

of Cong  
PIES RECEI  
9 19  
right only

ND COPY  
rived in  
CAL DIVISK  
9

Library of Congress  
MUSIC DEPT. C. L. PARTEE CO., Publishers, 5 East 14th Street, near Fifth Avenue, New York.  
CLASS. Copyright 1901, by Mr. and Mrs. C. L. Partee  
COPY NO. 103 K. T. A

Subscription, \$1.00 per year Single Copies, 10 Cents

# TIN PAN

sound in a banjo. Do you like it? If so, don't buy Cole's "Eclipse," as they are strong, sweet and musical in tone.

# OLD KETTLE

sound when the water is very nearly boiled out. Do you like that sound in a mandolin? If you do, then don't buy Cole's "Imperial," as they are built to play and sound like a musical instrument.

# WASH BOILER

sound in a guitar—hollow, with no vibration—do you like it? Then don't buy a Cole's "Boston," as they have that deep, harp-like quality.



Never cross a bridge  
till you come to it

and then be sure that it has five feet, so that it will successfully carry over the sound waves without a jar. What kind of a bridge will do that?

**Cole's Direct Vibration  
Banjo Bridge**

Write for catalogue and full information to

**W. A. Cole, 179 Tremont Street,  
Boston, Mass.**

## Watch this Space each Month. SPECIAL OFFER.

(Void after Feb. 1st, 1914.)  
Send 10 Cents for the new march hit "Behind the  
Hounds," any arrangement desired,  
not exceeding 60 cents retail (advertised price. For combi-  
nations and prices see below.

### JACOBS' EASY GUITAR FOLIO.

No. 1 and No. 2. Each, \$1.00.

Each collection contains 12 solos and duets by various  
popular composers.

NEW

### Mandolin and Banjo Orchestra Music.

All issued since May.

All complete as Suites, Duets, Trios, Etc.

Reeves' Famous 2d Conn. March	Jacobs
Silent Love Waltzes, (best published)	Weidt
Behind the Hounds, March	Allen
New march by the composer of Watch	
Hill and The Bostonian	Kenneth
Jack in the Box, Character Dance	Allen
The Happy Lap, Geisha Dance	O'Connor
Down the Pike, March and Two-step	Weidt
Chicken Pickin', Descriptive Dance	Allen
American Students, March and Two-step	Lansing
"The Pixies," Characteristic Dance	Farrand
Story-Teller Waltzes	Farrand
Mazetta, A Gipsy idyl	Allen
The Black Cupid, Schottische	Weidt
The Jolly New Yorker, Two-step	Weidt
The Bohemian Girl, Potpourri	Ricker
My Old Kentucky Home	Jacobs

Instrumentation and prices:

1st Mandolin, 30c; 2d Mandolin, Guitar acc.,  
1st Mandolin, 3d Mandolin, Flute, Cello, 2d  
Banjo, 15c; Solo Banjo, 40c; Piano acc., 20c.  
Discount on Sheet Music one-half off.

**Overture - BRIDAL ROSE.** Famous  
"Best I've seen for mandolin," says Lansing, Di-  
rector of The Boston Ideals. All instruments.  
Send for prices.

### JACOBS' EASY MANDOLIN and BANJO ORCHESTRA FOLIO.

Seventeen (17) Selections.

INSTRUMENTATION.

1st Mandolin (or Violin)	50c
2d Mandolin	50c
3d Mandolin and Mandola	50c
1 or 2 Banjos	50c
Guitar Accompaniment	50c
Piano Accompaniment	50c
Flute (Obligato)	50c
Cello (Obligato)	50c

### "KOONVILLE KOONLETS"

is the present Cuke-walk hit.

Published for all instruments and  
playable in all combinations.

**FREE! FREE!**

50 solo Mandolin parts (each number entirely  
complete) to Mandolin and Banjo Orchestra  
publications will be sent absolutely free to all  
teachers of the Mandolin, Banjo and Guitar and  
Mandolin and Banjo Club Managers making  
application for same.

N. B.—If you are looking for new and good music, well  
arranged for all instruments, send for my catalogues, discount  
ship rates on new issues, etc.

**Walter Jacobs,** 165 Tremont St.,  
BOSTON, MASS.

# THE CADENZA

*Cad ad lib.*

DEVOTED TO THE INTERESTS OF  
THE BANJO, MANDOLIN, GUITAR, ZITHER, HARP AND VIOLIN.

VOL. 7.

NEW YORK, JANUARY, 1901.

No. 5



FREDERICK J. BACON, OF ALBANY, NEW YORK.

### The Old Guitar.

Neglected now is the old guitar  
 And moldering into decay;  
 Fretted with many a rift and scar  
 That the dull dust hides away,  
 While the spider spins a silver star  
 In its silent lips to-day.

The keys hold only nerveless strings—  
 The sinews of brave old airs  
 Are pulseless now; and the scarf that clings  
 So closely here declares  
 A sad regret in its ravelings  
 And the faded hue it wears.

But the old guitar, with a lenient grace,  
 Has cherished a smile for me;  
 And its features hint of a fairer face  
 That comes with memory  
 Of a flower-and-perfume-haunted place  
 And a moonlit balcony.

Music sweeter than words confess,  
 Or the minstrel's powers invent,  
 Thrilled here once at the light caress  
 Of the fairy hands that lent  
 This excuse for the kiss I press  
 On the dear old instrument.

—James Whitcomb Riley.

### F. J. Bacon, of Albany, N. Y.

Among banjoists who have achieved distinction of late years, one who is entitled to honorable mention and high praise for his attainments in the line of artistic accomplishment is Mr. Frederick J. Bacon, of Albany, N. Y. Mr. Bacon was formerly a performer on the vaudeville stage, and was accompanied during a period of about four years in his stage performances by Mrs. Bacon, who is also a player of much talent, accurate, skillful and sympathetic in her rendering of banjo selections.

Mr. Bacon became a pupil of Mr. Alfred A. Farland in 1895, and after a thorough course of study under Mr. Farland's able tuition, he located at Hartford, Conn., where he taught the banjo with great success during the past five years, and has made an enviable reputation for himself, both as a teacher and a concert artist. Only last September Mr. Bacon removed to Albany, N. Y., and he has already created much interest in the banjo among the people of that city.

His repertoire of solos comprises nearly all of the best classics which are arranged for the banjo, and includes many of his own composi-

tions and a number of Mr. Farland's arrangements. Among the best of his newest compositions for the banjo is the "Commandery March," which is just from the press; it is a work which has been highly praised by the best critics of banjo music.

As a virtuoso and concert artist, Mr. Bacon has met with success that has been gratifying. His concert engagements have been numerous, and this season he has booked more dates than ever before. In addition to his regular concert work this year, he appeared during the summer in vaudeville at Keith's Theater at Providence, R. I., and also at the Empire, besides playing a few engagements at private musicales at Newport and Block Island.

Mr. Bacon's performances have been highly commended by the press and the musical critics wherever he has appeared, and his fame is increasing each year. We append a few short extracts from prominent publications concerning the playing of this artist in public concert:

His work is a revelation as to the possibilities of the banjo.—Philadelphia Musical Tempo.

Mr. Bacon is much the best banjo player heard in this city, his accuracy and execution being highly praiseworthy.—Providence Evening News.

Held his audience spellbound.—Boston Herald.  
 Aroused fully as much enthusiasm as noted pianists.—Hartford Courant.

### Banjoisms.

A Potpourri of Things Banjoistic-Reminiscent and  
 Otherwise.

BY CLARENCE L. PARTEE.

#### IX.

A general revival of interest in the banjo is predicted in various quarters; should the prediction be fulfilled, it would make possible the publication of certain works of importance for the banjo which have long been in contemplation, but have been withheld owing to the very limited sale that could be expected.

As noted in my last article, the progress of the banjo as a musical instrument has been steadily going on in England and America for several years past, and the leading teachers and players are accomplishing artistic results of considerable value, but, nevertheless, the field for the output of anything meritorious, of large

scope for the banjo, has been too limited to warrant the great expense necessary.

These facts are brought to mind by requests for the publication of articles on the subject of Harmony for the banjo: The publishers of *THE CADENZA* have long contemplated issuing a work of harmony, applied especially to the banjo and other stringed instruments, that would fill the existing gap between advanced instruction books and standard works on the subjects of Theory, Counterpoint and Composition, but have refrained from doing so because its publication, on lines that would be satisfactory to its promoters, would involve a considerable financial loss to the publishers, amounting to a larger sum than they can afford to lose, besides requiring an enormous amount of work in its writing and editing, in order to make it practical. Hence the undertaking has been postponed from time to time, and, although not entirely abandoned, remains a matter for future consideration.

There are several charts, keys and devices to simplify the study of harmony that are extraordinarily good, and are certainly of great value to any student, but they do not cover, or even touch upon, the points that I would propose to include in the projected work, and so are not to be considered as any factors in our decision. All the standard works on harmony that I have examined, whether written especially for the stringed instruments or applying to the theory of music in general, are lacking, in every instance, of the most essential details needed by the student of banjo, mandolin and guitar, missing invariably the simple but important rules and directions for procedure, after which the beginner is vainly groping in the dark. In short, such books, without exception, are filled with examples of chord construction, scale formation, essays on modulation and rules for the resolution of all the chords, but leave the reader entirely at sea in regard to their

uses. They are generally admirable as a complete exposition of Theory, but the practical side of the question, all-important to the beginner, is omitted entirely. The best of the harmony works are books of great value to the advanced student, but worthless to others. Besides, most of them are too confusing and obscure in explanations of the examples and are too "talky" by far. Writers on harmony generally seem to have possessed the faculty of using a greater number of words and of saying less, in a given amount of space, than any other authors.

It was not my intention, however, to devote space to criticising existing works on the subject. The books of Richter, Marx and other eminent authorities are of the highest excellence, artistically, and are certainly far above anything I could ever hope to produce, but they begin too high for the amateur and are not progressive in any sense, not to mention the fact that their examples are all applied to the piano and are not practical for any stringed instrument—not even for the violin.

The defects that I have pointed out exist mainly for the banjo, mandolin or guitar student, and as the work I would propose is intended to apply entirely to those instruments, I call attention to what others lack, from the standpoint of the writer and arranger for strings. My idea of a harmony work is entirely different in every respect from anything that has ever been published, and, if ever issued, will aim to supply practical matter only, and that in a form which the beginner or student can at once apply to the instrument for which he desires to write. The objections to the books published to date are merely enumerated to show what it would be my endeavor to furnish. The character of the contents of the work the publishers of this magazine hope to issue at some future time may be summed up in a sentence—to contain just the points relating to harmony,

arranging and composition for the stringed instruments that are omitted from other books—nothing more, nothing less.

It will be readily seen that the attempt to produce a work of that nature would be quite an ambitious undertaking, and would require a long time for its completion; it is also very possible that one might fail in achieving the desired results, after all. I am not so egotistical as to suppose that I am more capable of producing a satisfactory work for beginners in harmony than men of ability who have tried the same thing and failed. The desire simply comes from a long and practical experience in music-teaching which has given me a complete realization of just what instruction the young harmony pupil needs; whether I should be able to present that matter in book form in a way to completely fill the wants of such, is an unanswered question. I would certainly make the effort if the conditions justified it.

It is not necessary to dwell upon the fact that harmony instruction as applied to the banjo is needed more than examples for other instruments, for which there are already numerous works. It was in relation to the banjo and for banjo students especially that I had the work in mind. Besides, the proposed book would not be intended in any way for a self-instructor or to interfere with the work of the teacher, but rather to furnish a help to the teacher and to present the matter in practical form for pupils. A book that the teacher could use with facility in instructing his pupils, and one that pupils could use to advantage alone, or in connection with harmony study by mail, when no teacher was obtainable.

In another column an able article on the "Study of Harmony" will be found, which presents very practical ideas and calls attention to the value of harmony study by mail, when it is inconvenient or impossible

(Continued on page 12)

## The Missing Voice.

A Reverie of Fact and Fancy.

Written for THE CADENZA

BY R. M. TYRRELL, NEW YORK CITY.

As the instrumentation of the theatre orchestra now stands, there is scarcely a musical effect desired by playwright, librettist, or composer which cannot be rendered with a greater or lesser degree of realism, through the medium of pipe or string. In order to attain effectiveness in this respect, every instrument of every peculiarity of tone-color has been called into requisition, the only instruments considered not available being those which are inadequate in carrying power, or in which the difficulty of technique stands in the way of rapid and effective execution.

An orchestra of thirty members has the means at hand to lend musical color to any dramatic situation without resorting to any makeshift. The violin family may be present in its entirety—the double and single reed family, flute, trumpet, horn, and trombone; piano, harp, snare and kettledrum. Should the playwright's fancy carry him to Alpine scenes with huntsman's horn and shepherd's pipe, the composer finds truthful servants in French horns and flageolet or flute. If he desires to invest a stirring scene of war with realistic force, he calls his faithful allies, the trumpet, trombone and drums. When with dreams of tartan plaid and bagpipe he journeys to the Scottish Highlands, the oboe and clarinet in its chalumeau register will render the proper tint to a nicety. When, tired of those scenes, he meanders to the East, to the sensuous atmosphere of harem and seraglio, or to the sacred precincts of some Moorish temple, the 'cello, bassoon, oboe and tympani stand ready to assist the imagination in investing the various situations with love, mystery, religious fervor or enchantment.

But the poetic, dramatic and musical possibilities of Europe and Asia have been

done to death, and the librettist and composer may well sigh for new worlds to conquer. They turn their eyes toward the young Western giant, which is so busy carving its heroic deeds on the tablets of history, and in casting about for a field choose the section where Harriet Beecher Stowe, Augusta M. Evans and Mary J. Holmes found such abundant material—a section rich in historical romance and quaint and picturesque character.

A play is produced, perfect in a literary sense, captivating in incident and forceful in dramatic situation; and it is now the composer's task to enrich, to poetize, to idealize. How shall his overture begin, with blare of brass and star-spangled banner, to typify America militant? No, no; it must be even more original and typify America great in the arts of peace; it must be poetically suggestive of the American home. "Ah, I have it!" the composer softly muses. "I will open the overture with some beautiful Stephen Foster melody—a pathetic tremolo on a trio or quartet of banjos; this will be unmistakably American, will be quaint, original, and decidedly unique. I will use them again in the course of the allegro in a movement similar to a tarantella, and finish the overture with a bright, sparkling, syncopated reel in which the quartette of banjos, different from all other tones in the orchestra, cannot fail to help the brilliancy of the finale."

During his labors he takes every occasion to hear the instrument, and pays a visit to many well-known players. The result is that he becomes more and more impressed with the value of his idea, as the capabilities of the instrument are unfolded.

His next call is made on some orchestra leaders and members of the professional musical fraternity. Here his ideas meet with a chilling reception. Shrugs and grimaces of disapproval. Some gentlemen of Teutonic extraction and ample proportions, who have scarcely ever seen or heard,

much less handled the instrument, put on a supercilious grin and say something about the "Bencho" und "Nickers."

The only gleam of hope he had came from an orchestra leader of some repute to whom he was introduced. This gentleman once directed an orchestra in a Broadway theater, and, finding that his flutist was not only an artist on that instrument but quite a clever banjoist as well, decided to write a selection which would feature the banjo. So successful was it that it was not only accorded a nightly encore, but the management was obliged to keep it on a month, on account of numberless requests.

But in spite of this fact, our composer's dreams were never fulfilled. The great American musical play was produced "with a large and efficient orchestra," at least, so the bills said; there were violins, viola, cello and bass; there was cornet and horn, bassoon and oboe. But as far as the orchestra lent any color to the play, it might just as well be of the Alps, the grand canal of Venice, the Steppes of Russia, or a tale of the savages of Timbuctoo. Once or twice, where the intention was to idealize a Southern home atmosphere by the introduction of some beautiful and pathetic plantation melody, the effect was burlesqued by a pizzicato accompaniment on the strings. In that big orchestra of thirty members they were obliged to resort to a miserably poor makeshift—the true voice was missing.

---

#### TO FIT THE WORK.

"What kind of music," asked the leader of the mandolin orchestra, "do you think your wife will want?" "Well," said the man who had called, "it's a sewing society of some kind that's to meet at the house. I guess any kind of ragtime music would be appropriate."—New York World.

## The Study of Harmony.

It is my purpose in this article to answer three questions which may be of interest to those who hesitate to take up the study of harmony, as well as to some who, having made a beginning, have become disheartened and dropped the subject for want of proper instruction and encouragement.

First. "Is knowledge of harmony necessary?"

If one desires to become a composer, arranger, teacher of music, or musical director, this question may be answered in the affirmative at once, without argument. At the present day, in order to be recognized as a thorough musician one must understand the theory of music as well as its practical application. Even those who desire to become performers only will be greatly benefited by a course of theoretical study—it will be as helpful to them as grammar is to a public speaker, for in order to play well the performer must not only read, but understand the composition in hand. It is accepted as a fact by all progressive musicians that a knowledge of harmony is necessary to the proper understanding and enjoyment of music, also that it is of great assistance in acquiring the faculty of reading rapidly at sight. Every student will be amply repaid for the effort spent on this subject, no matter in what department of music he may exert his energies.

Because of a number of text books now in print advertised as "self-instructors" in the science of harmony, a great many ask this second question:

Second. "Is a teacher necessary?"

It is possible for an earnest student to acquire much information on any subject by persistent application, even without a teacher, but very few indeed ever acquire a satisfactory or practical knowledge of musical theory in this way. I know from experience that one can make as much progress in one month under a competent

teacher as is possible in three months of "self-instruction." A good teacher is as necessary in the study of harmony as in the study of grammar, mathematics or any other subject. Every principle and rule should be illustrated by numerous examples, and the pupil taught to practically apply them. Mere general instructions are not sufficient, because each individual pupil will have need of special instructions, adapted to his particular wants. He must have a teacher to review, correct and criticize his work, otherwise he will never feel quite sure that he rightly understands and applies the principles set forth. The teacher's approval gives confidence and encouragement. One will invariably work harder and more steadily with instruction than without it. When working alone the student will frequently neglect the subject for days at a time, and often give it up altogether for want of a little necessary help. A teacher is worth more than his cost for his influence in keeping the pupil at work.

A great many who are desirous of taking up the study are unable to secure instruction at home, hence the question:

Third. "What is to be done when no teacher is to be had?"

Practical instruction may now be obtained from competent teachers by mail. Of recent years the correspondence method of teaching has been employed in many lines of work. Shorthand, languages, mathematics, and, in fact, nearly every branch of education has been satisfactorily taught in this manner. William R. Harper, Ph.D., president of Chicago University, says: "I have attained better results in teaching Hebrew by mail than in any other way."

There is no study more admirably suited to this mode of instruction than that of harmony. The pupil may have his exercises corrected and criticised, with such suggestions as the teacher finds necessary, and if these corrections and explanations be



preserved they will be found of great value for future reference. If you wish to pursue this study, and a good teacher is not to be had in your community, this will prove a satisfactory and inexpensive way out of your difficulty. The teaching of harmony by mail is not an experiment, but a practical means of bringing competent instruction in this beautiful and useful science within the reach of all.—M. B. Darnall, in *The Enterprise*.

### The Negro Song Is the Cradle of Our Music.

The negro melodies are the real inspiration of the American composers. The character and sources of American music have long been a favorite topic of discussion among foreign composers and musicians.

After profound study of the subject and deep research into the mass of wild and somewhat monotonous Indian songs, or rather chants, I have come to the conclusion that the cradle of American music lay below Mason's and Dixon's line, and that it is the negro to whom we owe the series of melodies comprising our national music.

And while the negro melody, simple and inornate, has the merit of originality, the so-called "high" music indulged in by our composers presents nothing but the same melody treated in a more or less—and more often less—musicianly way.

The negro melody has undergone many metamorphoses; and from the sad "Pickaninnies" song of the old slavery days it has developed into the gay, careless, devil-may-take-us sort of a jig. As the slave became a freeman, his heart, which theretofore had found its utterance in melancholy and plaintive song, turned to the gayer side of life, and the simple four-fourths measure gradually acquired the syncopated meter which breathes joy and love of life.

And while some of our composers turned to the Indian chants, as, for instance, E. A.

McDowell, the majority went for their inspiration to the old negro songs and melodies. The nearest resemblance to the popular negro melodies are the popular songs of the Neapolitan peasant.

