

# THE CADENZA

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the Literature and Music of the Violin  
Mandolin, Guitar, Banjo, Voice, Harp and Piano*



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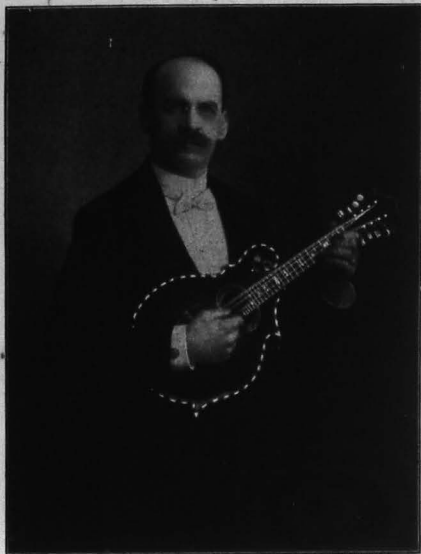
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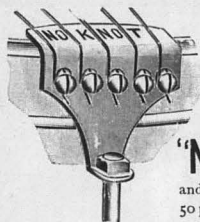
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# THE CADENZA



WITH WHICH IS CONSOLIDATED THE "CONCERTINO"  
DEVOTED TO THE INTERESTS OF THE  
VIOLIN, MANDOLIN, GUITAR, BANJO, VOICE, HARP AND PIANO

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MRS. W. J. KITCHENER OF NEW YORK CITY



## MANDOLIN, GUITAR AND BANJO

### "The Twentieth Century Mandolinist."

Written Exclusively for THE CADENZA.

BY WM. O. BARNWELL, ATLANTA, GA.

#### Fourth Paper.

I promised THE CADENZA readers in a previous article to give my system of study and practice and incidentally to suggest a means of preparing oneself for public performance.

I cannot do better than preface my remarks by quoting Dr. Theodore Kullak, the great German teacher, who said to one of his pupils: "What I said to you day-before-yesterday was the conclusion to which years of experience and study had then brought me. If I tell you something different on the *same* point *to-day*, it is not because I am inconsistent, but because I am *two days older*, and speak from still *longer* experience *now*—because I am still alive and *growing*. When I *cease to change my views*, even of long years' standing, I shall be *intellectually dead*."

This great pianist and greater educator was a most progressive teacher and exposed the *principle* of his whole system in these terse sentences, *i. e.*: *Improvement, —advanced thought.*

The English poet, the author of "The Three Fishers," confessed that he did not "know enough—not of the laws of poetry—but of *science, to be a poet* in our time."

*Knowledge* and *inspiration* constitute the *musician*. *Physical strength* and *drill* make the *technician*. To gain this knowledge it is essential that we economize our time,—waste not a moment, but attack the study, not of our specialty alone, but of every branch of learning which can have the *least bearing upon it*.

Another great musician, the immortal

Richard Wagner, on an autograph leaf presented to Hans von Bülow, said: "*Knowledge is the means appointed to nourish the flames of inspiration in the artist's breast.*" To be possessed of what has been termed an *inherited* or *God-given faculty—inspiration*—while this is to some extent, and I may say, in a *great measure*, true, it can be and *is being* encouraged and developed by choice *reading* and *suitable environment*.

The artist in any field of endeavor must occupy his mind with many things *seemingly* remote from his true calling. There are many things that will contribute toward the advancement of one's art, both mentally and physically, if he will only look around him. If we cannot approach the exalted plane of the great masters, who were not only great in the field of music, but great thinkers in other branches, we can at least emulate their example in so far as lies *within our power*. Wagner, it is well known, had much political influence. Liszt was an *ecclesiastic*, as were some of the most important of the *very founders* of the science of music. They are excellent models for us.

A Sandwich Islands proverb runs thus: "*A dog has four legs, but he does not try to walk four ways at once.*"

So I say, *be a specialist* although you may be fitted to *specialize* in either or *all* your branches—have *one* to which you attach more importance than the others, and so arrange your general studies that they will aid you in the progress—advancement of that specialty.

Without courage to *do* and *to dare*, character, judgment and aspiration, together with ideality, feeling and inspiration, one cannot hope to attain that eminence in art where the world will look up to him as a leader and who will follow with confidence his direction. Without these qualities he

cannot even discern the true greatness in the achievements of others.

We sometimes hear the statement from the non-musical that *they do not like the classics!* It will hardly be asked why this state of affairs exists. They do not, as a matter of course. It is not *expected* that they should. No more is it expected of the toddling infant to grasp the subtleties of a Browning or the reasonings of a Tolstoi. They do not understand that a course of *preparation* is necessary (and a good course) before they can even hope to gain admission into the sanctuary of classic lore. This applies equally to the classics in music as to that of literature. And it must be a systematic and *thorough training—built from the ground up,*—there are no short cuts,—the rule is arbitrary,—it cannot be evaded. While, to thoroughly grasp the gems of thought and reason which emanate from those great minds, it is absolutely necessary to be possessed of a cultured intellect—the former, the *musical classics,*—require not only this well-trained mind, but a *thoroughly educated feeling—aye, both!*

One can always enjoy the performance of an opera when previously acquainted with the history, manners, and customs of the time and country in which the scenes are laid. *Ergo!* the necessity of prosecuting a *general literary and scientific study along with one's own calling.*

Art of itself is nothing without these adjuncts. This, it will be understood, *includes* the sciences that pertain *directly* to the business of the musician—*Harmony, Musical Form, History of Music and Musicians, etc.*

It cannot be too strongly urged, the importance of *right living.* Take the words in every sense of the term. Our powers of *endurance* and *forceful performance* must be derived from that as a *first* requirement. Ysaye, the great violinist,—the greatest virtuoso of Europe,—although very wealthy, lives a very simple life when at home.

He lives in the little town of Godinne, just south of Brussels, Belgium. Being quite domestic he is happy and contented only when with his family. He is very modest and congenial. He said: "*I think music.*" Everything and every incident of life assumes a musical attitude. He is quite jovial also. A good trait for all to cultivate. Upon a time he said at table, while "Madame" was carving a mutton leg, "*How well she plays the Muttoncello!*"

As proof of the requisites one must possess in order to be entitled truly to be called a musician and artist, let me quote from Webster. Thus he describes an artist: *One skilled in one of the Fine Arts; one, possessed of rare taste and capable of delicate manipulation,—whose science and taste preside over manual dexterity.*

The same authority describes a *virtuoso* as "*a person of remarkable proficiency, who excels in the technical part of his art.*"

He says of *Music:* "*It is the science and art of tones. An art over which the 'Muses' presided. Music deals with tones and no other sounds. Not all sounds are tones.*"

"*Genius itself is the understanding of tools.*"—Dr. Johnson.

"*The tools belong to him who can use them.*"—Thos. Carlyle.

The great number of professionals who are absolute *artistic failures* should warn the aspiring from the path they have trodden. The all-important point is to discern the *true way,*—the *correct* principles upon which to work,—just where and in what way to bestow our *chief* effort.

Herbert Spencer says: "*The use of means which involves the least effort,*—preceded by a knowledge of the *best means,*—will be *most* graceful.

This *grace* in execution is inseparable from a *finished* performance. The following is suggested as a *preparation* for the arduous, nerve shattering process to follow. The system suggested, it will be readily seen, is not the outcome of mere imagina-

tion, but has been in use a very long time by myself with very gratifying results. Without saying just what has been accomplished by this system and much *methodical practice* I will assure those who aspire that they can, with a similar system and as much of the aforesaid methodical practice, do as much. I think an up-to-date repertoire should include at least a half-dozen *really great* compositions and thirty or more of minor importance, but of the very best class, which should include some things which are *known* to the public. Let the former "*bristle with difficulties*"—all the better—but they should be such as will appeal not only to the musically cultured, but to the usual run of concert goers. Let Beethoven, Mendelssohn, De Beriot, Wieniawski and the other great ones be represented in your repertoire. In my own, the *duo form* predominates—not that I love the *usual* duet less, but the *unusual duo* more. It requires a good deal of time merely to keep a repertoire in mind, but I like work and try to make business a pleasure. If one will look at it in the right way it will be "great fun." True, I drop a piece occasionally, only to be substituted by another more worthy of its place.

Now to Work! We all acknowledge the object of study, *i.e.*, to improve our musicianship. So we will begin by arranging our *material* in convenient order; systematize our practice time and get the wheels of our machine in the best working condition.

First of all we will arrange our studies and solos thus: Have a *case* or other convenient place provided for our music and books. Enclose *each* piece and *each* book in a separate wrapper made of good, strong paper, which has a good *surface for writing*. I will suggest a 60 pound manila wrapping paper, which you can have cut the correct size ( $\frac{1}{4}$  inch larger than music). Write on the *edge* of the wrapper, near the place where it is folded, the *title* of the

piece with the names of the *publisher, composer* and *arranger*,—something like the system in use by music dealers. This not only preserves the music but saves much time when looking up any special piece.

Next, classify the solos and studies and *place around each lot another* and much *stronger* wrapper. Have the first lot labelled "*Studies*" (or "*Technics*," as you prefer). Lot 2 mark "*Concert Solos*," memorized and for immediate use. Lot 3, "*Solos in Hand*," which can signify to you that more study is necessary here. Lot 4, "*Solos for Reading*," which are not memorized but which you can use on occasion. Lot 5, "*To Select From*" (for later additions to Lot 2). These, or other marks which suit your particular needs. Do not give place in these "*Collections*" to anything commonplace. These pieces are for your own private use and should be carefully "*weeded*" from time to time, as there may creep in an unworthy number unobserved, or you may change your mind as time rolls on.

To the teacher I would say there are many very "*wee*" intervals that can be utilized which are now possibly being wasted in unprofitable pursuits. The best time is at early morning, when both mind and body are rested and the mind unoccupied with the worries which usually come up during the day. Then, again, throughout the day, between lessons, a few minutes here and a few minutes there, at noon and just before closing time. Get the attention on this *economy of time* and you will be surprised at the amount you really have, and you will gain immensely by the proper use of these "*wee bits*."

The attention should be first directed to the study, especially intended to improve the technique, and to prepare for more advanced work. Daily practice and study should, I think, be taken up in this order:

1. Technical Studies. Finger gymnastics.
2. Review Memorized pieces. (Concert Solos.)

3. Special Study of Piece now in hand. (For Memorizing.)

4. Study in Sight Reading.

5. This may be dispersed through the day and evening at *any* time. History of Music, Theory, Music Magazines, General Literature and Miscellaneous Studies, Daily Papers, Gymnastics, and Outdoor Exercise.

If you have correspondence or other business to transact, do it soon in the day. The keeping of a regular set of books is also strongly urged; not that I approve of the credit system,—which I do not,—but it is the best way to keep the accounts of your pupils, who should, *in every case*, be required to pay *in advance*, if not for a term, then at least a month in advance. If a debt hangs over it is but natural that a certain estrangement will exist between teacher and pupil which does not contribute to the advancement of the one nor the mental peace of the other. Have all financial matters settled at once so your attention can be devoted *wholly* to the pupil's welfare.—“*But that's another story.*”—Kipling.

The importance which attaches to social enjoyment, concerts, entertainments of various kinds and general social intercourse, can not well be over-estimated; it is something the artist *must* have. The lack of this privilege to the musician has a very depressing effect upon him. The artist's soul is a very tender membrane and must be most carefully nourished.

Apropos of No. 2 “collection.” This should contain only those concert or “*show pieces*” which have been *thoroughly memorized*. Play them from memory *before a mirror*. You can thus act as *audience* and *soloist* and have an opportunity to *see* your faults as well as to *hear* them. The method of *standing* while playing is admirable. It may be a little awkward to change to this position, but the benefits derived therefrom amply repay for the effort.

Do not scorn to use the Metronome. It is a great invention. Beethoven used it. So

did Chopin. It is one of the indispensable “*tools*” of all our great *directors*.

These compositions just spoken of must be played in a finished manner and *daily* rehearsed that they may be used at a moment's notice. One can always improve his solos. There is no limit in things artistic.

It must be remembered that your “*technics*” are the means by which you are preparing yourself for attacking more and more pretentious works. Some of your present *pieces* may not serve you in years to come; but what you *learn* about the correct *handling* of your instrument will be enduring.

These memorized pieces should be *re-viewed slowly* from the *notes* occasionally, to guard against falling into the habit of playing certain passages not in strict accordance with the text. It is advisable, after the practice of a *difficult* solo or study, to change to an *easy* one,—some solo not requiring a great amount of strength. Continual change in this way not only rests the player but promotes style and facility of execution.

As a suggestion relative to No. 3, which applies equally to others. Attack your solo or study with energy, with a determination to *master* the difficulties. If approached in a half-hearted way this can never be accomplished. When nearing the paramount difficulty of the work in hand, one should gradually augment this zeal until the obstacle is passed. If this is not done there is bound to occur a break or “wobble.” One of the most necessary requisites of the virtuoso is continuity, “stick-to-it-ive-ness,” “bull-dog tenacity.”

In the reviewing of these solos which have been memorized, a kind of “*post-graduate course*” can be taken, *i. e.*: The practice of *individuality*,—characteristic traits peculiar to the player,—those little “*in-describables*” which distinguish one performer from another.

If a piece has ever been seriously studied,

this is evidence that you have appreciated its merits. So never *completely* abandon it. It has once pleased *you* and will likewise give pleasure to *others*.

As soon as you have your *new* piece well in hand, take up another. Don't starve the soul by confining it within the bounds of a few solos. Strive to be *versatile* (within limits).

As a suggestion will note the *relative* importance of *practice points*. (1) Notes. (2) Fingering. (3) Correct plectrum strokes. (4) *Manner* of fingering. (5) Tone. (6) Time. (7) Phrasing. (8) Expression. (9) Interpretation and individuality.

In performance it is important that one should follow the directions given in the text, as certain effects are aimed at by the composer which cannot be foreseen by the performer until after he has mastered the composition strictly in accordance with the markings. It is not becoming for *anyone* to introduce into a composition of another, his own ideas (the performer's). In the case of a *classic* we may even say it is a *sacrilege*. In solo playing the opportunity is offered for the display of *technique*, nice *phrasing* (light, shade, and punctuating) and expression. The player can exhibit his individuality in *this* way, but he should not be so audacious as to add or take from the original. This is presumption—even in an artist.

I earnestly advocate the practice of the scales and arpeggios, both major and minor; also broken thirds and octaves, with both tremolo and down and up strokes—this for the *master* as well as for the one in *embryo*. Take the scales in chromatic order, beginning with G, then A Flat, A, B Flat, B, C and so on. Next the *relative minor* of each, both harmonic and melodic. Take the *arpeggios* in the same way, also *thirds*. Stroke and tremolo *octave* practice, *double thirds* and *sixths*. And don't forget the *chromatic* scale. These studies are constantly needed

by all for whom this essay is written. Further than this, those who are well enough up in the science and art to *know* what their *needs* really *are* will know what to do without its being suggested. Think over your shortcomings and select the thing that fills the *niche*.

However much one is advanced, it is well to have as a *guide* to his studies the most *complete array* of "*methods*" at hand. A thorough teacher should be perfectly familiar with *every* work on his instrument. Take (for your own case) from each its best points—its most serviceable studies and experiences—and "fill in" with the best and most up-to-date *separate* studies obtainable.

Extemporizing, free play, tends to develop originality and feeling and may lead to the discovery of an ability to compose. The quest for the one may bring out something of even more value than that for which the search is made. The planter's injunction to his sons to "dig for buried treasures in the field." Although no jewels were found, we are told that the *harvest* was *abundant*.

In the study of a difficult (or otherwise) solo, I think an admirable plan is first to take a mental survey of the piece *as a whole*, by which one gets a general idea of its form, construction and characteristics. Then play it over once or twice from beginning to end. The player will then have located the real difficulties. Mark them with a pencil. I use a *blue* one to make them prominent. Begin by practicing these difficult places *only*. When fairly in hand connect them by playing a few measures preceding and following each of the marked measures. This will prevent the formation of the habit of *hesitating* at these places when the piece is being played in its entirety, which will surely happen unless the precaution is taken.

