

Lilla F. Newell

The CADENZA

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JARMER

THE WITMARK Mandolin News

M. WITMARK & SONS

February, 1911

144-146 W. 37th St., NEW YORK

POPULAR COLLECTIONS OF QUARTETS, JUST ISSUED

Male Quartet Folio number fifteen, contains: Every Little Movement, from Madame Sherry; For You Bright Eyes from Bright Eyes; Tie Your Little Bull Outside; Daddy Was a Grand Old Man; My Heart Has Learned To Love You, Now Do Not Say Good-bye; Shaky Eyes; Temptation Rag; Meet Me Where the Lanterns Glow from A Trip to Japan; Just for a Girl; If I Could Gain the World by Wishing, I Would Only Wish for You; Good Night Dear; For Killarney and You; They've Won every Nation's Battles but Their Own and The Entertaining Man. Price, Fifty Cents.

Mixed Quartet Folio Number five, contains: Every Little Movement, from Madame Sherry; Where the River Shannon Flows; No One Knows; Come Be My Sunshine Dearie; Meet Me Where the Lanterns Glow, from A Trip to Japan; Pansies Mean Thoughts, and Thoughts Mean You; Shaky Eyes; My Heart Has Learned to Love You, Now Do Not Say Good-bye; Temptation Rag; Tie Your Little Bull Outside; Just for a Girl; You Can't Stop Your Heart from Beating for the Girl You Love; Daddy Was a Grand Old Man; Just Some One, and Ev'ry Day. Price, Fifty Cents.

Folio of Cello Solos with Piano Acc.

Just From the Press

Folio Number Six, for Cello and Piano contains: In the Garden of My Heart; For You Bright Eyes, from Bright Eyes; My Land from Barry of Ballymore; When You've Won the Only Girl You Love; Teach Me to Pray; My Heart Has Learned to Love You, Now Do Not Say Good-bye; Where the River Shannon Flows; Can't You See I Love You, from the Newly-Weds and Their Baby; I Love the Name of Mary, from Barry of Ballymore; Meet Me Where the Lanterns Glow, from A Trip to Japan; Come Be My Sunshine Dearie, and If I Could Gain the World by Wishing, I Would Only Wish for You. Price of Cello Solo part, Twenty-five Cents. Piano acc., Fifty Cents.

THE MANDOLIN FREE

This book, containing tid-bits of our various Mandolin publications, is indispensable to teachers and leaders. Free for the asking.

Trombone Solos with Piano Acc. In Folio Form

Arranged by Tom Clark

Trombone to be Had in Either Bass or Treble Clef

Folio Number Ten, for Trombone and Piano contains: In the Garden of My Heart; For You Bright Eyes from Bright Eyes; My Land from Barry of Ballymore; When You've Won the Only Girl You Love; Teach Me to Pray; My Heart Has Learned to Love You, Now Do Not Say Good-bye; Where the River Shannon Flows; Can't You See I Love You from the Newly-weds and Their Baby; I Love the Name of Mary from Barry of Ballymore; Meet Me Where the Lanterns Glow from A Trip to Japan; Come Be My Sunshine Dearie, and If I Could Gain the World by Wishing, I Would Only Wish for You. Price of Solo Trombone part, either clef, Twenty-five Cents. Piano Acc., Fifty Cents.

POPULAR PUBLICATIONS FOR MANDOLIN ORCHESTRA

Marches, Two-Steps, Waltzes, Rags, Etc., Etc.,

School Comrades March; Madame Sherry, Barn Dance or Schottische; Girl of My Dreams, March and Two-Step; That's Yiddisha Love, March and Two-Step; Madame Sherry, March and Two-Step; The Frisco Rag; Down Where the Big Bananas Grow, March and Two-Step; Tie Your Little Bull Outside, Barn Dance or Schottische; Daddy Was a Grand Old Man, March and Two-Step; Love-sick, Barn Dance or Schottische; My Heart Has Learned to Love You, Now Do Not Say Good-bye, Waltz; Shaky Eyes, March and Two-Step; Take Me Back to Babyland, Waltz; Just for a Girl, Waltz; 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; Porcupine Rag, Two-Step and Temptation Rag. Price each of above: Mandolin Solo, 35 cents; Two Mandolins, 50 cents; Mandolin and Guitar 50 cents; Two Mandolins and Guitar 60 cents; Mandolin and Piano 60 cents; Two Mandolins and Piano 70 cents; Mandolin, Piano and Guitar 70 cents;

Two Mandolins, Piano and Guitar 80 cents. To the following numbers we can supply, in addition to the above instrumentation, the regular Orchestra parts consisting of the following instruments: 1st Violin; 2nd Violin; Viola; Cello; Bass; Flute; 1st and 2nd Clarinet; Oboe; Bassoon; Horns; 1st and 2nd Cornet; Trombone and Drums. For these parts prices will be quoted on request. Madame Sherry, Barn Dance or Schottische; Girl of My Dreams, March and Two-Step; Madame Sherry, March and Two-Step; The Frisco Rag; Down Where the Big Bananas Grow, March and Two-Step; Tie Your Little Bull Outside, Barn Dance or Schottische; Daddy Was a Grand Old Man, March and Two-Step; Love-Sick, Barn Dance or Schottische; My Heart Has Learned to Love You, Now Do Not Say Good-bye, Waltz; Shaky Eyes, March and Two-Step; Take Me Back to Babyland, Waltz; Just for a Girl, waltz, and You Don't Know How Much You Have to Know, In Order to Know How Little You Know, Two-Step.

SUCSESSES GALORE

Contents of the New Witmark Mandolin and Guitar Folios Speak for Themselves

Folio Number Nineteen, Contains the following: Every Little Movement, from Madame Sherry; I Love the Name of Mary from Barry of Ballymore; For You Bright Eyes from Bright Eyes; Cheer Up My Honey from Bright Eyes; Loving, (Love Comes at Morning Love Comes at Noon) from N. Y. Hippodrome Production (1910-1911); To the Strains of That Wedding March from Jumping Jupiter; The Girl of My Dreams from the Girl of My Dreams; My Land from Barry of Ballymore; Katie-Did from Katie-Did; I'd Love To Be Loved by a Girl Like You; Doctor Tinkle Tinker from The Girl of My Dreams; Cheer Up Brothers (Glory, Glory Hallelujah); Homeland from Katie-Did; Mother Machree from Barry of Ballymore and Teach Me To Pray. Price of the First Mandolin is Twenty-five cents; Second Mandolin, Twenty-five cents; Guitar Acc., Twenty-five Cents; Piano Acc., Fifty Cents. This Folio can also be had for Violin and Piano. Price of the Violin part, Twenty-five Cents; Piano part Fifty Cents.

Folio Number Twenty, Contains Madame Sherry, Barn Dance or Schottische; The Girl of My Dreams, March and Two-Step; Love-sick, Barn Dance or Schottische; Just For a Girl, Waltz; The Frisco Rag; Tie Your Little Bull Outside, Barn Dance or Schottische; Madame Sherry, March and Two-Step; Take Me Back to Babyland, Waltz; Honeymooning Honey in Bombay, Characteristic March and Two-Step; Shaky Eyes, March and Two-Step; That's Yiddisha Love, March and Two-Step; Down Where the Big Bananas Grow, March and Two-Step; My Heart Has Learned To Love You, Now Do Not Say Good-bye, Waltz; Daddy Was a Grand Old Man, March and Two-Step and School Comrades, March. Price of the First Mandolin, is Twenty-five Cents; Second Mandolin, Twenty-five Cents; Guitar Acc., Twenty-five Cents; Piano Acc., Fifty Cents. This Folio can also be had for Violin and Piano. Price of the Violin part, Twenty-five Cents. Piano part, Fifty Cents.

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by using The Witmark Class and Club Instructors. They not only help your class, but the individual player as well. Save considerable time, labor and expense to both teacher and pupil. The only books of their kind published. Arranged for First Mandolin, Second Mandolin, Guitar Acc., Banjo and Piano Acc. By T. P. and Geo. J. Trinkaus. It is not necessary that a teacher be familiar with all instruments when using the "Class and Club Instructor" for they are so simple that any

NEW BANJO FOLIO

Arranged by T. P. and Geo. J. Trinkaus
American Notation Only

The Witmark Banjo Folio Number Eleven, contains the following Songs with Banjo Acc.: In the Garden of My Heart; Every Little Movement, from Madame Sherry; Tie Your Little Bull Outside; Meet Me Where the Lanterns Glow, from A Trip to Japan; My Heart Has Learned to Love You, Now Do Not Say Good-bye; For You Bright Eyes, from Bright Eyes, and Shaky Eyes. Also contains Banjo Solos as follows: Dutch Kiddies, Wooden Shoe Dance; Temptation Rag; Charme D'Armour, (Love's Spell), Valse Lente; Every Little Movement, from Madame Sherry; My Heart Has Learned to Love You, Now Do Not Say Good-bye, Waltz; Futurity, March and Two-Step; Take Me Back to Babyland, Waltz; Porcupine Rag, Two-Step; If I Could Gain the World by Wishing, I Would Only Wish for You, Waltz; Come Be My Sunshine Dearie, and Turkish Imperial Guards, March. Price Fifty Cents.

New Folio of Cornet Solos with Piano Acc.

Arranged by Tom Clark

Folio Number Ten, for Cornet and Piano contains: In the Garden of My Heart; For You Bright Eyes from Bright Eyes; My Land from Barry of Ballymore; When You've Won the Only Girl You Love; Teach Me to Pray; My Heart Has Learned to Love You, Now Do Not Say Good-bye; Where the River Shannon Flows; Can't You See I Love You from the Newly Weds and Their Baby; I Love the Name of Mary from Barry of Ballymore; Meet Me Where the Lanterns Glow from A Trip to Japan; Come Be My Sunshine Dearie, and If I Could Gain the World by Wishing, I Would Only Wish for You. Price of the Solo Cornet part, is Twenty-five Cents. Piano Acc., Fifty Cents.

performer no matter how little experience they have in the teaching line, can readily instruct a class and get them in good form within a short time. These methods start in with the a, b, c's of music and work up to brilliant melodies which hold the attention of the scholars. The fact that the various scholars play as a class on the various instruments instead of being compelled to study individually, buoys them up, so that instead of a boresome study, it becomes a pleasant pastime. The First Mandolin and Banjo parts can also be used as individual instructors. The following contents will give you a fair idea as to what these instructors consist of: Position holding the pick (or plectrum); Position holding the Mandolin, Guitar and Banjo; Rudiments of Music; Tuning the Mandolin, Guitar and Banjo; Scales to be played by the entire club; Expression signs mostly used; Dictionary of musical terms; March (very easy); Dance (very easy); Mazurka (very easy); Grand March (very easy); Twilight, melody; A Country Dance; Happy Spring, song; The Castanets, waltz; In Poland, mazurka; Blue Bell, schottische; Cradle Song; March Espanola, Spanish march; Slumberland, song; Rain Drops, polka and two-step; The Trooper, march and two-step; Hot Shot, galop and two-step and The Bohemian Girl, overture. Prices: First Mandolin, Fifty Cents; Second Mandolin, Fifty Cents; Guitar Acc., Fifty Cents; Banjo, Fifty Cents; Piano Acc., One Dollar. Special discount allowed teachers on these instructors. We will send you these books on trial and if you find that they are not just what we say of them, we will refund your money.