It is the negro who is the innovator in this country of the "syncopated" meter. You can take any classical composition—for instance, the "Wedding March" of Mendelssohn—and adapt it to the "syncopated" measure; and the innovation will have a beautiful effect.

Tschaikowsky also went to the Russian popular songs for his inspiration, and, taking them as his themes, has shorn them of their crudity and elevated them to the heights of symphony.

Our composers, on the contrary, instead of raising the popular standard and improving their original themes, succeeded only in spoiling them. If asked to-day whether these "rag-time" songs actually represented American music, I would answer:

"No; they are but the mutilated forms of it; for the genuine popular music you must go back to the old negro melodies."

Once upon a time Liszt gave a concert in a little town in Germany, and was offered a banquet by the leading citizens, which he accepted. But lo! at the table were just thirteen persons! The master of the feast, much perturbed, offered some apology. "Do not worry about such a trifle," replied the distinguished guest. "I can eat enough for two." So all doubts were removed, and the feast went on merrily.—*Musical Age*.

### Vocal Possibilities.

"Do you think, professor," said the musically ambitious youth, "that I can ever do anything with my voice?" "Well," was the cautious reply, "it may come in handy to holler with in case of fire."—Answers.

**Violin Department.**

Conducted by the Editor.

**Henri Marteau.**

The subject of this sketch is a young French artist who occupies a very prominent position among the virtuosi of the present day and is an artist of extraordinary ability. Henri Marteau was a pupil of Leonard, the late celebrated teacher at the Conservatoire of Paris, France, and upon his first tour of the United States he used the famous \$10,000 Maggini violin, formerly the property of Leonard.

It is related that Leonard left the Maggini instrument to Marteau by will, as a mark of his (Leonard's) regard for his favorite pupil. Thus the famous Maggini passed into Marteau's hands and its beautiful tones, evoked by the master touch of the young artist, delighted his auditors everywhere he appeared.

His first tour of the United States occurred about five years ago, and, although he was under twenty years of age at the time, his concerts were successful artistically in a marked degree. His youth and handsome appearance contributed considerably to his popularity, but it is certain that his artistic attainments, even at that early period of his career, were extraordinary. His technique was large and his repertoire comprised the best selections from both the German and French schools, so that his concert programmes were very exacting and required skill of a high order for their adequate interpretation. That the criticisms of his performances were favorable is the best evidence of his ability. He was accompanied on that tour by Mr. Aime Lachaume, a pianist of fine talents, who contributed much to the enjoyment of Marteau's concerts.

Marteau was a favorite with the ladies, and in New York society and elsewhere he received many invitations to drawing room gatherings at the homes of the elite.

He stood close inspection very well and proved as attractive as when observed from a distance. Altogether, his appearances in society strengthened his popularity rather than detracting therefrom.

Being a native of France, he was afterward drafted into the French army and served for a year or so as a soldier. On his second visit to this country he was considerably changed in appearance and more fully developed as an artist. His artistic standing has increased accordingly, and his reputation is now so firmly established here that he may be accounted as an acknowledged favorite, independent to a certain extent of the devices and advertising dodges which are so often essential to the success of foreign artists visiting this country.

Marteau is soon to be married to a young lady of Geneva, but whether that fact will affect his popularity is a mooted question; probably not, since his reputation is well established and he is but at the beginning of a career that promises to be full of brilliant achievements in the future.

**Violin News and Notes.**

The practical side of violin playing may be discussed through these columns in the immediate future. It has been suggested to us to include instructive matter, such as has proved so popular in other departments of our magazine, and such a departure might prove wise. We wish to meet the wishes of our readers at all times, if possible, and if the requests continue, we shall feel warranted in beginning the publication of practical violin literature by competent authors.

That the instruction books for violin, of both the French and German schools are susceptible of improvement and that there is a well defined want of something more practical for the beginner, is shown by the comments of Mr. George Lehmann, an



HENRI MARTEAU.

eminent authority, in *The Etude*. Mr. Lehmann says:

"The German school of violin playing has given us many methods, few of which, however, have attained wide popularity. Their authors have generally failed to gather the right kind of melodic material, and the naturally slow progress of the majority of beginners is rarely taken into consideration. The French school has attained far better results. The "*De Beriot Violin Method*" is perhaps the most popular work of its kind extant; and "*Charles Dancla's Method*" has certainly many commendable features. But even the French works are vitally weak in their general scheme of progress and arrangement, and leave the average teacher greatly perplexed as to a rational mode of procedure. Viewing the subject as broadly and liberally as one may, our present "*Violin Methods*" do not compare favorably with those written for the

piano or other instruments. The ideal "*Violin Method*" is yet to be written. But it is extremely doubtful whether even a most complete and superior work of this nature would find a publisher in our over-laden market."

---

Entirely new principles in violin construction have lately been promulgated by Dr. Alfred Stelzner, of Bridgeport, Conn., who is a student of music and acoustics and has experimented for years with his new models. He has also invented two new instruments in addition to those used in the regulation string quartet. These are the "*Violetta*" and the "*Cellone*." The first is a tenor instrument, and fills the gap between the alto and violincello. The cellone is tuned two octaves below the violin and is intended to furnish a lower bass for string organizations.

**The Cadenza**

A Magazine for everybody interested in the Banjo, Mandolin,  
Guitar, Zither, Harp, Violin and Piano.

Published Monthly by

**The C. L. Partee Co.,**

PUBLISHERS,

5 East 14th Street, near Fifth Ave., New York.

Entered as second-class matter at the New York, N. Y.  
Post-office, September 12, 1900.

CLARENCE L. PARTEE, Editor and Manager.  
MRS. C. L. PARTEE, Secretary.  
CHAS. H. PARTEE, Southern Representative, Louisville, Ky

**Advertising Rates**

\$2.00 per inch, each insertion.  
Address all communications relative to THE CADENZA to  
The C. L. Partee Co., as above.

Correspondence is solicited from all persons interested in  
the development of the banjo, mandolin, guitar, zither, harp,  
violin and piano. Reports of concerts, doings of banjo and  
mandolin orchestras, and personal items will be welcomed.

We are not responsible for the opinions of contributors.  
Our columns are open to all on matters of interest; we reserve  
the right, however, to condense or reject articles, if necessary.  
Our paper is issued in the interest of the profession at large,  
and all may have representation within the limits of our  
space, but unjust criticisms or personal abuse of any one will  
not be permitted.

VOL. 7. JANUARY, 1901. No. 5.

**Editorial.**

**A** HAPPY and Prosperous New Year to  
all our readers. Our best wishes go  
to the workers in our field and to all who  
are interested in the divine art of music.

**T**HE value of legitimate advertising is  
neither understood nor appreciated,  
as a rule, by members of the music pro-  
fession and trades. It seems strange that  
it should be so, for the conduct of a large  
music publishing, manufacturing or retail  
business involves a heavy investment of  
money and, in the logical order of things,  
the business must be brought directly to  
the attention of the public if success is to  
follow. Advertisers in other lines know the  
value of printer's ink and keep using it  
systematically, placing their contracts with  
publications of established reputation or  
known worth, while those among the music  
trades, who advertise at all, occasionally  
place a small advertisement for three or  
four months and expect large returns with-

out any further effort or expense. It is no  
wonder they are disappointed. Advertising  
must be continued year after year in order  
to establish a reputation and gain the con-  
fidence of the public. Printer's Ink maga-  
zine, a well known authority on advertis-  
ing, contains in its issue of December 19 a  
paragraph on this subject which is full of  
sound logic and should furnish timid ad-  
vertisers with food for thought:

Confidence is indeed a "plant of slow  
growth." To win and hold the good  
opinion of a much abused public is the  
coveted ambition of every honest mer-  
chant. It's not won in a day nor a year—  
nor sometimes in half a score of years.  
Success is the work of years of hard, honest  
toiling—unwearied determination to get  
public esteem and confidence.

**A** CORRESPONDENT sends us an  
article referring to the fact that pro-  
fessional musicians in times gone by gave  
little consideration to the financial side of  
their calling, but devoted all their time to  
study and practice, regardless of money  
considerations. He suggests that those of  
the present who have been fortunate  
enough to hit upon schemes to make the  
profession profitable financially have been  
selfish in keeping their plans to themselves,  
and that they should be more liberal in  
making legitimate "schemes" for money-  
making known to others less fortunate, in  
a money sense, by sending their items to  
THE CADENZA for publication. This plan  
is well enough in a way, but opinions as to  
what "legitimate" schemes for money mak-  
ing in connection with the music profession  
would be, might differ very materially.  
While artistic achievement must ever be  
the chief aim of the artist and teacher, the  
conditions in America are such that the  
professional musician must devote a reason-  
able amount of thought and effort toward  
making his calling financially profitable, or  
suffer want. Nevertheless it seems to us  
that teachers have already reached the ex-

treme limit in that respect. If, at one time, artists lived only for their art, at the present day the great majority of alleged artists and teachers seem to have but one aim in view—viz., that of making money.

There are two sides to the question. Enterprise is commendable in a musician or teacher, but when his eagerness to make a profit induces him to take up some scheme which, while bringing him immediate personal benefits, will end in lowering the dignity of his profession or cheapening its standard, nothing of value is accomplished and much harm results. The bane of the profession of music teaching and the entire music industries at present is the everlasting "price cutting," dishonorable competition, and pet "schemes" promulgated from time to time by teachers, publishers and manufacturers in the chase after the almighty dollar, which have resulted in lowering the standard of music in every branch and have effectually placed musical merchandise, and even knowledge, in the "cheap commodity" class. Enterprise and thrift are desirable qualities for a music teacher to possess, as well as other mortals, but "too much of a good thing" is more than enough, and it seems to us that the "enterprise" racket has already been overworked in relation to music teaching. In our humble opinion, the profession needs publicity for other matters pertaining to music teaching much more than articles on "How To Make It Pay."

WE have one subscriber to THE CADENZA who is not pleased; at least he says so, frankly, and we have no reason to doubt his word. We aim to please all, but such being impossible of accomplishment, we do the next best thing—satisfy as many as we may. We reproduce part of this gentleman's letter as a curiosity, but suppress his name out of regard for his feelings. He probably did not intend his letter for publication. He writes as follows:

"The general make up of THE CADENZA

each month is so similar as to be tiresome, and the editorials are as much alike as F. Zickoff's waltzes. Then, the music is either trash or pirated from old compositions I played forty years ago; besides, one cannot take it out and present it to anybody, for the guitar parts are usually printed on the back of the mandolin music."

We can bear the criticism of our make-up with equanimity and would surely try to improve our editorials to meet the lofty standard desired, but it really makes us sad to think we were so careless as to print the guitar music on the back of the mandolin selections and thus inadvertently prevent the consummation of a noble deed. What generous and large-hearted unselfishness was implied in the desire to cut out the music pages from THE CADENZA and present the music to a friend or pupil! Who, except one of liberal mind, ever striving to benefit his fellow man, would have thought of such a thing as cutting the music pages from THE CADENZA to present to another, thus saving him the infliction of having to wade through the literary matter, also the munificent sum of ten cents?

Had we known of this demand sooner we might have remedied the defect, but now, alas, it's too late! We have doubtless made our share of mistakes, and must try to live them down as best we can, but whenever we think of "what might have been" we will try to picture to ourselves an array of ten thousand mandolin and guitar players cutting the music out of ten thousand copies of THE CADENZA to present to as many friends. That prospect would do much to reconcile us to our imperfections.

THE entire contents of each issue of THE CADENZA are protected by copyright, and no special articles may be reproduced from its columns without permission. We do not object to items of general interest being reprinted in other periodicals, but request that such matter be credited thus—THE CADENZA.

**"Pansies."**

COLLECTED BY MAURICE JACOBI.

Idleness is not rest; change of mental activity is.

Memory exercised is memory trained.

Patience is a virtue immaculate.

Applied concentration makes a musician an artist.

Gentleness, a characteristic of the artist, is divinely conceived, and born of suffering.

Better a kind "no" than a snarling "yes."

When undecided what to do, don't do it.

The man who loves his duty never slights it.

Working without a plan is a waste of strength.

Some people would say more if they didn't talk so much.

Doing nothing for others is a sure way of robbing yourself.

The man who buries his talents might about as well bury himself.

If a man has no friends, it generally means that he deserves none.

To speak ill of others is only a round-about way of bragging on yourself.

The man who is so busy that he has no time to laugh, needs a vacation.

If you would keep the wrinkles out of your face, keep sunshine in your heart.

It is not what we have, but what we do with what we have, that proves our fitness for promotion.

The man who minds his own business will always have business to mind.

Do lots of listening. Those who listen well can hear secrets that will lead them to real fame.

Don't use up your powers. Leave some good, strong wine until the last.

People, as well as books, get out of date. Antiquated books often bring a large premium, but antiquated teachers, never.

Tell the truth about your methods; merit wins generally, truth always.

Never invest where luck governs the return.

Shun a lawsuit as you would a rock at sea. As a choice between evils choose neither.

As a business proposition it pays to be polite. Meet your bills promptly and make your collections with equal promptness.

Always keep your temper, but have sense enough to know when you are insulted and spirit enough to resent it.

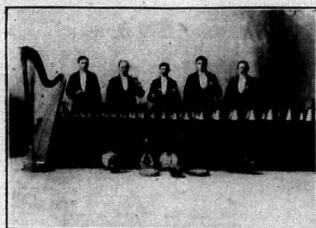
**Banjoisms.**

(Continued from page 4.)

to secure personal instruction. The suggestions are good, and it is certain that one can progress quite as rapidly by correspondence study, properly conducted, as by any other plan of harmony tuition. The fact that everyone who plays a musical instrument ought to possess at least a fair knowledge of harmony, in order to understand and appreciate music properly, is admitted by every musician, and all should strive to attain that knowledge, when it is placed within their reach.

Taking into consideration the time required to prepare it and the heavy expense involved in its publication, the publishers of THE CADENZA are not yet ready to decide upon issuing a book on the plan outlined in the foregoing, but may do so in the near future. Their decision will depend to a large extent upon the demand for it, the conditions at the time and the amount of interest displayed in the banjo. Should they conclude to undertake its publication, it would probably be sold in advance, on the subscription plan; its issuance being conditional upon enough subscriptions forthcoming to cover the cost of production. A proposition of that sort would be fair and might be the means of demonstrating whether there is enough real interest in artistic achievement to warrant any large undertaking in banjo literature.

(To be continued.)



IMPERIAL HANDBELL RINGERS.

The Imperial Handbell Ringers, of Boston, an organization comprising two complete combinations, a bell quintette and a mandolin, banjo and harp club, have just completed a tour through the Middle and Western States, meeting with great success.

The company is composed of H. G. Shipp, formerly with the Shipp Bros. English Handbell Ringers; A. F. Adams, J. E. Quinlan, G. P. Long, of the Euterpe Harp, Banjo and Mandolin Club, and C. F. Burgher, who has had considerable experience on the concert platform.

The "Imperials" present one of the most effective musical combinations now before the public. The members have an international reputation, and their names are a guarantee of a musicianly performance. They are also teachers of high standing in Boston, some of them having taught the banjo, mandolin and guitar for the past twenty years. Their programme is of a high order, having in their repertoire selections and overtures from standard operas; and owing to the different instruments used they are enabled to give a whole evening's entertainment which is free from monotony.

The carillon of bells (110 in number) is the only complete set of handbells in this country, having been made in London, Eng., at great expense, especially for this company.

The "Imperials" have another Western tour booked for January and February, and their season of 1901-02 is practically all engaged.

The Lord Family, concert performers and entertainers, of 78 Washington Street, Quincy, Mass., are open for engagements. Their specialties are solo and ensemble numbers upon the banjo, mandolin and guitar, and they have filled a large number of successful engagements in the past.



IMPERIAL MANDOLIN, BANJO AND HARP CLUB.

### The Forgotten Friend.

Ole Pomp' has drapped his fiddle  
 An' hit's cracked across de middle,  
 An' his bow am lyin' lonesome  
 In a sawnah ob de flo';  
 An' de chunes fawebah singin'  
 When his elbow was a-swingin'  
 Has spread dey wings an' tracked him  
 To de silbah-shinin' sho'.

Oh, dey's grief on de plantation  
 An' in de whole creation,  
 Faw de music dat was sweetah  
 Dan de pattah ob de rain  
 When de melon vines am dyin'  
 An' de cotton am a-sighin'  
 Faw de watah, faw we'll nebbah  
 Hea' ole Pomp' play again.

His little pickaninny  
 An' his old black Virginny  
 Sit a-rockin' an' a-moanin'  
 In de cabin by his side;  
 But de broken-hearted fiddle  
 What am cracked across de middle  
 Am a-lyin' lone an' silent  
 Whur he drapped it when he died.  
 —Exchange.

Mr. E. H. Frey, of Lima, Ohio, writes that he has already sold 126 copies of his "Schubert Club Medley," guitar solo, and that every order received mentioned THE CADENZA as the source of information in regard to it. As the advertisement appeared in the THE CADENZA but once (December issue) it will be readily seen that the returns were phenomenally large. One hundred and twenty-six replies to a single advertisement is a good record for any publication.

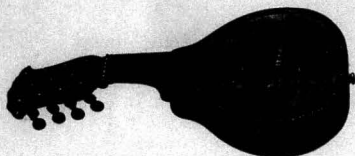
### Mandolin Memories.

A Descriptive and Practical Treatise on the Mandolin and Kindred Instruments—Illustrated from Original Drawings and Photographs.

Written for THE CADENZA

BY SAMUEL ADELSTEIN, SAN FRANCISCO, CAL.

During the past twenty years no musical instrument in modern times has advanced so rapidly in popular favor in Europe and in this country as the Neapolitan mandolin. In Germany and in England, where a few



MODERN BANDURRIA.

years ago the instrument was virtually unknown, and in Paris only in a very modest way, to-day the mandolin is played by thousands, and it ranks as an especially elegant and artistic instrument. Titled amateurs give it first prominence in their exclusive drawing-room musicales and receptions. France has innumerable Societies Mandolinistes scattered all over the country. England has its many mandolin bands; Germany its mandolin orchestras. The instrument is becoming extremely popular in the large cities of South America. Musicians are taking it up in far-off Australia. Italy has its great Mandolinista Circolos; its celebrated soloists travel about the Continent, giving concerts and recitals. The professors of Paris have established conservatories for the instrument, and with their assistants are having more than they can attend to.

In London, Paris, and Berlin, where only a few years ago there was absolutely no music being published for the mandolin, to-day hundreds of beautiful compositions of the very highest class are being written by the best composers, most of them orig-

inal compositions, and many of them arranged for full mandolin orchestra. Up to twenty-five years ago, in Italy (the home of the mandolin), the instrument was only played in a desultory fashion, not given any serious attention, not even very much thought. In the preface to one of the best methods published, Italy, the author, a noted composer and celebrated soloist, writes, July, 1891;

"Ten or twelve years ago the publication of my method would have been useless, the mandolin being little known at that time; while now it forms part of the musical art, and many people study it with interest. Consequently, a complete method is necessary that without difficulty can render a perfect execution."

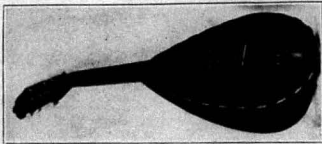
Up to that time there were not many mandolin compositions published in Italy, and these of a very mediocre style; but to-day everything is changed. To the few pioneer mandolinists of America, who worked so patiently and conscientiously, can be traced the beginning of the marvelous growth of the mandolin, which has so attracted the public attention and astonished musicians the world over.

Manuel Y. Ferrer, the eminent guitarist and composer; Luis Romero, the late gifted guitar soloist, and the writer, were the three original teachers of the mandolin on the entire Pacific Coast. At that time there was no music published, no manufacturers of instruments worth mentioning, and in comparison to the population, few or hardly any teachers east of the Rocky Mountains. To-day there are hundreds of teachers, dozens of publishers, dozens of manufacturers, and thousands of performers scattered over the length and breadth of the land, who have stimulated all branches of the music trade. Before the American manufacturers reached their present high standard of excellence, the orders that were sent to Italy for instruments and music opened the eyes of the slow-going Italians to the true worth and beauty of their hith-



erto neglected national instrument, and today Italy teems with manufacturers, soloists, and circolo, and the great publishing houses are printing enormous quantities of mandolin music.