It is important to *mark* the *fingering* you *intend* to employ in difficult places to avoid the habit of playing them with *different* *fingerings*. This facilitates memorizing. If this is not done it will surely cause you

to hesitate at these places in order to select the most desirable fingering. Especially is this true in the very high positions.

The study of *tone production* should be the constant thought of the "*ton kunstler.*" Without this, together with that grace in performance of which I have spoken, and which cannot be obtained in any other way than through a process similar to that which I have suggested, it is impossible to attain the perfection which of necessity must precede that recognition by the public to which *the master alone is entitled.*

### Banjo in England.

We are under the impression that Joe Sweeney was the first to play the banjo in a public entertainment in England. He no more invented the banjo than he invented the violin or the drum.

According to the diary of Charles White, the once famous minstrel, a company called the "Virginia Minstrels" made its debut at the Chatham Theatre, New York, Feb. 17, 1843. It then came to Boston, where it played six weeks with great success. We have a song book of this minstrel company, which returned to New York, and then, with George B. Wooldridge at its head, went to England, and gave two concerts in Liverpool, then proceeded to London and gave an entertainment at the Adelphi with Prof. Anderson, "the great wizard of the North." A disagreement arose, and Mr. Richard Pelham left the company, which, with "Mr. Joe Sweeney, who had just arrived in the country," traveled through Ireland and Scotland for six months.

On the other hand, another writer tells us that Sweeney was the first to play the banjo in London. He appeared at the Princess, and followed Tom Thumb as an attraction. The orchestra leader, Schira, was angered thereby. "The Princess had been opened as a first-class opera house, and the remark attributed to the director, 'First a

dwarf and then a mountebank,' was not altogether uncalled for. Public taste had not been trained as yet to banjo music, so Mr. Sweeney's stay on English soil was brief. The judges of classical music looked upon the banjo as a cross between the guitar and tambourine, and would not encourage its use. Some time before the above incident, Sig. Giulio Regondi, a celebrated guitarist, had with great difficulty led the cultivated classes to acknowledge that there was melody in the accordion and concertina, but the music of the banjo was beyond them. But less than five years after, Mr. Sweeney and his banjo were avenged. The original 'Ethiopian Serenaders' from America took London by storm. "They came, they were seen—and they conquered." The "Ethiopian Serenaders" were the first minstrels to wear the conventional dress suits. Was not this company organized in Boston by Frank Germon, Moody Stanwood, Tony Winemore, Quinn and others? In London they performed at the St. James (1846)—we do not vouch for the accuracy of these statements—and played and sang for Queen Victoria at Windsor. She gave each of them—not a shawl, although the shawl at that time was a distinguishing mark of a Bostonian—but a "splendid crest ring."—From The Boston Herald, Nov. 27, 1904.

### The Slippers of Ayaz.

(Adapted from the Spanish Expressly for THE CADENZA)

BY JAMES P. DOWNS.

"Only a frown,—but it dampened  
The cheer of a dear little heart;  
Only a smile,—but its sweetness  
Checked tears that were ready to start."

A bright smile and a pleasant word fall like sunbeams upon the hearts of those around us.

Musicians are peculiarly gifted in being able to comfort and cheer their friends and



associates, and thus make large additions to the world's happiness. I consider any one a public benefactor who can make two happy smiles show where before was none or only one, and of corresponding greater worth one who can cause another to smile and feel glad, even in misfortune, and to take hold again of the duties of life with renewed courage. A true musician, independent of physical comeliness, can, at will, so influence the human heart.

"*Libro Tercero de Lectura*," of the American Book Company, contains an attractive variety of selections written in correct and the most elegant Spanish I have yet seen in Spanish text-books of American publishers. One of the stories therein, "*Las Chenelas de Ayaz*," very prettily illustrates the ability to diffuse happiness independent of physical comeliness, and I have chosen it to fill some of THE CADENZA pages, which, as I understand, are intended not merely to instruct, but to entertain. "*Las Chenelas de Ayaz*," I believe, does both.

Once upon a time, in the far distant Orient, a powerful emperor named Hassán had a son, called Mirza, whom he loved extravagantly. The least desires of the son were commands, and in nothing was he contradicted. This was the order of the emperor, and therefore Mirza became exacting and irascible, and unjust and ill-humored toward those who served him.

The emperor, blinded by the tenderness which he felt for his son, saw nothing of this.

As Mirza could satisfy even his slightest caprices, he became in a short time tired of all his pleasures, and of all the diversions of his age, and a great weariness of mind and dissatisfaction with everything took possession of him.

As soon as he desired an object, immediately he possessed it, and almost as soon he ceased to wish for it, precisely because he encountered no difficulty in obtaining it.

The emperor Hassán did not think, or

rather was ignorant of the fact that work is the true fountain of our felicity, and therefore, full of paternal love, he lamented at seeing the heaviness of mind of his son; and exclaimed with sadness, "Oh God, of the heavens, how it is that my son abhors everything when he has everything that he desires?"

That was exactly the trouble; and he did not see it. He consulted all his viziers and grand personages of his court. Each gave his opinion, and tried to invent a new diversion for Mirza.

But in proportion as new distractions were invented for Mirza his malady soon again overcame him, and the youth became each time less accessible to the new inventions designed to expel from his spirit the profound lassitude which had taken possession of him. In consequence of this his health suffered, the vivid color faded from his face and the brilliancy of his eyes disappeared.

The father exclaimed, "Half of my kingdom I would give to whoever would restore the cheerfulness of my son. Oh, for a good council."

But a good council is not always easy to obtain in the palace of emperors. A good council Hassán perhaps would have been able to encounter in the shop of the industrious mechanic who, a few steps from his palace, forged stirrups, bits and spurs, or perhaps in the store of the shoemaker, his neighbor, who made slippers of red and yellow leather. But by what chance do emperors descend to enter the forges of blacksmiths or the shops of shoemakers! Therefore Hassán received no good council, and Mirza continued disfiguring himself more and more.

Twenty young companions were brought to play with the prince and divert him. Naturally, those companions were selected from among the sons of the most famous and the most rich families of the kingdom. But Mirza soon got tired of his comrades and successively maltreated all of them, until he



did not wish to see them any longer, remaining alone, isolated, given over to his heaviness of heart, not wishing to see anybody, and repelling even his own father.

At this time there happened to be in the country an old dervish, famed for his wisdom, and the unhappy father consulted him. He explained the condition of his son, and asked, "What can I do?"

The old dervish, after reflection, said: "The heart of man cannot rest without affection. Thy son needs a friend. Seek for him."

The emperor then turned toward his viziers and said: "It is absolutely necessary that we find a friend for my son, a friend worthy of him; such a friend as there is not around here, since Mirza has repelled all the companions I gave him.

"You must send ambassadors to all the neighboring countries and these ambassadors must seek a youth absolutely perfect who may be the friend of my son. He must be of noble birth, of handsome appearance, with hair like gold, eyes black as ebony and teeth like ivory. His body must be of an absolute perfection, without the least defect, and much more his voice must be as harmonious as that of a nightingale."

As soon as he finished speaking the ambassadors departed for the north, for the south, for the east and for the west, in search of the youth worthy to be the friend of Mirza. They journeyed hither and thither, and exhausted themselves in their search. Each one of them encountered many handsome boys, but it was first one and then another of the conditions established by Hassán in which they failed to give satisfaction. One had black hair, another lacked a tooth, another had a sharp voice, while another was perfect, but was the son of a poor laborer. Unfortunate ambassadors of Hassán, you must continue your search!

Meanwhile Hassán continued lamenting, and Mirza still abhorred everything.

During all this time there was a poor shoemaker, Amud by name, living near the palace, who made red and yellow leather into attractive forms of footwear. From time to time, to attract the attention of passers by, he would call out: "Slippers, slippers, handsome slippers; good slippers; as red as coral, as yellow as lemons; come and buy."

The fact is that the poor shoemaker was exceedingly skillful, and the work he exposed did him credit. He had slippers of all sizes and for all feet, from the smallest infant to the largest man, and even had the finer and more elegant slippers for the feet of women. These latter were decorated with fringes of silk, with fancifully made pleats interlaced with golden ornaments and producing a handsome effect. But independent of the effect produced by the fine appearance of the merchandise, the ears of the passers by were enchanted by the tone and the accents truly insinuating of the shoemaker, when he said, "Beautiful slippers; who wishes to buy them?"

In this manner the small business of that poor man continued to increase. He lived without luxury, but protected against want; and, contented with his conditions, gave thanks to God every morning and evening for the blessings showered upon him.

He had nevertheless a very great reason to be afflicted, and with a profound affliction for the heart of a father. He had a son who was of the same age as Mirza, but you should have seen the difference that existed between them. Imagine an enormous head, the shoulders and breast arched, the arms excessively long, and the feet twisted. The mere sight of the son was enough to make one's cheek turn pale simply to see such an unfortunate youth.

Notwithstanding all this you may be sure that the poor shoemaker loved his hump-backed and deformed son fully as well as the emperor loved his beautiful son Mirza.

Neither laborers nor emperors are masters

of the beauty or homeliness of their offspring, but that which they can do, if they cannot mold the body, at least they can mold his spirit and the heart and predispose him toward the things which make true happiness; and in this respect the poor shoemaker was very much more successful than the emperor.

The shoemaker said to himself: My poor son in his body is defective in everything, and is even disagreeable to the sight; therefore I wish that he shall contrast by the quality of his soul the ugliness of his body. I wish that he may have a spirit sensitive and just, a heart good, virtuous and compassionate so that every one shall instinctively love him. The prudent Amud succeeded so well in this purpose that his constant tender guidance made of his unfortunate hump-backed son a treasure of goodness, intelligence and amiability; and, proud of his son, he did not in the least envy his neighbors whose sons were well formed and handsome. The emperor would have paid very liberally for only the half of the happiness of the shoemaker, Amud.

Meanwhile the ambassadors continued their travels in distant lands, seeking to the right and to the left for the phenomenal youth who should be the friend of Mirza and bring light and gladness to his heart.

One day Mirza, accompanied by his escort, was taking a ride through the city. He was mounted upon a horse richly caparisoned. Nothing could equal the richness of the robes, lavish with gold and precious stones, which the son of the emperor wore. Only he himself seemed hardly in keeping therewith. Notwithstanding his brilliant exterior the youth himself had the appearance of sickness, with his countenance downcast, his cheeks pale and his sad eyes destitute of animation.

Suddenly a runaway donkey came rushing along, and impudently thrust his head right under the neck of the handsome horse upon which Mirza was mounted. Not content with this, the mischievous donkey set

himself to capering about, indulging in a thousand antics, standing first on its hind legs and then on its front legs. The donkey was a very young one, and of an age when more or less mischief is expected and excusable, but Mirza was in his accustomed ill humor, and little disposed to excuse anybody. It is also the fact that his horse, surprised and startled by the knavery of the donkey, gave a sudden jump which almost threw its rider to the ground, which contributed not a little to increase the choler of Mirza. His eyes blazed with fire, and quickly drawing his sword he aimed a terrible blow at the donkey. Poor indeed would it have been for the young animal if he had not avoided the blow, but the donkey was as cunning as knavish. He saw his danger, lowered his head quickly so as to avoid the sword, then turned and was off like an arrow.

More furious still, Mirza ordered the master of the donkey to be summoned, and very shortly the owner was led forward by two guards. He was a youth, still very young.

He trembled as with the ague, and had hardly strength to explain that he was innocent of any intended disrespect, as his donkey had run away, and he had not been the cause of its misconduct. That which the youth said would have touched the heart of any other person, but Mirza, still more angry, paid not the least attention to excuses, but ordered his guards to strike off the youth's head.

In obedience to orders the guards tied the arms of the unfortunate donkey driver, and one of them was just raising a scimiter to strike off his head when suddenly a new actor precipitated himself into the middle of the terrible scene. It was Ayaz, the hump-back. He knew the unfortunate youth, and having witnessed the events which had just occurred he could not reconcile himself to the thought of the murder of the innocent. Notwithstanding the danger which there might be for himself in intermeddling in this

matter he followed only the inspirations of his heart, he threw himself on his knees before Mirza, and said:

"Prince Mirza, son of the emperor Hassán, in the name of thy father, pardon this unfortunate youth. He had no intention of offending thee."

In fact Ayaz found in his generous soul accents so marvellous, words so deeply touching, that all stood motionless on hearing them, and all felt the tears involuntarily gush to their eyes. And Mirza, much surprised at this unexpected scene, felt at first his anger to die away, and then the imperfections of poor Ayaz attracted his interest, while the words were resounding in his ears. There was so great a disparity between a body so monstrous and a voice so sweet that he who had heretofore taken interest in nothing began to feel a vivid interest in that which was passing before his eyes.

For several minutes while Ayaz was talking, Prince Mirza could not utter a single word, but gazed fixedly at the son of the shoemaker.

"Oh, if I had treasures I would give them to you, son of Hassán, to ransom the life of this unfortunate; but I am only a poor humpback, the son of Amud the shoemaker."

"Very well then," interrupted Mirza. "Very well, son of the shoemaker Amud. I concede to you the life of this boy, but in return you must give me something."

Then the humpback, radiant with joy, kissed in sign of agreement the hem of Mirza's silk robe, and immediately, without saying a word, ran to the store of his father, who was standing impatiently at the door, fearing lest the adventure should turn out disastrously for his dear son.

Ayaz entered rapidly, without speaking to his father, and an instant later ran out with something in his hands. He did not stop until he arrived at the feet of Mirza, and then said:

"Oh, son of Hassán, I give to thee the most precious of my possessions." At the

same time he presented to Mirza the most handsome pair of slippers that could be imagined. They were embroidered with silk in the form of beautiful flowers over the finest blue leather. They were, besides, adorned with gold and braid most fancifully. It was impossible to conceive of a more enchanting pair of slippers.

"My father made them especially for me, oh Prince Mirza. My father worked them with love for his dear Ayaz, and Ayaz has nothing so precious as these slippers. In every thread of silk and in every piece of braid is shown the affection of his father. One hundred million purses of gold, oh Prince, would not be worth in my eyes as much as these slippers. Nevertheless I give them to thee in exchange for the life of this youth."

Such language as this was totally unfamiliar to Mirza. He was amazed. All the sentiments of filial affection and all the humanity which the words of Ayaz breathed produced in the heart of Mirza a delicious enchantment by him theretofore entirely unknown. It appeared that the voice of the shoemaker's son reverberated in the depths of his own soul and awoke a grateful echo.

He could not speak a single word in the amazement which all this caused him, but he took the slippers, which were in reality magnificent. He gazed at them a moment; then looked at his own feet, and turned again to gaze upon the slippers of Ayaz, and finally decided to take off his own slippers and put on those which had just been presented to him. And then, oh marvel! Hardly had he put on the new slippers than a sudden change manifested itself in him. It appeared that all the abhorrence of everything which had lately possessed him vanished as by magic from his spirit, and that life opened before him entirely new and wholly delightful. In fact, his cheeks, little by little, became rosy with health and a look sweet and benevolent shone forth from his eyes.

He extended his hand to Ayaz, drew him

(Continued on page 40.)

## VIOLIN DEPARTMENT

### The Violin Bridge.

Written Exclusively for THE CADENZA.

BY GEO. BRAYLEY, BOSTON.

To a beginner, a violin bridge seems only a contrivance for holding up the strings; and to his mind anything will answer that is able to do this.

They are continually falling down and breaking; and away he goes to the nearest store that sells them, purchases another, and puts it on. This is a mistake, as all bridges have to be fitted to the instrument. If it is too high, causing the strings to be above the finger board too much, it is difficult to play, especially in the higher positions, as the fingers get buried, as it were, between the strings, and rapidity is out of the question.

