, rapid fingering and the duo system." Send 10c. to A. J. Shaw, 3915 Cottage Grove Ave., Chicago, and he will send you a sample study. Do this and you will find out for yourself just what this work is.

A NOISE LIKE A



Truly a pleasant sound, especially when it jingles in your pocket. And this is possible, nay, let us say certain, if you subscribe to our

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Send for it now—

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next month

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WE BUY, SELL AND EXCHANGE MUSICAL INSTRUMENTS OF EVERY MAKE

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A Trip Abroad is a pleasant EVENT to look forward to

There is Good Reason for the **SUCCESS** of the Teacher we have in mind who is taking such a trip this summer.

It was made possible by Progressive Methods used and Satisfaction given in upbuilding the Musical Welfare of the community.

It may not be out of place to mention the fact that the Facilities of **VEGA SERVICE** were Helpful.

Suppose you look into this **VEGA SERVICE**. Let it be the Foundation on which you will realize Substantial and Profitable remuneration.

Every **VEGA** or **FAIRBANKS** Instrument acts as a Magnet drawing to their Standard the Musical Energy of the Community.

Let us send you our new Vega Catalog (ready about Sept. 1st). This will bring you in touch with the largest variety of exclusive styles in Mandolins and Guitars in the World.

At the last Guild Convention the Tone Quality of the New Vega "Abt Model" Mandolin was a revelation to that critical assembly of Artists, Teachers and Players.

Make No Mistake. Get that which stands the severest test of the Greatest Artists. Arrangements can be easily made so that any selection of a Vega or Fairbanks Instrument may be given a thorough Test at your Studio or Home, **You** to be the judge.

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If in New York or Philadelphia the John Wanamaker Service is at your disposal. A full assortment of Vega and Fairbanks instruments may be found. Satisfactory Terms, easily arranged.

DID YOU HEAR IT?

Polonaise No. 2 was played by Mr. Geo. L. Lansing at the Guild Concert and made a great hit. Send Stamps or Postal Order for a copy at once.

WE HAVE LOTS OF OTHERS EQUALLY AS GOOD

Banjo Solo 50c. Piano Acc. 40c. Banjo and Piano 75c. Send for Catalog

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NEW MUSIC FOR MANDOLIN ORCHESTRA

We want Teachers and Club Leaders to understand our new issue proposition.

SEND YOUR ADDRESS

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

We presume that Wilkes-Barre is called the "Diamond City" because of the tons and tons of "black diamonds" it sends out. Well, "black diamonds" shine, and so does "The Diamond City March," that musical coruscation from the brain of Daniel Acker. If you don't believe this ask some of the representatives who attended the Guild convention at Newark, and played it and played it and played it some more. They'll tell you it's "a dandy." This "carbonized" march has been struck off by D. Acker, Pub., 61 S. Main Street, Wilkes-Barre, Pa., for full mandolin orchestra: 20c. per part; solo, 30c and piano, 40c. N. B. S. No banjo solo — as yet.

When Jake Stahl downs "Big Ed" Walsh with two terrific "swats" it is a popular hit. If "Teddy" hands the sugar trust a "hot one" that is reckoned a popular hit. But the blows that strike the hardest at our hearts, our heads and our pocket books are the ones we receive from the fair sex. And strange to say these are the most popular hits of all. Those two lady numbers of the Joseph Morris Co., 136 No. 9th Street, Philadelphia, "Oh! You Blondy" and "The Lady Chauffeur," are still on the promenade and making the same "Popular Hits" as ever. Following, a close second, are "Missouri Rag," "Singing Bird" and "Flirtation." Here are two intermezzos, a two-step, a novelette and a "rag"; all popular hits and

the five numbers for 50c. This is a *special* price made for this month only. Better get hit, you mandolin and guitar players. It won't hurt and will make you popular.

♪ ♪

"Cuddle up a little closer, lovey mine"; true, "I'm looking for a sweetheart, and I think you'll do." You're "Just some one" that "No one knows," You're my "Message of the red, red rose." Then "Here's to the girl!" so "Good-night dear," "Sleep and forget," the "Yama Yama man" is near.

No! you're wrong, and have another guess coming. We have not been looking "through a glass darkly," or "redly" either for that

Teachers and Club Leaders

don't fail to get these four positive "Hits" for Mandolin Orchestra. An encore every time you play them.