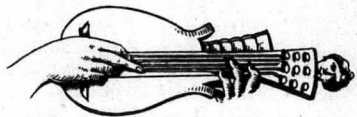
The mandolin was first introduced into this country about twenty-one years ago,



NEAPOLITAN MANDOLIN.

by the *Bandurria* playing of the Figaro Spanish Students from Madrid. For a long time many people believed that the mandolin was a Spanish instrument. But this is not the case. The Spanish instrument akin to the mandolin (the instrument Don Juan thrummed on) is the *Bandurria*, which has been fully described by the writer in a former number of THE CADENZA. The immense success of the Figaro Spanish Students with their *Bandurrias* induced some Italians in New York (who were not professional mandolinists at that time, but were engaged in various occupations and played the mandolin for pastime among themselves, so that the instrument was entirely unknown outside of a little circle of Italians in the Latin Quarter) to form a spurious Spanish Student organization. They adopted similar costumes and took the same names as the original students: but they used *Neapolitan mandolins* instead of *Bandurrias*. They also made a great success, and when the original Students returned to Spain, the "bogus" ones, after disbanding, settled in various parts of the country. It was absolutely impossible to procure a *Bandurria* in this country. There were a few mandolins owned by these Italians, and other Italians coming here from Italy to settle permanently brought their instruments. American tourists returning

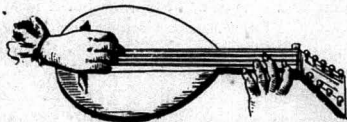
from Europe also brought mandolins, and in this way the Neapolitan mandolin slowly but surely gained a foothold in America. After a time this most beautifully shaped instrument of the lute family, with its beauty of form, made friends for itself quite as quickly as musicians came to learn of the exquisite melody which could be extracted from it. The quality of the wonderfully sweet tones that were evoked from the silver strings appealed to the sympathies and touched the soul of music lovers. Hector Berlioz, in his "Modern Instrumentation and Orchestration," places the mandolin among legitimate instruments, and does right in doing so. The serenade in Mozart's *Don Giovanni*, "Deh Vieni," was written to be accompanied by mandolins. Beethoven, too, wrote a piece for the mandolin, and the autograph is preserved in the volume of manuscripts, sketches, and fragments in the British Museum, and is entitled "Sonatina per il Mandolino." Beethoven's friend, Krumpholtz, was a mandolin virtuoso, and the writing of this piece was probably due to that fact. The serenade in Verdi's "Otello" is also written for mandolins. The writer had the good fortune to hear the first production of Niccola Spinelli's new opera, "A Basso



LUTE, 1300.

Porto," at the Teatro Costanzi, in Rome, on March 11, 1895. It was a great musical event, the King and Queen of Italy and the nobility of Rome being present. The plot is very tragic, love and jealousy, somewhat on the style of "Cavalleria Rusticana." It created a great success, the music and orchestration being very fine. The most effective and taking number was the mandolin solo written especially for the opera by the composer and performed by

the celebrated mandolinist of Rome, Sig. G. B. Maldura, accompanied by the orchestra. It was received with great success, several encores being demanded. Although the mandolin originated in Italy (deriving its origin from the ancient lute played with the plectrum), in fact up to the last score of years being almost unknown outside its borders, it is only within the past twenty-five years that it has become so popular there. From an old programme given to the writer by Signor G. Bellenghi, the eminent composer of Florence, it is announced that an "Straordinario Concerto" (extraordinary concert) is to be given at the Sala Filarmonica via Ghibellina No. 83, Firenze, Monday, May 10, 1880, by the violincellista and mandolinista Guiseppe Bellenghi. The principal number on the programme is the playing in unison of ten mandolins and eight guitars, who played "Reverie" and "Fiorintinella" polka, both



LUTE, 1350.

of which are looked upon as quite easy now. But the mandolin has become extremely popular in Italy and from the poorest ragamuffin to the highest in the land, the Queen, the instrument is played by all classes. In Naples and vicinity one hears mandolins and guitars all day and nearly all night. All of the incoming and outbound steamers in the Bay of Naples are surrounded by these musicians in their small boats, playing their popular tunes, one of their number holding his hat or outspread umbrella to catch the centesimo that are thrown by the passengers. At the principal hotels in Naples the traveler is serenaded at all hours of the night by these itinerant street minstrels, and in the tourist season it is often difficult for one to have an undisturbed night's rest. On the steam-

er from Naples to Capri, with its celebrated Blue Grotto, there was a trio of two mandolins and guitar who played and sang their beautiful Neapolitan airs, "Santa Lucia," "Addio ma bella Napoli," "Funiculi Funicula," "Oh Margherita," etc., etc. On the journey over the azure waters of the Bay of Naples, with the city and Mt. Vesuvius and Pompeii in the background, passing charming Castellemare, lovely Sorrento, with beautiful Capri in the distance, the effect of the music on the water, with these romantic surroundings, was so exquisite that one wished he could listen to it forever.

At the Hotel Tramontano, at Sorrento, there is a splendid group of Tarantella dancers, who dance to the music of an excellent mandolin orchestra. About sixteen years ago it was almost impossible to procure a mandolin in San Francisco. It was considered a sort of curiosity, and the local dealers looked upon the instrument with a sort of apathetic indifference. Those who owned them had them brought by returning friends from Europe, and were looked upon as very fortunate individuals indeed. The writer remembers attending a musicale where a mandolin solo was announced. All present were filled with curiosity and wonderment as to how the instrument would sound as a solo. The performer played a very simple air with an execrable tremolo, but the listeners thought the music beautiful. The writer went to a local music store next day to inquire about the instrument, but the only one in stock was a so-called mandolin with a flat back like a guitar, of home manufacture. The clerk knew nothing about it, but by chance the instrument happened to be in tune. The writer, who had played the violin for a number of years, examined it, and in a few moments, to his surprise and delight, found he could finger it without any effort. The instrument was purchased on the spot (it is still in the possession of the writer). Later on the author procured an imported Italian mandolin from one who had recently

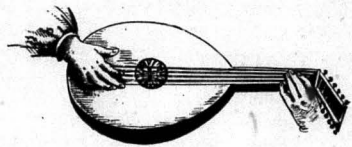
returned from Italy. In 1887, the late Señor Luis Romero and the writer formed the first mandolin club ever organized on the Pacific Coast. It was named "La Lira de Orfeo" (The Lyre of Orpheus). It was composed of mandolins, guitars, violin, and cello. The organization gave its first concert May 24, 1887, under the direction of Señor Arrillaga, an eminent pianist. At the concert the following club numbers were rendered:

- "Serenade Valse Espagnole".....Metra
- "Bella Mazurka" .....Waldteufel
- "El Turia Waltz".....Granado
- "Pizzicati," from Sylvia.....Delibes
- "La Gachupina," Cuban danza.....Arrillaga
- "A los toros" (Ho! to the bull fight)..Arrillaga

Later on Señor Romero removed to Boston, where he died a few years ago. The Boston Leader of October, 1891, says: "With Romero in Boston and Adelstein in San Francisco, the guitar and mandolin may fairly be said to have gained a foothold in America."

In 1885 the writer composed and published "Il Mandolina Mazurka Espagnole." It was the *second original* mandolin composition published in America up to that time. This fact is mentioned to call attention to the enormous amount of mandolin music that has since been issued and is being published from time to time. Since then there have been great strides in point of degree of style and difficulty in mandolin music published in this country. Abt, Siegel, Pettine, Weeks, Leon, Barnwell, and others have composed the duo style of mandolin music, distinctly American. These, with the compositions of Mezzacapo Christofaro, Pietrapertosa, Jules and Alfred Cottin, Patierno, and Talamo of Paris, Munier, Sylvestri, Bellenghi, Rovinazzi, Branzoli, Graziani-Walter, Matini, and many others of Italy, give such a wide range of mandolin music that one has but to pay his money and take his choice. From the beginning the writer had applied the down and up bow of the violin to the mechanism of the

plectrum movements on the mandolin. Not being satisfied with the result of this self-taught style of playing, and at that time there being no one of acknowledged authority on this most important point (of which more will be said later), the writer determined to go to Italy, the home of all true knowledge pertaining to the mandolin. He made his initial trip in 1890, first going to Paris, where he met Sig. Pietrapertosa. The writer attended a concert given by him where ten mandolins and two lutes performed the serenade from Boito's "Mefistofle." (A few months ago Sig. Pietrapertosa *filis* composed and dedicated to Mr. Adelstein "Serenade Venitienne," for two mandolins, mandola, lute, guitar, and piano. Signor Pietrapertosa (the elder) sent an autograph photo inscribed "A mon



LUTE, 1400.

cher ami et confrere," Samuel Adelstein. Pietrapertosa, Paris, 1900.)

The writer went on to Italy with letters of introduction to friends in Florence. He became acquainted with Bellenghi, Munier, Graziani-Walter, Matini, D'Agenti, of Florence; Branzoli, Conti, Tartaglia, of Rome; Raffaele and Nicole Calace and Della Rosa, of Naples. They are among the foremost mandolinists of Italy, and at that time were astonished and expressed surprise that one should come so far for instruction. In Florence, in April, 1890, the writer had the great pleasure of hearing the Royal Circolo Mandolinisti Regina Margherita. (Mandolin clubs are called Circolo in Italy). This Circolo was founded in March, 1881, and has, without interruption, given about *one hundred and fifty concerts* to the present date. It is under the ex-

(To be continued.)

## Zither Department.

### The Zither (Literature).

Written for THE CADENZA.

BY MAURICE JACOBI, PHILADELPHIA.

A decided improvement in material and style we find in the Graeter-Bielfeld method. Still clinging to the old notation, the stringing of the bass shows an attempt to advocate the normal system of stringing. The material is selected and arranged in a more comprehensive way. This school was in great demand.

From this period on a great number of books were printed and circulated both in Europe and the United States. Many of them, of mediocre value, having disappeared again, it would be of no real purpose to enumerate them. It would be an injustice not to mention one name that has been so closely connected with the zither. H. Buchecker, a thorough musician and zither soloist in Lumbye's Orchestra at Copenhagen, Denmark, disgusted with the chaotic state the zither had drifted into, wrote and published a method in 1854. The work very closely embodies our present view of zither playing. It is conceded that Buchecker was the composer of the zither solo in Lumbye's "Traumbilder." The following excellent men have devoted much time and study in promoting the cause of zither playing: P. Rudigier, H. Gruber, and A. Bielfeld.

We have now reached a period in the history of literature for the zither, both in Germany and Austria, where a great number of conflicting systems and ideas were massing themselves and tending to retard a sound development in an artistic and logical sense. A revolution was approaching, the necessity was apparent, but it lacked energetic men to undertake the battle of reform. The first one to do it was Max Albert, who thrust the thunderbolt of reform into the various camps of specialists and defied them to defend and agitate their de-

fective systems of stringing and notation. The combat was severe, the storm that raged through Germany (1878) was fierce and productive of many enemies, but the good cause was victorious and planted the banner of reform and unity on a solid rock, never to be removed.

Max Albert was born Jan. 7, 1833, in Munich; died Sept. 4, 1882, in Berlin. Albert's ambition centered in the elevation and an inherent desire to establish some means of recognition for the zither in the musical world; to raise the possibilities of the instrument in a pedagogic and artistic sense. Being a thorough musician and gifted with a power and force in oratory, he was able to point out all the defects existing in the many systems. It was a great problem to defend, and it required much energy and clearness of mind. Munich was now the hotbed of discontent. Albert decided to leave Munich and agitate his cause from Berlin. In Berlin he gained a great host of admirers and followers. His social standing reached into the highest circles of nobility and society. His reputation was well fixed in the musical world.

A well calculated factor in gaining his object was the organization of the League of German Zither Players. It meant unity, and to gain unity one universal system of playing and writing for the zither must exist; and this not being the case at the time, afforded excellent means to agitate reform. In 1877 the League was instituted. At this time a commission was appointed to investigate the various systems in use (Albert counted some thirty-three) and report at the next meeting, in Sept., 1878. An official organ was published named "Centralblatt Deutscher Zithervereine." This journal is published unto the present day and has been a great medium in bringing the zither properly before the public.

The report of the commission was something peculiar. Very nearly each member thought himself a messiah and considered his method the only correct one for the

zither. It can be stated that under such conditions no satisfactory result could be expected where many laws of musical theory were basely ignored and the matter of notation vague and uncertain. It was now that the different parties formed themselves again to defend their interests, and we have the Vienna, Munich and Trierer factions fighting reform. The battle was on and much pro and con was heard. From the little band that fought for reform then, a mighty army of intelligent zither players has arisen, who are spreading the teachings of reform.

Albert's object was to build up one universal system for the zither. His plans were based on practical and theoretical principles. His demands were that a complete zither should have 42 strings and arranged as follows: Fingerboard with five strings and tuned  $\bar{a}$ ,  $\bar{a}$ ,  $\bar{d}$ ,  $\bar{g}$ ,  $\bar{c}$ ; the bass material should have thirty-seven strings;  $\bar{c}$  flat,  $\bar{b}$  flat,  $\bar{f}$ ,  $\bar{c}$ ,  $\bar{g}$ ,  $\bar{d}$ ,  $\bar{a}$ ,  $\bar{e}$ ,  $\bar{b}$ ,  $\bar{f}$  sharp  $\bar{c}$  sharp,  $\bar{g}$  sharp. These 12 strings represent the first circle, or high basses; the next 12 are tuned exactly one octave lower and represent the second circle, or low basses; the last 12 are another octave lower and give us the third circle, or contrabasses. We have one string left, the 37th, and this is tuned to F, and known as sub-contra. This system is the unbroken fourths and fifths with perfect octaves, and permits modulating in all keys and allows perfect progressions in the bass. The compass of a zither strung in this way will be from F in the contra-octave up to D in the four-lined octave.

Albert's next demand was to use the bass clef for the bass notation, the same as for the piano, organ or harp. This is now the accepted system of the modern zither, and has the endorsement of all the authorities in zither playing. There are a number of players still hanging on to the old, antiquated methods, but the new generation of zither players will soon take them up in their ranks.

Under these new conditions the literature for the zither has made great improvements. Men of intelligence and ability devoted their time to the writing of essays of research on history and events. Others composed and arranged music of the highest order and thereby elevated the standard of the zither in the minds of the educated classes. The list of composers and men of literature is on a constant increase, and many a brilliant name can be found. I will mention those names most renowned as composers and writers: M. Albert, Franz v. Paula Ott, Johannes Pugh, Joseph Hausteine, Paul Rudigier, Hans Thauer, Paul Hofle, A. Bielfeld, R. R. v. Bacznski, Robert Wachtler, F. Fiedler, and many others. The following list will name some of the methods and where published:

Franz v. P. Ott, published in Leipzig, German.

Johannes Pugh, published in Hamburg, German; translated by M. Jacobi, English.

A. Kabatek, published in Leipzig, German; translated by M. Jacobi, English.

Hausteine & Lerche, Vienna, German.

E. Kindler, Munich, German.

Peter Muhlaue, Munich, German.

R. Wachtler, Hamburg, German.

P. Renk, Leipzig, German.

P. Lang, Augsburg, German.

M. Jacobi, New York, English.

E. Himmler, New York, English.

H. Hamilton, Boston, English.

It will be interesting to know what has been done in the past years to further the interests of the zither in the way of printed matter. The publications were numerous, and in many instances well edited and entitled to hearty support; but the financial part was not forthcoming. Enthusiasm is a necessary requisite in undertakings of this kind, but a substantial bottom is wanted underneath to warrant its success. Those with an asterisk are published at the present time:

(To be continued.)

\*Centralblatt Deutscher Zithervereine, Harmonia, \*Echo vom Gebirge, Troubadour, Zitherorgan, The Zither-player, Signale, Zither Journal, \*Wiener Zither-organ, Der grosse Zitherfreund, Der Kleine Zitherfreund, Die Zitherwelt, Die Zitherzeitung, Die Diagonalzither, Internationale Zitherzeitung, North American Zither Journal, Pacific Coast Journal, Bohmisches Zitherorgan, Lose Blatter, \*Zither Signale, The Zither in England, \*Cesky citerista, \*Pan-American Zither Journal, \*The Tempo, \*THE CADENZA. Total 25; in existence, 8.

(To be continued.)

### Mandolin Memories.

(Continued from Page 17.)

alted patronage of Her Majesty, Queen Margherita, after whom it is named. The Queen is an expert performer on the mandolin and has an instrument valued at fifteen hundred dollars. The Circolo gave a special rehearsal for the writer before he left Florence. The night before the writer's departure, the leading mandolinists tendered him a farewell banquet at the famous Capitani Restaurant.

(To be continued.)

### Passing Notes.

Miss Emeline Jackson, an excellent performer and teacher of the banjo, mandolin and piano, formerly of Milwaukee, is now located at Shawano, Wis., where she has a large class of pupils. Miss Jackson is well posted in matters pertaining to the profession, and is quite popular as a teacher.

We have received three guitar solos by J. K. Mertz, through the kindness of Miss Gertrude Miller, of Vinton, Iowa, that are now published for the first time. They are splendid selections, in Mertz' best style, and should be welcomed by guitarists everywhere. They are published by G. Schirmer, New York.

Mr. Paul Marcel Adamson, music dealer, of Marshalltown, Iowa, writes us that there is a splendid opening for a first-class teacher and performer of the banjo, mandolin, guitar and violin at Marshalltown, and that he feels certain an in-

telligent and capable teacher could work up a large trade. Mr. Adamson states that he would be very glad to do everything possible to assist the right man, if he can be located, in getting thoroughly established.

Mr. R. L. Seaman, mandolin, guitar and banjo teacher and soloist, of Mattoon, Ill., has opened a new studio for the season in the Arcade Building, Mattoon, and is doing a nice business.

Mr. Thos. J. Armstrong, of Philadelphia, was a caller at THE CADENZA office about the middle of December, and we were much pleased to meet him. He is busy as ever with his large class of pupils, compositions, etc., and is preparing to give a novel concert on a large scale in the near future. We wish him the best of success.

The Hanmer Ladies' Mandolin Orchestra, of Detroit, Mich., under the direction of Mr. G. Arthur Dewey, assisted by Samuel I. Slade, basso; Lewis E. Vicary, entertainer; N. Sydney Lagatree, banjoist and mandolinist; Florence M. Woolfenden, mandolinist, and Daisy Rhines, 'cellist, may be engaged for concerts for season 1901. The Hanmer Ladies' Orchestra is a very superior organization, and the soloists all artists. Under the able management of Mr. John T. Burns, the concert season of the orchestra is sure to be successful.

The recital given at Due West Female College by Valentine Abt, the celebrated mandolinist, Saturday night, December 1, was a grand success. Lovers of classical music were treated to as skillful renderings as have ever been listened to by any audience. Mr. Abt gave an exhibition on his instrument that was a revelation to all present.

So exquisite was the playing of this master, with such ease he performed the most difficult passages, such volume of tone as he brought forth from his instrument that all were astonished and charmed beyond words. Nothing is possible on the violin which Mr. Abt does not reproduce on the mandolin—chords, harmonics, melody with accompaniment, all played with exquisite tonal accuracy. Every variety of light and shade from the faintest pianissimo to a forte almost orchestral in its fullness. These are some of the things with which this mandolin virtuoso astounded and delighted his hearers.

The quality of the programme was as rare as the performance. Mr. Abt is truly master of his instrument.

Miss Minnie C. Pressly, on the piano, accompanied in a way which showed her to be very skillful in her line. Like the accomplished accompanist that she is, she strives to follow rather than interpret to her own liking, the result being complete harmony.—Due West, S. C., Exchange.

Mr. Abt was engaged for the Due West concert by Miss Martha Howard Watkins, a capable mandolinist and teacher at the Due West College. Miss Watkins is a former pupil of Mr. Abt.

**News Notes, Concerts, Etc.**

The Edelweiss Zither, Mandolin and Guitar Club has decided to give the eighth annual concert on Monday, January 20, 1901. An elaborate programme has been prepared for the occasion. The officers of the club are Harry Gerngross, president; Walter Junge, secretary and treasurer; Miss Emma Muller, librarian; M. Jacobi, director. The active membership of the club includes players for twelve zithers, fifteen mandolins and eight guitars.

Detroit has been active in zither matters. The Detroit Zither Orchestra has elected the following officers for the year: Dr. Beclaere, president; F. Jorgle, vice-president; J. Schwenzfeger, financial secretary; B. Friedrichs, corresponding secretary; B. Lechler, treasurer; Harry Stahl, director. The orchestra meets at Hiller's Hall, Gratiot Avenue. The club has fifteen members.

