

CADENZA



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WALTER JACOBS
BOSTON, MASS. U.S.A.

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THE WITMARK CLASS AND CLUB INSTRUCTOR

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By T. P. and G. O. J. TRINKAUS

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WHOM to Buy

TRADE
IPS

WE might suggest, just by the way of a reminder, that the mails still being regularly delivered at the Hub Engraving Co., 173 Summer Street, Boston, and in case our readers want any work done in the way of high-grade half-tones or line engraving, why a letter to the Hub Engraving Co. will receive prompt attention.

Why does the posted merchant get the cash trade? Because he hooks to post him on who are the "bad pay." Send to the Thompson Reporting Co. for information concerning their book of credit ratings and directory of the music trade of the United States and Canada. It takes a big amount of the profits sometimes to balance a few bad debts. Don't trust too much to luck. "Forewarned is fore-armed."

Did you ever hear of a banjo instructor who really taught, and yet never uttered a word? Well, you can buy such a "teacher" from Mr. E. S. Thompson of Philadelphia, Pa., but when ordering write for Thompson's Banjo Chart on C Notation. It explains this system clearly. Mr. Thompson is finding a ready sale for his clever invention. The price of the Chart is only 25 cents to CADEZZA readers. Send for one today.

Now, honestly, wouldn't it make you "tired" to see a player trying to read his part with his music pinned on a chair or sofa as if it were a tidy? Have some style about you, Mr. Banjoist — or whatever instrument you play — and order a "Trinity Music Stand" (3 in 1) — stand, case, folio. Send for illustrated folder. It will interest you from cover to cover. Address Hope Music Stand Co., Providence, R. I.

Do you know — maybe you do, and maybe you don't — that strings are the most important annex to your banjo? The strings you can buy from Herman Cohn of New York are guaranteed absolutely true, so there is no excuse for any banjo player "queering" his solo work by using false strings. Twenty-five cents is the price for a full set of Herman Cohn's "Truesolo" banjo strings. Try a sample set and you will find them to be all that the maker claims.

When such men as Osmañ, Lansing, Essex, Shattuck, Armstrong, Hartnett, Eno, Odell, Farland and Weidt declare the Grover "Non-tip" banjo bridge is "all right," it must be made on correct principles. Mr. Grover experimented with bridges for nearly twenty years before he hit on the "Non-tip" model. Send him 10 cents in stamps, mentioning that you read his ad in THE CADEZZA, and he will send you a sample of this scientifically constructed bridge.

Are you one of E. A. Rowe's customers? Who is E. A. Rowe? Why, don't you know? Mr. Rowe of Milford, Del., is the man who can supply you with manuscript copy of almost every famous banjo solo you ever heard on a phonograph, such "toe ticklers" as "Maple Leaf Rag," "Yankee Land," "Cocanut Dance" and "Gay Gossion." Write to Mr. Rowe today, and get lots of fun out of your banjo during the long winter evenings which will soon be here.

If you knew how much time, patience and worry you could save by using the new model L. C. Smith and Bros. typewriter you would send for one today. They are especially made for "particular people." You are particular enough we dare say about having your solos at your finger ends; you are particular about your orchestra playing well. Now go one "particular" more, and have your letters written and bills made out on a particularly good machine. Send to L. C. Smith and Bros. Typewriter Co., 14 Milk Street, Boston, for circular and price list.

A FABLE

He built a wall aslant; it fell — he regarded not the force of gravity. But he changed not his favor; Ye gods, no! Listen to his logic.

"I believe walls should be built aslant, at an angle of 45 degrees instead of perpendicularly. My theory is most logical. I have advertised my opinion, which has been approved by many and, therefore, I must make good and make good I will. Hang the force of gravity!" A wall he built the slanting wall.

He built the slanting wall, but he used supports and braces profusely and for scores of years thereafter, every builder built likewise, and the people's course was confused and thwarted in the maze of portentous supports and obstructions.