Queen of the Valley. Gavotte
Dawn of the Roses. Waltz

Royal Crest. Schottische
Dancing 'Mid the Palms. Schottische

Sample copies 1st Mandolin or 1st Banjo parts, 10c. each, for a limited time only. Send cash with order. Write for catalog of Goldby's Practical Studies for the Mandolin and list of other pieces, etc.

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- (2) INSTRUMENTAL (Pipe Organ)
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The Original S. S. Stewart Banjo



Ask your dealer, or send direct to us for catalog.

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matter. Neither are we suffering from temporary aberration of the mind. You all know the line about Satan, mischief and idle hands. Well, that's it. In an idle moment we merely tried to put some of the music titles from the Witmark folios into rhyme. It may never occur again. However, if no other purpose is accomplished, we may have directed your attention to the Witmark guitar and banjo folios. They are well worth noticing, and the contents of four of them are listed in the ad of M. Witmark and Sons, 144-146 W. 37th Street, New York, on the inside front cover page of this magazine. The four featured in this particular ad are guitar folios 10, 17

and 18; and banjo folio 10. Even a cursory glance through the contents will show they are filled with good stuff. Popular numbers from popular operas abound from cover to cover. And bear in mind they are all Trinkaus arrangements, and that means something. Now have a look at the Witmark "Class and Club Instructors." If you are not an instructor already you will see how easily you may become one. "These methods begin with the a, b, c's of music and work up to brilliant melodies that hold the attention of the scholars." The melodies are arranged for first and second mandolins, guitar accompaniment, banjo and piano accompaniment;

again Trinkaus. Now meander down through the mandolin orchestra section and browse among the clover blossoms listed there. There are thirty-five of them; "all to the clover," and red-top at that. They are all there, the old favorites and the new candidates for favor. You may know them all, but it's a "bull's eye" to a "miss" that you don't own a third of them. We have not said a word regarding the prices on the numerous articles mentioned. We prefer you to read them yourself, and you may get a genuine, old-fashioned, "back-to-the-village" surprise party. Don't forget that Messrs. Witmark and Sons will send music on approval to

Food For Thought

At the close of the Guild Concert at Newark the query "What do you think of the banjo as a musical instrument?" elicited nothing but derisive smiles and sarcastic comments even from members of the tin pan brigade. At the 1909 Guild Concert teachers were heard to remark "If I thought my banjo sounded like that I would quit the instrument."

Did these concerts help the banjo? On the contrary did they not help to perpetuate the general impression that the banjo is not a musical instrument?

With such artists as Lansing and Derwin representing the banjo who will say that the players were at fault, especially in view of the fact that comparative novices get delightful MUSIC from

The Farland Wood Rim Banjo

far better music than artists of ability and reputation can get from ANY OTHER make.

Practically all makes of the modern prototype of the metal rim banjo are made to LOOK like the Farland, and many have been deceived into buying such under the impression that they were getting wood rims. If your ear is not good, and you are unable to tell the "tin pan" tone when you hear it, examine the instrument before buying, and if it has a metal ring, truss, flange, or other contrivance UNDER the head reject it, otherwise you will feel like kicking yourself when you hear a Farland.

Send for Illustrated Price List

Banjo Music. 36 melodious pieces for students and 14 fine concert selections including Farland's beautiful variations on Home Sweet Home, Nearer My God, To Thee, The Last Rose of Summer, Auld Lang Syne, The Mocking Bird, and In the Twilight. Also the Miserere from Il Trovatore, etc., all for \$1.00.

STRINGS: GUT are all false or become so with use, seldom remaining even approximately true for more than a half an hour. They are also absolutely unreliable in damp weather or under perspiring fingers. JAPANESE SILK, transparent or colored, (sold under various names) also smooth silk strings of European Mfr. give a thin weak tone which the fuzz raised by 15 minutes' use utterly ruins.

TWISTED SILK AND COMPOSITION fail to stand up to pitch for a reasonable length of time, and TWISTED RAW SILK, ALSO WIRE, are worthless for tone.

THE FARLAND STRING is guaranteed to be free from ALL of the above-mentioned defects. Gives a splendid TRUE tone as long as it lasts. The first stands Farland's HARD PRACTICE for DAYS, the 2d and 3d for WEEKS. Trial lot of 20 for \$1. Imperfect ones, if found, replaced FREE. We now have help enough to take care of orders promptly. Let 'em come.