Philadelphia will have a contest among zither players. The various clubs of the city will enter in friendly contest for prizes awarded, by competent judges, for excellence and number of players. The following clubs are represented: Edelweiss, Eintracht, Fischer's, Helvetia, Harmonie, Philadelphia, Philadelphia Ideals, South Side.

The pupils of the High School enjoyed a musical treat this morning in listening to the Ladies' Schubert Mandolin and Guitar Club under the direction of Mr. Frank S. Morrow. The club played in the assembly room, directly after devotional exercises. The selections rendered were difficult, and the ladies showed the careful and painstaking work of their instructor, by the perfect time and the amount of expression they put into their playing. The club responded to two encores. A third was demanded, but it was deemed best not to encroach further upon the regular school periods.

The club made many friends, and we learn that it is Mr. Morrow's intention to form another club, composed of both boys and girls of the High School.—Harrisburg, Pa., Exchange, Nov. 29, 1900.

The first concert of the University Mandolin Orchestra of the University School of Music was given at the new chapel in Grant Memorial Hall, under the directorship of Robert Rhone, last evening. This was the second appearance of the orchestra in public, but this fact was not apparent to those who listened to the programme and noted the encores. The club responded to but two encores, notwithstanding the fact that the audience showed its appreciation of the orchestra's work after each number had been played. The orchestra was organized October 1. It appeared in concert last evening with twenty-five pieces. The audience was sufficiently large to occupy three-fourths of the seating capacity in the new chapel.

The following programme was given:

- "Hagenow's Band March".....Adamsky Orchestra.
- "Calanthe Waltzes".....Holtzman Orchestra.
- (a) "Golden Rod" (legato style), Abt;
- (b) "Song Without Words" (quartet style): "Sutorius".
- Robert Rhone.
- "Bellman March".....Von Suppe Orchestra.
- "May Queen March".....Shaeffer Banjo and guitar sextet.
- "La Via Stella Gavotte".....Kammermeyer Orchestra.
- "Waltz de Concert".....Siegel Robert Rhone.
- Selection from "Tannhäuser".....Wagner Orchestra.

Accompanists: Mrs. Roy W. Rhone, guitar; Miss June Bolding, guitar; Mr. Clyde Gleason, piano.

After the second number the orchestra responded to an encore with one of Mr. Rhone's marches and another piece was played as an encore after "La Via Stella Gavotte." The music for most of the various numbers was arranged by Mr. Rhone.—Lincoln, Neb., State Journal, Dec. 7, 1900.

A souvenir concert was given in Handel Hall, Chicago, on the evening of November 20, under the auspices of Mr. Will H. Theel, a well-known teacher of banjo, mandolin, and guitar. A popular programme was rendered, and the audience was highly pleased with the entertainment. The playing of the orchestra was especially commended. The programme:

1. "Midnight in a Graveyard".....Weaver Mandolin, Banjo and Guitar Orchestra (Will H. Theel, Director).
2. Reading, from "David Harum".....Westcott Mr. William Sterling Battis.
3. Banjo solo, "Myosotis Waltzes" (by request), .....Arr. by Farland Mr. Will H. Theel.
4. Vocal solo, "A May Morning"..... Miss Nellie Kearney.
5. "Majesty Waltzes" .....Weaver Mandolin, Banjo and Guitar Orchestra.
6. "Storiettes" .....W. S. B. Mr. Battis.
7. Piano solo, "Summer Eve".....Spindler Miss Alma L. Gansz.
8. Banjo trio, "Dreams of Darkie Land".....Heller Banjeaurine, W. H. Theel; 1st banjo, E. W. Rubien; 2d banjo, F. Theel.
9. Scene from "Ingomar"..... Mr. Battis.
10. "Watch Hill", .....Kenneth Humboldt Mandolin and Guitar Club.

The ninth annual concert and reception of the Harmony Zither Club, of New York City, held at

Maennerchor Hall early in December, was well attended, and an excellent programme was rendered. The playing of the zither club was especially enjoyable on account of the superior quality of their selections and the adequate interpretations given under the skillful direction of Mr. Carl Wilk, a musician of experience and a former pupil of the celebrated Max Albert. The Harmony Club was assisted by able talent, and every number was encored. Mr. E. F. Du Vivier, a prominent member of the club, was active in the management of the details of the concert, and contributed much to its success. We give the programme in full herewith:

1. Gut Klang, "Zither Gruss".....Hans Thauer Ensemble.
2. Zither solo, "Ländler," .....Max Albert  
Mr. Geo. Hesselbach.
3. Recitative and aria, "Figaros Hochzeit"  
..... Mozart  
Mezzo soprano, Mrs. Marie M. Klingefeld.
4. Trio, "Nocturne" .....Ch. M. Widor  
Mr. C. Wilk, 'cello. Mr. C. Wilk, Jr., violin.  
Miss Clara Wilk, piano.
5. "Waldfastasie" .....B. Seifert  
Ensemble.
6. (a) "Frühlingstraum" .....Max Spicker  
(b) "Noch sind die Tage der Rosen,"  
..... Baumgartner  
Mrs. Marie M. Klingefeld.
7. Zither duet, "Barbier von Sevilla"....Rossini  
Mr. Chris Maier. Mr. Geo. Hesselbach.
8. Violin solo, "Scotch Rhapsody"....Carl Venth  
Mr. Carl Wilk, Jr.
9. Baritone, "A Dream of Paradise"....H. Gray  
Mr. Chas. Hunt.
10. "Alpengrüsse," Idylle.....H. Siegmund  
Ensemble.

Valentine Abt, mandolinist, is entitled to be set down as a great master of his instrument. The mandolin in his hands is a solo instrument of the first rank. His playing seems to transcend the possibilities of legitimate technique, and become magical. The large audience that gathered last evening at the Fellowcraft Hall was carried to a high pitch of enthusiasm by his superb playing. One of his selections was the eccentric and intensely rapid "Perpetuum Mobile," by Ries. This was preceded by a marvel of technique, an impromptu, a duo for one mandolin, of his own composition. All his selections were warmly received. His own "Fantasia," played at his second appearance, brought out an ovation. He played at this time the "Andante Concerto" by Mendelssohn, a surprisingly daring undertaking, but accomplished with ease and success. There was a Chopin "Valse" among his numbers, and a "Cradle Song" by Hauser, and a "Valse Brillante" of his own composition.

The remainder of the programme was taken

care of by the Hanmer Ladies' Mandolin Orchestra, under the direction of G. Arthur Depew. The orchestra quite distinguished itself, closing the concert with the overture to "Faust," by Gounod.—Detroit, Mich., Tribune, Nov. 20, 1900.

The programme of the concert given at Detroit, Mich., Nov. 19, by the Hanmer Ladies' Mandolin Orchestra, Valentine Abt, soloist:

#### PART ONE.

- (a) "The Palms" .....Faure
- (b) "Cavalleria Rusticana" .....Mascagni  
The Hanmer Ladies' Mandolin Orchestra.
- (a) "Caprice" .....Paganini
- (b) "Impromptu" (Duo for one mandolin)....Abt
- (c) "Fifth Air Varie".....Dancla
- (d) "Perpetuum Mobile" .....Ries
- (e) "Annie Laurie" (Variations).....  
Valentine Abt.

#### PART TWO.

- "Serenata Napolitana" .....Seeböck  
The Hanmer Ladies' Mandolin Orchestra.
- (a) "Fantasia" .....Abt
  - (b) "Andante Concerto" .....Mendelssohn
  - (c) "Valse," Op. 64.....Chopin
  - (d) "Cradle Song" (Duo for one mandolin)  
..... Hauser
  - (e) "Valse Brillante" .....Abt  
Valentine Abt.

Overture to "Faust".....Gounod  
The Hanmer Ladies' Mandolin Orchestra.  
G. Arthur Depew, accompanist to Mr. Abt.

The mandolin recital last Friday night by Valentine Abt, who was brought here through the influence of our musician, Mr. Robert A. Reed, was a grand artistic success. Although a drizzling rain accompanied by a cold north wind made the weather outdoors extremely disagreeable when Mr. Abt made his appearance on the stage, the house was well seated with the élite of our city, who gave him a strong reception. Mr. Abt seemed in pleasant mood and as he stepped to the footlights the friendly hum of voices ceased and Mr. Abt began his programme, which was listened to with rapt attention throughout. Each number of the programme Mr. Abt made a perfect gem. Especially beautiful was his rendition of the "Cradle Song," by Hauser, which he played as a duet; playing the air and piano accompaniment on his mandolin together. As the tones grew slower and more faint until they entirely faded out of hearing the audience still sat as in a trance, scarcely a breath disturbing the silence for several moments, then gave Mr. Abt what he so generously deserved—a rousing encore. The house echoed and re-echoed with applause after each selection.—Appleton City, Mo., Journal, Nov. 27, 1900.

Mr. and Mrs. Frederick J. Bacon, banjo artists, assisted by Mr. H. H. Larkum, reader, gave a fine concert at the Y. M. C. A., West Albany,



N. Y., on December 20. In addition to his classic banjo solos, Mr. Bacon is introducing a fancy snare-drum solo in his concerts this season, in connection with his banjo solos, and it has proved a very popular innovation. The programme, in full, of the West Albany concert is appended:

1. Banjo Solo—
  - (a) "Commandery March" ..... Bacon
  - (b) "Nocturne," Op. 9, No. 2 ..... Chopin
  - (c) "Old Folks At Home" ..... Bertholdt  
Mr. Frederick J. Bacon.
2. Recitation—"Thirty Years with a Shrew"  
Mr. H. H. Larkum.
3. Banjo Duet—
  - (a) "Amaryllis Waltz" ..... Bertholdt
  - (b) Medley of Old Songs ..... Arr. Bacon  
Mr. and Mrs. Bacon.
4. Recitation, "Putting Up the Stove"  
Mr. Larkum.
5. Banjo Solo—
  - (a) "Tarantella" ..... Raff
  - (b) Selection from "Lurline" ..... Wallace
  - (c) "Concert Polka" ..... Glynn  
Mr. Bacon.
6. Recitation, "The Cowboy and the Bicycle"  
Mr. Larkum.
7. Banjo Duet—
  - (a) "Cavalleria Rusticana" ..... Mascagni
  - (b) "Gavotte No. 2" ..... Popper  
Mr. and Mrs. Bacon.
8. Recitation, "The Statue of Liberty"  
Mr. Larkum.
9. Snare Drum Solo, "Battle of Santiago"  
Mr. F. J. Bacon.

The Zumbrota Mandolin Club, of Zumbrota, Minn., Mr. A. I. Anderson, director, gave another of their select concerts at Zumbrota on Thursday evening, November 22, and scored a decided success. The director, Mr. Anderson, is a thorough and capable teacher, and is to be complimented on the results of his efforts. The following programme was rendered:

1. Overture, "American Triumph" ..... Miller  
Zumbrota Band.
2. March, "The Director" ..... A. I. Anderson  
(Dedicated to Prof. G. A. Seitz.)  
Mandolin Club.
3. Vocal Solo, "At Last" ..... Liddle  
Miss Marjorie Hall.
4. Banjo and Guitar Duet, "Hot Corn" ..... Eno  
Anderson and Kellett.
5. Overture, "A Night in Paris" ..... Weaver  
Mandolin Club.
6. Clarinet Solo, "Il Trovatore," Fantasia  
..... Verdi  
Jas. Flatland.

7. Recitation ..... Selected  
Miss Nettie Armstrong.
8. Concert Waltz, "Pleasant Memories" .....  
..... Barnhouse  
Mandolin Club.
9. Cornet Solo, "Thy Sentinel Am I" ..... Watson  
Roy Sigmond.
10. Vocal Solo, "Hush a Bye" ..... Gerald Lane  
Miss Marjorie Hall.
11. "Coontown Revels" ..... Minter  
Mandolin Club.

A pleasant dancing party was given on Thanksgiving Eve at Ahwaga Hall, by the Crescent Musical Club. The club, which has been efficiently instructed and drilled by Mrs. Florence Paine Thompson, played for the first half of the programme, and so well pleased were the dancers with their efforts that several numbers were repeated and "extras" added in response to the applause of the participants. The club was led by Mrs. Thompson with the banjo; N. Frank Mead played the 'cello, while the mandolins and guitars were manipulated by Misses Ruth Sims, Lillian Bandler and Mary Gill, Henry Foster, George Steele, Lorenz Sporer, William Simms and Frank O'Shaughnessy.—Owego, N. Y., Exchange.

Farland recitals have been very successful so far this season, and dates are being booked right along. Montreal will be visited early in February, thence South and West through New York, Ontario, Ohio, etc., to Kansas, returning through Missouri, Arkansas, Tennessee, Alabama, Georgia, Virginia, etc. The London, Ont., Advertiser, in its issue of November 21, had the following:

FARLAND'S CONCERT.

At the Auditorium last night, Alfred A. Farland, the banjo virtuoso, of New York, for two hours held his hearers captivated with the delightful strains which he drew from an instrument which, however suitable for the production of popular music, has never been considered as a medium for the rendition of the most classical and difficult selections until elevated to that dignity by Farland himself. For this is what he has done for the banjo, and in his hands it has taken rank with the piano, the violin and the harp as a high-class musical instrument. To those who had never heard him before, Farland's playing was a revelation of what can be achieved by a master hand from the

"Iron head and ringing guts"

of which Kipling sang, and those familiar with "The Song of the Banjo" must have had new meanings in it, discovered to them by Farland's performance. His playing was a marvel of brilliancy and execution, and his effects of shading, from the fairylike delicacy of his pianissimo passage, to the sonorous quality of his fortissimo notes, seemed almost incredible. The De Beriot numbers, the Chopin "Choral Nocturne" and the Wieniawski "Grande Polonaise Brillante" were indeed artistic in the true

sense of that much-abused word. The programme was a judicious mingling of classic and popular numbers, and the large audience expressed to the full its thorough appreciation. The heartiness of the encores was equaled by Mr. Farland's graciousness in responding, with the result that the original programme of twelve numbers was lengthened to seventeen.

We publish the programme of the Christmas concert presented by the faculty of the University School of Music, at Norman, Oklahoma, December 20. Mr. Frank J. Beardsley, teacher of mandolin, guitar and 'cello, formerly of Kansas City, Mo., is now a prominent member of the faculty of the University Music School, and is distinguishing himself both in his solo work and instruction in the school. The other members of the school faculty are all qualified to undertake the highest grades of instruction in their respective lines:

- I.—Trio .....Simple Aveu  
Dr. Cave, Prof. Beardsley, Grace A. King.
- II.—(a) La Serenata .....Braga  
(b) Slumber Song .....Dence  
Grace A. King.
- III.—(a) Chariot Race (by request).  
Lew Wallace  
(b) The Raggedy Man.  
James Whitcomb Riley  
Florence Dudley Ross.
- IV.—Violin Solo .....Selected  
Dr. Cave.
- V.—In May .....Tonquet  
Grace A. King.
- VI.—(a) Serenade, Op. 8 .....Stoniowski  
(b) Waltz, Op. 34, A flat.....Chopin  
(c) Ballad, G minor .....Chopin  
Frederic Mills Ross.
- VII.—Cello Solo .....Rubinstein's Melody  
Frank J. Beardsley.
- VIII.—(a) Mr. Stiver's Horse .....J. M. Bailey  
(b) Leedle Yawcob Strauss .....Adams  
Florence Dudley Ross.
- IX.—Trio .....Amaryllis  
Dr. Cave, Prof. Beardsley, Grace A. King.

The concert of the Philadelphia Teachers' League, at Philadelphia, on December 19, was eminently successful, and the League members feel gratified over the showing made. Mr. Fred Meyer was to appear as mandolin soloist, but his absence on the road made it impossible for him to attend, and at the last moment the League engaged Mr. C. J. Levin, of Baltimore, to take part in the programme. Mr. A. A. Farland was the banjo soloist, and his playing created great enthusiasm; a regular ovation in fact. Mr.

Levin was also in excellent playing form and made a most favorable impression with his solos. The audience was large and appreciative throughout. On account of going to press early with our January issue we are unable to present the programme in detail here, but will publish it next month.

Mr. Samuel Siegel, mandolinist, will begin his concert tour for the season on January 14 and will go through to the Pacific Coast and return. Considerable interest to hear Mr. Siegel has been shown by amateurs and professionals throughout the country, and the success of his tour is already assured. His route as booked at this writing is as follows: Jan. 14, Knoxville, Tenn.; 15, Chattanooga; 17, Louisville, Ky.; 18, Cincinnati, Ohio; 21, Indianapolis, Ind.; 23, Winona, Minn.; 25, Fargo, N. D.; 28, Anacosta, Mont.; 29, Butte, Mont.; Feb. 1, Spokane, Wash.; 4, Portland, Ore.; 8, San Francisco; 11, Los Angeles, Cal.; 13, San Diego; 18, Salt Lake City, Utah; 21, Denver, Col.; 25, Omaha, Neb.; March 5, Chicago; 6, Streator, Ill.; 8, Minneapolis, Minn.; 11, Milwaukee, Wis.; 13, Detroit, Mich.; 14, Rochester, Ind.; 18, Pittsburg, Pa.; 20, Baltimore, Md.; 21, Washington, D. C.; 22, New York.

Mr. Valentine Abt's concert bookings from December 20 on are as follows: Dec. 20 to Jan. 11, three weeks' tour through the Middle States with the Monmouth College Club, of Monmouth, Ill. Mr. Abt is to appear as star soloist at all their concerts for the tour and also acts as coach for the club. His bookings for latter part of January to the middle of February include cities in Pennsylvania, Ohio, Indiana, Illinois, Minnesota, Wisconsin, Kansas and Nebraska. Feb. 18 to 23, San Francisco, Cal.; March 1, Ontario, Cal.; from March 4 to March 16 inclusive he will play under the management of Mr. Edward Warren, assisted by Mr. Warren's Throop Institute Mandolin Club in Southern California. The route for the Warren engagement includes: March 4, Santa Paula; 5, Ventura; 6, Santa Barbara; 7, Pasadena; 8, Los Angeles; 9, matinee, Pomona; 9, evening, Ontario; 11, Coronado Beach; 12, San Diego; 13, San Bernardino; 14, Redlands; 15, Riverside; 16, matinee, Los Angeles; 16, evening, Santa Ana. Mr. Warren is conducting the management of this tour on a more elaborate and magnificent scale than has ever been attempted heretofore in connection with mandolin recitals. Five thousand copies of the Throop Club March have been issued and will be distributed as sou-

venirs at the Abt concerts. The entertainments will be made social affairs to a large extent, and the elite of society will be in attendance. Mr. Warren has been lavish in expenditure of money for everything that could possibly contribute to the artistic enjoyment of the concerts and has introduced a number of novel and original ideas, which will contribute both to the success and enjoyment of the entertainments. Mr. Warren will direct the Throop Club at the concerts and will also appear with Mr. Abt in one number of each programme, they rendering a mandolin duet. Mr. Abt received great ovations at both his concerts under Mr. Warren's management last year, and was tendered receptions afterwards at Los Angeles and Pasadena. Large audiences attended both concerts and the press was lavish in praise of Mr. Abt's playing. The people of Southern California are anxious to hear him again, and with Mr. Warren's excellent management of the business details it is safe to predict that the tour will be a triumphal success.

### Personal.

Mr. Marcy B. Darnall, an able and favorably known teacher, of St. Joseph, Mo., has organized a class of ten pupils on the violin, mandolin and guitar at Union Star, Mo., and the students are making good progress.

Mr. Lewis Good, a well-known banjo, mandolin and guitar teacher, of Mansfield, Ohio, who has been doing a prosperous business at that place, is about to leave for New York, and desires to secure a good teacher to take charge of his classes. He may be addressed for the present at Mansfield, Ohio.

Mr. Claud C. Rowden, the popular Chicago banjoist, has recovered from a long illness and a consequent period of retirement from the profession, and has opened a new studio at Room 203, Handel Hall, Chicago. His many friends will join with us in congratulating him upon his restoration to health and to wish him eminent success in his new quarters.

Mr. Charles P. Ricker, mandolin and guitar teacher and director of the Waltham Mandolin and Guitar Orchestra, has been very busy with his classes during the fall and winter, and is accomplishing good work. Mr. Ricker is a performer, composer and teacher of ability, whose good qualities have won him an enviable reputation.

The A. C. Fairbanks Co., of Boston, Mass., write us that they have received a request for a

catalogue of their banjos and mandolins from R. S. A., at Durban, South Africa, the same being received through their announcement in THE CADENZA. Through the same source, the Fairbanks Co. have built up a profitable trade in South Africa, Great Britain and Alaska.