It is impossible to give rules regarding it, as different violins require different styles of bridges. If the bridge is too flat it is not easy to play on, as one is continually hitting the other string. On very cheap violins the finger board is rarely on right: the neck is too high and throws the finger board almost on top of the violin. If one has such an instrument, and they should put on a high bridge, it would put the strings out of all proportion. Then, again, a cheap finger board is often crooked, that is, it has a hollow place in the centre, so when the string is pressed below this it strikes on the finger board and, not having room to vibrate, produces a rattling, disagreeable sound.

When the bridge is put on the violin, the feet should be about in line with the little notches at the *f f* holes. It should be curved somewhat, like the finger board, the G string side being higher than the E, as it requires more space for the G string to vibrate.

Its height should be generally about  $1\frac{1}{4}$  inches in the middle, and the strings at the end of the board should be about  $\frac{1}{8}$  inch above the board. The sounding post should

set a little back under the E string side. The feet of the bridge must fit perfectly on the violin, and, strange as it may seem, hardly any sound will be produced if the feet are glued to the top of the instrument.

The altering of the bridge and sound post, however slight, changes the whole tone of the instrument.

When tuning your violin, look at the bridge frequently, as you are apt to pull it over, especially when tuning the E string. If it is bent over or crooked, straighten it by pulling it back carefully. A repairer is the one to put the bridge on; but everyone is not near such, and they must do the best they can. Generally, bridges of speckled maple are the best, and they must be arched and fitted as nicely as possible. By care the bridge will last almost as long as the violin, and becomes a part of it; in fact, on old violins, it is almost impossible to replace them.

### Is the Banjo a Musical Instrument?

BY MYRON A. BICKFORD, SPRINGFIELD, MASS.

I have read with a great deal of interest the articles in the December issue of THE CADENZA, "Praise" and "Further Praise" of the banjo, and while I can coincide with some of the ideas, there are others that seem like anything but "praise" to me. If the banjo were to be limited to so-called characteristic music, music composed by banjo men, some of the most beautiful gems of melody ever penned would be unavailable to those who play no other instrument. The violin, which of course has a much more extended literature than the banjo, has borrowed some of its most beautiful melodies from piano works and from the realm of vocal music, and why should not the banjo be allowed to have a hand in interpreting music which has some meaning, which has a message, other than to set the feet in motion? Indeed, there is much more excuse

for the banjo drawing on the literature of other instruments than for the violin, for the reason that banjo men are very, *very* scarce who can give us characteristic music having real *musical* worth. The pianist who has made a real study of music and who has passed the A-B-C stage of two-steps and the like, having had a taste of the music composed by masters who had something to say, finds his greatest delight in playing this music. Now why must the lover of the banjo be restricted to the light music composed especially for this instrument, some of it little better than trash, when there is such a mine to draw from? I believe those who decry classical (in other words, the best, music that is intellectual and has stood the test of time) music for the banjo are sincere, but I also believe they are mistaken in their idea of what is for the advancement of the banjo as a musical instrument.

Is it so much that the banjo is not capable of interpreting the best music as it is that those who play it and some of those who listen are not capable of *appreciating* this music, no matter what instrument it is played on? One of the writers above mentioned does not approve of the banjo as a classical instrument (that is, a vehicle for the best music), but points out two standard classics as fitting it perfectly. Are those the only two? I think not. As for attempting works of large and complex form, such as concert overtures, why not? It is very true that there are performers before the public who are neither musically nor technically capable of doing justice to such works, and for these to attempt them *is* a musical absurdity, just as it would be for an amateur violinist to attempt the Mendelssohn Concerto after a year of study. But because this violinist cannot do justice to the composition, does the public decry the violin? Not a bit of it. It takes years as well as talent to make an artist on any instrument and the banjo is no exception. Works originally written for the orchestra have been

successfully transcribed for the piano, the violin and for various instruments. Why must the banjo be ruled out? By doing so we acknowledge to the world that the banjo is not really a musical instrument, simply a musical toy, a little above the autoharp perhaps, but still only adapted to a very limited sphere.

There is more of an art in transcribing for another instrument than most people imagine. It is not enough to simply write down all the notes as they appear in the original, but they must be altered or adapted to suit the particular characteristics or "idiom" of the instrument catered to. If this is properly done and properly played, I can see no reason why works of large form should be barred. I have in my possession several of Beethoven's Symphonies, as well as other works of that character, arranged for the violin alone, with piano accompaniment, and have demonstrated repeatedly, to my own satisfaction at least, that they are effective, even though I have no grand orchestra of 60 pieces to play them.

Now why bar the banjo? As for the amount of time and practice the banjo virtuoso must spend to prepare for this work, is it any greater than that put in by the violin or piano virtuoso? While we cannot all be great artists, owing to various causes, there is no reason why anyone should not enjoy the very best music, even if their only medium of expression is the banjo, and even if the music was not originally intended for that instrument. I would not say one word to discourage the men who have done so much for the banjo by writing music especially adapted to its characteristics, but it is my firm conviction that when we limit its possibilities to this class of music and bar out things of a higher nature, we are relegating it to a lower plane than any other legitimate musical instrument, and are rather degrading than elevating the instrument which has so many devotees all over our land.

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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.  
Unjust criticisms or personal abuse of anyone will not be  
permitted.

Vol. XI. JANUARY, 1905. No. V

**Editorial.****New Year's Greeting.**

**T**HROUGH the courtesy of our Sec-  
retary, Mr. C. L. Partee, and the me-  
diumship of our official organ, *THE CA-  
DENZA*, I take great pleasure in wishing all  
the members of the "American Guild of  
Banjoists, Mandolinists and Guitarists" a  
"Happy and Prosperous New Year."

I consider it a great honor and privilege  
to be in a position to extend the hand of  
fellowship to the members of an organiza-  
tion which is wielding such an important  
influence upon the future of the domestic or  
home music of America.

May we all bear in mind our motto, "For  
the Advancement of Musical Art," and also  
frame resolutions for the social advance-  
ment of the Guild by trying to utilize the  
works of our own members as much as pos-  
sible, by supporting the literature that voices  
our sentiments and teachings and by mak-  
ing those we come in touch with happier  
and better for knowing us. In conclusion,  
may we add liberality, generosity and the  
spirit of co-operation to our motto.

Fraternally yours,

W. J. KITCHENER, President of the Guild.

## The Guild Festival Concert and Fourth Annual Convention to Be Held at Boston, Mass., March 29, 1905,

**S**INCE pretty full details regarding this  
coming great event have already been  
given in the columns of *THE CADENZA*, we  
will open our remarks on the subject this  
month with mention of a few items of es-  
pecial interest to Guild members. First,  
regarding the banquet of the Association,  
which is self-supporting, each member pay-  
ing his share of the expenses: For the Bos-  
ton Convention, the banquet will probably  
be held at noon on the day of the Festival  
Concert (March 29), and in order that the  
managers may know how many to provide  
for, both Guild members and visiting pro-  
fessionals or dealers who wish to attend the  
banquet are requested to at once send their  
names to Mr. H. F. Odell, Chairman of the  
Committee, 165 Tremont Street, Boston,  
Mass. Second, regarding the Convention  
or business meeting of the Guild: It will  
be necessary, as heretofore, to rent a suit-  
able convention room for the purpose, and  
as the large hotels offer the best conven-  
iences in that direction, it will probably be  
held at one of the principal hotels, and  
very likely will occur at the same time as,  
or immediately following, the banquet.  
Third, concerning tickets to the Festival  
Concert: The prices of seats have been  
placed at popular figures, 50 cents, 75 cents  
and \$1.00; and as much interest has already  
been manifested, together with the exceed-  
ingly low price of tickets, the house will  
probably be sold out rapidly. Anyone wish-  
ing to secure tickets (Guild members or  
others) should send a money order, made  
payable to H. F. Odell, at the address al-  
ready given, whereupon he will reserve  
seats for them, the tickets to be put in an  
envelope and placed in the box-office to  
await the arrival of the purchaser. It may  
be mentioned before closing this part of the



subject that as the hall to be used for the concert only seats 1,100 people, the expenses of the concert being very large owing to the tremendous list of talent engaged, and the fact that Guild members have not been called upon (as expected) to contribute a penny to the expenses of the concert, no complimentary tickets will be issued whatever, to anyone. Therefore those expecting to attend would do well to have seats reserved for them as soon as possible. The tickets will go sale on January 9—the date of the first rehearsal and the date of publication of this issue of THE CADENZA—and the work on the program is progressing nicely. About all of the Boston music houses have taken advertising spaces therein; also the C. L. Partee Music Co. and others, of New York.

"The Toastmaster" March, by H. F. Odell, and "The Guild Festival Waltz," by George L. Lansing, are two brand-new selections, composed especially for this event; and they will be directed by their respective composers, being performed by the Grand Orchestra of 200 performers, accompanied by the Grand Organ in Jordan Hall. The orchestra is now filled and rehearsals are to begin. Instrumentation will include 1st, 2d and 3d mandolins, mandolas, 'cello, flute, guitars, drums, violin, piano and the Grand Organ, which is expected to produce a magnificent effect. Mr. Curtis Morse, the well-known humorist, and Mr. J. A. Baumgartner, the prominent organist, have been engaged to appear at the concert as additional features, besides the other talent, which includes: Signor Giuseppe Pettine; The Boston Ideal Club; Mr. George L. Lansing; Mr. H. F. Odell; Lansing's Mandolin Orchestra; The Langham Mandolin Orchestra, and the Grand Orchestra, as previously mentioned. A musical program of refined, artistic and instructive selections will be rendered, and it is safe to say that all attending will be delighted with the musical feast which has been prepared for them.

Now regarding the program to be issued for the concert: This publication will be a neat and attractive souvenir, printed on pages 7¾ by 10 inches in size. The program proper (list of selections that will be rendered) will be printed on the center page. On the opposite page will be printed a list of the artists appearing. On the page following the program proper will be printed the names in full of the members of the Grand Orchestra, and following that will be a page devoted to Guild matters—objects and purposes of the association, together with a list of the officers, etc., the balance of the space to be taken up with the announcements of representative music publishers, manufacturers and dealers, the whole to be bound in an attractive cover. The price of advertising in this program has been placed at the very modest figure of only \$10.00 per page, and at this special rate every house in the country interested in the stringed instrument trade should be represented therein. Those contemplating interesting themselves in the program, which all should do, may also address Mr. Odell, Chairman of the Committee at Boston, in regard to spaces and positions for advertising.

This forthcoming Festival Concert is in the hands of a managing committee, whose names have been given in a former issue, and they, with the assistance of a small amount of funds which were available in the Guild Treasury, are running the affair without assessing the Guild members; and it should be distinctly borne in mind that this Festival Concert and Convention is strictly a Guild affair, in which personal interests do not enter at all, and that every dollar of profit earned upon the concert and program will go into the Guild Treasury. These facts, together with the consideration of the best interests of the Association, should insure a large attendance by Guild members residing in the New England States, New York, New Jersey, Pennsyl-



vania, Ohio, etc. We have a large proportion of members who are within easy reach of Boston, and all these should turn out *en masse* and help to make the entire affair the biggest success in the history of The American Guild of Banjoists, Mandolinists and Guitarists. Any further information will be cheerfully furnished by the Committee, in Boston, or by the Secretary and Treasurer, 23 East 20th St., New York.

### Hints on Guitar Study.

Written Exclusively for THE CADENZA.

BY MYRON A. BICKFORD, SPRINGFIELD, MASS.

The portamento or gliding on the string, mentioned in my last article, has two principal uses, while it is often used for some special effect. Whenever a grace note separated from the principal note by a dash appears in guitar music, it indicates that the grace note is picked in the usual way and then the finger immediately slides to the following note without picking again. The finger moves quickly and with considerable force, so that by stopping abruptly just against the fret the required tone sounds with more or less clearness, depending somewhat on the instrument and the carefulness with which the slide is made. The other use to which the portamento is put is similar, except that the note to which the finger slides is picked again. In this case the grace note is omitted, the dash alone appearing. This latter use is very important and should always be employed in changing the position of the hand, whether indicated by the dash or not. In other words, the fingers of the left hand must not be lifted from the strings in changing positions unless absolutely necessary. This is one of the most important principles of left-hand fingering, as mentioned before, and must be carefully applied in every case where possible. The work of the right hand is also a very important feature of guitar playing, and should not be neglected. To those of my readers who are banjo players I would say that there is practically no difference in the

principles of the two instruments. The hand should be held in such a position that the fingers will pluck the strings exactly parallel to the bridge. This is a fault of a great number of players who hold the right hand and arm in a slanting position, so that the fingers literally pull the strings cornerwise toward the bridge. This is absolutely wrong, as it is necessary to set the strings vibrating in a straight direction in order to get the best tone, and besides, the manipulation of the fingers is impeded since they are inclined to slip along the string for a half-inch before leaving it. There is a great difference of opinion as to whether the little finger should rest on the body of the instrument or not. Personally, I find it to be an advantage to rest it *very lightly* in the majority of cases. If it is an advantage in banjo playing (and how many players hold it free from the head?) I fail to see why it is not also in playing the guitar. I would *never* stem it down tightly on any instrument, as it not only looks ungainly, but actually impedes the freedom of the rest of the fingers. The nail of this finger, as well as the rest, should be kept quite short, so that it can rest squarely on the tip without having the nail come in contact with the top of the instrument. The finger should be placed at a distance of from one to three inches from the bridge, being curved nearly as much as the rest of the fingers and hardly pressing at all, the weight of the hand being sufficient to keep it in place. If the hand is held so that the fingers can pull the strings directly toward the body and parallel to the bridge, it will be found that the thumb, when extended backward, will be about an inch in advance of the first finger, which is its proper position, and which it must keep. The fingers touch the strings very near the nails, using as little of the finger as possible. In this way the disagreeable snapping so often heard will be avoided, since it will be impossible to lift the strings.

MUSIC AND THE DRAMA



IMOGENE M. VERNON.

Talks on the Art of Vocal  
Instruction.

Written Exclusively for THE CADENZA.

BY RALFE LEECH STERNER.

III.

For those who intend reading this article, I would suggest a careful perusal of articles one and two, as certain points which may

appear unexplained here have been fully outlined in the preceding essays.

To those who study singing to make it their profession, let me say, that if you attain real success it is more remunerative than any other art.

Frequently opera stars have been paid a thousand dollars a night, and more, simply for a few hours' work, and it is not im-

possible, but quite probable, that one who works and spends from four to six years in hard study may reach this most coveted goal.

Of course you must be possessed of a voice, and a very good one, upon starting; but strange as it may seem, the good voices in the beginning, and not the phenomenal ones, seem to me to get farthest in the end.

To possess unusual talent is often dangerous for a beginner, as they imagine they know too much. This is a great mistake, as a person with such ideas about the study of music, which really has no end, is less apt to devote proper time to practice and study than one less talented.

Before starting to talk about vowel formation and connection of registers, let me speak upon a few points which have always been considered of vital importance in the promotion of vocal art.

Having had much experience in conservatory work, and having myself employed a score of vocal teachers, I naturally have been in a position to watch the work of some of our most celebrated teachers with their various pupils.

One thing that has always made a profound impression on me is, that I have rarely known vocal teachers who did their own accompanying, to succeed. The reasons for this are easily seen.

In the first place, the teacher's mind is occupied with the music before them, and if they play it as it should be played, and at all times follow the pupil as an accompanist should, they have about all they can do.

Is it then possible for them to watch the pupil's breathing, tone placing, vowel formation, enunciation, phrasing, diction, etc.? Most assuredly not.

My idea is, that the only time a teacher should be at the piano is during the exercises.

I always play my own exercises, but in song, oratorio or opera, the teacher should

stand with the pupils, watch them, and sing with them.

I am also glad of an opportunity to speak about the much abused use of certain vocalises, such as Concone's, Panzeron's, Vaccais, Marchesi's, Lamperti's Bonaldi's, Aprile's, Bordogni's, Rossini's, and others.