Send for Catalog of good banjo music, heads and sundries.

A. A. FARLAND, 315 E. Front St., Plainfield, N. J.

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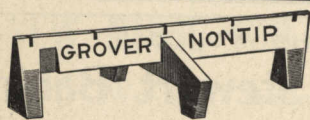
YOU KNOW that FALSE strings are DISGUSTING and have driven the BANJO from many a home because it has been found almost impossible to get GOOD TRUE Banjo Strings.

DO YOU KNOW that the TRUESOLO Strings are to-day the finest example of the string makers' art? That each and every string is GUARANTEED TRUE? That it has the most BRILLIANT Tone and is stronger than any string in the market?

IF YOU DON'T, send 25 cents for sample set of Banjo Strings and you will never use any other. Address the STRING MAN,

HERMAN COHN,

56 E. 117th St., New York City



PAT. SEPT. 6, '04

vented by A. D. GROVER

Price, 15c.

Teachers and dealers send for wholesale prices.

A. D. GROVER, 381 Albany St., Boston, Mass.

If you want to improve the tone and action of your Banjo, try a "Nontip." It is made on the only correct principle and is the result of twenty years' experimenting on bridges. Ossman, Lansing, Essex, Shattuck, Armstrong, Hartnett, Eno, Jennings, Albrecht, Odell, Farland, Weidt, Hovey, Babb and all others who have used it, say that the "Nontip" is all right.

responsible parties. And don't forget they will send on request "The Trav'ler" and "The Mandolin": the first a complete catalog; the second, "tid-bits" of latest successes. Now Mr. Reader, if the surprise-party prices have got their work in, why not indulge yourself in a donation party?

✂ ✂

The White-Smith Music Publishing Company, 62 Stanhope Street, Boston, preface their ad for this month with the tinkling, jingling headline, "A noise like a \$." This is all to the good, yet they go one better by informing us that this unmistakable dollar noise is produced by subscribing to their "New Music" proposition. They follow

this with the superlative degree of "best" by saying, "Do not procrastinate." This is certainly "best," as it holds good in any proposition of life, for procrastination purloins possibilities. The White-Smith Co. do not state in the ad what this "new proposition" is. You will have to get in touch with them to find that out. That they believe it to be good is circumstantially evidenced by the big, black dollar sign they use at the top of the ad. Even one of these would make the pocket sag like a clothes line under a wet wash, and who wouldn't stand the sag for the sake of the "slag." Why not get in touch with them on this proposition and find out what it is? This is a case where a "touch" won't have the usual disagreeable after effect. It will

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Edited by Sir Home Gordon, Bart.

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15a Grafton St., Bond St.,

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"GREAT"

Is the word that sums up the opinion of teachers using Waite's Progressive Mandolin Studies, and his tuneful tunes for mandolin orchestra. Send for thematic catalog, containing mandolin parts to all studies and club numbers.

M. B. WAITE, Publisher,

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The Proof of the Pudding is the Eating of it

At the Convention in Newark, the representatives were enjoying themselves during idle hours at the Hotel, playing

"THE DIAMOND CITY MARCH"

repeatedly, and it was pronounced a dandy by everyone.

Full Mandolin Orchestra. Each part 20c., Solo 30c., Piano 40c.
NO BANJO SOLO

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 CAMPANERO POLKA.....C. S. DeLano
 CHRISTMAS EVE. Waltz.....E. M. Keating
 CUBAN SONG. Bass Solo.....A. H. Plante
 DREAMING. Waltz Rondo.....Walter Jacobs
 FIRST POSITION POLKA.....Geo. W. Bemis
 FLOWER WALTZ.....Walter Jacobs
 "HOWDY" DARKIES! Rag-time.....Walter Jacobs
 IN HIGH SOCIETY. (Holst). March and Two-Step.....arr. Walter Jacobs
 LAST NIGHT. (Kjerulf).....arr. Walter Jacobs
 LITTLE MINSTREL WALTZ.....H. P. Duffel
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 SWEET PRETTY WALTZ.....Walter Jacobs
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 WATCH HILL. (Kenneth.) March and Two-Step.....arr. Walter Jacobs