Mr. Thomas R. Lincoln, of Roxbury, Mass., is a teacher of considerable experience, and his success has been established through painstaking care with each and every student. The results shown by his pupils will compare with the best. Mr. Lincoln teaches both banjo and mandolin, and accepts concert engagements; his repertoire including both classical and popular music.

Mrs. J. B. Twaddle is teaching the banjo and guitar at Warrensburg, N. Y., and is meeting with good success. There appears to be considerable interest in the stringed instruments throughout New York State, and numerous teachers are flourishing in the various towns. Mrs. Twaddle is doing her share of work in promoting the interests of the banjo and guitar.

Through the efforts of Mr. W. J. Kershaw, of Winthrop, Mass., a promising organization devoted to the study of the mandolin, guitar, etc., has been started. It is called The Winthrop Mandolin and Guitar Club, and as its membership is composed of advanced students, the class of music being taken up is of a character to demonstrate the high possibilities to be attained on these instruments.

Mr. R. L. Crow, director of the Orchestral Department of the Conservatory of Music at Buckhannon, W. Va., has added a mandolin and guitar department to the advantages of the institution, which is under his personal direction, and students can rely on obtaining the best instruction. Under the able direction of Mr. Crow, the mandolin and guitar department is proving quite successful, and is attracting a number of enthusiastic students.

The Imperial Banjo and Guitar Trio, of Detroit, Mich., including as members Messrs. H. W. Komm, W. A. Lomax and William Roseburry, has filled quite a number of engagements of late and their playing has been well received in every instance. Their latest engagements included performances for the Western Comedy Club, the Odd Fellows' entertainment, and for the reception by the Firemen and Policemen's Social Club.

Since accepting a position as teacher of the mandolin, guitar and banjo with the Hanmer School of Music, of Detroit, Mich., Mr. N. S.

Lagatree has had his time well occupied with pupils and with the general music work of the school, and has been very successful in the new field, where he finds a broader and more congenial field for his talents than at Saginaw. Mr. Lagatree is an earnest student and is well up with everything of the latest and best pertaining to his profession.

Mr. B. A. Bloomey, the well-known and popular teacher and music publisher, of Manchester, N. H., is enjoying a prosperous business this season. His classes of pupils are large and his publications are gaining favor at a satisfactory rate. Mr. Bloomey is an able member of the profession and is entitled to the reward of merit.

Mr. D. Blain Shaw, of Barboursville, W. Va., is a young teacher of considerable ability who gives promise of developing into a performer and teacher of distinction and renown. Mr. Shaw has sent us several of his compositions to examine, from time to time, and while his work is still susceptible of improvement, he shows sincerity, earnestness and ability such as will, with persistence, push him into the front rank of the profession in time.

Mr. William Lieb, banjo, mandolin and guitar soloist, of Jeffersonville, N. Y., an earnest student and able worker in the field of stringed music, writes us in most complimentary terms, as follows: "I hasten to renew my subscription to the king of banjo, mandolin and guitar journals—THE CADENZA—for another year. You certainly deserve great credit for the splendid magazine you are turning out. I don't see how you can do it." As Mr. Lieb is also a publisher of some experience, the compliment is doubly appreciated.

A new fraternity has taken its place among Sacramento's musical clubs. It has been christened the "Club Utopia," and is the outgrowth of the former "Richard J. Carpenter Club," together with considerable new blood. It completed its organization last Tuesday evening, and will meet weekly on that night at Pommer Hall. This new association will devote its energies entirely to the study of the higher classes of mandolin, banjo, and guitar music, not only along actual practice work, where special attention is given to expression and time, but also in the study of the lives and works of those composers whose productions are peculiarly suited to these beautifully toned instruments.—Sacramento, Cal., Record-Union.

The F. O. G. Mandolin, Banjo and Guitar Journal, published by F. O. Gutman, Cleveland, Ohio, has just made its appearance. While the Journal has some new features and is a very creditable issue for the first number, we notice

that Mr. Gutman has shown us the compliment to imitate THE CADENZA in several points, including the size and general "get up" of the new publication. The field is pretty well occupied at present, but there is probably room for one more; and if so, Mr. Gutman is as well entitled to an opportunity to fill the vacancy as any other.

That Sir Arthur Sullivan's recent death leaves an empty place in many departments of music was made painfully clear yesterday. Many city churches sang his "Onward, Christian Soldiers," with such real feeling as would alone make the Sunday following his death memorable. Passers-by in the streets heard the stirring hymn, and later the same wayfarers could have heard Sullivan's "The Lost Chord" as it was sung in countless homes about town. To-night, moreover, his operetta, "Pinafore," which made a record of popularity that no similar work ever equaled, will be revived at the Metropolitan. We shall hear a De Lussan for Buttercup and see a Dixey as Sir Joseph. Sullivan's soul "goes marching on."—New York Sun, Nov. 26, 1900.

Mr. Valentine Abt, mandolinist, is to play an entire week in San Francisco, Cal., February 18 to 23 inclusive, under the management of Mr. Charles F. Graeber, the popular teacher of that city. In a recent letter, Mr. Graeber states that a large attendance is assured for every night of the engagement, as several societies have expressed their intention to attend, and have already subscribed for a large number of tickets. He also states that he is receiving much encouragement from the local teachers, who have promised to support him as much as possible. The latter is indeed good news, as heretofore the teachers have not worked unitedly on affairs of mutual interest. Mr. Graeber deserves credit for his management of the Abt and Farland concerts and his enterprise. His class of pupils is very large and make a good showing musically. He certainly deserves all the support that can be given him on the coming concerts.

## Correspondence.

PHILADELPHIA, PA., Dec. 11, 1900.

Editor THE CADENZA:

I enclose herewith \$1 for renewal of subscription to the progressive CADENZA. I enjoy the magazine very much, and cheerfully pay the advanced price. I am pleased that you are located in New York, and wish you success in your new enterprise.

THE CADENZA is a well-conducted magazine, very readable on matters pertaining to the zither, mandolin, guitar and banjo, as well as other subjects. I enjoy its independence, and always fair treatment of every subject under consideration.

Every progressive teacher should be a subscriber to THE CADENZA, for it is a helpful magazine in every way, keeping one in touch with the best methods in teaching and everything of interest to the profession.

With best wishes for the prosperity of THE CADENZA,

Very truly yours,

LEONORA NOLL.

### Publisher's Notes.

Mr. E. H. Frey, of Lima, Ohio, announces ten new and original pieces for mandolin, guitar and banjo, and his advertisement will be found on another page. The merit of his compositions is too well known to require comment.

The "mandolin hits" announced by H. F. Odell & Co., of Boston, Mass., are all famous numbers, and are offered this month at an exceptionally low price, for introductory purposes. Read their card in this issue and send for their string catalogue.

See the announcement of Mr. Richard M. Tyrrell, on another page. Harmony instruction by mail, arrangements for stringed instruments, of the best work, revising and correcting of MSS., etc., are among Mr. Tyrrell's specialties, and he handles them all in a masterly manner.

Feist & Frankenthaler, of New York, announce some modern music for mandolins and guitars, etc., at a special low price. The numbers are all popular hits of more than ordinary merit, and should attract the attention of players of the stringed instruments everywhere.

The Studies in Banjo Technic, a new publication issued by Going & Maney, of Amsterdam, N. Y., are highly endorsed by no less an authority than the eminent banjoist, Mr. Alfred A. Farland. That the studies are meritorious goes without saying. See announcement in another column.

Two series of selections from the standard operas, arranged by Messrs. J. Blumenthal and Gustav Saenger, have been issued by Carl Fischer, 6, 8 and 10 Fourth Avenue, New York, for mandolin solo and mandolin and piano. The titles, descriptions and prices may be found in Mr. Fischer's advertisement, appearing on page 41.

Composers and publishers of music who wish arrangements made for piano, mandolin, violin, guitar or banjo would do well to address Mr. Robert Hood Bowers, A.M., 3337 Armour Avenue, Chicago, Ill. Mr. Bowers' arrangements are the very best, and his work is able at all times.

His prices are quite reasonable. Give him a trial order.

Those who desire to study the violin and do not find it convenient to obtain a teacher at home, may find an agreeable and thorough method of instruction by applying to Mr. Ray Gwyther Edwards, of Chicago, Ill., for instruction by correspondence. Mr. Edwards has been especially successful in instruction by correspondence. His card appears on another page.

The C. H. Yahrling Music Co., of Youngstown, Ohio, are gradually increasing their catalogue of selections, both for mandolin orchestra and for piano and vocal, and they are using excellent judgment in putting out only numbers of first-class caliber. They are making an interesting offer on four of their best publications for mandolin orchestra. See their card in another column.

The Cadet Club Two-step, which we publish in the current issue of THE CADENZA, for two banjos, is issued by the publisher, B. A. Bloomey, of Manchester, N. H., for first and second banjos, first and second mandolins, guitar and piano accompaniment, banjo and piano solo. The piece has been quite successful. It is already in the second edition, and is selling well for all the various instruments.

The new publications of the John T. Hall Music Company, New York, for mandolin orchestra are all numbers of exceptional merit, and they are especially interesting owing to the fact that parts may also be had for first and second violins, viola, cello, bass, flute and clarinet, thus permitting full and complete instrumentation. The advertisement of this house appears on our third cover page.

Five of the artistic mandolin solos by the eminent mandolinist, Valentine Abt, have been published and can now be supplied in any quantity. Mr. Abt has been so busy with concert engagements this season that he has been unable to complete the publication of "The Brooklet," the sixth of the series; but it is now being completed, and will be issued as early as possible. Read the contents of page 44 for further information concerning these selections and other desirable publications for the stringed instruments.

M. Witmark & Sons are pushing their Department of Arrangements rapidly to the front, and their publications for the mandolin, guitar and banjo will be foremost in point of interest. Mr. T. P. Trinkaus is making numerous fine mandolin and guitar arrangements for the Witmarks, and they also have a few of his guitar solos in

press that are excellent. Mr. G. L. Lansing's banjo arrangements are second to none, and they are selling very well. The "December New Issues" put out by this house are superior and will undoubtedly give good satisfaction.

The announcements of new publications, classic banjo and piano numbers, mandolin and piano selections, club numbers, guitar solos and duets, banjo solos, and special clubbing rates on up-to-date magazines and music journals in connection with THE CADENZA, published by the C. L. Partee Company in the current issue, offer so many attractions to the purchaser that it is hardly necessary to enumerate them in detail. Look over the lists and if you can not find something especially desirable it will be surprising. The inducements offered should bring a response from every reader.

Mr. S. Duncan Baker, of Natchez, Miss., has had good success with his artistic banjo solos, "Memories of Farland" and "Thoughts of THE CADENZA," as well as with his other publications for stringed instruments, piano, etc. His announcement on page 37 will interest you. Read it.

The new banjo music arranged by Mr. Geo. F. Smedley and published by the Nordheimer Music Company, Toronto, Can., includes some ambitious numbers for concert and parlor playing that have been well received by banjoists. For names and prices refer to the Nordheimer advertisement, in another column.

In another column of this issue of THE CADENZA will be found the advertisement of E. T. Paull Music Company. Mr. Paull's compositions are known from one end of the country to the other, his famous "Ben-Hur Chariot Race" being one of the most popular marches ever written. Other celebrated marches by Mr. Paull are "Charge of the Light Brigade," "America Forever," "A Warmin' Up in Dixie," and his latest composition, "Dawn of the Century," all of which have been arranged for mandolin and guitar, in connection with several of their other successful publications, which are offered at special rates to the readers of this paper. We would advise all our patrons who use mandolin and guitar music to look over the proposition that the E. T. Paul Music Company make in their special advertisement in this issue and see the list of pieces they offer and the low rates, by simply mentioning the fact that you saw their advertisement in this paper.

### Trade Department.

#### MANUFACTURING INTERESTS.

The Bandola, a new musical instrument, manu-

factured by John H. Parker, of Burlington, Vt., is creating considerable interest among players of stringed instruments. It is a decided novelty, and is said to have many features of merit. Send to Mr. Parker for catalogue and description.

Our correspondents in the towns and cities Mr. Farland has played this season are enthusiastic in praise of the instrument and its player, and it would not be surprising if the Farland banjo, in connection with Farland recitals, should pave the way for a great revival in the banjo business.

The Regal Manufacturing Company are doing a large business with their Regal mandolins and guitars. Among the many prominent artists who endorse the Regal instruments will be found many who prefer them to all others. The success of this house has been won by producing goods of high merit and advertising them judiciously.

Concerning his patent wood-rim banjo, Mr. Farland writes: "It's the same old story everywhere I play, such expressions as 'Never heard such a beautiful tone,' 'Say, the volume is great,' 'Isn't it beautiful?' 'Out of sight,' etc., etc., being freely indulged in by those who come forward to examine the instrument after the conclusion of the programme."

Parties in New York and surrounding territory contemplating the purchase or rental of a piano would find it advantageous to consult the Dewey Piano Company, at 5 East Fourteenth Street. They make a specialty of renting pianos and selling on easy terms, and have an appropriate stock to select from. They solicit correspondence on the subject of pianos.

The Cole's "Eclipse" banjos, Cole's "Imperial" mandolins and Cole's "Boston" guitars are instruments of exceptional merit, and they have a large following among players in America and Europe. The announcement of W. A. Cole, on our second cover page, presents facts of interest concerning these goods, and also about the Cole Direct Vibration Banjo Bridge.

The strings, mandolin picks, music stands, cases for various instruments and other specialties, advertised by the C. L. Partee Music Company on another page, at greatly reduced prices, should interest all. The goods offered are of high grade, and the prices the lowest possible to give. A large trade on the goods advertised has been the result of our offerings.

Mr. Tony Biehl, mandolin and guitar manufacturer, of Davenport, Iowa, has perfected and is preparing to put on the market a new chromatic

harp which he thinks will be of great value in mandolin orchestras, and he expects a lively demand for it from such organizations. As soon as all the details are perfected and the instruments are ready to market, Mr. Biehl will make an appropriate announcement through THE CADENZA.

The Schroeder Special Solo Guitars, made by J. G. Schroeder, 10 East Seventeenth Street, New York, are considered by many experts to be the best in both construction and tone of any guitars made in this country. Mr. Schroeder has made a special study of the guitar and its construction, and will be pleased to confer with any who are contemplating the purchase of an instrument. He also makes special mandolins and banjos of merit. See his card on another page.

The A. C. Fairbanks Company are receiving a gratifying demand for their banjos, mandolins and guitars. They have continued to improve the standard of their goods for years, until a high degree of perfection has been attained, and many artists do not hesitate to assert that the Fairbanks is the best banjo on the market at the present time. The Fairbanks Company spare no effort to keep their instruments in the front rank, and have reason to be well satisfied with the results accomplished.

**New Publications.**

**BANJO.**

- Health, Wealth and Happiness Waltzes—Arr. G. L. Lansing, one or two banjos, .60
- The Tale of a Kangaroo—Two-step—Arr. G. L. Lansing, one or two banjos, .50
- M. WITMARK & SONS, New York City.
- Studies in Banjo Technic—John Arthur Maney. Book 1, .50
- GOING & MANEY, Amsterdam, N. Y.
- Silent Love Waltzes—A. J. Weidt, two banjos, .75
- Behind the Hounds—March—Arr. Walter Jacobs, two banjos, .55
- WALTER JACOBS, Boston, Mass.

**MANDOLIN.**

- Wedding of the Winds Waltzes—John T. Hall, first mandolin, .30; second mandolin, .20; guitar part, .50; two mandolins and guitar, \$1.
- Adlyn Waltz—John T. Hall, first mandolin, .30; second mandolin, .20; guitar part, .50; two mandolins and guitar, \$1.
- Wilhelmina Waltzes—John T. Hall, first mandolin, .30; second mandolin, .20; guitar part, .50; two mandolins and guitar, \$1.
- JOHN T. HALL MUSIC CO., New York City.

- Fiddle-Dee-Dee March—Arr. T. P. Trinkaus, two mandolins, guitar, and piano, .80
- A Trip Through Dixie—Arr. T. P. Trinkaus, two mandolins, guitar, and piano, .80
- A Southern Reverie—Theo. Bendix, violin and piano, .75
- While Old Glory Waves—Arr. T. P. Trinkaus, two mandolins, guitar, and piano, .75
- Take Your Partners—Medley Lanciers—Arr. T. P. Trinkaus, two mandolins, guitar, and piano, \$1
- The One I Love—Arr. T. P. Trinkaus, two mandolins, guitar, and piano, .75
- M. WITMARK & SONS, New York City.
- Silent Love Waltzes—A. J. Weidt, two mandolins and guitar, .80; banjo, two mandolins, guitar, mandola, flute, cello, and piano acc, \$2.15
- WALTER JACOBS, Boston, Mass.

**GUITAR.**

- Dolly (From "Mam'selle 'Awkins")—Arr. T. P. Trinkaus, song with guitar acc., .40
- The Mosquitos' Parade—Arr. T. P. Trinkaus, guitar solo, .40
- M. WITMARK & SONS, New York City.
- Montecchi ed I Capuleti—J. K. Mertz, guitar solo, \$1
- Fantasia—J. K. Mertz, guitar solo, .75
- Grand Fantasia—J. K. Mertz, guitar solo, .75
- G. SCHIRMER, New York City.
- Suwanee River—Arr. C. L. Jones, guitar solo, .40
- In the Gloaming—Arr. C. L. Jones, guitar solo, .40
- C. L. JONES, Denver, Colo.
- Silent Love Waltzes—A. J. Weidt, guitar solo, .50
- Behind the Hounds—March—Arr. Walter Jacobs, guitar solo, .30
- WALTER JACOBS, Boston, Mass.
- Medley Overture—The Schubert Club—E. H. Frey, guitar solo, .40
- E. H. FREY, Lima, Ohio.

**PIANO AND VOCAL.**

- O Wah Hoo—Arr. Theo. Westman, male quartette, .15
- Pride of the Pier—Arr. Tom Clark, trombone and piano, .40
- M. WITMARK & SONS, New York City.
- The Pixies—Dance Characteristic—Van L. Farand, piano solo, .50
- WALTER JACOBS, Boston, Mass.

**ORCHESTRA.**

- The Pixies—Dance Characteristic—Van L. Farand, full orchestra, \$1.15
- WALTER JACOBS, Boston, Mass.

## The Cadenza.

## Serenade.

(GREGH.)

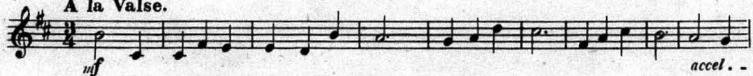
MANDOLIN.

Arr. by FRANCIS POTTER.

## Intro. Moderato.



## A la Valse.





# Serenade.

(GREGG.)

GUITAR.

Arr. by FRANCIS POTTER.

Intro. Moderato.



A la Valse.



## The Cadenza.

## CADET CLUB.

Two-Step.

A. S. HOOD.

Arr. by B. A. BLOOMEY.

SOLO BANJO. Bass to B. *ff*

3rd BANJO. Bass to A. *mf*

Drum Slide

3 Bar.

1. 2.

*ff*

1. 2. Drum.

Fine

# The Cadenza.

33

5 Bar. . . . . 4 Bar. . . . . 5 Bar. . . . .

13

TRIO.

Musical notation for the first system of the Trio section, measures 1-5. The music is in 6/8 time with a key signature of two sharps (F# and C#). The upper staff is in treble clef and the lower staff is in bass clef. The first measure is marked with a circled '1' and the dynamic *mf*. The second measure is marked with a circled '2'. The third measure is marked with a circled '3'. The fourth measure is marked with a circled '4'. The fifth measure is marked with a circled '5'.

5 Bar. . . . . 4 Bar. . . . . 5 Bar. . . . .

Musical notation for the second system of the Trio section, measures 6-10. The music continues in 6/8 time with a key signature of two sharps. The sixth measure is marked with a circled '6'. The seventh measure is marked with a circled '7'. The eighth measure is marked with a circled '8'. The ninth measure is marked with a circled '9'. The tenth measure is marked with a circled '10'.

7 Bar. . . . .

1. Drum. | 2.

Musical notation for the third system of the Trio section, measures 11-15. The music continues in 6/8 time with a key signature of two sharps. The eleventh measure is marked with a circled '11'. The twelfth measure is marked with a circled '12'. The thirteenth measure is marked with a circled '13'. The fourteenth measure is marked with a circled '14'. The fifteenth measure is marked with a circled '15'.