These are splendid exercises in their proper places, but teachers make serious mistakes, and find them out too late, when they give them to their pupils in the beginning.

Many of these are harder to sing than songs which teachers could give their pupils, —songs which keep well within the bounds of the middle register.

Their only redeeming point, if a beginner whose voice is only in the early stages of completion sings them, is that they are singing exercises in which the syllabic names of the notes are pronounced as: do, re, me, fa, sol, la, si, called solfège, instead of singing words full of consonant sounds.

More voices are ruined through the improper use of vowels and incorrect vowel formation than in any other way. Indeed, many so-called vocal teachers, owing to improper training themselves, and lack of study, do not even know enough to use vowel sounds, much less the proper ones to use with their various pupils.

The most important of all is to be able to use the different vowels in the correct order or rotation. It is not alone necessary to change the rotation as the flexibility of the voice demands it, but to be able to know which vowel to use first, last, or in between; also to change the formation without disconnecting the registers.

The vowels which are mainly used are E, A, I, O and U.

Most teachers have their pupils sing principally on E, A, Ah and OO (OO as in moon or fool).

The vowel sound "I" is being used more now than in former years, it being specially

desirable to use in the case of lyric sopranos. I have found that to bring out many of these voices the frequent use of "I" is absolutely indispensable.

More pupils come to grief by the use of E than by any other vowel.

E is what might be called a pinched vowel sound, and if beginners, or those who have studied less than a year, persist in using E in the upper registers, they will sooner or later lose all quality, and in time permanently ruin the voice. E can be used with almost any voice, but the greatest care must be exercised, and teachers should never allow beginners to sing any exercise on E above C. In fact, most pupils cannot even be taken this high to good advantage.

E should be used in the beginning with those inclined to sing throaty, but as soon as the voice gets too nasal, it should be changed for a vowel farther back, one possessing a better degree of quality; namely, A.

Before going farther, I may as well explain my term—*farther back*. If the reader will pronounce distinctly and clearly the vowel sounds E, A, Ah, O and OO, in this rotation, you will notice that E is nasal, A less so, Ah still less, O even more so than Ah, while OO seems glued in the throat itself. Therefore each vowel sound was farther back than its predecessor.

Some pupils find A rather hard to sing, and, in fact, all vocal students will find one vowel, at least, which will be difficult to master, and that vowel should be worked with until the pupil can sing it as well and as easily as the others.

The next vowel sound, Ah, is the most abused, and one might say, misconstrued more than all the others combined.

Many teachers have their pupils sing Aw, Ar, and other similar inventions of their own which stiffen the jaw bone, without first making a study of the formation, timbre and tone coloring.

Singing with the jaw bone held stiff is in itself enough to ruin any voice.

The broad Italian Ah should be used whenever it can be, but, of course, certain different styles of voices make changes in the formation of a given vowel sound absolutely necessary.

Some pupils, who study with us year after year, we never allow to sing E; others A; still others OO, etc.

Many claim, of course, that of all, we find the best quality in Ah and OO. This, as a rule, is true. But the first thing that must be done is to place the tones in the head, and this seldom can be done by using either Ah or OO in the beginning, as they are both hard to throw nasal.

O can be used with most all voices as soon as they are out of the throat. It throws the mouth in a good position—round, but the tone must be nasal and forward.

OO, I find, is most essential in the last stages of voice building, developing quality, and also for placing the tone against the upper teeth and palate. In singing OO against the palate and upper teeth, the voice will have that beautiful ringing sound which is best liked by almost all voice lovers.

In speaking of registers, certain teachers have tried to teach their pupils to take a low abdominal breath on a low tone, a middle chest breath on a middle tone, and a high chest breath on a high tone, claiming that each of these three tones were in a different register. It will be easily shown that this was ridiculous.

If we have a phrase of three words to sing, for instance, the first word is on C below, the second D on the staff, and the third G above the staff. Can we take a breath on each tone and break up the phrase?

If this were admitted to be the correct way to sing, according to registers, no one could be induced to sing in this way. It would not alone seem unnatural, but it would be impossible to phrase properly. The only redeeming feature it might have would be in the tone production.

Most all teachers who understand the

voice, teach abdominal breathing only. It has taken years to find out that this is the only legitimate form of instruction which is reasonably practical. It might be called the improved method, if method were a good word to use—it is a very bad one where the voice is concerned.

Still, there can be improvements made in almost anything. We formerly had ox teams where there are now railroads, candles where now electric lights, and in music it is the same.

Teachers can even learn from their pupils, because pupils put questions to them that make them think and give them new ideas.

The hardest thing for a teacher to do is to determine where certain breaks occur in the different registers, and not force the voice over the break, but to first get the tone upon which the break occurs. This has been known to take from a month to two years, but if it is not done, the voice is lost.

Melba, I believe, had a break at F Sharp, and worked eight months with Mme. Marchesi in Paris to overcome it. This she finally did, and claims that had Mme. Marchesi forced her voice over the break, it would never have amounted to anything.

Let me explain here the difference between a break in the voice and a break on a tone. A break in the voice is, of course, a serious matter.

Have you ever heard someone sing, who, every time they reached a certain note, their voice seemed to change entirely, and where the change occurred they could, with difficulty, sing a tone pleasing to the ear, or which was in any way like their other tones, not alone in timbre, but in tone coloring also? This was undoubtedly a break in the voice.

A break on a tone, whether it be a high or a low note, is, as a rule, caused through lack of breath control. Either through trying to hold the tone after all the breath has been used, or in trying to sing the tone and

hold the breath back, which, of course, stiffens many of the muscles used.

Pupils practicing breathing should pay particular attention to the exhaling part of their exercise. I have found that most pupils can be taught to inhale, but pupils, and even public singers, find it hard to exhale. They imagine that they have let all their breath out when there is still enough left to sing any ordinary phrase.

Many singers fail, too, because they take too much breath and take the same amount every time they see a comma.

Practice taking just what you think you need and no more, always, when possible, sing each phrase on one breath. Remember that taking too much breath is just as bad as not taking enough, as it invariably interferes with that which is to follow. One other point: How to diminish a tone. Most pupils in diminishing a tone keep closing the mouth as the tone diminishes, thereby straining and pinching the tone, tightening the important organs of vocal sound and checking the breath.

The proper way to diminish a tone is to keep opening the mouth wider and keep singing the tone more nasal; doing so very gradually, keeping the tone as even as possible, letting the breath flow out evenly, without holding it back. By the proper practice of the above, most anyone can be taught to diminish a tone from *fortemente* to *pianissimo* and even to a whisper.

In conclusion, let me say that when you take up singing, think first of it as an art only. So many pupils want to know, even before they have started to study, how long it will take before they can sing and receive remuneration for it. This is a serious drawback to the teacher, whose aim is first to give the pupil a voice to sing with before he tries to place them before the public. Do not aspire too high—we all could not be grand opera stars, but not getting this high will not prevent you from making money with your voice.

## The Cadenza.

### News of the Theatres.

Ten acts, instead of nine, now constitute the program at Mr. F. F. Proctor's Newark Theatre, the change having been made a few weeks ago. Mr. Proctor found that occasionally nine acts did not run quite the allotted time, and rather than have a splendid program spoiled by gaining time through the lengthening of the acts already engaged, he has added for each week another specialty of equal excellence. It would be possible to "stretch" a nine-act program a full half-hour, but this would detract from the crispness of the bill through the efforts of players to gain time, and so Mr. Proctor prefers to provide additional talent. The addition is made at no cost to the general excellence of the bill; indeed, just at present there are being offered novelties of surpassing merit. The very cream of vaudeville novelty of two hemispheres is seen in the course of the season at the Proctor houses, and all the novelties presented in New York are also seen in Newark.

Mr. F. F. Proctor has decided to become a producer for his circuit of six theatres, and within the course of a few weeks will make his first production. He will employ a company of twenty chorus girls from the Broadway productions. These will be carefully rehearsed under the personal supervision of one of the most expert stage managers, who will drill them in songs and dancing effects. These productions will be made as elaborate as possible; the three scenic studios attached to the circuit, and the expert staff of electricians, property men and others guaranteeing the most perfect results. This company, with the exception of a few possible outside dates, will appear constantly upon the Proctor circuit, changing their productions for each fresh appearance at the theatres. In the course of time there will follow sketch companies and other novelties, all under Mr. Proctor's personal direction. The plan is already exciting much comment, and it is generally agreed by other

managers that Mr. Proctor has solved one of the greatest problems confronting the vaudeville manager—the development of a never-failing source of novelty.

### Siegel and the Mandolin.

To Mr. Samuel Siegel, the eminent mandolinist, belongs the distinction of having appeared before what was probably the largest audience that ever assembled to hear a mandolin soloist. This event took place on the evening of November 22 in the city of Nashville, Tenn., the occasion being one of the principal numbers of the Nashville Lyceum Course, one of the largest in this country.

The vast tabernacle was packed by an audience of over 5,000 people, several hundred being seated on the stage, and all were unanimous in their appreciation and applause. Mr. Siegel was forced to respond to many encores.

The majority of the audience were astonished at the possibilities of the little instrument, which, in the hands of the master, spoke forth true messages of genuine musical meaning and worth.

Never had they dreamed of associating those pure tones, those beautiful harmonies and melodies, with a modest little mandolin, that heretofore in their minds had only been fit for a background to polite conversation or a necessary accompaniment to a table-d'hôte.

Taken all in all it was a triumph for Siegel and a triumph for the mandolin.

Much space was devoted to the concert in the Nashville papers. Following are a few extracts:

Nashville American, November 23:

"It is easy to understand why Mr. Siegel is said to be without a peer as a mandolinist. He is a master of the instrument. Not only is his technique as wonderful as it is interesting, but the tone he summons from the instrument is rare and beautiful. At times it sounded not like the tinkling of the



wire strings, but more like the vibrating tone of a violin. All of Mr. Siegel's numbers were happily selected and faultlessly rendered, but his most interesting work was in the harmonic passages, and when he carried the melody on one string and the accompaniment at the same time on the others."

Daily News, November 23:

"He makes the little gourd-shaped instrument produce grand opera music, slumber songs; made it ring out lovely dances and somber hymns. His fingering is deft and wonderful, and his interpretation showed feeling and appreciation of the music's beauty."

Nashville Banner, November 23:

"Mr. Siegel is indeed master of the mandolin and seems to impart some wonderful voice to his instrument. His selections were happily adapted to the mandolin and were executed as Nashville has never heard a mandolinist play."

**I**N addition to the timely and well-chosen Greeting to Guild members by the President, Mr. W. J. Kitchener, which heads our editorial columns this month, the publishers of THE CADENZA wish to take this opportunity to extend a Cordial New Year's Greeting to one and all, and particularly every lover of music, whether amateur, student, professional or soloist. We believe the pursuit of the art of music to be ennobling in the highest sense, and especially if entered into conscientiously and thoroughly. And we wish the best of happiness and prosperity to every one of our readers.

And by the way, happiness is largely of our own making, which is well illustrated in the story by James P. Downs, of New York, published in our columns this month, entitled "The Slippers of Ayaz." This teaches a great truth, points out the way to serenity and closes with a little sermon which should impress every reader. We invite our subscribers particularly to read this story carefully and to study its teachings.

In conclusion, we hope that all who have

failed, among their Christmas and New Year's gifts, to receive a present of a pair of the Slippers of Ayaz may soon acquire them through their own individual efforts; and that they may remain a permanent possession forever of all our readers and every music lover, is the wish of

THE EDITOR.

Once more we are calling the attention of our readers to the magnificent compositions and arrangements for mandolin, in the duo, trio and quartet style, by the eminent mandolin virtuoso, Signor Giuseppe Pettine, all of which are published and for sale by the C. L. Partee Music Co. of New York; and also Pettine's Modern Mandolin Method—in two complete volumes—and Pettine's Duo Style of Mandolin Playing—the latter also issued in book form, and all compiled, written and arranged by Signor Pettine in a thoroughly practical, progressive and musicianly manner. No better works than those of Signor Pettine have ever been produced for the mandolin in this country, and teachers, students, amateurs and all lovers of the mandolin would do well to become acquainted with his works. Write to the C. L. Partee Music Co. for lists and information.

A rare musical treat will be offered to the musical public of New York city, at Carnegie Hall, on Monday afternoon, January 16, 1905, in the form of a Harp Recital by Aptommas, the great harpist who has been the sensation of two continents for years past and whose performances on this instrument have probably never been excelled, if equalled by any other artist. It puzzles us to understand why this veteran musician's abilities are not better appreciated in this country, and why he is not brought more prominently to the front. Compared with his enviable standing and the great success of his tours in Europe, his present visit to the United States may be said to have been a failure.

Is it because he has allowed no monetary consideration to induce him to lower the standard which he set in his youth, and has continued to look with scorn upon the "dust-in-the-eye" policy usually adopted to secure public favor? Very likely so; but in any event, those who love real music, particularly when rendered by a master upon that delightful instrument, the harp, may have cause later to reproach themselves if they fail to attend the forthcoming recital by Aptommas, the great harp virtuoso, to be held in Carnegie Hall, Monday afternoon, January 16.

McGrath Brothers, the popular and well-known expert banjoists who have been touring in vaude-



ville for several seasons past, have scored a distinct and decided success in that field and are undoubtedly the most successful banjo team appearing in vaudeville to-day. McGrath Brothers are real students of the banjo and musicians; and the result is that their act is neat, novel, refined and artistic, while their repertoire is unlimited and strictly high-class. These gentlemen play the banjo in the legitimate way and never fail to score a hit at every appearance. During the past year McGrath Brothers appeared in the following prominent houses: The Keith Circuit; the Proctor Circuit; Hammerstein's and the New York Theatres, New York; the Avenue Theatre, Pittsburg; Young's Pier, Atlantic City; also at prominent theatres in Baltimore, Albany, Newport, Lancaster, New Bedford, Atlantic City and Ocean City, and others too numerous to mention.

### Imogene May Vernon.

Elsewhere in this issue we publish a portrait of Miss Imogene May Vernon, mandolin soloist and club director, of Providence, R. I. Miss Vernon is a French-Canadian by birth, is exceptionally talented as a mandolin soloist and musician, with plenty of temperament to make the artist and ambition to succeed which has led her to accomplish such remarkable results.

Miss Vernon is a pupil of Signor Giuseppe Pettine, the great mandolin virtuoso, of Providence, and he is enthusiastic in referring to her work, characterizing her as one of his very best pupils. Miss Vernon is the director of the Cecilian Mandolin Orchestra and gives promise of becoming one of the best lady mandolinists of the country.

She has been very successful, both as a teacher and a soloist, and has appeared many times in public. Her repertoire includes all of Signor Pettine's most difficult compositions, and a number by Munier, Siegel and Abt, besides difficult violin compositions by De Beriot and Singelee.

In another column will be found the program of a concert in which Miss Vernon recently appeared as soloist.

### Mrs. W. J. Kitchener.

It affords us especial gratification to be able to present to our readers this month a fine portrait of Mrs. W. J. Kitchener, of New York City, one of the leading mandolinists and teachers

of the metropolis who, in conjunction with her husband, Mr. W. J. Kitchener, president of the American Guild of Banjoists, Mandolinists and Guitarists, and soloist and teacher of the guitar, mandolin and banjo, has won an enviable reputation for herself and enjoys the respect, confidence and admiration of all her pupils and those of the public who have heard her in concert and recital work.

For several seasons past Mrs. Kitchener has appeared as mandolin soloist at some of the most important functions given in New York City, among which may be mentioned appearances before the Women's Press Club, concerts at the Waldorf-Astoria and Annual concerts in Carnegie Hall. Also during the past summer Mrs. Kitchener, as mandolin soloist, proved the hit of the string concerts and recitals given at Chautauqua, New York, and was actively engaged there in teaching, club and solo work for a period of two months.