A DEADLY PARALLEL

He built a sounding-board flat; it fell — he regarded not the force of string leverage. But he changed not his theory; Ye gods, no! Listen to his logic.

"I believe sounding-boards should be built flat at all hazards instead of arched. My theory is most logical. I have advertised my opinion, which has been approved by many and, therefore, I must make good and make good I will. Hang the force of string leverage! The sounding-board should be flat!"

He built the flat sounding-board, but he used supports and braces profusely and for scores of years thereafter, every builder built likewise and the vibrations' course was confused and thwarted in the maze of portentous supports and obstructions.

The majestic theme of his "why argument" for the flat instead of an arched sounding-board allures, yet baffles. No vehicle of logic nor cunning tact of brain can reach the solution. The secret lies in an opinionated realm wherefrom no one can report the why, for he alone can enter. We doubtless must wait a little. Soon we shall grope and guess no more, but grasp and know — know there is no why! Desire for cheapness fathered the thought, and then thought wooed the belief.

But to believe that the flat sounding-board is as strong or as desirable as the arched is no more conclusive than to believe the movements of the planets could be settled by taking a vote. Every-

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We often hear the expression, "Two wrongs never made a right," and why wouldn't it be fair to presume that two poor picks will never equal a "Wright" pick? For many years Mr. Louis F. Wright of Winsted, Conn., has been supplying the profession with his genuine ebony, beveled-edged picks. The demand for them has increased year after

year for they never chip or break, and improve the tone of your instrument. When ordering one dozen picks of Mr. Wright be sure to mention THE CADENZA for then he will send you free two fine selections for mandolin and guitar.

We believe that many and many a young composer will read the ad of Clarence L.

Partee this month with absorbing interest, for it opens up an avenue through which his compositions may be brought to the notice of publishers by a man who knows "every trick of the trade." For thirty years Mr. Partee has been in the music publishing business, and therefore is in a position to tell the young composer whether his work is



THE KLEMM GIBSON QUINTETTE of the Williamsport School of Music is a prominent concert organization of considerable note in northern Pennsylvania. G. Klemm, Director, states: "One thing about the Gibson's sounding-boards don't buckle. Have used your instruments many years and know whereof I speak. While the sounding-boards seem thick and are arched, you still have the sensitiveness all right, and that's where you've got the other makers a-going."

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Let me tell you how I taught myself to compose music. It is not necessary to complete a course in harmony before you learn to compose.

If you follow the simple instructions I offer you, you will learn to compose music as fast as you can write it down, and YOU WILL BE ABLE TO WRITE IT DOWN AS FAST AS YOU CAN MAKE YOUR PEN TRAVEL.

Of course there are lots of people who can do that, as you may, perhaps, know. But can you do it, or do you know how to learn to do it? You can't learn it by working out harmony lessons.

By the method I offer you, you can learn to rapidly write down any music that another sings or whistles, or that you remember or compose.

By this method you can learn to compose music and write it down at the same time.

By this method you can learn to improvise on any instrument with which you are familiar.

The method is simple and will positively do all that is claimed for it. It is the method by which I have taught myself to do these things.

Readers of "The Cadenza" have seen some of my compositions for guitar and banjo. Others can be found in Walter Jacobs' catalog.

I will send you the complete instructions as described above, for 50 cents.

If you are not satisfied with the instructions when you get them, return them at once and you will get your money back.

Complete instructions for 50 cents. Satisfaction guaranteed.

FRANK W. BONE

Hillsdale, Michigan.

THE BELLE OF OHIO

March - Two-step

Mandolin Clubs! I open your musical program with a good March "The Belle of Ohio" is it. Arranged for 2 Mandolins, Guitar and Piano by E. H. Frey. (Nuf said).

Copies of above will be mailed postpaid, on receipt of 25c. (Coin or stamps). Address

E. H. FREY New Colonial Theatre, Oklahoma City, Oklahoma.

really meritorious and likely to find a ready market. Don't forget Mr. Partee's address is now 230 East 21st St., New York. Send for his booklet of rates.