Selections for Mandolin Orchestra

Girl In the Train (Die Geschiedene Frau); Madame Sherry; Bright Eyes; Old Dutch; A Trip to Japan; The Motor Girl; The Newly-weds; The Pied Piper; The Fair Co-ed; Marcelle; The Prima Donna; Ragged Robin; Three Twins; The Soul Kiss; The Gay Musician; Mary's Lamb; The Top O' Th' World; The Alaskan; A Yankee Tourist; O'Neil of Derry; The Tattooed Man; The Parisian Model; The Grand Mogul; The Red Mill; Soring Chicken; His Honor the Mayor; Wonderland; Mlle. Modiste and Miss Dolly Dollars. Price each of above: Mandolin Solo 40 cents; Two Mandolins 60 cents; Mandolin and Guitar 60 cents; Two Mandolins and Guitar 75 cents; Mandolin and Piano 75 cents; Two Mandolins and Piano 90 cents; Mandolin, Guitar and Piano 90 cents; Two Mandolins, Guitar and Piano \$1.00; Mandola (Octave) or 3rd Mandolin 30 cents; Banjo Solo (American and English Notation) 60 cents; Banjo (American and English Notation) and Piano 90 cents. To the following Selections, we can supply, in addition to the above instrumentation, the regular Orchestra parts consisting of the following instruments: 1st Violin, 2nd Violin, Viola, Cello, Bass, Flute, 1st & 2nd Clarinet, Oboe, Bassoon, Horns, 1st & 2nd Cornet, Trombone and Drums. For these parts, prices will be quoted on request. Madame Sherry; Bright Eyes; Mary's Lamb and Marcelle.

IF YOU ARE INTERESTED

in music for Mandolin, Guitar, Banjo, etc., etc., send us your name and address, and we will send you each month "The Trav'ler" bulletin of our publications in this line without any charge.

MUSIC SENT ON APPROVAL

We will send to responsible parties any of our publications, on approval; of course it will be necessary that you furnish the customary references, by which we mean refer to some music house or banking institution with whom you have a charge account; or should you not care to comply with this request you can make remittance to cover half the cost of music desired sent. In other words you send us Five dollars and we will send you Ten dollars worth of music to select from; for Ten dollars a Twenty dollar collection will be sent you and so on.

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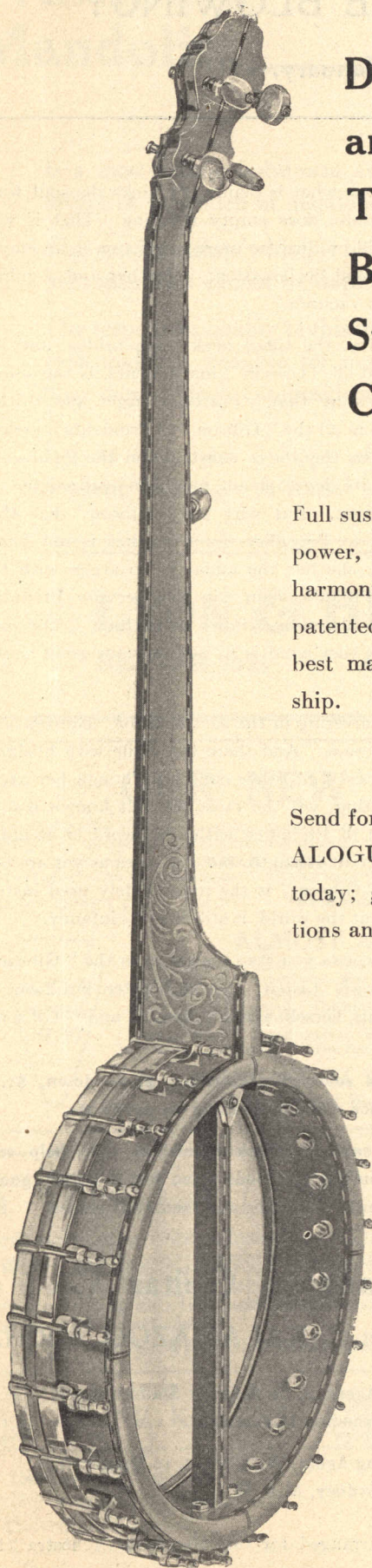
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THOUSANDS of these are buying of "Gibson" agents as the result of our "Still Hunt," which follows up every inquiry and refers him to our local representative. At the same time we notify our local agent of the inquiry. Where are you when these opportunities go by? Even if you cannot see the feet of clay of the idols you (?) now worship, how long can you stay reefed when such winds of success are blowing? The advertising droppings of the "Gibson" campaign mean nothing in sales — (except sales lost) — to the non-conformist who so cheerfully drops into servitude to the lesser (the old construction instruments), unaware of the business economy to handle the make which through its superlative merit and advertising sells with the least degree of friction.

LISTEN! Not only listen but hear. The "Gibson" advertising campaign is on with a full head of steam. Manufacturers who cannot get up enough steam to advertise broadly cannot refer you many prospects, for prospects can grasp only that which they can believe, and they can believe only that about which they know. Perhaps your prospects wouldn't know very much if they should read your manufacturer's ad even if he advertised; but if you, good reader, have not been made to believe, grasp and know through "Gibson" advertising it is because

That Which is Not Founded in Reason Cannot be Destroyed by Logic.

He tried a "Gibson" Guitar. It was built for heavy stringing. He uses the lightest stringing with disappointing results, and now he is prejudiced.

He heard a "Gibson" Mandolin. 'Twas voiced contralto for its owner. The listener prefers soprano voicing and thus is disappointed, and now he is prejudiced.

He tests a "Gibson" Mandola. Its owner prefers low action. The tester forces the strings to irregular and noisy vibration. The tone is therefore disappointing, and now he is prejudiced.

He examined a "Gibson" Mando-cello. Its owner knows how to humor it, but the examiner drowns out the rest of the small Mandolin Orchestra and, therefore, considers the "Gibson" Mando-cello too loud an instrument, and now he's prejudiced.

Everything looks yellow to him who has the jaundice of prejudice — to him who does not trace the "Gibson" far enough, and how little does he see what really is who frames his hasty opinion upon that which seems. He who never leaves the old style instrument is as full of prejudice as he who never leaves his own country. But prejudice was never reasoned into anyone and, therefore, cannot be reasoned out, for that which is not founded on reason can not be destroyed by logic. Therefore, Prejudice will continue to see what

she pleases for she cannot see what is plain; she lacks the soul force to see the real and, therefore, does empty thinking. That is why "the soundest argument will produce no more conviction in an empty head than the most superficial declamation; a feather and a guinea fall with equal velocity in a vacuum."

The "Gibson" tri-unity, the tilted neck, high bridge, and extended tail piece common to all "Gibson" instruments, is the source of the increased string pressure that vibrates a larger and thicker sounding-board and secures in all the "Gibson" instruments a greater and matchless tone. And in the above construction the "Gibson" is the fortunate make, for its development has been realized by the follies of the old construction. But why the "Gibson" has thus developed does not appeal to Prejudice, for Prejudice is not based upon reason. That is why she has the audacity to argue with the Inevitable — not because Prejudice can win but because Prejudice is not based upon fact and, therefore, knows no better. "The only argument available with an east wind is to put on your great-coat," but with Prejudice never.

See, Prejudice stands shivering in the east wind of "Gibsonism" arguing for the old construction. And there the while with business veins stagnant, she attributes it to other causes. Though her arguments be weak and vacillating, yet the most difficult known feat is to cut through the cushion of Prejudice with the sword of Reality. "Gibsonism" rises with a giant strength, but its bones as yet are but cartilage, and though the "Gibson" is the most widely used instrument of any make throughout the world, it still is in its infancy.

How long, good teacher, can you stay reefed when the "Gibson" winds of success are blowing? Listen; not only listen but hear, — as long only as Prejudice pits herself against Reason and "Gibson" realities.

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"This palpitating age calls for men who have convictions," declared the orator in the park. "Where, I ask, shall we find them?"

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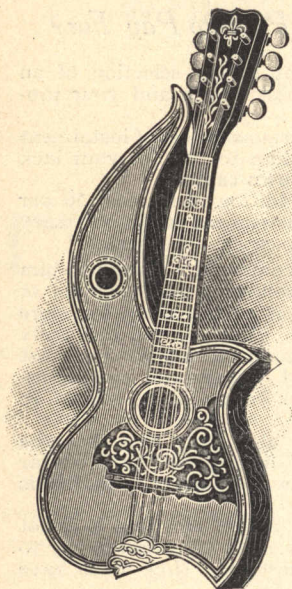
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The above letter from Mr. Hartnett was unsolicited and bears date of Dec. 15th, 1910. Read what J. J. Derwin has to say about his Bacon banjo in next month's issue.

BACON MFG. & PUB. CO., FOREST DALE, VT.

The "QUEEN OF THE WAVES"

Will occupy this space in the next issue of

"The CADENZA"

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Mr. Figg—"Remember, my son, that nothing is attained without labor. You need never expect to get something for nothing."

Tommy—"I get lots of lickin's for nothin', any how."

"I hear she is to be married. Who is the happy man?"

"Her father."—*Lippincott's.*

Blobbs—"Woman is a conundrum"
Slobbs—"And yet man never wants to give her up."—*Philadelphia Record.*

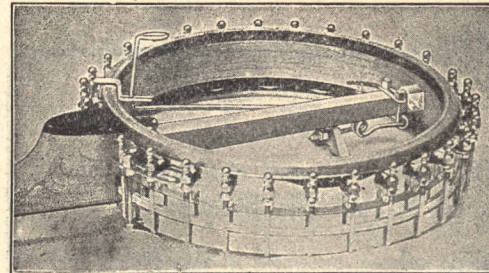
All things may come to him who waits,
And yet it's kind of funny
How things do get a hustle on
If you have lots of money.