Mr. and Mrs. Kitchener have for years been recognized as included among the leading and progressive musicians of the city who are legitimate disciples of the art and who have always refused to cater to the trivial and commonplace demands of those who prefer the sensational and trashy products of the time. Rather, they have always upheld that which is legitimate, enduring, satisfying and meritorious as pertaining to their profession and to the imparting of same to their pupils; and that they have made no mistake in thus clinging to a high standard is evidenced by their ever increasing popularity and patronage.

The annual concerts given in Carnegie Hall by these artists have been a feature of their work for some ten years past and have done much good in illustrating the possibilities of the stringed instruments. As a mandolin soloist, Mrs. Kitchener has been particularly successful and her work has been much admired. Included in her repertoire may be mentioned the following standard works, which will give an idea of her ability:

Legende, Wieniawski; Valse Concerto, Alard; Valse Concerto, Munier; Faust Waltzes; Bolero, Carl Bohm; Habanera, Sarasate; Capriccio di Concerto, Arienzo; Witches' Dance, Siegel; Playera, Sarasate (Spanish Dances V), and others too numerous to mention.

Lovers of fine guitar music will be pleased to learn that the C. L. Partee Music Co. will shortly publish 12 new compositions, by Mr. William Foden, America's greatest guitarist.

## GENERAL MUSICAL MATTER

### (The People Who Give and Take Cheap Music Lessons.

Written Exclusively for THE CADENZA.

BY MARION OSGOOD, BOSTON, MASS.

In the music teacher's world of to-day there are two distinctly opposite tendencies. One of these is the demand for greater care and thoroughness in instruction for genuine lovers of teaching, for men and women who have something to say and know how to say it. It is needless to state that the demand for superior teaching comes from a superior (and a strictly limited) class of pupils, pupils who want the best teaching to be had and are willing and generally able to pay for it, not in money alone, but in patient endeavor; who realize the difficulties of a musical education and who seriously and reverently undertake them. In striking contrast to this state of things is a condition born on the one hand of the restless hankering after the distinction indefinitely supposed to attach to "taking music lessons," and on the other a desire to earn a pittance in some "genteel" way.

A host of exceedingly low-priced teachers have sprung up recently to cater to the demands of a host of people who are for the most part poor, and who are too commonly of the temper to which nothing in art is sacred. To-day many teachers advertise in the dailies for pupils at prices varying from twenty-five cents a half-hour to thirty-five cents an hour (payable at each lesson) or often even lower terms.

Some of these lessons are advertised to be given at the pupil's homes.

There are numerous schools which advertise lessons in classes at extremely low prices, with instruments and music gratis. The private teachers especially seem to expect no guarantee either as to regular attendance at lessons or as to regular pay-

ment (or any payment) for those lessons. Conditions which are by right the teacher's to control are to-day ruled by this class of pupils. The music teachers of to-day find themselves in strange conditions, and many among them have met these conditions with a spirit of weak acquiescence and yielding to imposition which, to say the least, is exceedingly regrettable.

The teacher of cheap music lessons receives more children than adults as pupils, and they are supposed to pay at each lesson. But when the typical child pupil of the cheap teacher comes for her lesson she may or may not bring a sticky, hot "quarter" (or even smaller coin) clenched in the little grimy hand; if she does not, she will (or will not) "bring it next time." Most of these low-priced teachers are quite inexperienced, and being insecure of their ground think that their way lies in *pleasing the pupil* first, second and always; in fact, they allow their pupils to ride over them roughshod. If the lesson hour does not suit the pupil it is changed again and again until it does suit.

When the pupil, without regard to musical needs, demands "a piece," a piece is forthcoming, and if, perchance, a pupil remains with such a teacher long enough to manage the latest "coon song," be assured it is that "piece" and no other which she demands and gets.

If the pupil "hates scales" the scale work is dropped. All absences are so much dead loss to the teacher, as the lost lesson is never paid for, whether it has been merely a forgetfulness of the child or parent, an illness, or a wilful neglect to take the lesson, in order to use the money in some other way.

Sometimes the teacher is notified of an intended absence, but more frequently not. Only now and then can the teacher cajole

the pupil into taking his lesson another day to make up for the absence. So the alleged "term" of instruction drags wearily and capriciously on.

Tardiness is winked at—so is gum-chewing during lessons, and the bringing in of friends who sit and stare and fidget while the lesson is going on.

Dodging a lesson to save money is, under such conditions, very common, and pupils to-day can in many cases buy their music at a teacher's discount (I do not know why, but it is so), thus the teacher loses her legitimate profit. It is difficult to state just how this condition of things has come about. Fortunately for the art of music there remain, as has been said—teachers and pupils of a grade immeasurably above the class mentioned—real students and real teachers in the beloved art which, despite many obstacles to progress, continues to grow in our land.

I am not speaking of this class here, but of the class which to-day menaces all progress, both in music study and in music teaching. It is to be supposed that "hard times," with consequent stress of business conditions, has largely contributed to the disheartening conditions here outlined, but I think, too, that the feeling, "I'm as good as you; I must have all you've got and more, too!" lies also at the bottom of most of the cheap-lesson taking and most of the hiring of very cheap pianos to-day. Hard-working parents, emulating the example of some friend who has a little more money than they have, must needs stint themselves, that they may obtain by hook or by crook a little "upright" on the instalment plan. This piano crowded into the small parlor and backed up against the wall, their happiness (because they, too, possess a piano) seems complete.

But soon the question of lessons for one of the three children comes up. Fanny is the chosen one, because she "loves music," her mother says, in proof of which she fur-

ther states that Fanny can sing through the latest coon song "without a single stop!" So Fanny goes to a twenty-five cent piano teacher and takes desultory lessons. The parents notice how fast their "quarters" go, but they do not think their going makes the music come. They desire that Fanny play "Sweet Home," "Hiawatha," and other music of the sort, with the laudable desire to make home happy herewith, yet neither parents nor Fanny have grit enough, neither "quarters" enough, to keep to the piano lessons and the practice till the desired end is secured.

After the second lesson Fanny becomes a trifle indifferent as to her manner of practice. By the sixth lesson she has come to loath her little exercises, and so fills in her practice hour mostly by thumping out her favorite coon song, regardless of time, with one finger.

That piano has to bear a good many thumpings of one sort and another from all the children, baby included. Baby is only two years old, yet he reaches up and pounds the "pretty, pretty" keys with molasses-stained fists. The shiny surface of the case is also a temptation not to be resisted, for *such* nice marks can be made upon it by baby's fingers!

Then there are the accidental stubbing of toes against that precious piano, which soon comes to be anything but a blessing. Fanny does not seem to get much nearer to making home happy with her music, yet the payments on the piano keep coming due, sometimes overdue. The parents gradually become disheartened, and the end of it all is that Fanny's lessons cease and the piano is taken away.

This is one of the examples of useless "musical" endeavor, making for nothing permanent and leaving behind the bitter reflection of misspent effort and money.

It will be readily seen that a teacher who stoops to the way of conducting her busi-

(Continued on page 41.)

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**MUSICAL MELANGE**  
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### News Notes, Concerts, Etc.

Last Wednesday evening Mr. J. Robert Morris, of Fort Wayne, who is instructing a large class in mandolin and guitar at this place, gave a very beautiful and interesting mandolin recital, before a large and well pleased audience in the Allegor hall. He was assisted by the mandolin orchestra, which rendered some fine music for amateurs, and by Mr. Maurice Niezer and Miss Kitty Ireland, whose vocal solos were highly applauded. Mr. Morris showed by his playing that he is an artist on the mandolin and his compositions show that he is a composer of unusual ability.—Monroeville, Ind., Weekly Breeze, Dec. 8, 1904.

Program of concert given by the Lima Philharmonic Orchestra, at Faurot's Opera House, Lima, Ohio, Dec. 16, 1904.

#### PART I.

- March from "Carmen".....Bizet  
 Melody in F.....Rubinstein  
 Saxophone Solo—Violets.....Wright  
 Mr. Ettinger.  
 Anvil Chorus—"Il Trovatore".....Verdi  
 Hungarian Rhapsodie No. 6.....Liszt  
 (a) Traumerei.....Schumann  
 (b) Groszmutterchen—for strings.....Langre

#### PART II.

- Selection from "Tannhauser".....Wagner  
 Waltz Song from "Il Baccio".....Arditi  
 Intermezzo.....Mascagni  
 The Reception—Waltz Caprice.....E. H. Frey  
 Bridal Chorus—"Lohengrin".....Wagner  
 March—American Republic.....Thiele

The first mandolin musicale of the second season was given by Mr. Samuel Adelstein and pupils on Monday evening of last week. As usual the affair attracted a large and fashionable crowd. The mandolin and lute selections were extremely good and played with fine effect. One needs to hear the Adelsteins to discover what can be done with plectrum instruments. Many of the numbers were special arrangements made for the mandolin orchestra by Alfred Cottin and Edouard Mezzocapo, of Paris. Mr. Glen Cowgill, the soloist of the evening, is quite a virtuoso, and surprised the audience by the effects he produced. Miss Helen Heath, the vocalist, was in excellent voice. Miss Heath is one of the most gifted of our local concert singers, and is always eagerly listened to. Mr. Amon Cain, baritone, late of the Castle Square Opera Company, New York, made his first appearance in San Francisco. Mr. Cain has a noble voice and much dramatic power. I predict that he will be

a success, as he certainly was on Monday evening.—Town Talk, San Francisco, Cal., Dec. 10, 1904.

Program of mandolin recital, given by J. Robert Morris, assisted by Miss Kitty Ireland, soprano; Mr. Maurice Niezer, baritone, and the Monroeville Mandolin Orchestra, at Monroeville, Indiana, Nov. 30, 1904.

1. Chicago Post March.....Ellis Brooks  
Mandolin Orchestra.
2. (a) Hark the Choir.....Valentine Abt  
 (b) Cradle Song (Hauser), arr. Valentine Abt  
 (c) Impromptu.....Valentine Abt  
 J. Robert Morris.
3. Vocal Solo.....Selected  
Miss Ireland.
4. A Lullaby.....Aubrey Stauffer  
Mandolin Orchestra.
5. (a) Dream On.....J. Robert Morris  
 (b) Fantasie in G-minor.....J. Robert Morris  
 (c) Fantasie.....J. Robert Morris  
 J. Robert Morris.
6. Vocal Solo.....Selected  
Mr. Niezer.
7. Pride of My Heart—Waltz.....C. H. Verner  
Mandolin Orchestra.

Program of musicale given at the Iroquois Club, Auburn, New York, Dec. 8, 1904. The mandolin club appearing on this occasion was under the direction of Mr. G. Muder, the distinguished mandolinist and composer of that city.

#### PART I.

- Intermezzo—"Cavalleria Rusticana".....P. Mascagni  
Mandolin Club.  
 Bass Solo.....Selected  
Mr. Wilcox.  
 Rondo Capriccioso.....Mendelssohn  
Mrs. Pomeroy.  
 My Rosary.....Nevin  
Miss Bowker.

#### PART II.

- Overture—The Bridal Rose.....C. Lavallee  
Mandolin Club.  
 Little Boy Blue.....D'Hardelot  
Mr. Urner.  
 Violin Solo.....Selected  
Mr. Chase.  
 The Time Will Come.....Herbert  
Mr. Patten.

The Cecelian Women's Mandolin and Guitar Club gave its initial concert and ball last evening, the event taking place in Falstaff Hall. There was a concert by the club from 8 until 9, after which the remainder of the evening was enjoyably occupied in dancing, to the music of the LeBeau Sisters' Orchestra, under the leadership of Miss Regina LeBeau. The mandolin and guitar club was assisted by Mrs. Jordan Johnson, soprano; Miss Imogene May Vernon, mandolin soloist, this young woman also being director of the organization; Miss Olive Francis Johnson, reader, and Miss Mary Cullen, pianist. The program was as follows:

- March—Savoia Forever.....Pettine
- Selection from "The Bohemian Girl".....Balfe
- Waltz Song—Coquette.....Stern
- Fantasia—Norma.....Singelee
- Kissing Cups Race.....Brown
- Love's Dream After the Ball.....Czibulka

The foregoing selections were played with considerable skill and the program was all too short for the audience. The players included Mrs. Linstrome, Mrs. Bosworth and Misses E. Press, L. Paquette, K. Press, M. Gagan, E. Brooks, A. Prell and I. M. Vernon.

Mrs. Lanstrom acted as floor director for the dance, while the other young women of the club served as aides and reception committee.—Providence, R. I., Exchange, Nov. 25, 1904.

Program of the Forty-ninth Musicale given by the Paterson School of Music, Art and Languages at Orpheus Hall, Paterson, N. J., Wednesday evening, November 30, 1904:

1. Piano Solo—The Butterfly.....Lavallee  
Miss Fannie W. Borden.
  2. Bass Solo—The Horn.....Flegier  
Mr. Wm. M. Kreamer.
  3. Recitation .....Selected  
Miss Savilla K. Dormida.
  4. Violin Solo—Scotch Fantasia.....Carredus  
Mr. Claude Trevlyn.
  5. Contralto Aria—My Heart Is Weary.Thomas  
Mrs. Isaac Basch.
  6. Mandolin Solo—Le Petit Pas.....Lagatree  
Mrs. Stephen Shepard.
  7. Bass Solo, The Clang of the Hammer.Bonheur  
Mr. Kreamer.
  8. Piano Solo—Witches Dance.....MacDowell  
Miss Borden.
  9. Recitation .....Selected  
Miss Dormida.
  10. Contralto Solo—Der Waldteufel.....Bohm  
Mrs. Basch.
  11. a. Serenade .....Schubert-Remenyi  
b. Perpetuum Mobile .....Reis  
Mr. Trevlyn.
- C. Mortimer Wiske at the piano.

The Song Recital given by eight male pupils of Ralfe Leech Sterner, president and head of the vocal department of the New York School of Music and Arts, 49 West Ninety-seventh street, New York city, on December 7th last was a great success. It is seldom that I have heard pupils perform as did Mr. Sterner's on that evening. Indeed their singing could be favorably compared to many of our best singers now before the public. Mr. C. Luna's singing of Ladonna é Mobile from Rigoletto was by far the best singing I have ever heard outside of the Metropolitan Opera House. Mr. Vincent Carberry did well in his rendering of Chason du Toréador from Carmen, as did also Mr. Edward A. Kinsey in singing Dio Posseute Dio D'Armor, from Faust. Mr. Henry B. Schurhoff sang delightfully a little German song by Eberle, Unter Dem Lindenbaum. Mr. Henry W. Mitchell did well with two songs by Buck and Sarjeant, his diction especially being unusually good. Messrs. Bleil, Schurhoff, Carberry and Kinsey gave Balfe's Heart Bowed Down, from the Bohemian Girl, as a grand finale. Mr. Sterner's pupils were assisted by Dudley Mansfield, Sidney Ruhland, Emile Andrew Huber and E. Mettler Davis of the faculty. Miss Blanche Muriel Hadsall accompanied in good style.

Program of Annual Concert given by the Vallamount Mandolin Orchestra, at Germantown, Philadelphia, Thursday evening, Dec. 1, 1904, under the direction of Mr. Paul Frailey.

- Overture—Moonlight on the Hudson,  
Miss Mamie Welk.
- Grand Opera Overture.....Weaver  
Vallamount Mandolin Orchestra.
- Up-to-date Military Songs.  
Mr. Harry Green.
- Piano Duet—The Witches' Flight.  
Misses Kamerer and Ellis.
- Kensington's Favorite Dancer.  
Thomas McKeever.
- The Mignon Trio—Adios Senorita.  
Gutafson and Buschow
- Messrs. Trailey, Hartranft and Miss Werther.  
Vocal Selection.  
Miss Weisenberger.
- Medley—To the White Swan Social. arr. Frailey  
Vallamount Mandolin Orchestra.
- Vocalist.  
Mr. Edw. Quinn.
- Trio for Piano—A Signal from Mars.  
Misses Kamarer, Ellis and Welk.

Guitar Solo—Black Eyes.