Musical notation for the fourth system of the Trio section, measures 16-20. The music continues in 6/8 time with a key signature of two sharps. The sixteenth measure is marked with a circled '16'. The seventeenth measure is marked with a circled '17'. The eighteenth measure is marked with a circled '18'. The nineteenth measure is marked with a circled '19'. The twentieth measure is marked with a circled '20'.

Musical notation for the fifth system of the Trio section, measures 21-25. The music continues in 6/8 time with a key signature of two sharps. The twenty-first measure is marked with a circled '21'. The twenty-second measure is marked with a circled '22'. The twenty-third measure is marked with a circled '23'. The twenty-fourth measure is marked with a circled '24'. The twenty-fifth measure is marked with a circled '25'.

Musical notation for the sixth system of the Trio section, measures 26-30. The music continues in 6/8 time with a key signature of two sharps. The twenty-sixth measure is marked with a circled '26'. The twenty-seventh measure is marked with a circled '27'. The twenty-eighth measure is marked with a circled '28'. The twenty-ninth measure is marked with a circled '29'. The thirtieth measure is marked with a circled '30'.

Cadet Club, Two-Step.

## CASINO SCHOTTISCHE.

Tempo di Schottische.

E. N. GUCKERT.

The musical score is presented on eight staves. The first staff uses a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music consists of eighth and sixteenth notes, often beamed together, and rests. The subsequent staves continue the melody and accompaniment, with some staves showing a change in the bass line. The piece concludes with a final chord on the eighth staff.

The Cadenza.

This page contains ten staves of musical notation for a piece titled "The Cadenza". The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines. The score is organized into ten horizontal staves, each containing a line of music. The notation includes treble clefs, key signatures with one sharp (F#), and various rhythmic values. The music appears to be a single melodic line with some accompaniment, possibly for a piano or violin. The handwriting is clear and professional, typical of a composer's manuscript.

*En Tour from the Atlantic to the Pacific.*

# Mr. Valentine Abt

**Concert Mandolinist****The Phenomenal Musical Attraction**

is now open for engagements for the season 1900-1901. Available for Concerts, Recitals, Musicales, Star Courses, Y. M. C. A. Entertainments, Mandolin, Guitar and Banjo Club Concerts, etc.

Mr. Abt may be engaged for one or more numbers on a programme, in conjunction with other talent, or will give an entire recital, as desired. His remarkable repertoire and his wonderful skill as an artist enable him to furnish a programme of rare excellence—pleasing, refined and artistic in the highest degree.

To avoid disappointment, prospective applicants for Mr. Abt's services would do well to write at once and consult in regard to dates and instructions.

Samples of advertising matter sent upon request.

Printed directions for successful management, elegant advertising matter, portraits, display cards, subscription lists, newspaper cuts, and everything necessary to make a concert successful, will be furnished to those who engage him for a concert or recital.

**The Terms** include either a fixed guarantee, or a small guarantee and a stipulated percentage of the gross receipts. In either case, the cost of engaging Mr. Abt is very low considering the fact that he gives one of the most wonderful instrumental performances ever heard on the concert platform, and that his name on any programme furnishes a good drawing attraction to all lovers of the artistic, the pleasing and delightful in music.

For prices, dates and information, address

**Clarence L. Partee, Mgr. for Valentine Abt**  
5 East 14th Street, Near Fifth Ave., New York



LARGEST CIRCULATION IN ENGLAND.

## The Banjo, Mandolin and Guitar News.

A MONTHLY JOURNAL FOR PROFESSIONALS AND AMATEURS OF BANJO, MANDOLIN, GUITAR AND KINDRED INSTRUMENTS.

One Dollar per Annum—Post Free.

The Journal includes, amongst other items of interest, interviews with the leading performers on suitable music; different styles of playing; articles of the above instruments; concert notices; London and provincial notes, etc., etc.

The policy of the journal is—"The Advancement of the Banjo, Mandolin and Guitar in the Musical World."

Publishing and Editorial Office:

29 Charlotte St., Blackfriars Road,  
LONDON, S. E., ENGLAND.

Specimen Copy, 8 Cents.

Post Free.

When writing to advertisers please mention The Cadenza.

## The Banjo World

FOUNDED IN 1892.

The first and only recognized organ of the  
Banjo, Mandolin and Guitar  
in England.

PUBLISHED MONTHLY.

**\$1.00 PER ANNUM, POST FREE.**

ILLUSTRATED Interviews with prominent Players. Notes and Comments by the editor. Original Compositions by the best composers. Instructive Articles by expert writers. Teacher's cards London and Provincial notes. Concert notices, etc

**Publishing Offices:**

59 Piccadilly,  
LONDON W.,

Specimen Copy, post free.

ENGLAND.

These are all good.

Temple Two-step  
Natchez Cake Walk  
J. M. C. Waltz

Banjo Solo	.50	Brass Band	.60	Ochstra	.60	Piano Solo	.40	Mandolin & Guitar	.50	Banjo & Piano	.50
------------	-----	------------	-----	---------	-----	------------	-----	-------------------	-----	---------------	-----

When price is omitted the arrangement is still in the hands of the printer.

FREE—Professional Copies of J.M.C. Waltz for Piano

Artistic  
Banjo  
Solos

"Memories of Farland,"  
40 cents per copy.

"Thoughts of The Cadenza,"  
30 cents per copy.

"Memories of Farland" will be played in concert by Mr. Alfred A. Farland, banjo virtuoso, season of 1900-1901.

S. DUNCAN BAKER,

Usual discount. Natchez, Miss.  
See The Phonograph Record.

Don't fail to try the March and Two-step,

"The Serenaders"

in your Mandolin Club. Send ten (10) cents for a sample copy to the composer and publisher,

J. W. VILLEE,

148 So. Prince St., LANCASTER, PA.

# BACON

The World's Famous Banjoist.

Repertoire contains both classical and popular music. Never fails to please the most critical audience. Teachers benefit greatly by giving these concerts, as it awakens new interest in the banjo, thereby bringing in new pupils. Furnish advertising. Terms reasonable.

F. J. BACON,

91 N. Pearl St. Rooms 11 & 12. ALBANY, N. Y.

Send ten cents in silver or stamps for new tested Banjo 4th string, guarantee tone loudest ever heard.

Studies  
in Banjo  
Technic

Melodious, progressive and properly graded. The finest set of teaching studies ever issued for the banjo. Price 50c per book.

Endorsed by Alfred A. Farland.

BOOK 1 for beginners now ready

PUBLISHED BY

GOING & MANEY, Amsterdam, N. Y.  
John Arthur Maney Rates to teachers.

Mandolin Clubs

You cannot afford to be without these four hits at the price we offer them

\$1.00—FOR 30 DAYS ONLY—\$1.00

A Dream of Fairyland, Op., Amsden, 2 M. & G.,	\$1.00
Joy and Pleasure Waltzes, 2 M. & G.,	.75
Cinderella Soot, Cake Walk, 2 M. & G.,	.50
Susan Snowball's Soiree, March, 2 M. & G.,	.50
<b>THE FOUR FOR ONLY \$1.00</b>	<b>\$2.75</b>

Single numbers, one-half off list price. ORDER QUICK.

The C. H. Yahrling Music Co., Youngstown, Ohio.

When writing to advertisers please mention The Cadenza.

Acknowledged Superior to all Others:



The Biehl  
Mandolins and  
Guitars.

Teachers and Professionals, send for catalogue.

TONY BIEHL, Davenport, Ia.

Wright "Peerless" Strings,

For Banjo, Guitar, Mandolin and Violin.

PREFERRED BY ARTISTS. TRADE MARK. WARRANTED THE BEST.

New wholesale catalogue of strings, mailed free. Liberal discount to dealers, teachers and clubs.

LOUIS WRIGHT, String Importer,

Station A, WINSTED, CONN.

FOR READERS OF THE CADENZA.

Magazine Clubbing List.

Special Prices on popular Magazines and Music-Journals when ordered at the same time.

If you subscribe to more than one periodical, we can save you money.

	1 year
Munsey's Magazine and THE CADENZA	\$1.50
Major Music Journal and THE CADENZA	1.50
Frank Leslie's Popular Monthly and THE CADENZA	1.75
The Etude (Music Journal) and THE CADENZA	2.00
Cosmopolitan Magazine and THE CADENZA	1.75
Stewart's Banjo and Guitar Journal and THE CADENZA	1.75
McClure's Magazine and THE CADENZA	1.75
The Concerto (Music Journal) and THE CADENZA	1.75
Ladies' Home Journal and THE CADENZA	1.75
The Tempo (Music Journal) and THE CADENZA	1.25
The Smart Set and THE CADENZA	3.50
The Musician (Music Journal) and THE CADENZA	2.00

The saving on any two of the above publications ordered jointly is from 25 to 50 cents in each case.

Terms—cash in advance.

Address,

THE CADENZA,

5 East 14th Street, Near 5th Avenue, New York.

Just a Moment!

Consult Gatcomb's  
Catalogue of . . .



BANJO, MANDOLIN  
and GUITAR MUSIC  
And Latest Popular Songs.

It contains the work of the best composers

L. B. GATCOMB CO.

Publishers

126 MAIN STREET, BROCKTON, MASS.

# Mr. Samuel Siegel

Begins a trans-continental tour January 14th, playing the principal cities from the Atlantic to the Pacific.

Knowing the necessity of using only a perfect instrument on this tour and in his future concert performances, he has, after a wide acquaintance with the different makes, selected the **Regal Mandolin** as the only one fully satisfying him.

Mr. Siegel's wonderful playing draws fully upon the resources of any instrument he uses and in the **Regal Mandolin** only could he find that latent power requisite for expert duty.

The following letter of Mr. Siegel's will be valuable to all interested in the subject, coming as it does from so eminent a performer.



Nov 29<sup>th</sup> 1900.

Wulfschlag Music Co.  
Indianapolis Ind.  
Indiana

I am pleased to state  
that the Regal mandolin only  
has the perfection of tone and  
is indispensable for success in my  
concert work.

I use it exclusively.

Yours Very Truly  
Samuel Siegel

Our Booklet

## "A REGAL RHAPSODY,"

tells all about the REGALS.

Tells how they are made and why they  
are the only perfect instruments.

Let us send it to you free.

## Regal Manufacturing Company,

INDIANAPOLIS, IND.

DEPARTMENT M.



**HELD BACK**

not by the enemy but by the teacher using inferior instruction books. The student of to-day *should and must* receive intelligent and modern instruction from his teacher and the teacher can impart this knowledge *only* with the assistance of modern up-to-date methods and in this the **Stahl Banjo, Mandolin and Guitar** methods are filling that void. In order to convince teachers that these books are eminently superior to all others, I will for a limited time mail sample copies at the rate of 50 cents per book.

**ATTENTION GUITARISTS**

I will mail to any address, post-paid, upon receipt of 50 cents, the following collection of 22 Guitar solos, well worth ten times the price. Every piece a gem of melody.

Old Folks at Home, with variations  
Nearer My God To Thee  
Home Sweet Home  
Prison Song from Trovatore  
The Heart Bow'd Down, from Bohemian Girl  
Then You'll Remember Me  
Cream City Clog

An Evening Reverie  
Dance of the Owls  
Awful Cute, Schottische  
Love's Old Sweet Song  
Mexican Dance  
Violet, Schottische  
Mistral Parade March  
Sweet Pretty, Waltz

How Can I Leave Thee  
Luneta, Schottische  
Oxford, Schottische  
Victorious March  
Wine, Woman and Song, Waltz  
Estella, Mazurka  
Confusion, Waltz

WM. C. STAHL, Publisher, Milwaukee, Wis.

**DEWEY & COMPANY**  
**PIANOS**

First-class pianos at moderate price  
Sold on easy terms.  
Renting our specialty.  
Correspondence solicited.

WAREHOUSES:

**5 East 14th St., NEW YORK.**

**EDWARD PRITCHARD'S**

FAMOUS ARRANGEMENT OF

"VALSE"

By AUGUSTE DURAND.

Can be played with the original Piano solo. Contains a great many valuable points in both left and right hand fingering, and is positively the most brilliant and effective Banjo solo published. Price, \$1.00. One-half off to teachers or performers sending card with money order. Address,

E. PRITCHARD, Elizabeth, N. J.

**Grand Clubbing Offers for 1901.**

The following publications will be sent one year to any address in the United States, *Postpaid*, on receipt of price.

The Cadenza, Success, Current Literature, McClure's, Home Magazine.....	\$4.25
The Cadenza, Success, Current Literature, McClure's, Cosmopolitan.....	4.25
The Cadenza, Success, Current Literature, McClure's, Pearson's.....	4.25
The Cadenza, Success, Current Literature, Cosmopolitan, Home Magazine....	4.00
The Cadenza, Success, Current Literature, Pearson's, Home Magazine.....	4.00
The Cadenza, Success, Current Literature, Pearson's, Cosmopolitan.....	4.00
The Cadenza, Success, Current Literature, McClure's.....	3.75
The Cadenza, Success, Current Literature, Home Magazine.....	3.50
The Cadenza, Success, Current Literature, Cosmopolitan or Pearson's.....	3.50

Terms, cash in advance.

Address,

**THE CADENZA,**

5 East 14th Street, Near 5th Avenue,

**NEW YORK.**

When writing to advertisers please mention **The Cadenza**

TO GUITARISTS, MANDOLINISTS AND BANJOISTS

**J. G. SCHROEDER**, 10 East 17th Street, New York

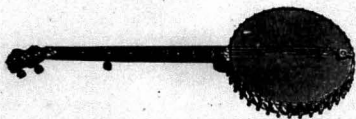
Manufacturer of the  
Schroeder Special Solo Guitars, Mandolins and Banjos

has published a new and complete catalogue full of useful illustrations. Free to all. Professionals will please send business card in order to receive special discount.

Do not Fail to try my Special Solo Bass Strings for Guitar, Mandolin, Zither and Banjo.

**H. C. NELSON**

Manufacturer of



## HIGH GRADE BANJOS and Banjeaurines.

Send for illustration and full description of my special Banjo—price \$30.00. The finest instrument ever made for the money.

Price list of Banjos from \$15.00 up sent on application.

**H. C. NELSON,**

2833 Park Ave., N. EVANSTON, ILL.

**Wurlitzer's "Universal"**

The only reliable gauge of sound in the world that is adapted to any locality or country as indicated by the name "Universal." The pitch may be raised or lowered instantly, and any desired tone secured within the range of an octave, by simply pushing the slide bar up or down between the prongs.

Price, \$1.00. By mail, 5 cents extra.  
The Rudolph Wurlitzer Co., Manufers.  
207 East Fourth St., - CINCINNATI, O.

## Don't Delay

in ordering these four hits for  
2 Mandolins and Guitar :

Princess of Iran March, by Lee Grabbe.....	40c
Weiner Leider Waltz, arr. by Tony Biehl.....	40c
Lissi Redowa, arr. by Tony Biehl.....	40c
LaVillisea Waltz, concert number, by Tony Biehl.....	60c

Usual discount to Dealers and Teachers.

**TONY BIEHL, Publisher, DAVENPORT, IA.**

When writing to advertisers please mention The Cadenza.

**The Hopkins Company**

PHOTO-ENGRAVERS  
ELECTROTYPERS

110-112 Fifth Ave., New York.

Special attention given to making fine half-tone cuts, designs for Letter Heads, Envelopes, Thematic Music Plates, Music Titles, etc., for Teachers, Professionals and Music Publishers.

SEND US YOUR WORK FOR ESTIMATE.

We do the finest work at lowest rates.

**"FROGVILLE ECHOES"**

is being played by all banjoists, because it's the best characteristic now being offered, and the price is right. Mailed on receipt of six cents in stamps. Complete for Banjo and Guitar. Have you heard that

**"Breeze from Blackville?"**

An immense Banjo solo or Club number: two Banjos, 40c.; 2 Mandolins and Guitar, 50c.; Piano Solo, 50c.; half off. Now ready!

**"MY OLD KENTUCKY HOME"**

for Mandolin Solo, 50c.; Mandolin and Guitar, 75c.; Mandolin and Piano 75c. Beautiful theme and four brilliant variations. Arranged by F. T. McGrath.  
Teachers: You need all the above in your studio. Write for special discounts.

**W. H. Teasdale - Savannah, Ga.**

**FOREIGN PUBLICATIONS**

for Mandolin, Guitar, Zither and Harp. The original compositions for the Mandolin by Bellenghi, Bertucci, Branzoli, De Christofaro, Gautiero, Graziani-Walter, Pietrapertosa, Silvestri. For the Guitar: Carulli, Carcassi, Giuliani, Legnani, Regondi, Kuffner, Mertz, For the Zither, by Albert, v. Ott, Pugh, Hausteim, Umlauf, etc. For the Harp: Oberthur, Wieland, etc. Correspondence solicited. Price-lists furnished.

**MAURICE JACOBI, Publisher and Importer,**

1718 North 23d Street, Philadelphia.

# Carl : Fischer's : Latest : Publications

**THE OPERA** A collection of Operatic Selections arranged by J. Blumenthal and Gustav Saenger. . . .

**FIRST SERIES**

- |  |           |
|--|-----------|
| 1 Stradella . . . . .                  | Flotow    |
| 2 Martha . . . . .                     | Flotow    |
| 3 Il Trovatore . . . . .               | Verdi     |
| 4 Freischuetz . . . . .                | Weber     |
| 5 Faust . . . . .                      | Gounod    |
| 6 Poet and Peasant . . . . .           | Suppe     |
| 7 Dame Blanche . . . . .               | Boieldieu |
| 8 William Tell . . . . .               | Rossini   |
| 9 Norma . . . . .                      | Bellini   |
| 10 Merry Wives of Windsor . . . . .    | Nicolai   |
| 11 Daughter of the Regiment, . . . . . | Donizetti |
| 12 Don Juan . . . . .                  | Mozart    |
| 13 Orpheus . . . . .                   | Offenbach |
| 14 Lucia di Lammermoor . . . . .       | Donizetti |
| 15 La Sonnambula . . . . .             | Bellini   |

**SECOND SERIES**

- |                                      |             |
|--------------------------------------|-------------|
| 16 Midsummer Night's Dream . . . . . | Mendelssohn |
| 17 The Barber of Seville . . . . .   | Rossini     |
| 18 Romeo and Juliet . . . . .        | Gounod      |
| 19 Night in Granada . . . . .        | Kreutzer    |
| 20 Czaar und Zimmermann . . . . .    | Lortzing    |
| 21 Masaniello . . . . .              | Auber       |
| 22 The Magic Flute . . . . .         | Mozart      |
| 23* Carmen . . . . .                 | Bizet       |
| 24* Cavalleria Rusticana, . . . . .  | Mascagni    |
| 25* Rigoletto . . . . .              | Verdi       |
| 26* Lohengrin . . . . .              | Wagner      |
| 27* Aida . . . . .                   | Verdi       |
| 28* Bohemian Girl . . . . .          | Balfe       |
| 29* Dinorah . . . . .                | Meyerbeer   |
| 30 Tannhauser . . . . .              | Wagner      |

To pieces marked \* any number of orchestra parts can be had.

1st Series—Mandolin Solo, 50c. net; Mandolin and Piano, \$1.50 net; Nos. 1 to 22, Mandolin and Piano, at 60c.  
2d Series—Mandolin Solo, 75c. net; Mandolin and Piano, \$1.75 net; Nos. 22 to 30, Mandolin and Piano, at 75c.

Highest discounts to teachers and professionals.

Manufacturer of high-grade Guitars, Mandolins, Banjos, etc. :: Send for complete catalogue.

**CARL FISCHER, 6, 8 and 10 Fourth Ave. NEW YORK CITY**

Robert Teller Sons & Dorner,

**Lithographers,  
Music Engravers  
and Printers,**

224-232 WEST 26th STREET,  
NEW YORK.

Music Titles by all Processes.

New Publication Now Ready. Grand Waltz de Concerto.

Waltz. "La Stella d'Italia."—(Star of Italy.)