—*Puck.*

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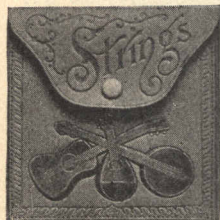
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Pieces marked thus * are also published for regular Orchestra; therefore parts for Cornet, Clarinet, Bass, etc., can be obtained. Price the same as for Flute.

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 †, in other Keys marked thus ‡.

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*MOMENT MUSICAL. (Schubert).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
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†*AH SIN. Eccentric Two-Step Novelty. (Rolfe).....	B	.30	.10	.15	.15	.15	.10	.20
*AMOURETTE. Waltz. (Leigh).....	B	.30	.10	.15	.15	.15	.10	.20
*ANGEL'S SERENADE. (Braga).....	B	.30	.10	.15	.15	.15	.10	.20
*ARBITRATOR, THE. March and Two-Step. (Taubert).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*AU MATIN. (Godard).....	B	.30	.10	.15	.15	.15	.10	.20
†*BARN DANCE. The Bunnies' Gambol. (West).....	B	.30	.10	.15	.15	.15	.10	.20	.40	.30
*BASHFUL BUMPKIN. Schottische and Barn Dance. (Rolfe).....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*BERLIN IN SMILES AND TEARS. Overture. (Conradi).....	B	.40	.20	.25	.25	.25	.20	.35
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*CAVATINA. (Raff).....	B	.30	.10	.15	.15	.15	.10	.20
CHAIN OF DAISIES. Waltz.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*CHANSON SANS PAROLES. Song Without Words. (Tschaiakowsky).....	B	.30	.10	.15	.15	.15	.10	.20
†*CLOUD-CHIEF. Two-Step Intermezzo (Phille).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
COLORED PROMENADE, THE. March and Two-Step.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
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*CUPID ASTRAY. Waltz. (Rolfe).....	B	.40	.20	.25	.25	.25	.20	.35
†*DIXIE TWILIGHT. Characteristic March. (Johnson).....	A	.30	.10	.15	.15	.15	.10	.20
†*DREAM KISSES. Waltz. (Rolfe).....	A	.40	.20	.25	.25	.25	.20	.35
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†*HEAP BIG INJUN. Two-Step Intermezzo. (Sawyer).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
†*HEART MURMURS. Waltz. (Rolfe).....	B	.40	.20	.25	.25	.25	.20	.35	.40	.30
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†*HOOP-E-KACK. Two-Step Novelty. (Allen).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*HUNGARIAN DANCE NO. 5. (Brahms).....	C	.30	.10	.15	.15	.15	.10	.20
*HUNGARIAN DANCE NO. 6. (Brahms).....	B	.30	.10	.15	.15	.15	.10	.20
IN A DIXIE DELL. Slow Drag.....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*IN CUPID'S TOILS. Waltz (Morse).....	B	.30	.10	.15	.15	.15	.10	.20
*INDIFFERENCE. Characteristic Morceau. (Rolfe).....	B	.30	.10	.15	.15	.15	.10	.20
IN LOVERS' LANE. Caprice.....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
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†*NATIONAL EMBLEM. March. (Bagley).....	B	.30	.10	.15	.15	.15	.10	.20
OLE SAMBO. A Coon Serenade.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
ONION RAG. A Bermuda Essence.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*ON THE CURB. March and Two-Step. (Allen).....	A	.40	.20	.25	.25	.25	.20	.35
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†*RUSSIAN PONY RAG. A Syncopated Prance. (Ramsay).....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
*SERENATA. (Moszkowski).....	B	.40	.20	.25	.25	.25	.20	.35
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*STACK OF FUN. Barn Dance. (Rolfe).....	A	.30	.10	.15	.15	.15	.10	.20
†*STARLAND. Intermezzo Two-Step. (O'Connor).....	B	.30	.10	.15	.15	.15	.10	.20
*SWEET CORN. Characteristic March.....	B	.30	.10	.15	.15	.15	.10	.20	.40	..
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*YANKEE DANDY. Characteristic March.....	A	.30	.10	.15	.15	.15	.10	.20	.40	..
*YOU LOOK JUST LIKE A GIRL I USED TO KNOW. (Ramsay).....	A	.30	.10	.15	.15	.15	.10	.20
*YOUTH AND RICHES. Overture. (Whiting).....	B	.40	.20	.25	.25	.25	.20	.35

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THE CADENZA

PUBLISHED IN THE INTEREST OF THE
MANDOLIN, BANJO AND GUITAR

Vol. XVII

BOSTON, MASS., FEBRUARY, 1911

No. 8



Olympia Mandolin Orchestra, St. Louis, Mo.
MR. H. O. HENDRICKS, *Director*

A LIVE WIRE

THE initial page of THE CADENZA is this month again illuminated by a club picture, this time, however, not a visitor from foreign shores, but one of our own home clubs from the Middle West — The Olympia Mandolin Orchestra of St. Louis, Mo. Here is a club that is a live wire among the strings, carrying a heavy voltage, and playing with a snap and sparkle fairly electrical. One of this club's distinctive features, and one which has placed it in the front rank of entertainers, is the exclusive attention given to the correct interpretation and rendition of overtures and operatic selections.

Altho not a club of recent organization, now having been in the field for some few years, it is, nevertheless, a veritable youngster so far as life and snap and "get-there-ness" is concerned. The director, Mr. H. O. Hendricks, reports for this season's work, a slate so full as to test the playing capacity of the club to its very limit. Many times thus far has it been necessary to break their full quota into sections, in order to fill all engagements booked.

The personality of the club speaks for itself from the half-tone. The personnel stands as follows: — director, H. O. Hendricks, and with C. W. Eckhardt and J. R. Leicht, 1st mandolins; F. W. Hasenpflug and J. Burns, 2d mandolins; C. Moder and H. D. Lieberstein, 3d mandolins; A. A. Landgraf, Wm. Juengel, E. S. Nichols and L. E. Livingstone, guitars; C. E. Brown, 'cello. THE CADENZA says, "Good luck to you, gentlemen! Avoid broken circuits, and you won't lose a light."

"ROOT HOG, OR DIE!"

BEING SOME ADVICE TO "DOPY" TEACHERS

BY ELMER D. FORREST

"The gods help them who help themselves."

I would like to take a big megaphone and din that into the ears of all banjo, mandolin and guitar teachers who complain of poor business. I would like to galvanize them from their shameless lethargy; take them by the shoulders and shake some real energy into them; tell them pointedly they are baggy-kneed, lack-lustre lotus-eaters; veritable Micawbers waiting for "something to turn up."

Alas! For them little will ever "turn up" of its own accord. If they want crops, they must take a spade, so to speak, and do the "turning up" themselves. This they don't do; they just wait supinely for nothing, and sadly complain that business has gone to the dogs. They cannot understand that conditions have changed in the last twenty years; that is, they still expect pupils to seek their services, as of old, when the necessity of today is that the teacher must seek the pupils, just as any other business man must seek his trade; and it is a fact well

worth being noted by teachers that many businesses have to do a great deal harder seeking for trade than has the music teacher.

Just suppose that the Micawber plan was pursued by men in other lines of business; suppose they never scoured the town and country for "prospects"; never advertised; never thought out new ways of attracting attention; never gave public demonstrations; never canvassed, argued, cajoled, tempted; never kept their name well blazoned before the public eye, — what would happen? Their business would go straight to the dogs, as it would well deserve to.

Music teachers, as a rule, are not enterprising. They are not commercially energetic. They lack business acumen, and, sometimes, even business principle, though this latter kind are yearly growing fewer. Some think their only place is in a studio, beating time, and they rely on a thirty-five-cent ad in a Sunday edition to keep their name green in the fickle public memory. "Oh, such a bizziniss!"

Now, you sad ones, let me tell you straight what miserable failures you are, and how you may improve your business materially.

Not all, but many of you are wilfully mulish and stupidly lazy. You can't even bestir yourselves to keep your studio clean and attractive. I have visited many studios, and I know perfectly what the average is, a sad, sordid, poverty-stricken, ill-ventilated junk shop! One man even kept a bull dog in his the whole day round.

If there is a rug, it is cheap, faded and dirty. Two uncomfortable wooden seated chairs is the usual accommodation, and I have known them to be ugly, painted kitchen chairs! If there are any pictures on the walls, they are cut out of magazines and stuck up with pins. Such musical instruments as adorn the place are dirty and dull-sounding. There is no piano, and no artistic refinements are visible. The windows are dusty. There may be some shelving, but the contents are untidy, and may reveal a pair of shoes and a shaving mug. A small second-hand table serves as a desk, and faithfully keeping it company is a disgusting spittoon, a foul, bespattered, repulsive-looking spittoon; receptacle for copious streams of tobacco juice and cigar-butts, and a positive horror, of course, to every lady pupil who is foolish enough to continue taking lessons from such an unengaging instructor in the refined accomplishments.

The teacher usually dresses himself with no more care than he tends his studio. Clean collars might cost five dollars apiece, to judge by the length of time he insists on wearing one. In fact, his appearance would in itself tend to keep particular people away from him. And what lady would enjoy sitting next to a man whose breath was redolent of "Battleaxe," or "Fine Cut"?

And yet, these obtuse fellows wonder why so many "Never come back!"

Now for the remedy. It will be drastic, and it will cost a little, but it can be easily done with ten or fifteen dollars in cash, and say two dollars a week instalments for a few months.

AND DONE IT MUST BE!

Now, understand me, please; I am not going to talk nonsense just to make reading matter, but straight common sense. So my first piece of advice is: *Start all over again.*

If you have a few dollars put by, use them to make more. If you have none, then borrow some. If you can't borrow, then try to make a few extra dollars some way, and until you have done this, cut out every little pleasure and luxury. Remember, this means life to you, and is no funny business. It's "root hog, or die," as the old saying goes.

Take every rag and stick in your "studio" and sell it to the junk man for what it will fetch; anything is better than nothing. Then, if the landlord will not repaper your walls and paint the woodwork, don't grouch uselessly, but show your grit and do it yourself, or pay someone else to do it. Then away to an instalment house and get a big art square for the floor, two easy chairs, two nice small chairs, a flat-top desk, three or four nice etchings or engravings in neat frames of oak, a new window shade, a music cabinet, a clothes tree, a box with a padded seat, for odds and ends, and, if possible, a glass case in which to hang your instruments, on the bottom of which you can display a small stock of strings, picks, bridges, and other appurtenances always in demand.

The cost of this outfit would total, in the average city of 60,000, about eighty dollars, which could be had for something like ten dollars down and seven dollars per month. In less than one year the bill would be paid.

Of course, a rubber plant or a palm on a tabouret in one corner of the room, would add greatly to the general effect, and the portraits of some prominent performers might be displayed. A colored silk cushion thrown into one of the easy chairs, and an art calendar hung up, are things worth considering, too.