Miss Elsie Werther.

Medley of National Airs.....Armstrong  
Vallamount Mandolin Orchestra.

Paul Frailey, Director.

Program of concert at the Opera House, Port Clinton, O., Dec. 15, 1904, by the Troubadours and Castilian Mandolin Clubs, assisted by Mr. J. Gill and the pupils of Mr. C. C. McConkie.

PART I.

Zulu Moon Dance.....Odell  
Troubadours.

Violets .....Roma  
Mr. J. W. Gill.

Infanta Patrol—Mandolin and Guitar...LeBarge  
Miss Helen McConkie and Mr. McConkie.

The patrol represents a band approaching, the music growing louder as it comes nearer and passes, and again dying away as the band disappears in the distance.

Corporal's Guard.....Eaton  
Castilian Club.

Violin Duet—Valse Bleue.....Margis  
Miss Ethel Haller and Mr. McConkie.

PART II.

Cupid's Victory.....Weidt  
Combined Clubs and Students.

For All Eternity.....Mascheroni  
Mr. J. W. Gill.

With violin obligato.

Violin Solo—Blue Bells of Scotland—varied,  
Farmer

Mr. McConkie.

Instrumental Quartet—L'Esperanza.....Tracy  
Messrs. Zeis, McConkie, Starkloff and  
Mrs. McConkie.

Colored Guards.....Weidt  
Combined Clubs and Students.

Program of a banjo recital by Mr. Alfred A. Farland, assisted by Alice Kellar Fox, at Steinway Hall, San Francisco, Cal., Dec. 13, 1904:

1. a. Mendelssohn-Farland — "Wedding March."  
Paraphrase.

b. Hauser—"Wiegenlied."

c. ——"A Whispered Thought."

d. De Beriot—Andantino from the "Second Concerto."

e. Paganini-Farland—"The Campanella."

Alfred A. Farland.

2. a. Popper—"Gavotte," op. 23, No. 2.

b. Transcription of a Familiar Melody. Selected.  
Alice Kellar-Fox and Alfred A. Farland.

3. a. Thomas—Overture, "Raymond." Last Movement.

b. Chopin—"Choral Nocturne," op. 37, No. 1.

c. Popular Diversion. Selected.

d. Herbert—"Serenade."

e. Mendelssohn—Allegro Vivace from "Concerto for Violin."

Alfred A. Farland.

4. Vocal Solos with Banjo obligato.

a. Jacobowsky-Kellar—"Lullaby" from "Erminie."

b. Yradier-Kellar—"La Paloma."

Alice Kellar-Fox.

5. a. Familiar Melodies. Selected.

b. Kremer—"Gavotte."

c. Ascher-Farland — Transcription, "Alice, Where Art Thou?"

d. Beethoven—Adagio from the "Sonata Pathe-tique."

Alfred A. Farland.

Program of recital by the mandolin and guitar pupils of Mr. L. D. Daniels, assisted by the Washburn Symphony Club, at Danville, Ill., December 16, 1904:

March—Director's Choice.....Liddicoat  
Combined Classes.

Little Fairies Waltz.....Corbett  
Luella Cochran, Mabel Anderson, Mandolins.  
Ruby Bartlett, Guitar.

Melody in F.....Rubinstein  
Alex. Lesem, Violin; Frank Hendrich, 'Cello;  
Miss Holbrook, Piano.

Guitar Duet—In the Twilight.....Cobb  
Mrs. R. E. Gritten, L. D. Daniels.

Selections from "Il Trovatore".....Verdi  
The Washburn Symphony Club.

Piano—Mazurka Caprice, op. 327, No. 3....Bohm  
Miss Blanche E. Holbrook.

Glendale Waltz .....Haug  
Combined Classes.

Cheerful Wanderers—Vocal Duet, with  
guitar accompaniment  
Opal and Ruby Bartlett.

a. Abendmusik, Op. 162.....Sutorius

b. By the Watermelon Vine.....Allen  
The Washburn Symphony Club.

Guitars—Battalion March.....Cobb  
Myrl Anderson, Mabel Neil, Hazel David-  
son, Effie Hodges, Ruby Bartlett.

Characteristique—A Day in the Cotton Field,  
Smith and Zublin

Combined Classes.

THE WASHBURN SYMPHONY CLUB.

M. H. Whitmeyer, W. W. Stratton, first mandolins; E. H. Wade, Alex. Lesem, second mandolins; L. D. Daniels, mandola; Robt. Gaertner, flute; F. E. Hendrich, 'cello; Louis Carnes, Clay Smith, guitars.



Program of concert by the pupils of the Freeze Conservatory of Music and School of Dramatic Art, at Los Angeles, Cal., Dec. 9, 1904.

1. (a) March, Under the Double Eagle, Wagner  
(b) Selection.

Orchestra.

2. Piano Solo, Tarantelle.....Ludovich  
Miss Powers.
3. Mandolin Solo, Longing (unacc.).....Pettine  
Miss Mamie Adamson.
4. Piano Solo, The Brook.....Pape  
Miss Edna Appleton.
5. Vocal Solo, Forgotten.....Cowles  
Miss Emma Freeze.
6. Piano Solo, 2 me Mazurka.....Godard  
Miss Hazel Wilson.
7. Mandolin Solo, Fifth Air Varie.....Dancla  
Mrs. Fanny Fern Burford.
8. Piano Solo, Rhapsodie Hongroise.....Liszt  
Miss J. Evelyn Lutes.

9. Recitation, Lasca.  
Mr. T. Hagaman.

10. Mandolin Orchestra,  
(a) Zeona Waltzes.....Arnold  
(b) Oshkosh Chief March.....Farrand
11. Vocal Solo, Tacea la Notte Placida....Verdi  
Miss Gertrude Cary.

"Othello" .....William Shakespeare  
Scene from Act V. Scene II.  
A Bedchamber.

Othello .....Mr. Richard Sloane  
Desdemona .....Mrs. Blanche Turner  
Emilia.....Miss R. Farrell

Program of concert by the Mount Hermon Glee and Mandolin Clubs, at Stone Hall, Northfield, Mass., Seminary, December 17, 1904, assisted by Myron A. Bickford, of Springfield, coach for the mandolin club, and C. L. Barnard, accompanist:

PART I.

1. The Oshkosh Chief.....Farrand  
Mandolin Club.
2. Wot Cher!.....Ingle  
Glee Club.
3. Mandolin Solo, "Bridal Rose Overture".Lavalee  
Mr. Bickford.
4. Solo, "Boots and Saddles".....Buck  
Mr. Wilcox.
5. King Triumph.....Hubbell  
Mandolin Club.
6. Marching .....Trotere  
Glee Club.

PART II.

1. Guitar Solo.  
a. Good By!.....Milner  
b. Cupid's Garden.....Eugene  
Mr. Bickford.
2. Piano Solo—Last Hope.....Gottschalk  
Mr. Barnard.
3. Swords Out For Charlie.....Bullard  
Glee Club.
4. Newport Galop.....Jennings  
Mandolin Club.
5. Solo—Gypsy John.....Clay  
Mr. Butler.
6. Hermon, Mount Hermon!.....Towner  
Glee and Mandolin Clubs.

Program of Annual Concert by the Langham Mandolin Orchestra, H. F. Odell, director, at Association Hall, Boston, Mass., December 15, 1904:

1. March—From "Suite".....Lachner  
Orchestra.
2. Overture—Lustspiel .....Kela-Bela  
Orchestra.
3. Contralto Solo—  
a. Angus Macdonald.....Roeckel  
b. Four Leaf Clover.....Brownell  
Jean Neville.
4. a. Gavotte—Mignon .....Thomas  
b. Idylle—Romancia .....Odell  
Orchestra.
5. Reading—  
a. The Cuckoo Clock.....Lincoln  
b. Jim's Defense.....Branch  
Curtis Morse.
6. Potpourri—Moore's Melodies.....Arr Odell  
Orchestra.
7. Contralto Solo—Heart's Desire.....Odell  
Jean Neville.
8. a. Song—A Dream.....Bartlett  
b. Concert Galop—Whiz.....Rollinson  
Orchestra.
9. Reading—The Servant Girl's Troubles,  
Graham  
Curtis Morse.
10. Grand American Fantasia.....Bendix  
Orchestra.
11. March—The Colonnade.....Odell  
Orchestra.

The Langham Orchestra will appear at the Festival Concert of the American Guild of Banjoists, Mandolinists and Guitarists at Jordan Hall, Boston, March 29, 1905.

Program of recital by Miss LeFurgey, teacher of oratory and physical culture, and Miss Jennie M. Durkee, of the University of Denver College of Music, Denver, Col., Dec. 1, 1904.

1. Guitar Solo—Hungarian Fantasia.....Mertz  
Miss Durkee.
2. Reading—The Going of the White Swan.  
Adapted from Stories of the North, by  
Sir Gilbert Parker.  
Miss LeFurgey.
3. Guitar Solo,  
(a) Gondolero .....Mertz  
(b) Toreador Song from "Carmen"....Bizet  
Miss Durkee.
4. Reading—The Schoolmaster Beaten...Dickens  
Miss LeFurgey.
5. Guitar Solo—Romanza.....Mozart  
Miss Durkee.
6. Reading—The Tenor.....H. C. Bunner  
Miss LeFurgey.
7. Guitar Solo,  
(a) Farewell to the Piano.....Beethoven  
(b) Grand Valse Caprice.....Foden  
Miss Durkee.
8. Reading with musical accompaniment.  
(a) The Sleighing Song.....Sedman  
(b) Auld Lang Syne.....Kipling  
(c) Home is where the Heart is.....Horton  
Miss LeFurgey.
9. Guitar Solo, "Il Trovatore".....Verdi  
Miss Durkee.
10. Reading—The Classical Parson.  
Miss LeFurgey.

Miss Durkee's solos were exquisitely rendered. Her work was a revelation of the possibilities of the guitar, and her technique is truly wonderful.

The guitar is generally supposed to be used only to accompany the voice or some other instrument, but in the hands of Miss Durkee it becomes a solo instrument under absolute control of an artist.

The pleasure of listening to interpretations from such masters as Beethoven, Mozart, Verdi, Rossini and Chopin on this lovely instrument is a rare treat, and Miss Durkee is, beyond doubt, one of the greatest lady guitarists in America.—Denver, Col., Exchange, Dec. 2, 1904.

The annual Banjo, Mandolin and Guitar Festival, held at the New Auditorium, Newark, Dec. 9, 1904, under the management of the noted teacher and composer, A. J. Weidt, proved a great success. The various clubs participating rendered many beautiful selections in a faultless style, reflecting great credit upon the patient drilling of their instructor.

E. Palmer McNett, elocutionist, and H. C. Herbert, the latter in "That's All," completely captured the large audience, and were recalled again and again. As mirth-provokers, both of these gentlemen have unusual talent.

The Festival Orchestra in the opening numbers played exceptionally well, and were thoroughly responsive to the conductor.

The Fairbanks Banjo Club were at their best, and made a most pleasing impression in the excellent rendition of Sky High Galop and "The Bostonian" march.

Undoubtedly the sensation of the evening was the playing of the Amphion Instrumental Quartet, composed of the following well-known teachers: Mr. A. J. Weidt, Mr. Harry Fischer, Mr. J. D. Sullo, and Mr. D. E. Hartnett. This was the first appearance of the Amphions, and the enthusiastic reception accorded them was shown to be deserved by the artistic manner in which they rendered their well chosen selections. The banjo, mandolin and guitar in capable hands are most fascinating instruments, and the Amphions easily proved that a quartet with this instrumentation can charm the most critical audience.

The Regent Mandolin Club played the overture, "The Wanderer," and Curti's famous intermezzo, "The Flower of Mexico," brilliantly, and in the last number on the program rendered "Jungle Echoes" and "By the Watermelon Vine" in the most captivating manner.

A most pleasing innovation was introduced in the latter number.

The Ideal Banjo Quartet assisted the Regent Mandolin Club in the "Watermelon Vine" with striking effect, the banjos giving life and brilliancy to this popular composition.

One of the most pleasing features of the concert was the superb playing of the Ideal Banjo Quartet, under the most capable direction of Mr. A. J. Weidt.

In rendering the medley of "Popular Airs" and the "Gondolier" intermezzo, most admirably arranged by Mr. Weidt, they scored a big hit, and the numerous encores they received conclusively proved they captured the audience.

Mr. J. D. Sullo, mandolin soloist, showed a master hand in performing "Annie Laurie" with variations. This is one of Abt's most difficult arrangements, and Signor Sullo in treating the various intricate movements with the most delicate expression and wonderful technique proved himself an artist. For an encore Signor Sullo responded with "The Chirpers," a meritorious composition and well rendered.

Miss Anna E. Byrne, at the piano, ably assisted Signor Sullo, and her work throughout the evening in accompanying the various clubs is deserving of the highest praise.

Program of Mandolin Musicale given by Mr. Samuel Adelstein, at San Francisco, Cal., Nov. 28, 1904.

1. Alborada, Aubade Sevillane....Alfred Cottin  
(Ancient Sevillian Dance, by request.)  
(With Castagnettes and Tambourine,  
H. Warner Sherwood.)  
Mandolin Orchestra.
2. Songs,  
(a) Du Bist de Ruh.....Schubert  
(b) Pastorale .....Bizet  
Miss Helen Heath.

3. Mandolin Solos,  
 (a) Capriccio di Concerto.....V. Arienzo  
 (b) Mazurka di Concerto, Op. 224  
 Carlo Munier  
 Glen Cowgill.
4. Songs,  
 (a) Prologue "Pagliacci".....Leoncavallo  
 (b) Thy Beaming Eyes.....McDowell  
 Mr. Amon Cain.  
 (First appearance in San Francisco.)
5. (a) Delizia, Romanza.....Beethoven  
 (b) Consolation, Song Without Words,  
 Mendelssohn  
 Adelstein Plectrum Quartet.
6. (a) Cujus Animam, Stabat Mater,  
 Rossini-Bellenghi  
 (By Request.)  
 (b) Mon Coeur S'Ouvre à Ta Voix, Cantabile.  
 Samson et Dalila.....Saint-Saens  
 (Especially arranged for this mandolin orchestra  
 by Alfred Cottin, Paris.)  
 Mandolin Orchestra.
7. Song, Valse, "Romeo et Juliette".....Gounod  
 Miss Helen Heath.
8. Andante et Polonaise.....Edouard Mezzacapo  
 Mandolin Orchestra.
9. Song, Vieni: La Mia Vendetta, Lucrezia.  
 Borgia .....Verdi  
 Mr. Amon Cain.
10. (a) Annie Laurie.....Arr. by F. O. Gutman  
 (Unaccompanied.)  
 (b) Charitas, Melodie Religieuse.....Sturani  
 Quartet for four Italian lutes.  
 (First time in America.)
11. El Turia, Celebre Valzer Spagnola,  
 Denis Granada  
 As performed by the Original Figaro Spanish  
 Students on their first appearance in  
 this country in 1884.  
 Mandolin Orchestra.
12. Song, Le Livre Saint (The Book of Prayer),  
 Pinsuti  
 Miss Helen Heath.  
 Accompanied by the Mandolin Orchestra.  
 (Especially arranged for this orchestra by  
 E. Mezzacapo, Paris.)

cellent. The zither banjo solos, "Reverie in F" (Hind), and the "Berceuse" (Cammeyer), contributed by Mr. Joseph Wright, conductor of the club, and the banjo trio "Highland Dance," by Miss Montague and Messrs. Beattie and Alabone, were very attractive numbers. But, in an almost uniformly pleasing program, it is unnecessary to further particularize, except to say that the items for banjo, mandolin and guitar in concert, contributed by the full strength of the club, were remarkable for the "cleanness" of execution shown. Mrs. C. M. Brooke contributed several songs, which were received with warm approval. Mrs. R. Dobbin performed the duties of accompanist satisfactorily.—Lyttleton Times, Christchurch, New Zealand, Nov. 2, 1904.