Composed and published by G. De Stefano, No. 804 South 8th Street, Philadelphia, Pa. Instrumental as follows: Full orchestra, \$1 00; 10 parts, 60c.; 14 parts, 80c.; piano accompaniment, 15c.; any other single part (each), 10c.; piano solo, 60c.; 1 mandolin, 30c.; 1 mandolin and guitar, 50c.; 2 mandolins and guitar, 75c.; 2 mandolins mandola and guitar, \$1 00; any single part (each), 30c. First violin and piano accompaniment can be used with mandolin and guitar arrangement. The above waltz, composed by request, is respectfully dedicated to Her Majesty Margherita of Savoy, Queen of Italy. Another brilliant number well known throughout the country, the waltz FLOWERS OF ITALY, was published a me time ago. For piano solo, 60c.; 2 mandolin and guitar, 60c.; full orchestra, \$1 00; full military band, \$2 00. No above sets of standard waltzes are very interesting to all orchestra leaders, bandmasters, teachers and mandolin and guitar clubs. Sheet music, 1/2 discount; band and orchestra, 1/4 discount.

When writing to advertisers please mention The Cadenza.

# TALENT.

A MONTHLY NEWSPAPER.

Published in the interests of Lecturers, Elocutionists, Humorists, Soloists, Concert Companies and Entertainers generally; Bureaus and Committees.

Containing a list of the Best Bureaus, Talent, Lecturers, Entertainers and attractions in the World. 50 cts per Year. 10 cts a Copy.

Send 2 cent stamp for sample copy.

61 World Building, New York City.

WURLITZER BEATS THE WORLD

## Brass Band

INSTRUMENTS, DRUMS, ETC.  
Reduced Prices. Don't buy until you see new 80-pp. Cat. B. MAILED FREE.

The Rudolph Wurlitzer Co.  
207 E. Fourth Street, CINCINNATI, O.



Just Out for Mandolin Orchestra  
**THE CLEVELAND TWO-STEP.**

First Mandolin . . . . .	\$0.20	Banjo Obligato . . . . .	\$0.15
Second Mandolin . . . . .	.15	Flute . . . . .	.15
Third Mandolin . . . . .	.15	Cello . . . . .	.15
Mandola, { C tuning, } .15		Guitar . . . . .	.15
{ treble clef } .15		Piano Accompanim't . . . . .	.25

Half Off.

THE AGNEW MUSIC PUB. CO., Des Moines, Iowa

Five Artistic Arrangements for Mandolin  
with Guitar Accompaniment:

First Valse—Durand, - - - - -	\$1.00
Second Valse—Godard, 2 Mand. & Guitar,	.75
Valse Op. 64, No. 1—Chopin, - - - -	.75
Les Patineurs—Waldteufel, 2 Mand. & Guit.	1.00
Serenade—Gregh, 2 Mandolins and Guitar, -	.60

HALF OFF. Those sending \$2.00 will  
receive the above pieces.

“Franz” Mandolin Picks, per doz., 30c.



## CLUB MUSIC

I have arranged a March, Two-step and Lullaby for 2 mandolins and guitar. Up-to-date, and not difficult. Will send 3 pieces post-paid, on receipt of 50 cents.

The Francis Potter Publishing Co.,  
Omaha, Neb.

## Prominent Teachers.

ALLEN, MRS. LOUIE M., Banjo, Mandolin and Guitar.  
345 North 11th St., Lincoln, Neb.

ALLING, ALBERT P., Banjo Soloist and Teacher (pupil  
of E. Pritchard). 696 Sterling Place, Brooklyn.

ARMSTRONG, THOS. J., Banjo, Mandolin and Guitar.  
Composer and publisher.  
1524 Chestnut Street, Philadelphia, Pa.

BICKFORD, MYRON A., Banjo, Mandolin, Guitar, Vio-  
lin and Piano. Concert Soloist and Teacher. Pupil  
of C. J. Dorn. Greenfield, Mass.

BLOOMERY, B. A., Banjo, Mandolin and Guitar Teacher.  
Send for my new wholesale price list Mazzoni Banjo  
Strings. 999 Elm Street, Manchester, N. H.

GERRISH, F. S., Soloist and Teacher. Mandolin, Banjo  
and Guitar. Phoenix, Arizona.

JACOBI, MR. & MRS. M., Zither, Mandolin, Guitar and  
Banjo. 1723 N. 23d Street, Philadelphia, Pa.

MATTISON, C. S., Banjo, Guitar, Mandolin and Violin.  
118 Fifth Street, San Antonio, Tex.

PARTEE, MR. & MRS. CHAS. H., Banjo, Mandolin,  
Guitar and Piano. Can be engaged for concerts. etc.  
Composers and arrangers of music. Louisville, Ky.

PRITCHARD, E., Banjo, Mandolin and Guitar. Elizabeth,  
N. J. Teachers and Professionals perfected.

RICHARDS, E. B., Banjo, Mandolin and Guitar.  
20 Seventh Street, Fond du Lac, Wis.

SAUNDERSON, MRS. CARRIE, Mandolin, Guitar and  
Banjo. Clubs instructed, etc.  
4301 Cottage Grove Ave., Chicago, Ill.

TURNER, FRED L., Banjo, Mandolin and Guitar.  
25 West 4th Street, Dayton, O.

TYRRELL RICH'D M., No. 428 Third Ave., New York  
Guitar, Mandolin, Composer, etc. Instruction in  
Harmony, by mail. Compositions corrected and arranged for  
clubs, etc., etc. Write for terms.

WESTBROOK, DANIEL P., Banjo, Mandolin and  
Guitar.  
Pike Street, Westbrook Bldg., Port Jervis, N. Y.

SIEGEL, SAMUEL, Mandolinist. Special attention to  
instructing teachers and advanced performers.  
154 West 14th Street, New York City.

## ETUDES PROGRESSIVES

A Standard Graded  
Course of Melodious and  
Pleasing Studies.

Artistically arranged in progressive order for the man  
dolin and guitar orchestra. Price, each book, 40c. 1st Man-  
dolin, 2d Mandolin and Guitar. Special Discount 1/4 off.

Address E. H. McCREA, New Richmond, Ind.

### BRASS BAND

INSTRUMENTS, DRUMS, ETC.  
Reduced Prices. Don't buy until you  
send for new 60 pp. Cat. B. MAILED FREE.

The Rudolph Wurlitzer Co.  
207 E. Fourth St. CINCINNATI, O.

## Music Teachers Wanted

American Teachers' Bureau  
St. Louis, Mo. 24th Year.

The Finest Edition of Banjo Music Ever Published  
The Most Effective Arrangements—  
Best Selected Gems, Finest Paper and Printing.

## Six Classic Selections

ARRANGED FOR

# Banjo and Piano

BY THE EMINENT VIRTUOSO

EDWARD PRITCHARD

CHOPIN—Nocturne, op. 9, No. 2, - - -	\$1.00
HANDEL—Largo, - - - - -	1.00
SCHARWENKA—Polish Dance, - - -	1.00
WAGNER—Evening Star, - - - - -	1.00
HAYDN—Serenade, - - - - -	1.00
RUBINSTEIN—Melody in F, - - - - -	1.00

The foregoing pieces were selected and arranged by Mr. Pritchard with great care, and each one is a gem by a master composer. Handel, Haydn, Chopin, Rubinstein, Wagner and Scharwenka are the composers represented in the list and one of the most favored gems of each is given. These selections are neither too long nor too short; neither too easy nor too difficult; and all are splendidly melodious and harmonious. They are just what every ambitious banjo artist and every student should add to his repertoire.

### USUAL DISCOUNTS

C. L. PARTEE MUSIC CO.,

5 East 14th Street, Near Fifth Ave.,  
New York.

## THE BANDOLA

Banjoists, Mandolinists, Guitarists

I've got something you all want. A new instrument with a wonderful tone, patented. Endorsed by eminent professional and amateur players.

Send for catalogue.

John H. Parker, 147 N. Union Street, Burlington, Vt.

NEW.

# "The Pirate" March

By H. W. HAWKINS, Arr by E. H. FREY.

It's all right. If you are in doubt, send for a sample part.

Mandolin and Guitar... 40c	2 Mand., Guitar, Flute
2 Mandolins and Guitar. 50c	and Cello..... 75c
3 Mandolins and Guitar. 60c	Mandolin and Piano ... 40c
2 Mandolins and Piano. 50c	2 Mandolins, Guitar and
Mandolin, Guitar, Flute	Piano..... 60c
and Cello..... 60c	

I have catalogues of everything in musical merchandise; mailed free. Usual discounts.

H. E. McMILLIN,

"Everything Musical" 127 Superior St., Cleveland, O.

## E. H. Frey's New and Original Publications for the Mandolin, Guitar and Banjo

A valuable addition to the teacher's portfolio. Add the following to your repertoire and you'll be in it.

1. The Lovell Diamond March, Mandolin and Guitar \$1.40
2. The Gondollers' Serenade .25
3. Overture—Conservatory, Guitar Solo. .60
4. Vitascope March, Mandolin and Guitar. .25
5. Graphophone Mazurka, Mandolin and Guitar .40
6. The Howling Club March, Guitar Solo. .40
7. The Harmonic Club March, Banjo and Guitar. .40
8. The Schubert Club (Medley Overture) Guitar Solo. .40
9. Ollie Waltz, Guitar with Mandolin Obligato. .40
10. Cathedral Chimes Serenade, Mandolin and Guitar, .50

These pieces are new, melodious, catchy, and up-to-date. All leading teachers of the above instruments pronounce Mr. Frey's arrangements and compositions, the best that can be obtained, especially for teaching. In order to introduce the above numbers to all players, copies of each will be sent postpaid on receipt of half list price, or the 10 numbers complete will be sent postpaid on receipt of \$1.00. Now is the time to order as this bargain will last for a few days only. Address

E. H. FREY, 404 1/2 N. Main St., Lima, Ohio

### MUCH FOR LITTLE! MODERN MUSIC FOR MANDOLIN & GUITAR

At a special low price.

Just to make it interesting. Any four pieces mentioned below for Mandolin, 50c. Entire list, 75c.

Any four for Mandolin and Guitar, \$1.00  
Entire list for Mandolin and Guitar, \$1.50

- Smoky Mokes—Cake Walk and March.
- Bunch o' Blackberries—Cake Walk and March.
- Canaanite Waltzes—Best since "Blue Danube."
- Japonica—Successor to "Narcissus."
- My Money Never Gives Out—Great Coon Song Hit.
- You'll Get All That's Coming to You—Comic.
- Stories that Mother Told Me—Ballad Hit.
- Miss Liberty—Patriotic Success.

NOTE.—This offer is only good for 30 days.

Feist & Frankenthaler, 36 W. 28 St., New York

## JOIN THE ARMY

- of Mandolinists, Guitarists and Banjoists who are playing
- The Mississippi Side-Step.** By Leo E. Berliner  
March and Cakewalk.
- The Mirror Dance.** By Wm. F. Sniffen  
Schottische Caprice.
- Lily of the Nile, Waltz.** By Leo E. Berliner
- Special** The small amount of 75c will give you these three pieces for 2 Mandolins, Guitar and Piano.

LEO E. BERLINER & Co., 42 West 28th Street, New York

## Piano or Organ Accompaniments

LEARNED AT SIGHT

Without previous knowledge of music, by twenty-four separate full size keyboard charts. Beautiful harmony. Simplest method.

Price, \$2.00. Postage Prepaid

Send money order or registered letter.  
25 per cent. off for two or more copies.

M. L. STACY, 23 West Kinny Street, NEWARK, N. J.

## Mandolin Music

Cunning Coons  
Frolic of the Elks March  
Consolation Waltzes  
We All Grow Old in Time

Arranged for Mandolin and Guitar, 40c.  
Arranged for 2 Mandolins and Guitar, 50c.

Sold at half marked price by

## National Music Co.,

266-268 Wabash Avenue, CHICAGO

Before Buying... Consult The Thompson & Odell Music Co.'s catalogue of bright and catchy

### Mandolin, Guitar and Banjo Music

by best composers and sure to please. Send for latest catalogue. Discount on sheet music, 50 per cent. Try our celebrated Banjo 1st Strings, 10c each. Strings, per set, 50c.

Strings sent via mail postpaid on receipt of price.

Thompson & Odell Music Co., 749 Washington St., Boston

## Mandolins "HOWARD" Guitars

At All First-Class Music Stores. From \$7.50 Up.

The handsomest Musical Instrument Catalogue published tells all about them, and gives reasons for their points of superiority. It contains 80 large pages, finely illustrated; shows net prices, and is sent FREE to all who write and ask for it.

The Rudolph Wurlitzer Co. 207 EAST FOURTH ST. CINCINNATI, O.

When writing to advertisers please mention The Cadenza.



## JUST FROM THE PRESS

A new and complete edition of the celebrated

### American Conservatory Guitar Method,

Price : : **\$1.00** per copy

postpaid to any address. **THE BEST GUITAR METHOD EVER PRODUCED IN AMERICA.**

We wish to interest teachers in this book and its companion works, the **American Conservatory Mandolin and Banjo Methods**, therefore we are making special rates to teachers and dealers.

Write for prices and information concerning our valuable publications.

### Artistic Mandolin Solos

BY THE

**Eminent Mandolinist**

### Valentine Abt

<b>Perpetuum Mobile,</b>	- Ries,	<b>\$1.50</b>
(Perpetual Motion)	Mandolin and Piano	
<b>Annie Laurie, (Variations),</b>	- Abt,	<b>1.00</b>
	Mandolin and Piano	
<b>Fifth Air Varie,</b>	- Dancla,	<b>1.00</b>
	Mandolin and Piano	
<b>Spring Song,</b>	- Mendelssohn,	<b>.50</b>
(Duo for one Mandolin)		
<b>The Piper (Bagpipe Sounds),</b>	- Abt,	<b>.50</b>

Mailed, postpaid, to any address on receipt of one-half marked prices.

**THE BROOKLET**, for mandolin and piano, by the same author, has been unavoidably delayed in preparation, but will appear in the near future. Price \$1.00.

**Address, C. L. PARTEE MUSIC CO., 5 East Fourteenth Street, near Fifth Avenue, New York City.**

When writing to advertisers, please mention **The Cadenza**.

## A FEW SPECIALTIES YOU CAN USE.

**Prices greatly reduced for the Holiday Trade. Sold only as listed; STRICTLY NET CASH WITH ORDER.**

- Hand Finished Banjo Bridges, 25 cents per half dozen  
**40 cents per dozen. Postage prepaid.**
- Le Valley Guitar Supporters, \$1.35 each. Postage prepaid.
- Best Iron Folding Music Stands, \$1.10 each. Not prepaid.
- Iron Folding Music Stands, 80 cents each. Not prepaid.
- Hamilton Nickel-plated Music Stands, \$1.60 each. Not prepaid.
- Canvas, Leather Bound, Mandolin Cases, \$1.25 each. Not prepaid.
- Extra Quality Leather Mandolin Cases, \$3.75 each. Not prepaid.
- Canvas, Leather Bound Banjo Cases, \$1.35 each. Not prepaid.
- Extra Quality Leather Banjo Cases, \$3.85 each. Not prepaid.
- Canvas, Leather Bound, Guitar Cases, \$1.60 each. Not prepaid.
- Extra Quality Leather Guitar Cases, \$5.00 each. Not prepaid.
- Maelzel Metronomes, without bell, \$2.60 each. Not prepaid.
- Maelzel Metronomes, with bell, \$3.60 each. Not prepaid.
- A or C Pitch Pipes, 15 cents each. Postage prepaid.
- or C Tuning Forks, 25 cents each. Postage prepaid

**LOW  
PRICES  
HIGH  
GRADE**

## Strings

*Strings sold only as per list, strictly net cash with order, postage prepaid.*

These low prices for our high grade strings are bound to interest you.

Send in your order now. You will be pleased.

### Mandolin Strings

(Best quality)	Per doz
E and A, or 1st and 2nd strings	10c
D and G, or 3rd and 4th strings	20c
8 strings, (complete set)	15c

### Banjo Strings (Superfine quality)

B, G, E, A and E, or 1st, 2nd, 3rd, 4th and 5th strings,	Per doz.	50c
5c each		
5 strings (complete set)		25c

### Guitar Strings (Superfine quality)

Per doz.		
E, B and G, or 1st, 2nd and 3rd strings (gut)	8c each	80c
D, A, and E, or 4th, 5th and 6th strings (silk wound)	5c each	50c
E, B and G, or 1st, 2nd and 3rd strings (steel)		35c
E, B and G, or 1st, 2nd and 3rd strings (steel)		10c
D, A and E, or 4th, 5th and 6th strings (silk and steel)		50c
5c each		
6 strings (complete set, steel)		25c

### Violin strings (Super. quality)

E, A and D; or 1st, 2nd and 3rd strings (gut)	8c each.	Per doz.	80c
G or 4th, wound on gut.	5c each.		50c
G, pure silver wound			30c each
4 strings (complete set) good quality			28c

### "ABT" Mandolin Pick

Has no Equal—is Stamped "ABT."  
Unexcelled Tortoise Picks.....10c each  
40c per half doz.  
Composition Picks...5c each, 40c per doz.



**Just Out—Farland's great Transcription,  
ALICE, WHERE ART THOU?**

One of the bits of Mr. Farland's program last season. The most effective arrangement of an old melody yet issued. Banjo solo, 75c, less usual discount. Address all orders to



**The A. A. Farland Co.,**  
59 Astor Place, JERSEY CITY, N. J.

**Banjo Music Free.**

2 pieces by Farland. Also elegant large and small portraits of this world-famous artist; instructions for managing Farland Recitals; circulars, etc., of interest to all banjo lovers.

**The A. A. Farland Co.,**  
59 Astor Place, JERSEY CITY, N. J.

NOT content with having revolutionized the method of playing and teaching the banjo, Farland has now started a revolution in the manufacture of the instrument. Farland's **Beveled Top Wood Rim Banjo** has created a sensation everywhere that he has played it so far, and other manufacturers are already endeavoring to "get in out of the wet," and trying to equal it. Send for illustrated price list and learn all about the latest and best in banjos.

**THE A. A. FARLAND CO;**  
Manufacturers,

59 Astor Place,

Jersey City, N. J.

**SOMETHING ENTIRELY NEW!**

We have Three Books of sixteen pages each, including handsome cover, and containing our latest and most popular songs, arranged in easy keys for the following instruments:

**BOOK I.—For Voice and Guitar.**

Containing both words and music finely arranged for use as vocal solos with guitar accompaniment, or for mandolin and guitar, violin and guitar, flute and guitar, and, in combination with Book II for Mandolin Club, or with Book III, for piano accompaniment.

**BOOK II.—For 1st and 2d Mandolins. (With words.)**

Making a splendid collection of duets for two mandolins, violins etc., or, in combination with Book I, for Mandolin Club, or with Book III for piano accompaniment.

**BOOK III.—For Piano Accompaniment.**

Arranged in an easy and effective manner, and when used with Books I and II, makes an elegant collection of solos or duets for one or two mandolins or violins, etc., with guitar and piano accompaniment.

**NOTHING LIKE THEM PUBLISHED ANYWHERE.** Every number a gem for Home Entertainment, Concert or Dance Program.

They contain the very best of our popular songs in suitable keys for the above instruments, easy to sing, easy to play, and every number will be fine for dancing, as nothing enlivens an evening's entertainment with the general public more than a few good songs, interspersed with standard instrumental music, especially when played and sung by the ever popular Mandolin Orchestra.

The Price is only 50 cents per book.

**Special Offer—**To introduce these fine books, we will sell the first 1,000 at 25c each.

**The Smith & White Co.,** CLEVELAND, OHIO.

**GERHARD ALMCRANTZ,**

Manufacturer of

**Mandolins, Guitars and Harp Guitars**

Patented July 16, 1895 and April 10, 1900.

All musicians are invited to test these high-class instruments guaranteed the best sounding in the world. The patent neck and bridge are pronounced by experts to be of the greatest value. Send for catalogue.

**6015 Halsted Street, Chicago, Ill.**

When writing to advertisers please mention **The Cadenza.**

**DID YOU SEE IT?**

**S. S. STEWART'S  
Banjo, Mandolin and Guitar Journal**

FOR DECEMBER, 1900

It's an independent journal now, you know, and comes out every month.

Edited by

**CHARLES MORRIS and F. L. KEATES,**

You will be delighted with the new series. A very fine production. Subscribe at once.

**\$1.00 Per Year Foreign, 6 Shillings**

**ENTIRELY NEW DESIGNS  
A LADIES' DEPARTMENT, ETC.**

PUBLISHED BY ...

**CHARLES MORRIS**

42 North 51st Street, Philadelphia, Penna.

**Have You Received Your Sample Copy**

... OF ...

**Premier Guitar Solos**

By E. N. GUCKERT?