Window must be cleaned weekly; room dusted daily. No SPITTOON, and practically no smoking. Keep good strings on your instruments, and don't have a grimy looking head on your banjo.

You have now arrived at the starting point.

Next, volunteer to appear at all church entertainments possible, in exchange for an ad on the programme, or the privilege of distributing a teaching circular among the seats.

Oh, yes; I knew you would be up in arms at the bare suggestion of volunteering free services for concerts. You would rather grasp at a shadow and

drop the meat. You would rather wait until you had a paying engagement, which might be never, and is, at the best, rare in connection with churches. If the church will supply you with a good percentage of pupils, are you going to turn your back on it just because it won't hand over three dollars for your vastly brilliant and unparalleled solo work?

Are you aware that the "church public" is the teacher's best public? Such is indeed the truth. It is from their ranks that the most pupils are recruited. They are not the theatre-going, sporty, shiftless kind, for that kind would laugh at you if you suggested they devote time to anything but cards, dancing, and feverish gadding about. The "church public" has stability, and has supplied more music pupils than any other community in the country.

The teacher who will not strenuously exert himself to interest the young people of the churches is a pretty poor business proposition. He is deaf, dumb and blind, tied up in a sack, and hung on a high nail at the North Pole.

Supine, backboneless, musical "beachcombers" cannot make a respectable living teaching musical instruments. Lots of violin and piano teachers live a beggarly existence because they have no enterprise, no "git," no foresight.

Teachers who will not give their concert services free are rarely heard outside of their own studio. Concert work is the teacher's best advertising, and it's mighty low-priced advertising, at that. Remember, you cannot always get something for nothing, so be broad; be a good sportsman; use bait freely, and you'll sooner or later begin to land your fish.

Have a cheerful, straightforward circular printed and put it around freely everywhere you can. Get some gummed stickers printed and wherever you go stick one up in a prominent place where no objection will follow. Call on your old pupils. They may be able to give you the names of "prospects." Canvass; drum up trade; get a big sign hung from your window, something ingenious and attractive. Why not a banjo painted white, with your name in black across the skin? Something distinctive; something to draw the eye; something to advertise your existence. If permissible, have a glass case on the sidewalk containing a good-looking banjo, even if it costs you twenty-five dollars, and you never play a note on it.

Do you grasp the idea? You are after business; you are seeking to advertise your presence in that obscure room upstairs; you want the thousands who pass *every day* to see that banjo and your name *every day*, and you can't do it for a shake of the hand, free, gratis and for nothing. Spend a little and become a landmark that all the city will know about in time.

Now don't be discouraged because you can't

do all this at once. Of course you can't. Do your best, and be patient.

For general circulation, don't waste money on a delicate art-booklet circular, because so many pupils are likely to come from the working classes, and they do not always appreciate that kind of elegance, inasmuch as it suggests exclusiveness and high prices. Be neat, but plain. Later, you can print a number of choice circulars for "select trade" only.

Don't hesitate to write to old pupils and tell them you are going to give a free club lesson twice a month. This may pan out to your advantage in unexpected ways. Keep on baiting your hook. Make friends.

Referring again to the aspect of the studio, it does not seem to occur to many teachers that light, clean, cozy surroundings are keenly appreciated by pupils. Ladies, particularly, are drawn powerfully by such pleasant conditions, and their weekly visits are thoroughly enjoyed by them, as they should be.

Make the lesson time an agreeable social hour. Don't be stiff and formal, yet do not be over familiar. Keep yourself well groomed. See that your breath is not offensive, and that your hands and fingernails are quite clean. Have a jar of flowers on your desk. And it would not be a bad thing to follow the plan of a teacher I know who keeps a box of chocolates in a drawer for those "nice, appreciative girls" who show they like him and his studio. Those girls will sound your praise abroad; trust them. In fact, the ladies are the music teacher's best friends, and nothing can be too good for them. What could we do without the ladies, anyway? Live in caves, and fight with stone clubs.

Wake up, fellows, wake up! There is lots of business if you know how to capture it.

No "if's" or "but's," please. Yes, I know what you are inclined to say and think, but you've got to quit that sort of saying and thinking. From now on let it be "Business, or bust!"

There's your work. Go to it. Quit ye like men.

CARL TSCHOPP

THIS article is not in the nature of an extended biography, nor yet a full history of a musician and a worker. For that, THE CADENZA has not the space, altho it has the inclination. It is simply like the gathering together of a few stray leaves, from which may be learned the character of the full tree, the marshalling of facts to show how well a busy life may be filled.

Carl Tschopp was born in Switzerland in 1873, and came to this country at the age of 14. His first study in the field of music was the German zither. Of this instrument he soon became master, and then was inculcated the idea, which later he carried out, of making others do the same, and then to show its scope and power, when played *en masse*.



He next took up the study of the mandolin, followed by that of the guitar, banjo, and the violin; and then harmony and composition. That the latter have been of value is demonstrated by his creative work, for he has to his credit a number of compositions, several of them published, with many others yet in manuscript. And he may be considered to only have just begun.

Mr. Tschopp must possess executive ability in a large degree, for he is a born organizer and director, and never so happy as when he is organizing and uniting. At the age of 19 he organized and directed his first mandolin orchestra. Following this, came another orchestra combining zithers, bow-zithers, mandolins and guitars. Under his direction the latter gave its first concert in 1897. This was so successful that a second was demanded, and given on a much larger scale than the first.

His next project was the "Alpine" zither club formed in 1899. With this club he carried away the third prize at the concert and club contest of the B. M. G. & Z. Teachers' League, held at Philadelphia, May 18, 1901. At the same concert he was awarded first prize for the work of "Tschopp's Symphony Mandolin and Guitar Orchestra," formed in 1900. In 1903 came the "Fairmount" mandolin orchestra. This and the earlier "Alpine" orchestra are still in existence, and doing good work.

In 1902 he became an active member of the American Guild of B. M. & G., has not missed a

convention up to the last one, and conducted the Festival Orchestra at the Guild concert in Philadelphia in 1907. He has given 15 annual concerts, with his own pupils as soloists, and an orchestra of 100 trained for each of these concerts. Besides these, his miscellaneous concerts and recitals are almost innumerable.

At the present time of writing, Mr. Tschopp is manager and director of at least two orchestras, has a large clientele of private pupils, and is instructor at the Northwest Conservatory of Music, the Broad Street Conservatory, the Pennsylvania College of Music, and the Cedarcroft School for Boys, all in Philadelphia. And not content with the vast amount of labor which all of the foregoing must entail, and perhaps fearing the fate of those who are found with "idle hands," he yet finds time to act as a co-manager of the Guild, and to build with his own hands a summer house, while "resting" from the season's work.



A QUALIFIED QUINTETTE

THIS half-tone, representing "The Concert String Quintette" of New Haven, Conn., does not tell but one half of its story. The cut shows only a quiescent quintette, and they are far removed from that. They are an alert, active, and able body of players, organized in 1908.

From the very start the Quintette was a success, making a specialty of concerts, banquet work and "smokers." Well balanced, and with a repertory including operatic selections, the standard overtures, and popular numbers when demanded, the club has never yet failed to get business. The personnel of the club is A. F. Snyder, A. R. Austin, A. K. Dow, H. W. Kennedy and W. F. Dow. Their instrumentation is 1st and 2d mandolins, mandola, and two harp-guitars.

The Kansas lover runs not overmuch to lyric rhapsodies, but he is original. One wrote to his sweetheart:

"I would rather listen to you chewing your gum than hear Caruso sing."—*Boston Traveler*.

REVOLT AMONG THE INSTRUMENTS

BY ERASTUS OSGOOD

THE inner court of the "Temple" was not spacious, yet the dome-like ceiling lent to the chamber an air of subdued grandeur. A tyro in the art of deduction could have told at a glance that the room was the rendezvous of musicians. Even the pictures on the wall proclaimed the fact. In an alcove just back of the "chair of honor" the classic features of Mozart, Mendelssohn and Beethoven looked out from their gilded frames. The portraits of lesser lights, who in their day and generation had left their footprints on the sands of musical history, rested on easels, or hung suspended on the panels of wall space between the stained-glass windows.

In the "chair of honor" sat King Violin, with bowed head, in an attitude of deep meditation. Ever and anon he would arouse himself and his luminous soulful eyes cast a swift searching glance in the direction of the main entrance to the apartment. An air of expectancy seemed to rest on every occupant of the room. A frown of annoyance was plainly visible on the polished faces of a score of mandolins. The more sedate guitars sat up very straight and rigid, row upon row, and but for an occasional twang of impatience, they gave no outward or visible sign that their usual sweet and placid dispositions were being sorely tried. A subdued ripple of laughter at intervals undulated through a group of banjos at the extreme end of the room, but at a warning glance from the King their voices invariably sank to a faint whisper.

The tension of the situation was at last broken by the doorkeeper announcing "Your Majesty, the delegation have all arrived."

"Bid them enter at once," commanded the King.

For an instant a flutter of pleasurable anticipation stirred the assembled audience, giving place to a tense silence, as a sorry looking company of mandolins, banjos, and guitars limped painfully up the room and sank wearily into the places assigned them in front of the "chair of honor."

There was a look of compassion—or was it anger—on the King's face, as he stepped forward to address his loyal subjects:

"My good friends," said he, "doubtless every one present is aware of the object of this gathering. At a meeting held in the Temple of Music just one year ago today, it was decided to try an experiment, and if possible discover the *actual* reasons why the mandolin, banjo and guitar have always been subject to such marked fluctuation in popularity, why in some sections of the country they are always popular and in others are looked upon with disfavor. After much discussion the following plan was finally ac-

(Continued on page 25)

THE CADENZA

Devoted to the Interest of the
Mandolin, Banjo and Guitar

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Reports of concerts, programs, and all real news pertaining to the instruments
are desired.

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

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VOL. XVII FEBRUARY, 1911 No. 8

PROBLEM SECTION

CONDUCTED BY MYRON A. BICKFORD

A. A. M., Middletown, Conn.

Q. Will you give what information you can
about the mando-cello, tuning, pitch, etc. If there
is any instruction book for it let me know.

A. The mando-cello exactly corresponds to the
violoncello in its tuning, pitch and reading; the
strings from the lowest to the highest being, C-G-D-A.
The first string, A, is tuned to the first A below
middle C; exactly one octave below the A string on
the mandolin. The others are a fifth lower in regu-
lar order. This of course makes the lowest string
exactly two octaves below middle C on the piano.