Program of the Christchurch Banjo Club's first Grand Concert, in Choral Hall, Christchurch, New Zealand, Nov. 1, 1904. Conductor, Mr. Joseph Wright.

PART I.

1. Overture,  
 (a) Talisman .....Hill  
 (b) Marche Humoresque .....arr. Kennedy  
 Orchestra.
2. Song—Lyric .....Alicia Needham  
 Mrs. C. M. Brooke.
3. Banjo Solo—Darkie's Dream.....Lansing  
 Master Darcy Wright (aged 7 years.)
4. Mandolin and Guitar Quartet,  
 (a) Prison Song from "Il Trovatore".....Verdi  
 (b) Stafford Parade March.....Joseph Wright  
 Messdames Wright and Dobbin,  
 Messrs. Sheffield and Wright.
5. Zither Banjo Solo,  
 (a- Reverie in F.....Hind  
 (b) Bolero .....Cammeyer  
 Mr. Joseph Wright.
6. Banjo Trio—Highland Dance.....Kennedy  
 Miss Montague, Mr. Beattie and Mr. Alabone.

PART II.

1. Selection,  
 (a) Riverside Gavotte.....Morley  
 (b) Hiawatha—A Summer Idyle..Neil Moret  
 Orchestra.
2. Banjo Solo (unaccompanied) Romance  
 (Tremolo) .....Turner  
 Mr. C. Alabone.
3. Song,  
 (a) Patsy .....Strelezki  
 (b) The Land across the Sea.....Barnard  
 Mrs. C. M. Brooke.
4. Mandolin and Guitar Quartet,  
 (a) Graceful Dance.....E. Wright  
 (b) Fin de Siecle Cake Walk.....Agnew
5. Zither Banjo Solo,  
 (a) Berceuse .....Cammeyer  
 (b) Darkie's Dream.....Lansing  
 Mr. Joseph Wright.
6. Selection,  
 (a) Dinky's Patrol.....Newton  
 (b) Fanfare des Dragons Galop.....Kennedy  
 Orchestra.  
 God Save the King.

The Christchurch Banjo Club gave its first concert in the Choral Hall last night, and provided an attractive entertainment for its audience, which, however, was not as large as the club's performance merited. The smallness of the audience was probably due to the comparative unfamiliarity of the public with this class of music, which has a charm and quaintness that is sure to win favor for it. The concerted items for mandolin and guitar were particularly pleasing, and of these the "Graceful Dance" (Wright), the "Fin de Siecle Cake Walk," and the prison song from "Il Trovatore" stood out, both for the merit of their performance, and for the charm of the compositions. There was a slight "roughness," a lack of trueness, shown now and then throughout the program, but, on the whole, the playing was ex-

### The Slippers of Ayaz.

(Continued from page 19.)

nearer, embraced him and kissed him. The viziers, the officers and the guards, all those who were present at this scene remained astounded and deeply moved. But much more so when Mirza, still holding the hand of Ayaz, led him to the palace. Going directly to the emperor he said: "My father, I have found the friend I needed. I shall never be heavy-hearted any more."

Mirza spoke the truth. From that moment Ayaz and he were inseparable companions. They were always to be encountered together. Sometimes in the palace of the emperor, at other times in the store of the shoemaker. The example and the counsils of Ayaz made of Mirza an enchanting youth, as good as he was handsome. The son of the shoemaker conducted the son of the emperor to wherever there was a good act to be performed, and the benedictions of all the inhabitants of the city followed the two everywhere.

As to Hassán, after the change in his son, he believed himself the most happy man in the world. He wished that every one who had taken even the slightest part in this happy event should be lavishly compensated, and especially the donkey driver who had so miraculously escaped from losing his head.

And the donkey, the principal cause of it all, was not forgotten. A magnificent stable was erected for it in the very grounds of the palace, and orders were given that the donkey be allowed to roam wherever it willed, but a guard accompanied it that it should not do damage. The animal roamed all the streets and all the markets. It entered the different stores and ate everything it wished—fruits, vegetables, cakes or confectionery. The merchants were delighted with these visits, because everything that the animal ate was liberally paid for in gold.

During all this time the ambassadors were continuing their search. Poor ambassadors! None of them had found the desired youth.

Great were their labors and anxieties, and certainly they would have died far from home if they had not received orders to return.

The emperor said to them, "The youth whom we sought to be the friend of my son was here very near the palace in a shoemaker's store. Here he is."

At that moment Ayaz entered their presence. Judge of the stupefaction of the ambassadors on seeing that the handsome youth was an ugly humpback!

"I forgot to tell you," the emperor added, "that qualities of the heart are worth, for themselves alone, much more than those of the body in form and feature, and must be given the preference in selecting a friend. The fact is," continued Hassán, laughing, "I have only just learned it myself, but I have learned it now, and better late than never."

Since that time, in that country, the Slippers of Ayaz are proverbial. When a person is virtuous and good and just and lovable and attractive in disposition they say of such a one that he has put on the Slippers of Ayaz.

You who are so skilled in rendering beautiful melodies upon any of these instruments which are so easily carried with you, try the experiment some time of visiting some shut-in invalid, a hospital, a home for the aged, some poor home where they have no music, or it may be a prison. Take your instrument with you and play some of your sweetest melodies to these unfortunates who lack your opportunities for a daily feast of melody.

As you leave, speak some kind words of sympathy and encouragement.

In the manufacture of footwear the United States is unequalled by any other nation. Being a thorough American, I am not disposed to believe that *AI* slippers of the Ayaz pattern cannot be exhibited in our own land, of home manufacture, to match those of any foreign country in the world.

And you may rest assured your friendly visit will cause your hearers positively to affirm that if you do lack the veritable Slippers of Ayaz you possess others equally as good and probably better.

And, later, there may come to you, in a voice that will make your own heart leap with ecstasy, the refrain:

*"Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto Me."*

## The People Who Give and Take Cheap Music Lessons.

(Continued from page 33.)

ness here set forth is quite certain to draw to herself what may be termed a "cheap class" of pupils and acquaintances, thus forming an undesirable clientage. The cheap business becomes the environment, the circle in which that teacher must perforce work and live. It forms a barrier to better work and pay. A person doing such cheap teaching dresses cheaply, loses interest in her appearance, takes little pains to furnish her music room attractively, and soon begins to *feel cheap* herself.

Sometimes a teacher of this kind is an excellent performer, in which case she may try to increase her meagre income by playing or singing, yet she cannot usually step out of her environment and obtain engagements worthy her abilities; thus if she is an instrumentalist she must cater for dancing schools, cafés and the like.

I have said that there are many shiftless, half-hearted persons among these teachers—women and young girls trying to pick up a little change by teaching—*what they themselves don't know!*

Besides being poor music teachers, they may be as well second-rate dressmakers, or perhaps photograph painters. Such people have no ideals, no power of self-criticism;

they do everything by halves, nothing thoroughly; therefore, they attract little that is thoroughly good to themselves.

Still there are many other honest, conscientious workers in this field, yet without a broad knowledge and experience. There are yet others, as I have before said, who are teachers and who, for one reason or another, have failed of fitting support and feel compelled to enter the list of cheap teachers. To all such comes depression, with a sense of injustice somewhere, yet they do not see their way toward bettering their conditions.

My advice would be to these competent workers in an uncongenial atmosphere to cease this overpowering sense of obligation to "please" the pupil! Make the learning of music appeal to pupils first, let the *pleasing* come, or at least let it *appear* to come, second. By letting pupils see your great anxiety to please them you begin their ruin, and the ruin as well of your own prospects. Cultivate a reposeful, pleasant manner, firm against imposition of every sort when intended as imposition, yet lenient toward error borne of gross ignorance, or even of pure thoughtlessness. A teacher's personal surroundings have a marked effect upon pupils and their parents also; in fact, they have their effect upon all, including one's self; therefore, dress as well as you can possibly afford; give thought to the matter as one of the factors toward success.

Make of your music room as pleasant and imposing a place as possible, seeking in all the arrangements to create the impression of a music studio, of a place where music is taught, where music is thought, and where reminders of music may be always found.

Even if really feeling timorous and uncertain as to your success in the work, *seem successful*; by all means *seem successful*; as much as is possible *feel* so. This is half the battle, for with this feeling of success in any given line of work comes the determination to conquer conditions and *force* success.

## TRADE DEPARTMENT

### Manufacturing Interests

Banjoists who are desirous of obtaining the best grades of banjo heads will be interested in the advertisement of Rogers' Music House, of Middletown, New York, printed on another page. This house makes the famous Rogers' brands so well known throughout the country. Refer to card in another column.

H. L. Cronk, of Battle Creek, Mich., is the proprietor of Cronk's music string factory, which issues a card in another column concerning their Japanese mandolin and guitar strings, which are guaranteed perfect and the most durable made. See card and write for list and prices.

In another column will be found a card issued by H. A. Weymann & Son, of Philadelphia, Pa., makers of the well-known "Weymann" and "Keystone State" instruments, and distributors of the "Keystone State" strings. All the goods handled by this house are reliable and high class and will be found to give good satisfaction.

The National Musical String Co., of New Brunswick, New Jersey, the noted manufacturers of steel and wound strings for all small instruments, issue a quarter-page announcement in our columns calling attention to their latest and best product, the "Black Diamond" brand of strings, for these instruments. Read same, and order of the makers or C. L. Partee Music Co., New York.

Louis B. Malecki & Co., music dealers, importers and publishers, of Chicago, Ill., are advertising for this month their celebrated "Paganini" violin strings, which they recommend as the finest made, and which are having an extensive sale. Send to Malecki & Co. for their pocket catalogue of strings and furnishings for stringed instruments; also for their catalogue of musical publications.

The Dawson Music Co., of Newman, Ill., dealers in musical instruments and supplies, publish a card on page 3 this month and offer a number of exceptional bargains in instruments, including a "Stewart" banjo, "Stewart" banjeaurine, a "Brandt" mandolin, a "Farland Wood-rim" banjo, a "Conn" tenor saxophone, etc. A reading of this announcement may prove a great saving of money to you if you wish to obtain a good instrument at a reduced price.

Messrs. William Lewis & Son, importers and dealers in musical instruments and strings, who issue a card in another column of THE CADENZA, are a representative Chicago house, making a specialty particularly of fine violins, together with strings and supplies for same, for professionals and amateurs, and have been very successful in pleasing their customers. Read their card and write to them for price list of specialties.

Our readers are referred to the quarter-page announcement of the Truax Music Co., of Battle Creek, Mich., which is printed on page 63, concerning the Truax mandolins, guitars, banjos and harp-guitars. This house makes high-grade instruments which have been much admired, and they have been very successful in marketing same. They also make the "Truax Adjustable Bridge," an invaluable invention for mandolinists and guitarists. Write for their catalogue.

Al. Brauneiss, of New York City, manufacturer and importer of musical instruments, continues his card in THE CADENZA concerning one of his most successful and novel musical instruments, called "Musical Glasses," the same being a novelty particularly suited to vaudeville and stage entertainment work generally. The "Musical Glasses" are sweet in tone, easy to play, and do not get out of order. Mr. Brauneiss will send you circular, together with instructions how to play this instrument, if you send him your name and address. His card may be found on another page.

W. J. Dyer & Bro., of St. Paul, Minn., the famous music dealers, importers and manufacturers of musical instruments, are advertising elsewhere in this issue their "Symphony Harp Guitars," instruments which are constructed on an entirely new principle, and are said to be as easy to play as any six-stringed instrument. These guitars are recommended by various artists as the very best, and the makers are in possession of many testimonials from prominent players. Read their announcement, and send for their special catalogue as per advertisement.

The F. J. Bacon Co., of Bristol, Conn., who have become well and favorably known throughout the country through the merits of their "Neverfalse" strings for violin, guitar and banjo, issue their usual announcement on page 7 of THE CADENZA, calling special attention this month to their "No Knot" tail-piece, for banjos, as well as to their "Neverfalse" strings, as mentioned. The "No Knot" tail-piece is used exclusively by many noted banjo manufacturers with which to equip their instruments, and it is an article of great convenience and general merit. Those not familiar with its merits would do well to purchase a sample.

Rettberg & Lange, the noted banjo manufacturers, of New York City, who have been well and favorably known to the trade and profession for years through their various styles of banjos, have placed on the market their "Orpheum" banjo, their latest and greatest product in that line, and it has made a hit with the professional people who have tested the instrument. The "Orpheum" is a concert instrument, strictly high-grade and guaranteed by the makers, and is sold at a reasonable price, quality considered. A Rettberg & Lange catalogue will interest you; send for it.



## Publisher's Notes

Luther A. Clark, musician, composer and arranger, and publisher, of South Hope, Maine, has just issued his "Caution Lafayette" march for military band, including saxophone quartet, and is advertising same on another page. This is a splendid march, and if merit is any indication of success, should prove a large seller. Read Mr. Clark's offer.

Joseph W. Stern & Co., the noted music publishers, of New York City, continue their half-page announcement in THE CADENZA relating to a number of their special successes which are arranged and published for mandolin, guitar and banjo orchestra, and also to their excellent list of folios for these instruments. Refer to their announcement on page 1.

Those desirous of learning a profitable profession, which can be readily mastered at home by correspondence, are referred to the advertisement of the Niles Bryant School of Piano Tuning, printed in another column. This school will send their booklet free upon request, and as the school is highly endorsed, there is no doubt their claims are well founded.

The N. S. Lagatree Publishing Co., of Detroit, Mich., publish a card on another page calling attention to three of their excellent concert numbers for mandolin and piano, two of which also have parts for 2nd mandolin and guitar, and are well liked by musicians and the public. The Lagatree Publishing Co. also issue many desirable selections for banjo, etc. Read their card and write for their complete catalogue.

James A. Mantley, of Pawtucket, R. I., the well-known musician and composer of that city, publishes a card in this issue of THE CADENZA, offering his latest composition for piano solo, entitled "Moonlight Reverie." He recommends this work as full of good harmony throughout and very pleasing to all who hear it. Read his card and note his special price, with discount to the profession.

The twelve celebrated mandolin duos by the noted writer, Mr. Charles Brunover, advertised in another column by the publisher, George W. Thoms, of Appleton, Wis., will be found very desirable selections, which are arranged in an effective, musicianly and not too difficult manner, and they are well calculated to please. The publisher offers these issues at very special prices. Read his announcement in this issue.

The Oliver Ditson Co., of Boston, issue a half-page announcement in THE CADENZA this month concerning their "Elite" edition for mandolin orchestra, including famous selections, arranged by H. F. Odell and scored for any needed combination. We previously called the attention of our readers to this edition, so will at present merely refer them to the announcement on another page for titles, prices and instrumentation.

The Stage Publishing Co., of New York City, publishers of the noted theatrical weekly, *The*

*Stage*, issue an important announcement in THE CADENZA this month regarding a special premium offer which they are presenting to the consideration of our readers. *The Stage* is one of the hand-somest and most important publications in its field and is rapidly increasing in popularity. Refer to announcement in another column.

The F. B. Haviland Publishing Co., of New York City, publishers of the opera "The Royal Chef," and the popular song hits, "Blue Bell," "I've Got a Feeling for You," and numerous others, issue a card on another page calling attention to their latest successes, which are now published for combinations of mandolins and guitars. Read their card and write for their catalogue and price list.

Mr. J. C. Folwell, the well-known musician, teacher, composer and publisher, of Camden, N. J., has just published a set of very excellent compositions for the guitar, which are of a medium grade, and are excellent both for teaching purposes and for concert numbers. Mr. Folwell makes an exceedingly liberal proposition regarding these selections, and it will pay you to read his advertisement.

Mr. William Foden, of St. Louis, Mo., the eminent guitar virtuoso, composer and publisher, announces on another page several of his compositions and arrangements for guitar, including some excellent teaching pieces and also several grand guitar solos, such as his "Alice Where Art Thou?" "Der Freischutz" opera, "The Wizard" Grand Valse, etc. Players will make no mistake in ordering Mr. Foden's music. Read his card and send him a trial order.