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 CHICKEN PICKIN'S. (Allen.) Dance Descriptive.....arr. Walter Jacobs
 DANCING BOUGHS, THE. Idyl.....Frank W. Bone
 FORTY-SECOND REGIMENT MARCH.....E. R. Day
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 LA VETA SCHOTTISCHE.....C. S. DeLano
 LITTLE JOE. Cake-Walk.....H. L. Theis
 LITTLE SINNERS. Waltz.....Walter Jacobs
 LITTLE SPARKERS. (Lansing.) Danse Brillante.....arr. Walter Jacobs
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"Constant" Mr. Reader, do you always run through that tabulated looking affair laid out by Walter Jacobs and planked on page 7 of this paper? No? How foolish! The location is always the same, but the located is always different. Each month it has additions slipped in somewhere. This month there are

three, and good ones; Schumann's beautiful evening song, "Abendlied," and Schubert's "Moment Musical," both arranged by R. E. Hildreth. Also that "corker" by Don Ramsay, "You Look Just Like a Girl I Used to Know," and arranged by Jacobs-Hildreth. It does not pay to always "take it for granted" unless you want to lose things. As it is a poor rule that doesn't work both ways, skip along to page 43 and let the "windows of your soul" take in the Jacobs' "C Notation" list. Here again in a long list of all good ones you will find two new good ones. They are "Sky High," a galop by J. B. Glionna and "Red Rover March" by A. J. Weidt. And that reminds us. Don't forget that this same A. J.

Weidt is the man who compiled that splendid set of "Elementary Studies" for the mandolin, banjo and guitar. We "fell by the way-side" last month and pulled a little "pome" on these same studies. Had the "punishment fitted the crime," as Gilbert says, we might not be telling you about them this month. Read the ad and note the number and compilation of the different books, then send to Mr. Jacobs for his special offer. Elsewhere in this number we have spoken of the prototype of the banjo, S. S. Stewart. Now let us say something of the music for the banjo, the "compositions that made the banjo popular." It is the famous Gatcomb catalog, now the sole property of Walter Jacobs. Here all the old

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Jan. (1)	AGGRAVATION RAG (New) 1st violin, 2nd violin, viola, 'cello, bass, flute, 1st clarinet, 1st cornet, trombone, drums and piano.	George L. Cobb	AND	THE MOOSE. March 1st violin, 1st cornet and piano	P. Hans Flath
Feb. (2)	IN CUPID'S TOILS. Waltz (New) 1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd cornet, trombone, drums and piano.	Arthur C. Morse	AND	MONSTRAT VIAM. March 1st violin, 1st cornet and piano	Alfred E. Joy
Mar. (3)	THE NOMINEE. March and Two-Step (New) 1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd cornet, trombone, drums and piano.	Thos. S. Allen	AND	DIXIE TWILIGHT. Characteristic March 1st violin, 1st cornet and piano	Chas. L. Johnson
Apr. (4)	YOU LOOK JUST LIKE A GIRL I USED TO KNOW. Schottische (New) 1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd cornet, trombone, drums and piano.	Don Ramsay	AND	HOOP-E-KACK. Two-Step Novelty 1st violin, 1st cornet and piano	Thos. S. Allen
May (5)	AEOLUS. March (New) 1st violin, 2nd violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2nd cornet, trombone, drums and piano.	Arthur C. Morse	AND	CLOUD-CHIEF. Two-Step Intermezzo 1st violin, 1st cornet and piano	J. Ernest Philie
June (6)	PROCRASTINATION RAG. (New) 1st violin, 2d violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2d cornet, trombone, drums and piano.	Geo. L. Cobb	AND	BELLS OF MOSCOW. Mazurka 1st violin, 1st cornet and piano.	W. Aletter
July (7)	THE SUBURBANITE. (New) March and Two-Step 1st violin, 2d violin, 'cello, bass, flute, 1st clarinet, 1st cornet, 2d cornet, trombone, drums and piano.	Thos. S. Allen	AND	HEIGHT OF FASHION. Duchess 1st violin, 1st cornet and piano.	R. E. Hildreth

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timers are found in a solid phalanx; also a host of newcomers just as solid. We would like to enumerate but you can see them for yourselves if you will look on the inside back cover of this paper. They loom large, but the prices loom small. Something that you do not want to overlook, that you cannot afford to overlook, are the two complete methods for teachers' use; "Babb's Practical Guitar Instructor" and "Robinson's Method for the

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We wish that space permitted us to tell you something about every one of the Jacobs' publications. Despite the limitations we must ask you to look at the contents and price

of the two numbers of "Jacobs' Easy Guitar Folio," on page 45. Also choice material for teaching purposes; also that superb mandolin catalog of that superb player, Valentine Abt. And don't forget that Walter Jacobs has a complete catalog of 48 pages and is just aching to send it to you if you will only ask. You know the address, of course, 167 Tremont Street, Boston. Ask and you will get. Keep quiet and you will get — left.