The general arrangement of notes, scales, etc.,
is the same as on the mandolin. And the method
of its playing is the same. Now since the mando-
cello in the mandolin orchestra corresponds to the
violoncello of the regular orchestra; it would seem
the logical thing to use 'cello music for it. This,
however, would necessitate becoming familiar with
the F, or bass clef. The higher notes of the 'cello
are sometimes written in the tenor clef, placing
middle C on the fourth line of the staff, and even
occasionally going into the G, or violin clef — that
which is used for the mandolin.

The method of arranging, which unfortunately

seems to have been generally adopted by the present-
day writers, makes the mando-cello (and the mandola
as well) a transposing instrument. That is, the
music is written in one key, with the actual playing
tones a fifth (and plus a whole octave, of course)
lower. This renders these instruments open to
criticism in exactly the same manner, and for the
same reason, as is the banjo, when using the so-called
American notation. There is, however, reason and
excuse (at least in this country) for the banjo being
a transposing instrument, as explained in the last
"Problem Section." For the others there is no
valid excuse, unless it be the plea of general laziness
on the part of mandolinists in the matter of learning
a new clef. And even this attitude would seem to
be supposititious, since mando-cello and mandola
players never have been given a chance to learn the
other clefs.

The published parts for mando-cello, so far as I
have observed, are written in the treble clef. And
the method of playing is simply to consider the
instrument as a mandolin, thinking the strings to be
G-D-A-E, after tuning them as above stated. This
is of course quite possible, and perhaps saves a little
labor at the outset. But at least one of its disastrous
results is that it destroys all sense of pitch, since
when you are playing E (as you suppose) on the
third string, second fret, you are really playing A an
octave and one fifth below. You will see the truth
of this statement, when you remember that your
third string is tuned to G.

Another resultant evil is that the immense
amount of beautiful music written especially for the
'cello, as well as all of the literature of the string
quartet and orchestra, is as a sealed book.

So far as I know there is no method written
strictly for the mando-cello, as it is a comparatively
new instrument. If, however, you desire a compre-
hensive knowledge of it, you can do no better than
to procure a good 'cello method; say, such as Kum-
mer, Lee, or Werner. Such parts as are not prac-
tical for an instrument of the plectrum variety must,
of course, be discarded.

If the height of your ambition is simply to play
the mando-cello parts that are being written at the
present time, no instruction book is needed. If
you are familiar with the mandolin, all that is nec-
essary is to play the part as you would on the mando-
lin, first being sure that the strings are tuned to
C-G-D-A, so that the notes actually played are not
what they look like on paper.

R. A. B., Toledo, Ohio

Q. I have considerable difficulty in playing
and counting ragtime on the mandolin and banjo.
Is there any way by which this can be simplified?

A. Ragtime is nothing more nor less than an

(Continued on page 25)

1st MANDOLIN
or VIOLIN

Light Cavalry Overture

13

FRANZ von SUPPÉ
Arr. by R. E. HILDRETH

Maestoso

The musical score is written for Mandolin or Violin, Mandola, and Guitar. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Maestoso'. The score consists of several staves. The Mandolin/Violin part starts with a forte (f) dynamic and features a series of eighth and sixteenth notes, including triplets. The Mandola part also starts with a forte (f) dynamic and has a similar rhythmic pattern. The Guitar part enters with a piano (p) dynamic and plays a supporting role. The score includes various dynamic markings such as *ff*, *p*, *dim.*, and *pp*. There are also articulation marks like accents and slurs. The section concludes with a double bar line.

Allegro

Allegretto Brillante

The musical score is written for a 1st Mandolin and a Guitar. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegretto Brillante'. The score consists of 15 staves. The first staff begins with a piano (*p*) dynamic. The second staff has a forte (*ff*) dynamic marking. The third staff has a forte (*ff*) dynamic marking. The fourth staff has a mezzo-forte (*mf*) dynamic marking. The fifth staff has a mezzo-forte (*mf*) dynamic marking. The sixth staff has a mezzo-forte (*mf*) dynamic marking. The seventh staff has a mezzo-forte (*mf*) dynamic marking. The eighth staff has a mezzo-forte (*mf*) dynamic marking. The ninth staff has a mezzo-forte (*mf*) dynamic marking. The tenth staff has a mezzo-forte (*mf*) dynamic marking. The eleventh staff has a mezzo-forte (*mf*) dynamic marking. The twelfth staff has a mezzo-forte (*mf*) dynamic marking. The thirteenth staff has a mezzo-forte (*mf*) dynamic marking. The fourteenth staff has a mezzo-forte (*mf*) dynamic marking. The fifteenth staff has a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The guitar part is indicated by 'Guitar' written above the staff. The score ends with a cadenza marked 'ad lib.'.

1st MANDOLIN

15

Andantino con moto

The image shows a musical score for a piece that transitions from 'Andantino con moto' to 'Allegretto Brillante'. The score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first section, 'Andantino con moto', is marked with a forte 'f' dynamic. It features a series of eighth and sixteenth notes, often beamed together, with some triplets indicated by a '3' over the notes. The second section, 'Allegretto Brillante', is marked with a forte 'f' dynamic and a '2' over it, indicating a double forte. This section continues with similar rhythmic patterns, including triplets and beamed notes, leading to a final cadence. The tempo change is indicated by the text 'Allegretto Brillante' at the bottom of the page.

Allegretto Brillante

Allegretto Brillante

2/4

p

ff

ff


ff


In Cupid's Toils


Waltz


ARTHUR C. MORSE
Arr. by WALTER JACOBS


Andante


INTRO  *p* Guitar

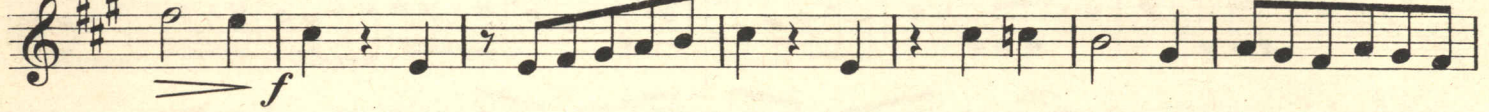
WALTZ  *mf*

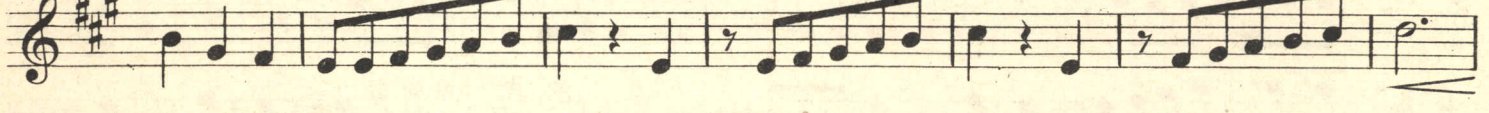


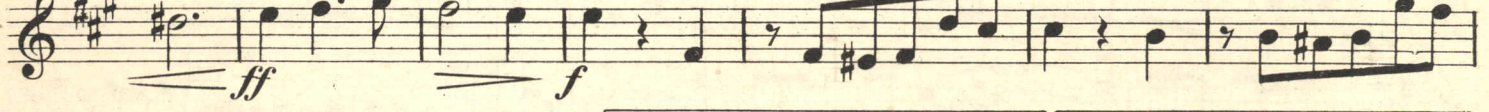

















 *mf* D.S. al Fine

TRIO  *p-f*



 *D.C. Waltz al Fine*

CODA  *f* *ff* Guitar *accel.* *ffz* *ffz*

GUITAR ACC.

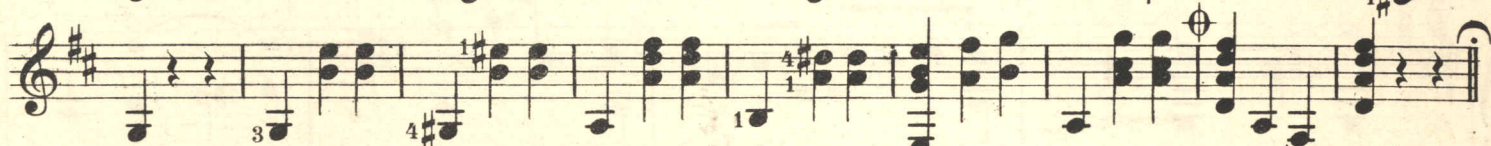
In Cupid's Toils

Waltz

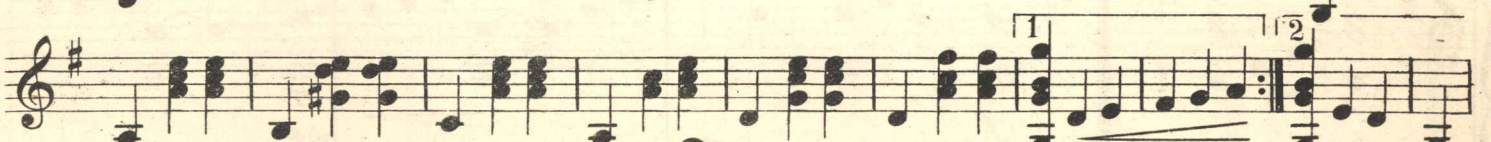
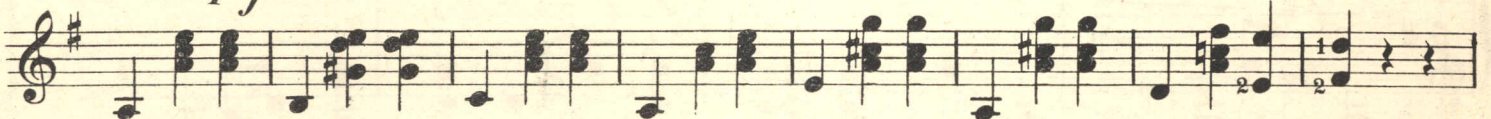
ARTHUR C. MORSE

Arr. by WALTER JACOBS

Andante



D.S. al C.



D.C. Waltz al C.

The CADENZA

Lightly Tripping

SCHOTTISCHE

A. J. WEIDT

The musical score is arranged in five systems. Each system contains staves for 1st GUITAR, 2nd GUITAR, and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). Fingerings are indicated by numbers 1-4. The piece concludes with a section marked 'last'.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The first two measures feature a piano (p) dynamic. The third measure begins with a forte (f) dynamic. The system concludes with a double bar line.

Second system of musical notation, measures 5-8. The system begins with a repeat sign. The second measure contains a forte (f) dynamic. The system concludes with a double bar line.

D.C. al

TRIO

Third system of musical notation, measures 9-12. The section is marked "TRIO". The first measure has a piano (p) dynamic. The system concludes with a double bar line.

Fourth system of musical notation, measures 13-16. The first measure has a piano (p) dynamic. The second measure has a forte (f) dynamic. The system concludes with a double bar line.