Mr. George Stannard, the well-known musician and music publisher, of Trenton, New Jersey, announces two new publications in his advertisement this month, to which he invites special attention. Besides these, Mr. Stannard has also just published several new numbers for mandolin and guitar club, which are listed in our "New Publications" column. Read Mr. Stannard's half-page announcement elsewhere in this issue and note his special offer on new issues.

The Joseph J. Kaiser Music Publishing Co., of New York City, are advertising some of their most attractive selections on another page of this issue. These include a number of famous pieces, now arranged and published for first and second mandolins, guitar and piano accompaniment, as well as for string orchestra and piano solos. The publishers are making a special offer on these selections for the present, and will supply any of them for mandolin solo at ten cents each, or for mandolin and guitar or piano at fifteen cents each. Refer to announcement for full list and special prices.

R. F. Seitz, the well-known and successful music publisher, of Glen Rock, Pa., has a very excellent catalogue of orchestra and piano music, by famous composers, and this month he is advertising his 5 latest marches, by such noted writers as Losey, Bryant and Clement, all of which are

issued for full orchestra and piano solo. For a short time only Mr. Seitz offers to mail any of these for orchestra at ten cents each, or piano solo at 15 cents each; or he will send the 5 for piano solo for only 60 cents. Read his card on page 60 and send him a trial order.

Valentine Abt, of New York City, soloist, concert artist, composer and virtuoso, who is the author of many standard works for the mandolin, issues his usual quarter-page announcement on our last cover page this month. The space is devoted to special mention of Mr. Abt's compositions for piano solo, and for voice and piano, which have met with much favor from critics and the public. Mr. Abt desires to introduce these issues extensively to teachers, schools and conservatories, and is therefore making a very special offer for a limited time only on these publications. Read his announcement for details and prices.

Mr. Stephen Shepard, the well-known musician, music teacher, composer and publisher, of Paterson, N. J., issues a card on page 3 this month offering for sale his entire collection of banjo, mandolin and guitar music magazines, probably one of the most complete files in existence. The list includes every copy of *THE CADENZA* ever issued, from No. 1 up to December, 1904 (No. 88), also 112 numbers of *Stewart's Journal*, 109 numbers of *Gatcomb's Gazette*, 33 copies of *The Major*, and 32 copies of *The Tempo*. Some of these are already bound into volumes, while others are in single copy form. Write to Mr. Shepard for particulars and prices.

The Shapiro-Remick Co., music publishers, of New York and Detroit, announce the publication of their very latest mandolin and guitar collection, "The Beaver Folio" No. 5, which is published in separate books for mandolin solo, banjo solo, second mandolin, guitar and piano accompaniment. This folio contains all the latest and most successful publications issued by this house, such as "Seminole," "Dear Sing Sing," "The Sweetest Girl in Dixie," "I'm Crazy to Go on the Stage," etc. Twenty-five complete numbers in all. As the Beaver folio is sold at a very moderate price it should be in large demand. Their announcement occupies one-half of page 4 this month.

H. F. Odell & Co., of Boston, have just published, for mandolin orchestra, "The Toastmaster" march, which will be performed by the Grand Orchestra at the American Guild Festival Concert in Boston, on March 29, under the direction of the composer. This march is written after the German or Prussian style, being written in 4-4 alla breve time, and the arrangement of the various parts is said to be very interesting, the whole having a brilliant and catchy effect. The selection starts off with a short staccato effect, the second strain introducing the broad, sweeping style. Messrs. Odell & Co. are advertising this selection in *THE CADENZA* this month. Refer to the announcement for particulars.

The Crest Trading Company, of New York City, have a half-page announcement on page 55 concerning their "Special Mandolin and Guitar

Folio No. 3," which they announce as the greatest value ever offered. This work contains fifteen popular hits, arranged by T. P. Trinkaus, George L. Lansing and G. J. Trinkaus. The contents include selections from many new and successful comic operas, and is issued in separate books for banjo solo, first and second mandolins, mandola, guitar and piano accompaniment. All sold at 25 cents per book, except the piano part, which is 50 cents. The Crest Trading Company offer these books at cut prices for thirty days only. Refer to announcement.

The attention of our readers is called to the half-page advertisement of the Harry Von Tilzer Music Publishing Co., of New York City, published on page 8 this month, concerning the appearance of their latest folio, the "Harry Von Tilzer Mandolin and Guitar Folio Number 3," published in separate volumes for 1st and 2d mandolins, guitar and piano. The folio is well arranged and attractively gotten up and contains all the latest hits of this house, including "Alexander," "Maydee," "My Pretty Little Kickapoo," "Buds and Blossoms Waltzes," and others too numerous to mention. This house also issues folios Nos. 1 and 2, containing many noted successes. Read their announcement and send for their catalogues of music.

Walter Jacobs, music publisher, of Boston, Mass., has just published a quantity of most desirable music for the banjo, mandolin and guitar, and a careful and thorough reading of his full-page advertisement, occupying page 52 this month, should prove profitable to all. The latest issues include five new compositions by George L. Lansing, for one or two banjos, first and second violins or mandolins, third mandolin and mandola, guitar and piano accompaniment. Also five new guitar duets (complete as solos) by A. J. Weidt, the popular composer of mandolin, guitar and banjo music. In short, Mr. Jacobs offers a feast of good things for players of stringed instruments this month, and they would do well to take advantage of his offers. In the near future, Mr. Jacobs will publish his "Grand Orchestra Folio No. 2," consisting of a most desirable collection of music for twenty-three different instruments, published in a separate book for each instrument.

The "Guitar Studies" by C. D. Schettler, for the development of the right and for acquiring facility in shifting positions, published by the C. L. Partee Music Co., is an invaluable little book which should be in the hands of every guitar student and teacher. Mr. Schettler is the famous guitar virtuoso, of European and American fame, who appeared at the C. L. Partee Grand Concert in Carnegie Hall, New York, last January with such distinguished success, and his work bears the marks of skill and long experience. Special rates will be made to teachers who will buy this work in quantities and use it in instructing their pupils.

A series of instruction books, of uniform quality and progressiveness, for the violin, mandolin, guitar and banjo, has long been needed and called for; especially a good series of books that could be sold at retail at 50 cents per copy.

There have heretofore been plenty of 50-cent instruction books on the market, but of very inferior quality and printed on the cheapest of paper, full of errors, etc., but not until the appearance of the "Universal Methods" for violin, mandolin, guitar and banjo, by Clarence L. Partee, and published by the C. L. Partee Music Co., has a first-class series been obtainable at the price. The "Universal Methods" are printed from the finest plates, by the lithographic process, printed on the finest music paper, and bound with a handsome and attractive heavy paper cover, all full sheet music size. They are easily and effectively arranged, progress step by step, and are practically self-instructors, so carefully is the fingering, phrasing, expressions and all detail indicated. They contain all the rudiments of music, exercises, scales, chords, duos for pupil and teacher, positions, teaching material and musical selections sufficient for two terms of twenty lessons each, and are now being widely used by teachers, schools and conservatories throughout the United States and Canada. They are also especially adapted for teaching in separate classes of violins, mandolins, guitars or banjos alone. One of their greatest points of merit lies in the fact that each book is written especially for the instrument to which it is adapted and is therefore practical—the selections and exercises in each book being entirely different and intended solely for the instrument written for; whereas most series of books contain nothing but the same old series of tunes and exercises for each instrument, without regard as to whether they are practical or suitable. Those who are in need of a good, clean, reliable and effective instruction book for beginners, sold at an extremely low price, will make no mistake in ordering the Universal Methods in Book Form, published by the C. L. Partee Music Co., New York.

**New Publications.**

**BANJO.**

- Popular Medley—Arr. Geo. Stannard, banjo solo, .40.
- GEORGE STANNARD, Trenton, N. J.
- Summer Breezes—Waltz—Geo. L. Lansing, 1 or 2 banjos, .30.
- Smiling Sally—Caprice—Geo. L. Lansing, 1 or 2 banjos, .30.
- Alabama Kicklets—Cake-walk—Geo. L. Lansing, 1 or 2 banjos, .30.
- Dushka—Russian Dance—Geo. L. Lansing, 1 or 2 banjos, .30.
- The Boys' Brigade—March—Geo. L. Lansing, 1 or 2 banjos, .30.

WALTER JACOBS, Boston, Mass.

**MANDOLIN.**

- Memories of the Past—Geo. Stannard, mandolin duo, .30.
- Popular Medley—Arr. Friedrichsen, 2 mandolins and guitar, .70.
- R. P. I.—Two-Step—Wm. G Brandenburg, 2 mandolins and guitar, .40.
- La Villisca Waltzes—Tony Biehl, 2 mandolins and guitar, .50.
- GEORGE STANNARD, Trenton, N. J.
- Summer Breezes—Waltz—Geo. L. Lansing, 3

- mandolins, mandola, guitar and piano acc., .85.
- Smiling Sally—Caprice—Geo. L. Lansing, 3 mandolins, mandola, guitar and piano acc., .85.
- Alabama Kicklets—Cake-walk—Geo. L. Lansing, 3 mandolins, mandola, guitar and piano acc., .85.
- Dushka—Russian Dance—Geo. L. Lansing, 3 mandolins, mandola, guitar and piano acc., .85.
- The Boys' Brigade—March—Geo. L. Lansing, 3 mandolins, mandola, guitar and piano acc., .85.
- Beauty's Dream—Valse D'Amour—Lester W. Keith, 3 mandolins, mandola, guitar, banjo, flute, 'cello and piano acc., \$2.15.

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- Little Wizard—Waltz—A. J. Weidt, 1 or 2 guitars, .30.
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- The Invaders—March—A. J. Weidt, 1 or 2 guitars, .30.
- Gwendolin—Mazurka—A. J. Weidt, 1 or 2 guitars, .30.
- A Trip to Coney—Waltz—A. J. Weidt, 1 or 2 guitars, .30.

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- The Harvest of the Crickets—Carl Wilhelm Kern, piano solo, .50.
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- Yule-Tide Waltzes—Ida Walker, piano solo, .60.
- A Southern Rose—Carl Wilhelm Kern, piano solo, .50.
- The Sunset and the Dawn—E. P. Favor, song, .50.
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- My Darling—S. Gibson Cooke, song, .50.
- By the Watermelon Vine—Thos. S. Allen, piano solo, .50.
- Sunset Frolics—A Plantation Dance—John Francis Gilder, piano solo, .50.
- Beauty's Dream—Valse d'Amour—Lester W. Keith, piano solo, .50.

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**ORCHESTRA.**

- The Majestic—March—Thos. S. Allen, 10 parts and piano, .75.
- Anita—Spanish Serenade—Thos. S. Allen, 10 parts and piano, .75.
- Dream Thoughts—Waltz—Wm. Arnold, 10 parts and piano, .75.
- Kitty Kat—A Nocturnal Episode—L. Mauran Bloodgood, 10 parts and piano, .75.
- Lazy Luke—A Raggy Drag—Geo. J. Philpot, 10 parts and piano, .75.

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- Excursion Party—March and Two-step—Raymond Howe, full military band, .50.
- The Ivan L.—March—Harry Alford, full military band, .50.

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## AMERICAN JOCKEY.

1st. Mandolin.

MARCH AND TWO STEP.

By EDWARD HOLST.

Arr. By Wm.C.Stahl.

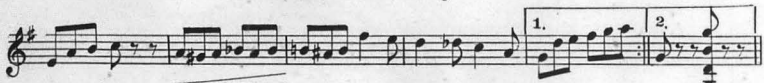
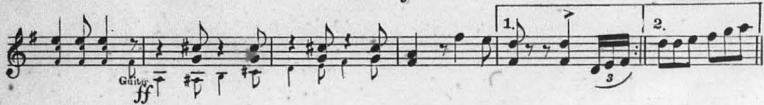
Intro.



March.

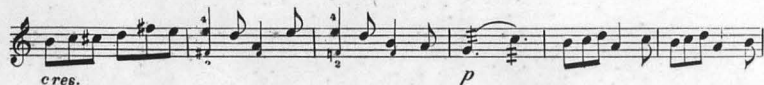


Guitar Solo.



TRIO.

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By EDWARD HOLST.

Guitar Acc.

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Arr. By Wm. C. Stahl.

Intro.

March.

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INTERMEZZO.  
THE FLOWER OF MEXICO.  
(La Flor de Mexico)

Solo Banjo.

CARLOS CURTI.  
Arranged by Robt. R. Page.

Modto.

*mf* *p* *rall.*

*a piacere* *pp*

*2B* *2B*

*5B* *7B* *5B* *5B* *7B* *5B* *3*

*rit.*

*a tempo*

*5B* *alla Coda* 1. 2.



# The Cadenza.

7B  
①

7B  
④

2B  
p 1 3 0 1

7B  
3 ②

2B  
3 ⑦

7B  
ff

3\*  
V

1. 2.  
f mf

7B 5B 5BP  
V

7B... 5B... 3P  
rit.

5B  
f

5Bx...  
p ff

8P  
p scherzato

6P

6P

5BP

12BP

14BP

10BP

8BP

6P

13P 9BP

9B9BP

12B

17B

6P 1. 2.  
cresc.

## The Cadenza.

9BP. 9B. 5BP. 9B. 12P. 9BP.

7Bx. 7B. 10P. *pp*

*mf* 8P. *p scherzando*

6P. 6P. 5BP. 12BP. 14BP. *ff rall.*

10BP. 8P. 6\*. 12P. 9BP. *cresc.*

12B. 17B. 6P. 8P. *D.S. alla Coda.*

Coda *pp* 5BP. 2P. 4R. 4R. *pococresc.*

17B. 17R. 12B. 5Bx.

2P. 4R. 5B. 17B. 17B. 12B. *pp*

17B. 12B. *pococresc.*

*p* 7B.

# DREAMS OF HOME.

GUITAR SOLO.

By J. C. FOLWELL.

Author of "Whispers of Love."

The musical score is written for guitar and consists of ten staves. It begins with the tempo marking *Andante* and a dynamic of *mf*. The first staff includes markings for 3<sup>rd</sup> Position (3 Pos.), 6<sup>th</sup> and 7<sup>th</sup> frets (6\* 7\*), and 4<sup>th</sup> Position (4 Pos.). The second staff features a *rall.* marking and a 5<sup>th</sup> Position (5 Pos.) marking. The third staff includes a *HAR. 12* marking and a 3<sup>rd</sup> Position (3 Pos.) marking. The fourth staff has a *rall.* marking and a 4<sup>th</sup> Position (4 Pos.) marking. The fifth staff includes a *ff* dynamic, a *a tempo.* marking, and 4<sup>th</sup> and 7<sup>th</sup> Position (4 Pos. 7 Pos.) markings. The sixth staff features a *mf* dynamic, a *rit.* marking, and a 5<sup>th</sup> Position (5 Pos.) marking. The seventh staff includes a *mf* dynamic, a *rall.* marking, a *a tempo.* marking, and a 5<sup>th</sup> Position (5 Pos.) marking. The eighth staff is marked *Tempo di Valse.* and *mf*. The ninth staff includes a *f* dynamic, a *rit.* marking, and a 5<sup>th</sup> Position (5 Pos.) marking. The tenth staff features a *f* dynamic, a *rit.* marking, and 6<sup>th</sup> Position (6 Pos.) and 12<sup>th</sup> fret (HAR. 12) markings. The score concludes with a *f* dynamic and a *rit.* marking.

This entire selection should be played over twice.

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5. **A Trip to Coney**, Waltz

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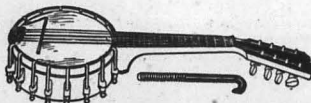
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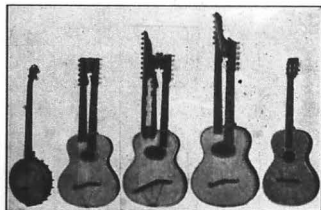
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