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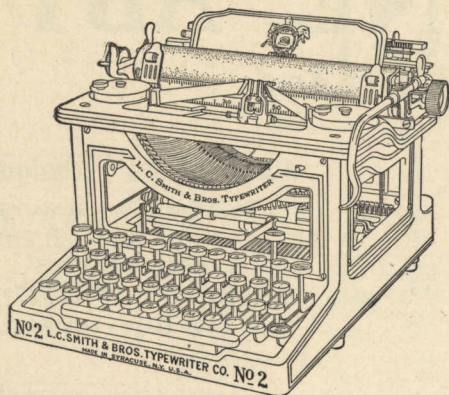
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Crusader's Galop	(P. Acc., 30) Glynn	B	50 50	*On the Mill Dam, Galop	Babb	B	40 55	La Rose Blanche	Arnold	B	50 50 50	
Crystal Wave, Waltz (P. Acc., 30)	Babb	B	40	Guitar Acc., 10; Piano Acc., 20				Lagrimas de Amor	Arr. Crandall	B	40 40 40	
*Darkey's Awakening	Lansing	B	40 40	Oriella Polka	(P. Acc. 20) Lansing	B	40 40	La Zingara, Mazurka	Arr. Lansing	B	40 40	
Guitar Acc., 10; Piano Acc., 20				Out on Parade, March	Porter	B	40 40	Lansing's March	Smith	B	50 50 50	
*Dancing Colored Swells, Dance	McGrath	B	40 40	Paragon Waltz	(P. Acc. 20) Grover	A	40 40	Lullaby Song	Arr. Percival	A	40 40	
Guitar Acc., 10				"Parkers" Old Time Jig	Parker	A	30	Monte Etna Polka	Rapisarda	B	30 40 50	
Dance of the Nymphs	Lansing	B	40 40	Pearl Schottische	Grover	A	40 40	M. I. T. Waltz	Crandall	B	40 40 40	
Dance Characteristique	Shattuck	A	40 40	Pedestal Clog	Babb	B	40 40	"Maria" Habanera	Arr. Romero	B	40 40 40	
Darkey's Parade	(P. Acc., 30) Lansing	B	40 40	Pigtown Fling	Arr. Shattuck	A	30	Nightingale Song	Arr. Smith	A	40 40 40	
Darkey Tickle, Char. Dance	Arr. Lansing	B	40 40	Plantation Wing Dance	Hall	B	40 40	On the Mill Dam, Galop	Babb	A	40 50 60	20
*Darkey's Dream	Lansing	A	40 55	Pretty Little Blue Eyes, Mazurka	Glynn	B	40 40	Overture "Mosaic"	Arr. Harris	B	40	40
Guitar Acc., 10; Piano Acc., 20				Pride of the South, Patrol	Lansing	B	50 50	Pasodoble Espanol	Arr. Romero	B	40 40 40	
*Darkey's Patrol	Lansing	A	40 40	Guitar Acc., 20; Piano Acc., 40				Pizzicati (Sylvia)	Arr. Lansing	B	40 40	
Guitar Acc., 20; Piano Acc., 30				Purling Brook, Waltz	Shattuck	B	40	Ruby, Mazurka	Harris	A	30 40	
"Dorance" Polka	Acker	B	40 40	Queen of the Forest, Dance (G. Acc. 10)	Glynn	B	40 40	Santa Lucia	Arr. Crandall	A	30 30	
Early Bird Mazurka	Hall	A	40	Recruits, The, March	McGrath	B	40 40	Slumber Song	Dolbear	A	30 40 50	
Enchantress, The, Valse (P. Acc. 20)	Lansing	B	40	Reminiscence of Dixie	Lansing	B	40 40	Sueno de Amor	Romero	B	40 40 40	
*Fiji Dance (Guitar Acc. 10)	McGrath	B	40 40	Guitar Acc., 10; Piano Acc., 20				Suspiros de Amor	Plante	B	30 40 50	
Fisher's Hornpipe	Arr. Shattuck	B	30	Recreation Gavotte	Grover	B	40 40	Sylvan Dell Schottische	Goldby	A	40 40	
Flying Yankee, Galop de Concert	Lansing	B	40 40	Sappho Waltz	Catlin	A	40 40	Valse Fantastique	Arr. Lansing	B	30 40	
Guitar Acc., 20; Piano Acc., 30				Santiago, Valse Espagnole	Arr. Lansing	B	40 40	Water Sprite Polka	Arr. Robinson	B	30 40	