Fifth system of musical notation, measures 17-20. The first measure has a piano (p) dynamic. The system concludes with a double bar line.

Sixth system of musical notation, measures 21-24. The first measure has a forte (f) dynamic. The system concludes with a double bar line.

In Cupid's Toils

PIANO

WALTZ

ARTHUR C. MORSE
Arr. by R. E. HILDRETH

Andante

INTRO

WALTZ



BANJO SOLO
C Notation

IRVINA
INTERMEZZO
(Two-Step)

WALTER ROLFE
Composer of "Kiss of Spring" Waltz
Arr. by **WALTER JACOBS**

Allegretto Moderato

The musical score is written in C notation for a Banjo Solo. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Allegretto Moderato*. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-4 above the notes. There are also some special markings like '1 2 3 4' above a group of notes on the first staff, and '1 2 3 4' above a group of notes on the second staff. The score ends with a double bar line and a repeat sign.

mf

f

mf

ff

Slower

TRIO

p

rit.

a tempo

Tempo I

f

p

f

8 Bar.....

rit.

a tempo

ff

f

D.C. al

D.C. at (•)

To MISS ALICE ALLISON
(The Banjo Girl)

Swing Song

BANJO SOLO

GEO. L. LANSING

Moderato

9 Pos. 15 Pos. 12 Har. 5 Har. 4 4 2 4 2 12 Har.

mf *p rall.*

(Tremolo)
Cantabile

mf *pp rit.*

mf a tempo

cresc. *rall.*

mf a tempo *p*

pp rit. e dim. *ppp*

PROBLEM SECTION

(Continued from page 12)

extended use of syncopation, or misplaced accents and tied notes. And the same rules for counting, or beating, hold good in this time, as in the ordinary straight time, or measure. The reason for its causing trouble to so many players is that they do not analyze, and properly count it.

Since the majority of ragtime pieces are written in two-four time, and contain a great many 16th notes, it is simpler and safer to consider the 8th note as the beat note, thus counting four beats to a measure, instead of two. This means that the 16th will be played to one count, or beat, and the words "one-and, two-and," etc., must be used just as religiously as the two syllables in the word "father" are pronounced.

When you have two 16th notes, you must remember that you have only one beat. And just as the two syllables of the word "fa-ther" are pronounced in the same time it requires to say the word "man," so must the two 16ths have the same amount of time as one 8th note. Every musician knows this theoretically, but not all of them put it into actual practice.

Now suppose that you have a 16th note followed by an 8th; then another 16th, and then two more 8ths. The counting of the measure will be, "one-and-two-and-three, four." If you will remember that the 8th note is simply the two 16ths tied together, then you will see that the first three notes of this measure equal four 16ths, and hence the above counting.

Now we will suppose that you have two groups of four 16th notes each, with the last note of the first group, and the first note of the second group tied together. Here is a very common form of ragtime, but the counting is not in any way changed by the tie. The only unusual thing is, that the fifth note in the measure is not again struck. Remember now to maintain a strict rhythm of *half-beats*, and the whole thing is solved.

The matter of accent resolves itself into this rule. That when the halves of two different beats, or counts, are joined together, either by the use of an 8th note, or by two *tied* 16ths, the accent which naturally would belong to the next count, is *anticipated* by a half beat. So that now the accent falls on the last half of a beat (on the word "and"), instead of the following word. As for example. The first beat in a measure naturally has an accent, as does the third. Yet if the note representing the third beat is tied to the last half of the second beat, the accent falls on the "and" after "two."

Do not fail to count carefully, and have a word to use on *every* note in the measure. Do this, and you will find the difficulties in counting ragtime disappear very rapidly.

REVOLT AMONG THE INSTRUMENTS

(Continued from page 11)

cepted as being the most expedient and practical. A certain number of instruments, representing sample products of all the leading manufacturers, were to be sent out to act as spies or detectives, their mission being to carefully note the business methods employed by the various teachers and club leaders, into whose hands they might chance to fall. This stringent measure was deemed necessary from the fact that several of your members have openly declared that they entertained a lurking suspicion that the teachers are largely responsible for the equivocal position they hold in the musical world. I believe nearly all the chosen delegates have returned and are here present, but alas I fear a number by misuse have met with a violent and untimely death. We will first listen to the report of mandolin designated as A 4."

"My first owner" began the mandolin "had formerly been a blacksmith, but had abandoned his trade to take up the study of music. He played the fiddle with great vigor and a few misguided youths came to him for lessons on the instrument. As he could also scrape a few simple tunes on the double bass, and beat the bass drum in the village band, he was known as the 'Professor.' He was not a hard-hearted man, yet he unwittingly subjected me to great torture. At first he seemed surprised and disappointed that my tones were not so sonorous as those of the double bass. He attacked me with a plectrum that was cruelly hard and stiff. He played (?) with a flat wrist, and almost at every stroke he tore into the polished surface of my guard plate. The scars of this ill-treatment you will notice are still visible. My shape and tone soon became the subject of ridicule among my master's friends, and in a short time I was banished in disgrace to the attic. After many weeks of solitary confinement I was released by the smithy's niece, a charming college girl and capable musician. You cannot fancy how happy I felt when, after being thoroughly dusted and restrung, I was again permitted to raise my voice in melody under the guidance of skillful fingers.

"Of course your Majesty can readily appreciate that with a man like the blacksmith to demonstrate my charm and capabilities, I failed to create any love for the mandolin family in that locality, and it is probable my name is never mentioned now except in tones of derision."

"Very like," responded the King with a grim smile. "Your report reads like a page from the history of the early martyrs. I trust your future existence may be fraught with pleasure and usefulness. We will now hear the report of banjo Z 2."

"Well," said the banjo designated, "my life has sure been one grand merry-go-round. I have hit most of the high places, and some of the low ones.

I have appeared before vast and critical audiences, and I have spent weeks in hock. I first became the property of a celebrated teacher, and you can bet your life old sport — I mean your Majesty, he was a picker from Pickerville. He could tear off most of Horace Weston's old minor jigs in a manner to give a church deacon heart disease; and he was there with the classical patter, too, on all three instruments. Honest, Son — oh, excuse me — King, but he was a bird, and as a teacher he was up in the top row. He had put in a heap of study and practice. I believe he had every method ever written for the instrument, and was a subscriber to nearly every banjo, mandolin and guitar magazine published. Almost every month he would send for a lot of extra copies to give to his pupils. Talk about pupils, why some days during the busy season, there would be so many awaiting their turn in the reception room, that they looked like a high school graduating class sitting for a group picture. He was the coach for fully half a dozen clubs, and had a fine orchestra of his own. He sure had the music-loving public in that burg hypnotized, so they would come right up and eat out of his hand. But to return to myself. In the course of business I was sold to the leader of a college club. It was then I began to *see life*. It was a wonder I wasn't arrested on more than one occasion for scandalous conduct. I have been deluged with champagne, singed with cigar butts, and used as an ash receiver, but after being reheaded, I invariably came up smiling, and on the whole have enjoyed life to the limit."

"Then I may infer from your remarks that in your estimation the trio instruments are in no danger of losing their popularity in localities where they are taught by competent and progressive teachers?" asked the King.

"Surest thing you know," responded the banjo. "Can you expect young people to become interested in instruments played and taught by some boob who never took a lesson in his life, — some bluff who wants to pick up a little easy money, the type of rooster who never subscribes to a musical journal, but occasionally sends for a sample copy so he can sell the music supplement. We instruments are *all right*. It is the incompetent teachers and club leaders who keep us crowded down, you hear me Bo."

"The arguments you advance are certainly logical, and I may say convincing," declared the King, "though their literal interpretation is sometimes made a trifle obscure by the — sporting similes and metaphors you employ. Is that style of phraseology generally in vogue among the students in the modern colleges?"

"Yep," replied the banjo. "Of course the profs endeavor to teach dead languages, but the fellows prefer the live ones. And the same idea holds good with music teachers. Old fossils, skin-

flints and fourflushers cut no ice, — the fellows want the *live ones*."

It would perhaps prove more of a bore than a pleasure for the reader to follow the detailed reports submitted by the other delegates, for there were many phases of marked similarity between them, closely bordering on monotony, but that the King gave each speaker his keenest attention — occasionally jotting down notes as some telling point was scored, was not lost upon the assemblage, and they eagerly watched his Majesty's face as if trying to read his inmost thoughts, for they seemed to realize that on the King's summing up and final decision rested their future destiny.

The last delegate called upon to report was a beautiful guitar, the handiwork of a celebrated maker.

"Your Majesty," began the guitar in a rich mellow voice, "the vicissitudes through which I have passed have not been on the whole, I am thankful to say, quite as thrilling or pathetic as the experiences related by some of my professional brethren, who have addressed us on this momentous occasion. Except in rare instances, I have been treated with a certain dignity and respect. Yet if I chose to dwell on the dark days in my checkered life, I could tell of sad hours when I was degraded by being strung with wire strings. Again when I was tortured by being subjected to sudden changes of extreme heat and cold, or when adorned with ribbons I was forced to serve as a wall decoration. As you probably are aware, most gracious King, I am generally credited with being most exacting, and refuse to release my most entrancing melodies, except to the student who is willing to become my abject slave; yet with but mild persuasion I will consent to render an accompaniment to a serenade trilled by some lovesick youth beneath his lady's window, and am not averse to lending my voice in support of mandolin and banjo in the college glee club, and simply delight in giving depth and strength to the modern mandolin orchestra. But to serve acceptably even in these less trying capacities I demand a reasonable amount of study and practice, and for this reason, of the three instruments I am, I believe, the least understood and appreciated by the music-loving public. It is a well-known fact that many of my ancestors were the close companions of some of the greatest musicians who ever lived, — grand old masters who composed music in our honor, but alas I regret to say few of the present day teachers are willing to bestow upon me the requisite time and attention to demonstrate my right to claim recognition as a solo instrument. Commercialism has become the dominant factor in the teacher's life, and love of his art is a long-ago dissipated illusion."

For several moments after the guitar had ceased speaking, a portentous silence reigned in the apartment. The mandolins quivered with excitement.

The heads of the banjos were on the point of bursting from the nervous strain to which they had been subjected, and the guitars almost warped their necks in their anxiety to obtain an unobstructed view of his Majesty's calm, grave face. At last he arose, and his sweet, impressive voice broke the stillness of the room.

"My good friends I have been profoundly interested listening to the various reports submitted by the delegates, for your consideration and for mine. These reports reveal a sad condition of affairs, and that you have been able to hold your vantage ground against the baneful influence incited by Prejudice, Ignorance, Jealousy and Mismanagement appeals to me as most conclusive evidence that you all possess an unquestionable value and charming individuality, which every fair-minded musician sooner or later is bound to recognize and respect.