We will send you one complete copy as sample for 10c.; 6 for .60c.; or the whole 12 numbers complete, either in single copies or bound in book form for \$1.00.


**A. B. C. CHORDS OF THE Guitar or Banjo**

By E. N. GUCKERT

The largest, best, and most complete Chord Book published. Price, 50c each. We will send sample copies to readers of "The Cadenza" at 25c each.

**GUCKERT MUSIC PUB. CO., GERMANTOWN, O.**



SENTIMENTAL STRUMMINGS



# SPANISH SILHOUETTES

BY GE POMEROY.

FOR TWO MANDOLINS AND GUITAR

"Spanish Silhouettes is certainly a very pretty number for any club, the guitar part being fairly easy and the waltz very original, bright and well put together, all in all as pretty a set as I have seen in some time. Should have a good sale."—E. R. Day, Teacher, Niagara Falls, N. Y.

"Received S. S. Waltz; very much pleased with it."—E. B. Guild, Publisher, Topeka, Kas.

"Send another copy S. S. Waltz, I like it very much."—Miss E. M. Deegan, Teacher, Bridgeport, Conn.

"I enclose program of our recital to let you see what we think of it. I made it the main number in my department. Shall use more of your pieces."—John Santschi, Teacher, South Bend, Ind.

"I have been an admirer of your works. There should be more such writers."—Valentine Abt, Mandolin Virtuoso and Composer.

"I find your pieces are all fine for the technical work, and expect to use many of them. You will see on my program that I used your S. S. Waltz. Who publishes your Troubadours Overture? I want some copies."—Will E. Long, Teacher, Bellevue, O.

"I have used many of your pieces and consider some of them the most beautiful I have for 2 M. & G."—Julia Massman Teacher, Waco, Texas.

"I have played most all your music and like it very much. One of my favorites is the Spanish Silhouettes."—F. O. Guttman, Teacher, Composer, Director and Publisher, Cleveland, O.

"We have your Spanish Silhouettes and think it is a very good number indeed. Played it at the 15th annual concert of the Boston Ideal M. Club, and it went all right."—W. P. Trussell, of the Algonquin Sextette, Boston.

"The music at hand. I want all your music."—D. Acker, Mandolin Studio, Wilkes-Barre, Pa.

"I was in the Spanish War at Santiago and I heard some Spanish music there but it was whistled by mawser bullets. Your silhouet waltz reminds me of that. We whist the spangards in grate stile. If you like more Spanish Music be sure send me a copy, we play it with guitar mandoleens and foot. please give me teachers discount no more at present from yours truly Jim Cady at La Bolt south Dakoty grant county. sum pieces we use Mouth organ but there is many Flats and sharps in the silhouets for enny mouth organ."

Order Spanish Silhouettes of WALTER JACOBS, 165 Tre mont Street, Boston.

# SONGS

will ROSSITER'S LATEST Book, 10 cents. *Get a Copy in Money*. *Twenty*. *Green Fields of Virginia*. *One Night in June*. *Think the Stars to Mother*. *Supper Cook Ahead*. *Yest Day*. *Let's go you Good to Me*. *Driving Over the Mountains*. *Before the Dawn*. *Send me a Copy*. *Will ROSSITER*, the LARGEST SONG BOOK Publisher in the World. 56-58 4th Ave., Chicago, Ill.

When writing to advertisers please mention The Cadenza.

## JUST OFF THE PRESS "HITS" & "HITTERS"

(COPYRIGHT 1900)

### SECRETS OF THE MUSIC PUBLISHING BUSINESS.

By John Phillip Sousa, Paul Dresser, Harry von Tilzer, Chas. K. Harris, Hattie Starr, Geo. A. Nichols and other successful Composers and Publishers.

Book contains Advice to Young Composers—Cost of Advertising—How to Popularize Music—What Class of Music Sells Best—How to make a financial success of Composing Music—Points about Illustrating Songs—Stage Singers—Phonographs—Jobbers and Dealers—How to Push Instrumental Music—Advice about Title Pages—Prices—Cost of Publication—Professional Copies—Clipper Advertising—How to Reach and Interest Bands and Orchestras—How to handle One's Own Publications Successfully—How to Sell Manuscripts—How to Place Music with reputable firms on royalty—Hints about Accompaniments to Songs—Secret of Immense Popularity of Great Hits—What the Public wants to Hear in a Song—Three necessary Rudiments for a Hit—Composers in Small Towns—The Copyright Law—List of Jobbers.

Book also gives List of first-class Arrangers, Music Printers Slide Manufacturers and Half Tone Manufacturers.

List of reputable Music Houses who buy Manuscripts and Publish Music on Royalty.

Names and Addresses of Singers to the Phonograph.

Names and Addresses of the best known Singers on the Vaudeville, Operatic and Dramatic Stage.

Price, \$1.00

PUBLISHED BY

HERBERT H. TAYLOR,

105 E. 14th St., - New York City.

## The New Auditorium Banjo

Specially constructed rim for tone, 3 octave neck, absolutely the best banjo made. Endorsed by leading professional players.

Price, \$40.

Send for price list and descriptions for banjos from \$10. to \$50

### RETTBERG & LANGE

MANUFACTURERS

115 to 121 East 13th St.,

New York

## WURLITZER'S Patent Mandolin Pick.



Endorsed by Professional Mandolin Players.

Superior in every respect to any Mandolin Pick sold to-day. Enables the performer to gradually increase or decrease the volume of sound, and to tremolo a chord, when necessary, with the greatest ease.

Little danger of breaking and chipping is impossible. Teachers and players who have tried this Pick will use no other.

Price, 20 cents, by mail, prepaid.

The Rudolph Wurlitzer Co.,  
207 East Fourth Street, CINCINNATI, O.



# NOVELTIES for 1901

We have all the "Hits of the Season" now in press, watch them.

	Mandolin Solo	Mandolin and Guitar	Two Mandolins and Guitar	Mandolin and Piano
While Old Glory Waves... <i>A. Heindl</i> The best march-song of the year	30	40	50	50
Take Your Partners—Medley Lancers... <i>arr. by T. P. Trinkaus</i> A fine combination.	40	60	75	75
A Trip Through Dixie... <i>Jas. W. Casey</i> A fine collection So.thern melodies	35	50	60	60
The One I Love... <i>Jas. B. Oliver</i> A beautiful ballad	30	40	50	50
Fiddle-Dee-Dee—March... <i>J. Stromberg</i> The Two-step success from Weber & Field's Burlesque "Fiddle-Dee-Dee."	35	50	60	60

### Banjo Solos (2d Banjo ad lib.)

The Tale of a Kangaroo—Two-Step... <i>Gustav Luders</i>	50
This is in great demand.	
Health, Wealth and Happiness Waltzes... <i>F. M. Witmark</i>	60
By the composer of "Zenda Waltzes."	
Singing Girl Waltzes... <i>Victor Herbert</i>	60
Vaudeville Bits—Medley, contains Coleville Coon Cadets	
—Always and Ma Tiger Lily... <i>arr. by G. L. Lansing</i>	
This is one of Lansing's latest, and it is a good one.	

### Songs with Guitar Accompaniment

Ma Tiger Lily... <i>A. B. Sloane</i>	40
The biggest coon hit of the season.	
The Tale of a Kangaroo (from "The Burgomaster")	
<i>Gustav Luders</i>	
Dolly (from Mam'selle 'Awkins)... <i>A. E. Aarons</i>	40

Send for our complete thematic catalogue.—We allow one-half off above prices.

## M. WITMARK & SONS,

WITMARK BUILDING:  
8 WEST 29th STREET  
New York City.

### C. W. WILCOX, "Violinist,"

(30 years' practical experience as a leader.)  
PUBLISHER OF MUSIC FOR

#### Violin and Piano, Mandolin and Guitar

(Easy Teaching pieces a Specialty)

Music arranged for publication. Manuscript corrected. Harmony taught by mail and in person. Vaudeville Specialities for violins or mandolins written and taught. Songs taught. Amateur Mandolin clubs coached for entertainments. Violin Lessons given at residence if preferred. Special attention given to beginners. Satisfaction guaranteed.  
Open for engagements, any kind of legitimate orchestra work—1st or 2d violin.

Address, 1539 Broadway, New York.

### NEW BANJO MUSIC

Arranged and composed by  
**Geo. F. Smedley**

Paganini's Caprice Célèbre	-	\$ .60
Concert Galop	-	.40
The Palms (Faure)	-	.40
An African Scherzo	-	.40

The Nordheimer Piano & Music Co., Ltd.,  
TORONTO, CANADA.

## E. T. Paull's Compositions for Mandolin, Guitar, Etc.

Brilliant and Bright.  
Irresistibly Catchy.  
Popular With All.  
Best Published.



Write for our full list.

Address all orders etc., to

E. T. PAULL MUSIC CO.,  
44 West 29th Street,

New York.

Mention this Magazine.

### SPECIAL NOTICE.

Every Mandolin and Guitar player, should have the following list of pieces, nothing better published. We will allow 1/2 off the prices named herewith, to any one naming this paper, when ordering any of the pieces.

E. T. PAULL MUSIC CO., New York City, N. Y.

	Mandolin Solo	Guitar Solo	1st and 2nd Mandolins	Mandolin and Guitar	Mandolin and Piano	Two Mandolins and Piano	Two Mandolins and Guitar	Mandolin, Guitar & Piano	Two Mandolins, Guitar & Piano
Chariot Race or Ben Hur March	30	30	40	40	40	50	50	65	75
Charge of the Light Brigade March	30	30	40	40	40	50	50	65	75
New York and Coney Island Cycle March	30	30	40	40	40	50	50	65	75
America Forever! March	30	30	40	40	40	50	50	65	75
The Ice Palace March and Two Step	30	30	40	40	40	50	50	65	75
Queen of Beauty Waltzes	30	30	40	40	40	50	50	65	75
A Warmin' Up in Dixie	30	30	40	40	40	50	50	65	75
Midnight Fire Alarm. March-Galop	30	30	40	40	40	50	50	65	75
Dawn of the Century. March and Two-Step	30	30	40	40	40	50	50	65	75

When writing to advertisers please mention The Cadenza.

# Your Business or Personal Card

Should look neat and up-to-date; that is the way we do our work.

100 CARDS, with Fine Morocco Case . . . . .	\$0.50
250 CARDS, with Fine Morocco Case . . . . .	1.00
500 CARDS, with Fine Morocco Case . . . . .	1.50

Printed on finest Wedding Bristol, in steelplate Script or Engravers' Roman

World Printing Co., 326 N. EIGHTH STREET PHILADELPHIA

## DO YOU PLAY THE MANDOLIN?

Notice the shape of this Pick

Professional players prefer this shape because it brings out a full, sweet, resonant tone. The F. Z. H. Pick is made of the best celluloid, selected especially for the purpose. Try it and note the improved tone and ease of execution. Price 5c. To dealers, special rates on application.

FRANK Z. HAFPEY, Indianapolis, Ind.  
Mandolin, Guitar and Banjo players, send your name and address and receive a valuable catalogue by return mail.

Just from the press: "My Old Kentucky Home," Mandolin Duo. A most artistic arrangement in duo form, by H. H. Conduitt. Sample copy, 15 cents.



## Compositions and Arrangements

—BY—

### VALENTINE ABT.

#### MANDOLIN.

Cradle Song, duo for one mandolin . . . . .	\$ .40
Cradle Song, mandolin and guitar . . . . .	.50
Cradle Song, mandolin and piano . . . . .	.50
Fantasia, mandolin and piano . . . . .	1.25
Impromptu, duo for one mandolin . . . . .	.50
Slumber On, lullaby, mandolin and piano . . . . .	.50
Intermezzo, mandolin and piano . . . . .	.50
Morceau de Salon, mandolin and guitar . . . . .	.40
Morceau de Salon, mandolin and piano . . . . .	.60

#### VIOLIN.

Slumber On, lullaby, violin and piano . . . . .	.50
---	-----

#### BANJO.

Shepherd Boy, banjo solo . . . . .	.30
------------------------------------	-----

#### GUITAR.

Valse Simplicity, guitar solo . . . . .	.30
---	-----

#### GOLDEN ROD (National Flower).

##### Barcarolle.

Duo for one mandolin . . . \$ .40	2 banjos . . . . .	.50	
Mandolin and guitar . . . . .	.50	Banjo and guitar . . . . .	.50
2 mandolins and guitar . . . . .	.60	2 banjos and guitar . . . . .	.60
Guitar solo . . . . .	.40	Banjo, guitar and mand'n . . . . .	.70

One-half off on music, except on pieces marked net.

VALENTINE ABT, 5 EAST 14TH ST., NEW YORK.

When writing to advertisers please mention The Cadenza.

## THE BANJO

is again rapidly increasing in popularity. Students and beginners will be more numerous this season than for several years past. As a natural consequence both teachers and their pupils will be seeking easy and attractive teaching pieces. We have them—you can do no better than send to us or have your music dealer order the following for you. These pieces have been tested and found satisfactory by hundreds of players. They are good, both for teaching and playing:

Chickasaw Jig (minor), 2 banjos . . . . .	.30c
Columbian Gallopade, solo . . . . .	.30c
Exposition Grand March, 2 banjos . . . . .	.30c
Exposition Grand March, 2 banjos and guitar . . . . .	.50c
Fun on the Bristol, 2 banjos . . . . .	.50c
Flora Mazurka, 2 banjos . . . . .	.25c
Holiday Schottische, 2 banjos . . . . .	.20c
Imperial Gavotte, solo . . . . .	.40c
Imperial Gavotte, 2 banjos . . . . .	.60c
Onoko Two-Step, solo . . . . .	.30c
Only To-night, Schottische, 2 banjos . . . . .	.25c
Premiere Schottische, 2 banjos . . . . .	.30c
Premiere Schottische, 2 banjos . . . . .	.20c
Stellina Waltz, solo . . . . .	.25c
Students Polka, 2 banjos . . . . .	.20c
Silver Pedestal, clog, 2 banjos . . . . .	.30c
Silver Pedestal, clog 2 banjos and guitar . . . . .	.50c
Southern Dance, 2 banjos . . . . .	.30c
Whistle Polka, 2 banjos . . . . .	.30c
Whistle Polka, 2 banjos and guitar . . . . .	.50c

### C. L. Partee Music Co.

Publishers,

5 East 14th St., near 5th Ave., New York

## We Popularize Songs.

Do you wish your song advertised?  
Do you wish it heard on phonographs?  
Do you wish it brought to the attention of dealers?  
Do you wish it sung on the stage?  
If so, write to us and we will tell you how to make a success of it.

HALL MUSIC CO.,

New York City.

Publishers of "The Phonograph Record," a monthly publication, reaching music publishers, music dealers and phonograph owners.

## RICH'D M. TYRRELL

Ex-member of West Point and Washington Marine Bands. Teacher of Mandolin Violin, Guitar and Banjo.

Artistic Banjo (Solo or club) arrangements. Mandolin club, with Flute, Cello or Mandola (in any clef) arrangements. Harmony instruction by mail (circulars). Communications to CADENZA office or to STUDIO.

428 3d Avenue, New York City

Wait for

## EVANGELINE

## Violin Instruction

By Correspondence

A teacher in the home. Instruction books and methods the same as used in the best musical colleges of Europe. Comprehensively taught to beginners, advanced students and teachers. Six dollars per year of ten weeks.

Ray Gwyther Edwards

1541 Central Bldg., CHICAGO, ILL.

## MANDOLIN HITS

For 25 cents (later) we will send any two of the following phenomenal successes for either Mandolin and Piano or 2 Mandolins and Guitar. They are all good. Pick out two of them and send us a quarter and we will send them at once.

- The Filipino Shuffle Two-Step
- Love's Ecstasy Waltz
- On the Lawn Gavotte
- Visions of Fairyland Waltz
- Little Sweetheart Mazurka

Send for our String Catalogue

H. F. ODELL & CO., 165 Tremont St., Boston, Mass.

## Mandolin Music

These three hits will go at 25 cts. each, (2 Mandolins and Guitar), for 30 days:

- Mazurka Bon Jour
- March - The Merry Makers
- March - The Strolching Clippies

These are beauties—you will make no mistake.

R. R. HOGUE, Music Publisher, Washington, Ga.

## JOHN T. HALL'S

PUBLICATIONS FOR

## MANDOLIN, GUITAR, ETC.

- "WEDDING OF THE WINDS," Waltz, John T. Hall
- "ADLAN," Waltz, by John T. Hall
- "WILHELMINA" Waltzes, New, John T. Hall
- "THE SPIRIT OF LOVE" Waltz, John T. Hall  
(The latest and best.)
- "BATTLE OF THE WAVES," New, March and Two Step, John T. Hall
- "LOONEY COONS," New, Cake-Walk-Two-Step, John T. Hall
- "MATINEE GIRL," Two Step, John T. Hall

1st and 2d Violin, Viola, Cello, Bass, Flute and Clarinet parts can be had to the above. These are most effective arrangements for the Mandolins and Guitars alone, but when the other string and wood wind instruments are added, they are positively beautiful and unmissable. These publications are carried in stock by all first class dealers throughout the U. S.

The John T. Hall Music Publishing Co.

1285 BROADWAY, NEW YORK CITY, N. Y.

## 8 Guitar Solos and Duets for \$1.00

Cash with order. For 30 days only.

Pleasures of Spain, Gavotte—Charming May, Waltz—Melody in G, Air on a G-string, Waltz—Old Kentucky Home, Valse—March—The Blue Bird, Barcarolle, etc. Large size of 12 pages each.

C. L. PARTEE MUSIC CO.,

5 East 14th Street, New York.



## Violin Value

A Violin worth your money... and your pocket. It is made of the finest materials and is guaranteed to last for years. It will play a full range of music and is a real bargain at the price.

The Rudolph Wurlitzer Co., 207 EAST FOURTH ST., CINCINNATI, O.

## Practical Hints on Modern Mandolin Playing and Guitar Playing, by

Clarence L. Barr, are two little educational books of inestimable value to students, teachers and beginners. Each book, 50 cents, one third discount to teachers.

C. L. PARTEE MUSIC CO.,

5 East 14th St., Near Fifth Ave. NEW YORK

When writing to advertisers please mention The Cadenza.

# FAIRBANKS

THE most satisfactory instruments for the money. Pre-eminently the ideal that artists and first-class performers buy. You are always sure of having the benefit of the study and experience which has made the name "FAIRBANKS" the standard in the banjo world.

**THE A. C. FAIRBANKS CO.,**

Manufacturers and Dealers,

**27-29 Beach Street,**

**BOSTON, MASS.**

Send for Illustrated Catalogue.

## Popular Instrumental Successes for Mandolin Clubs.

Easy, brilliant and effective selections that never fail to please. Thousands sold.

<b>Brownie Princess Waltz,</b> 2 Mandolins, Guitar and Banjo.	VAN L. FARRAND.	\$ .50	<b>Flores De Espana Valse,</b> 2 Mandolins and Guitar.	JOSE SANCHO.	.90
<b>Columbian Gallopade,</b> 3 Mandolins, Guitar and Banjo.	R. LAMBERTI.	1.00	<b>El Cefiro Schottische,</b> 2 Mandolins and Guitar.	J. LOMBARDEO.	.50
<b>De Coontown Jubilee Cake-Walk,</b> 2 Mandolins, Guitar and Banjo.	C. L. PARTEE.	1.20	<b>Alpine Fchoes,</b> 3 Mandolins and Guitar.	TONY BIEHL.	1.00
<b>Overture—THE WANDERER</b> 2 Mandolins, Guitar and Banjo.	A. D. AMSDEN.	1.20	<b>Forest King March,</b> Mandolin and Guitar.	VAN L. FARRAND.	.40
<b>La Favorita Schottische,</b> 2 Mandolins, Guitar and Piano.	J. E. AGNEW.	.75	<b>Blue Bells of Scotland,</b> Mandolin and Guitar.	W. TRUMAN BEST.	.50

ADDRESS:

C. L. PARTEE MUSIC CO., 5 East Fourteenth St., near Fifth Ave., New York

"THE ONLY PIANO WHICH  
IMPROVES UNDER  
USAGE."

# HARDMAN

**HARDMAN, PECK & CO.**

Fifth Ave. and  
19th St.,

NEW YORK.

# PIANO

We will gladly mail free of charge, (post paid) our new "Illustrated Catalogue," our new "School Lists," and our new "Helps in Pianos."

When writing to advertisers please mention **The Cadenza**