Flower Queen, Valse de Concert	Lansing	B	40 40	Serenade (Schubert) (P. Acc. 30) Arr.	Hunter	C	40					
Guitar Acc., 10; Piano Acc., 20				Shattuck's Favorite Clog	Grover	B	40 40					
"Full Dress," Polka	Grey	B	40 40	Skirmishers, The, March	Galeucia	B	40 40					
Golden Rain Schottische	Babb	A	40 40	Sleigh Ride Galop	Babb	B	40 40					
Gloriana Waltz (G. Acc. 20; P. Acc. 30)	Glynn	B	40 40	Southern Zephyr	Shattuck	A	40 40					
Glynn's Grand March (G. Acc. 20)	Glynn	C	40 40	Sounds from Africa	Glynn	B	40 40					
Golden Rod Schottische	Hall	B	40 40	Guitar Acc., 10; Piano Acc., 20								
Hall's Favorite Clog	Hall	A	40 40	South Shore March	Davis	B	40 40					
Hall's Parade March	(P. Acc. 30) Lansing	B	40 40	Strauss Polka, "Western Breezes"	Grey	B	40 40					
Hall's Blue Ribbon March (P. Acc. 20)	Hall	B	50 50	Guitar Acc., 10; Piano Acc., 20								
Hanover Jig	Lansing	B	30	Sylvan Dell Schottische (G. Acc. 40)	Goldby	A	40 40					
"Homeward" March	McGrath	B	40 40	Student's Favorite	Catlin	A	40 40					
Guitar Acc., 20; Piano Acc., 20				Student's Clog	Shattuck	B	30					
Hawthorne Waltzes	Hall	C	40	Suwanee River, (Variations) Arr.	Lansing	B	40 40					
Home, Sweet Home (Variations)	Lansing	B	40	Talisman March	(P. Acc. 20) Grey	B	40 40					
How Can I Leave Thee (Tremolo) and Soldiers' Farewell (Tremolo)	Arr. Lansing	B	30 30	Three Old Favorites	Arr. Lansing	B	30					
*Ideal March (G. Acc. 10; P. Acc. 20)	Harris	A	40 40	Uncle Pete's Hoe-down	Kimball	A	40 40					
In the Springtime, Song and Dance	Babb	B	40 40	University March	Hall	B	40 40					
In Old Madrid, Bolero	Arr. Lansing	B	40 40	Vivian Waltz	Catlin	A	40 40					
*Invincible Guard March	Shattuck	B	40 40	Vision of Love, Waltz (P. Acc., 20)	Lansing	B	40 50					
Guitar Acc., 10; Piano Acc., 20				Virginia Rockaway	Arr. Lansing	B	40 40					
Irish Washerwoman, Devil's Dream, and Come Haste to the Wedding	Shattuck	A	30	West Lawn Polka	(P. Acc., 50) Glynn	C	50					
Jollity Minor Jig	Grover	B	40 40	Whispering Pines, Waltz (P. Acc. 30)	Lansing	B	50 50					
Joker, The, Polka	Hunter	B	40 40	William Tell, Finale from Overture	Hunter	C	40					
*Juno March (G. Acc. 40; P. Acc. 20)	Smith	B	40 40	Piano Acc., 50								
Kendall's Hornpipe, Money Musk and Speed the Plough	Arr. Shattuck	A	30	Wood Violets, Mazurka	Hunter	B	40 40					
La Papillon (The Butterfly)	Hunter	B	40 40									

BANJO CLUB ARRANGEMENTS

	Grade	Banjo	Guitar
Boston Rockaway, Schottische	Lansing	B	30
But One Vienna, March	Arr. Lansing	B	40
Despatch, Galop	Lansing	B	30
On the Mill Dam, Galop	Babb	B	40
Southern Zephyr	Shattuck	A	40
	Arr. Lansing	B	40

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