"As far as I have been able to gather from the delegates' reports, the most formidable obstacle you have had to surmount, and the most perplexing difficulties with which you have had to contend, have not been placed in your pathway by your open and avowed enemies, but by misguided men and women who claim to be your loyal allies. Is not that in abstract the sad truth to be deducted from the delegates' reports? Alas, when the words incompetence, sordid commercialism and apathy are closely linked with a teacher's name, art is at once degraded, and in time languishes and dies. Perhaps many a teacher is unfitted by temperament for his chosen work and realizes that a very wide chasm lies between his wishes and his powers. Such a man is entitled to our respect, for there is some victory gained by every gallant struggle that is made.

"But I should not dwell too persistently on the discouragements that beset your path. There was never a time in your history when manufacturers, music publishers, and editors of musical literature were working so faithfully and harmoniously for your advancement as now, and there are hundreds of men and women who appreciate these facts. My final admonition to you is this: Be patient; be assured that no great change for the better was ever easily accomplished, nor quickly, nor by impulsive effort. May the teachers as a body make it their constant duty to strengthen and broaden their special gifts for the benefit of others. The wheat and the chaff are readily distinguishable. The incompetent teacher betrays his shortcomings by self-laudation. Notoriety may be achieved in a narrow sphere, but fame demands for its evidence a more distant and prolonged reverberation. The complete artist is generally too busy a man to proclaim his achievements to the world. It is infinitely better to lead a useful life than to talk about it. Lighthouses do not ring bells and fire cannon to call attention to their shining. They just shine."



WITH THE "BOYS"

THE accompanying half-tone, though single of purpose, really stands for two things at once—reflection and refutation. In the first instance, it reflects enterprise, energy, talent, and capacity on the part of six wide-awake men. In the second, it is a standing refutation of the argument that it is *never* good to go out "with the boys" at night. For be it understood that to be out of a night with "The Gibson Boys," whether at a concert, wedding, supper or dance, means good musical enjoyment and edification.

This club, which is a native growth of Davenport, Iowa, was first organized in 1895. It was then known as the "Lindello Mandolin Club." In 1907 came a reorganization, and, as at that time the members were all using Gibson instruments, it was rechristened "The Gibson Boys Mandolin Orchestra," which name it has continued to bear most creditably.

The present playing personnel of the club is: J. G. Emendorfer, director, manager and 1st mandolin; P. Wollner, 2d mandolin; G. Neuman, harp-guitar; H. Martens, mandola; H. Koehnke, mandocello; B. Moetzel, flute. With this instrumentation, the "Boys" can make the "night pass as a dream of song."

ADDITIONS TO OUR ART GALLERY

Mr. C. A. Templeman, Fremont, Nebr.

Eagle Mandolin Club, Ironwood, Mich.

Mr. S. W. Fredrickson, manager.

Mr. H. C. Trussell, Arkansas City, Kansas.

Mr. F. L. Turner, N. S., Pittsburg, Pa.

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

You may know the fellow who thinks he thinks,
Or the fellow who thinks he knows;
But find the fellow who knows he thinks—

And you know the fellow who knows.—Creswell MacLaughlin.



A CAPABLE and progressive teacher of [the] banjo in Columbus, Ohio, is Mr. Charles E. Will.

Mr. Dominic Rossi is a very successful mandolin and guitar teacher of Utica, N. Y., with a long list of promising pupils.

A teacher of the mandolin and guitar, who finds his time fully occupied, is Mr. George C. Smith of Hartford, Conn.

A prominent teacher of the mandolin and guitar in Spencer, Mass., is Mr. A. J. Cedergren, with a studio at 66 Cherry Street.

The "Co. C. Mandolin Orchestra" is the latest musical organization of Opelousas, La. Mr. W. W. Powers, the secretary, says the club is doing well, but will yet do better.

Mr. Fred J. Baldwin, of Rhinebeck, N. Y., has in prospect a concert and recital, with Valentine Abt as soloist. We predict a success.

At the next Guild concert, Signor Giuseppe Pettine will play by request his "Concerto Patetico." He also has a concert scheduled for April next in Providence, R. I., with his "Philoplectra Orchestra," 50 players strong.

Mr. Wm. F. Maehrlein, teacher of zither, guitar, mandolin and harmony, studio at 1358 Lincoln Street, Chicago, reports this season's business as exceptionally good, and prospects bright for the future.

The University of Oregon Mandolin Club is back from its annual tour. Mr. H. M. Warren, teacher of the banjo, mandolin and guitar at Eugene, Ore., and director of the club, says, — "The Mandolin Club was voted the best that the U. of O. ever turned out."

The musical clubs of Clark College made their season's debut at Lancaster, Mass., on January 13th. The program included the Glee Club, Mandolin Club, a string quartet, male quartet and reader. More concerts and a "Bohemian" are scheduled for the near future.

Mr. C. A. Templeman, the well-known teacher of Fremont, Neb., reports business for this season as exceptionally good. Mr. Templeman intends giving a recital the latter part of this month, at which he will feature his "Banjo Club," their first appearance in public.

On December 23d last, Mr. A. J. Shaw and his club held a merry Christmas party at his studio in Chicago. Following an informal program of banjo solos by Mr. Shaw, and a few numbers by the club, came fun, feasting and frolic. Each member was presented with a mandolin in miniature.

Mr. Sam Fredrickson, manager, sends THE CADENZA a

very fine photograph of the "Eagle Mandolin Quartet" of Ironwood, Mich., and incidentally remarks that the club is "getting there, slow but sure." If they play as well as they "line up" in the photo, they certainly will.

One of the esteemed foreign subscribers to THE CADENZA is Professor L. A. Nadépine, a distinguished teacher, and director of the "Union Liégeoise des Mandolinistes" in Liège, Belgium, an institution devoted to the higher study of the mandolin, and its propaganda.

At a recent concert-recital of the Robbins Pianoforte Club of San Francisco, Cal., the hit of the program was the banjo playing of Mr. Bruce Puffer, a pupil of Alice Kellar-Fox. Mr. Puffer's numbers were "Alice, Where Art Thou," Ascher-Farland, and the "William Tell Overture," Rossini-Farland.

The "Elite Mandolin Club" is the newest musical organization at Albuquerque, New Mexico, and the only club of its kind in that city. Its instrumentation is four 1st mandolins, three 2d mandolins, one 3d mandolin, three guitars and one flute. In the two months of its existence the club has played three concerts, with further engagements already booked.

The entire musical program for a Ladies' Night and Reception held recently in Boston by Kenilworth Castle, No. 2, Knights of Golden Eagle, was furnished by Mr. George Lansing, and his mandolin and guitar orchestra. Receptions and concerts, "Ladies' Nights" and "Men's Smokers," in and around Boston, seem to be incomplete without Mr. Lansing, and some one of his many string aggregations.

Mr. Leight M. Rohn, manager of "The Rohn-Beadell Mandolin Orchestra" of Easton, Pa., protests that a monthly issue of THE CADENZA is altogether too infrequent. We appreciate the compliment, but do not think the gentleman willingly would add any more deep corrugations to the editorial brow. Mr. Rohn says that "The R-B. M. O." will wake up their community before the season is over.

THE CADENZA has the extreme pleasure of a communication from one of its long silent friends in the great Northwest, Miss L. F. Wing of Seattle, Washington; and learns with gratification of that lady's complete recovery from a long and serious illness. Miss Wing is the capable and talented preceptress of "The Wing School of Music" in Seattle, with a curriculum embracing voice culture, piano, guitar, banjo, mandolin and mandola. In the program section of this magazine will be found a brief comment and program of a music recital given by the school on January 6th. We are glad to know that Miss Wing is again in the musical arena.

WHAT THE CLUBS AND ORCHESTRAS ARE DOING WHEN HERE and HAT



From the far North come two enthusiastic accounts of a program given at Montreal, Canada, and sent to THE CADENZA by Mr. J. J. Levert, the well-known teacher and director at Montreal, and Mr. S. St. Amand of Quebec. The concert was given on December 5th by the pupils of Prof. T. A. Simpson, assisted by Mr. and Mrs. F. J. Bacon, banjoists; Mr. D. Guindon, 'cellist; Miss Gladys Mercy, violinist, and Master A. C. Garratt, pianist. Space prohibits more than a listing of the trio instrument numbers.

PROGRAM

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|--|-------------|
| a. Overture, "Northern Lights" | Weidt |
| b. Caprice, "Sunshine" | Simpson |
| <i>Simpson's Orchestra</i> | |
| Banjo Duets | |
| a. March, "The Troopers" | Bacon |
| b. "The Nightingale and the Frog" | Eilenberg |
| <i>Mr. and Mrs. Bacon</i> | |
| Banjo Solos | |
| a. "The Enchantress" (Waltz Brilliant) | Bacon |
| b. Romance, "Sweethearts" | Bacon |
| c. "Old Folks at Home" Varied | Foster |
| <i>Mr. F. J. Bacon</i> | |
| a. "Invincible March" | Simpson |
| b. "My Old Kentucky Home" | Foster |
| <i>Simpson's Orchestra</i> | |
| Banjo Duets | |
| a. Polka di Concert | Glynn |
| b. Medley, Southern Airs | Arr. Bacon |
| c. Famous Overtures (selections) | |
| <i>Mr. and Mrs. Bacon</i> | |
| Mandolin Trio | |
| a. "Dream of Spring" | Flath |
| b. "Fair Harvard" | Arr. Jacobs |
| <i>Misses Bassche, Fisher and Dodd</i> | |
| Banjeaurine Solo, "The Village Church Organ" | |
| <i>Mrs. F. J. Bacon</i> | |
| a. "Eventide Waltzes" | Simpson |
| b. "Yankee Boys' March" | Weidt |
| <i>Simpson's Orchestra</i> | |

An interesting concert was given in St. Andrews Church at Berlin, Ontario, Canada, on December 1st, by Prof. Charles Kelly, Miss H. E. Kelly and Mrs. Springer-Mason, all of Guelph, Ont. Mr. Kelly, who is a master of the harp-guitar, gave a splendid solo rendition on that instrument of "The Spanish Retreat" by Angura, and several harp-guitar and mandolin duets with Miss Kelly. The vocal solo numbers of Mrs. Springer-Mason were all accompanied on the harp-guitar by Prof. Kelly.

Two recent programs of concerts played by Webber's Juvenile Orchestra of Portland, Ore., show a decided advance in breadth and technic by the grade of the numbers. The programs include such numbers as "New Era March," Boehm; "Le Secret," Gauthier-Webber; "Mill in the Forest," Eilenberg-Odell; "Cavalleria Rusticana" (Intermezzo), Mascagni-Webber, and "American Fantasia," Bendix-Odell. Mr. Webber and his young musicians are to be congratulated.

Mr. Joseph D. Valdes, mandolinist, of Brooklyn, N. Y., gave his first public concert at Assembly Hall on January 30th.

He was most ably assisted by Messrs. F. Landon Berthoud, Myron A. Bickford, and Wm. Edward Foster in an elaborate and splendidly rendered program as follows:

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| Trio, "Bridal Rose Overture" | Lavallee |
| Mandolin Solos | |
| a. "Lottie Dot's Polka" | Preston |
| b. "Home City Galop" | Bickford |
| <i>Mr. Valdes</i> | |
| Banjo Duet, Waltz from "Faust" | Gounod |
| <i>Messrs. Bickford and Foster</i> | |
| Mando-cello Solo, "Melodie" | Massenet |
| <i>Mr. Foster</i> | |
| Trio — mandolin, mandola and mando-cello | |
| "Trio in B flat" | Schubert |
| Mandolin Solo, Intermezzo, "Cavalleria Rusticana" | Mascagni |
| <i>Mr. Valdes</i> | |
| Guitar Solos | |
| a. "Butterfly Caprice" | Boehm |
| b. "Cupid's Garden" | Eugene |
| <i>Mr. Bickford</i> | |
| Mandola Solo, "Au Bord de la Mer" | Dunkler |
| <i>Mr. Berthoud</i> | |
| Mandolin Solo, "La Galondrina" | Leon |
| <i>Mr. Valdes</i> | |
| Trio, Overture, "The Talisman" | Gruenwald |

The pupils of Alice Kellar-Fox presented an ambitious program at their last recital held at their teacher's studio in San Francisco, Cal. The most notable numbers played were, The San Francisco Banjo Club in two ensemble numbers, "Kaloola" (Weidt), and "Aloha" (Hawaiian melody); Miss Daisy Upham in a double banjo number — (a) "Wiegenlied" (Hauser), (b) "Cupid's Garden" (Eugene); Bruce Puffer in a superb rendition of the difficult "Faust" fantasia for violin (arranged for banjo by Mrs. Fox), and a banjo duo with Mrs. Fox, "Gavotte" (Popper); Harmer Countryman in a double banjo number — (a) "La Paloma" (Yradier), (b) "Old Kentucky Home" (Foster). The banjo club closed the program with the Sextet from "Lucia," under the baton of Mrs. Fox.

The Estudiantina Band and the Christchurch Banjo Band, two great mandolin and banjo organizations of Christchurch, New Zealand, gave their annual concert in Choral Hall, on September 29th last. The "Estudiantina" opened the program with "Ben Hur" (Overture) by Stauffer, and played the closing number, "The Meteor" March by Rice. The "Christchurch" gave "Koonville Parade," by Turner, and the two combined bands played "Plantation Festival" by Fletcher. The program also included a banjo quartet, "Life in Louisiana" by Grunshaw; a banjo duet, "March Glenside" by Eno; a mandolin and guitar quartet, "Fifth Nocturne," Leybach; a mandolin solo, "Bandurria" by Stauffer; a male quartet, and two vocal solo numbers.

On Friday evening, January 6th, the Wing School of Music in Seattle, Wash., gave a music recital, with an excellent program, excellently rendered. The Wing Juvenile Mandolin Club contributed three numbers, "Runabout March," Kent; "Chicken Pickin's," Allen; and "My Own United States," Edwards.

The Wing Mandolin Orchestra played "Dixie Twilight" Johnston; "Onion Rag," Weidt; "Sweet Corn," Weidt, and "The Red Ear," Morse. Master George Cooper gave a guitar solo by Weidt; Miss Edith Kelly and Miss Blanch Ranning rendered piano solos, and Miss Mildred Ranning sang, "I've Something Sweet to Tell You" by Fanning.

Under the direction of Miss Anna Veverka, the pupils of Prof. F. L. Turner's School of Music at Pittsburgh, Pa., gave a music recital on December 22d. The program of 16 numbers was varied and interesting, with all of the numbers well rendered. Much to the regret of the audience, Mr. Turner allotted to himself but one number on the program, "Banjo Medley" of old home-songs.

Three very versatile and talented colored players are Messrs. John R. Kingsbury, George A. Tolliver and W. M. Osborn, forming the "Majestic Trio" of Boston. At a concert given by the "Peace and Unity Club" at Ayer, Mass., on Monday evening, January 2d, these clever performers contributed the larger part of the program. The numbers rendered by the Trio were, "Royal Tourists March," Jaques; "Red Pepper Rag," Kingsbury; song and chorus, "Band, Band, Band"; song and chorus, "Garden of Roses," Schmidt; "The Kelties," Grimshaw; and "Garden Party Mazurka," Kingsbury. Mr. Kingsbury played a double banjo number—(a) "Birth of the Rose," Kingsbury; (b) "Cradle Song," Hauser. Mr. Tolliver played a mandola solo from "Cavalleria Rusticana," with Mr. Osborn of the Trio accompanying.

NEW PUBLICATIONS

MANDOLIN

The Girl in the Train. Selection	Leo Fall	1.00
Mother Machree. From "Barry of Ballymore"	Olcott and Ball	.75
Doctor Tinkle Tinker. From "The Girl of My Dreams"	Hoschna	.75
I Love the Name of Mary. From "Barry of Ballymore"	Olcott & Ball	.75
Honeymooning Honey in Bombay	Dave Reed	.80

Characteristic March and Two-Step
The above for 1st Mandolin, 2nd Mandolin, Guitar Acc. and Piano Acc.

In the Garden of My Heart. Mandolin Duo	Ernest R. Ball	.30
M. WITMARK & SONS, NEW YORK, N. Y.		
Days of '49. March. Mandolin Solo and Guitar Acc.	Norwood	.40
WALTER A. NORWOOD, NEW YORK, N. Y.		

In Cupid's Toils. Waltz (Morse)	Arr. Walter Jacobs	
1st Mandolin, .30; 2nd Mandolin, Guitar Acc., each, .10; 3rd Mandolin, Tenor Mandola, Mando-cello, Flute, 'Cello, Banjo Obligato each, .15; Piano Acc., .20.		
Light Cavalry. Overture (Suppe)	Arr. R. E. Hildreth	
1st Mandolin, .50; 2nd Mandolin, Guitar Acc., each, .30; 3rd Mandolin, Tenor Mandola, Mando-cello, Flute, 'Cello, Banjo Obligato, each, .35; Piano Acc., .40.		

WALTER JACOBS, BOSTON, MASS.

PIANO

Dream Kisses. Waltz	Walter Rolfe	.60
National Emblem. March (New Arrangement in C)	E. E. Bagley	.50

WALTER JACOBS, BOSTON, MASS.

BANJO

Boatman's Dance (D. S. Godfrey)	Arr. Geo. L. Lansing	.50
The Harvest Moon Schottische (J. H. Rayder)	Arr. Geo. L. Lansing	.50
The above published in both A and C Notations		
Aunt Dinah's March. Two-Step	Arr. Geo. L. Lansing	.50
(R. Gruenwald)		

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.

Old Virginny Days. Two-Step	Arr. Geo. L. Lansing	.50
(T. H. Rollinson)		

Whispers, Intermezzo	Arr. Geo. L. Lansing	.50
(Frederick M. Dean)		
All for Banjo Solo (C notation)		

OLIVER DITSON COMPANY, BOSTON, MASS.

I Love the Name of Mary	Olcott and Ball	.30
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From "Barry of Ballymore"

Doctor Tinkle Tinker	Karl Hoschna	.30
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From "The Girl of My Dreams"

Mother Machree. From "Barry of Ballymore"	Olcott and Ball	.30
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The Girl in the Train. Selection	Leo Fall	.60
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Honeymooning Honey in Bombay	Dave Reed	.50
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Characteristic March and Two-Step

All for Banjo Solo

The above published in both the English and American Notations.

For You Bright Eyes. From "Bright Eyes"	Karl Hoschna	.40
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Song with Banjo Accompaniment

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

Marion. Valse Caprice. Two Banjos	Frank B. Smith	.40
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WALTER NORWOOD, NEW YORK, N. Y.

Swing Song (Tremolo)	Geo. L. Lansing	.30
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Banjo Solo

WALTER JACOBS, BOSTON, MASS.

GUITAR

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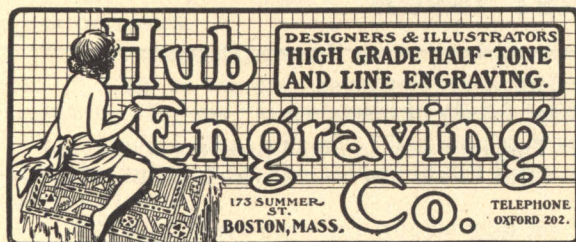
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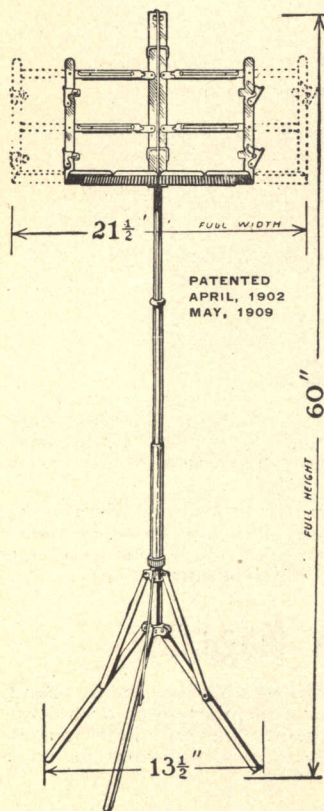
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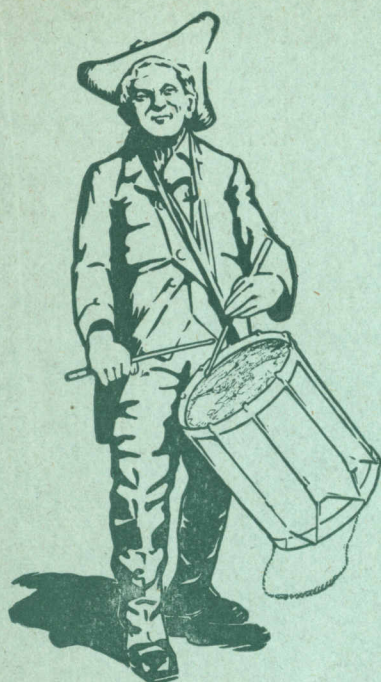
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