The physical director of your club or gymnasium instructs you how to strengthen your muscles; your music teacher shows you how to finger your mandolin, banjo or guitar to the best advantage; and you will find Mr. James P. Downs of New York the very man to develop your memory. He knows that there have been lots of "fakes" in the business for he has "written them up" in a most interesting little booklet which he calls "Humbug Memory Schools Exposed." Write to Mr. Downs for this little address. Get acquainted with his system if you want to learn to read music at sight. His methods are sound, reasonable and sure.

You may buy the best strings that money can purchase, but when you come to use them you find they are in very poor condition. Why? Because you have been carrying them loose in your pocket. Don't you think it would pay you to invest 35 cents in a string case? The Philadelphia String Case Co. are

manufacturing a handsome little case (see cut in ad) made of strong cowhide leather, with inside pockets to hold the different kinds of strings. When a string has become marred and dented its tone is practically ruined. A good leather case will also protect them from getting damp. You can't afford to be without one of these useful little articles.

When a batsman has missed the ball twice he must do something "pretty sudden" or he is liable to go to the bench. You will notice that Mr. Edwin Beal of Ursina, Pa., is giving you one more chance to "pick up" a Cole Professional Special Artist banjo, and a latest model, style U, Gibson harp-guitar and case for a moderate price. How about it? Can you use them in your business? The cost of the Cole banjo was originally \$40.00. It is in first-class condition and can be bought for \$25.00. The harp-guitar is as good as when it left the factory, and then sold for \$155.00 net; \$111.50 will buy it. Better look into this matter today, or some other fellow will.

No one can deny that Mr. Chas. W. Eddy of Providence, R. I., by his clever inventions,

Music News

Published in Chicago every Friday in the year at 522 Kimball Hall. is

The Best General Music Newspaper in America

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Review of New Music

The issue of October First was our Special Anniversary Number. Send ten cents in stamps and this big issue will be sent for your inspection.

Regular subscription is two dollars a year.

Charles E. Watt, the well known writer, is Editor-in-chief, and is assisted by E. Kuester, New York; Florina de Silvio, Boston; George Conquest Anthony, Philadelphia; Arthur de Vere, Brooklyn; George H. Fairclough, St. Paul; James A. Bliss, Minneapolis; Jaroslav Dr. Zelenka, Buffalo; George Emerson, Cleveland; L. Will Weiker, Denver; Dr. M. J. Bartlett, Des Moines; Eva Bigelow Weaver, Milwaukee; Bertha Harwood, Atlanta; Moses Boguslawski, Kansas City; W. Francis Gates, Los Angeles; Evelyn G. Reed, New Orleans; Jesse G. Grant, Indianapolis; Mabel Owens, Washington; Wm. J. Reed, Baltimore; John P. Mills, Montgomery; Emma Ebeling, Columbus; Goodwill Dickerman, Omaha; B. Laura Bunting, Sioux City — and a long list of Foreign Representatives.

Well, fellow teachers and players—

you responded nobly to the ad in the CADENZA. For the benefit of you who have not, I can only say get on the job and don't let the other fellow make a hit with it first.

OHIO FIELD MARCH is published for Banjo Solo, 40c. 1st Mandolin, 30c. 2nd Mandolin, 20c. Mandola, 20c. Guitar act., 15c. Piano acc., 25c. One half off.

And send for a sample of the New Imperial damp-proof Banjo string, 10 cts. each **HARRY S. SIX PUBLISHING CO. NEW ROCHELLE, N. Y.**

is doing as much to promote an interest in music as any man in the fraternity. Every banjo, mandolin and guitar player should have an "Eddy's Arranger's Assistant." What will it do? It places before you the chart of the banjo in C and A notation, also the banjeurique, bass banjo and piccolo banjo, mandolin, guitar and kindred instruments. It gives the compass of all the string instruments, and the clef and relative key in which they play. Both the "Arranger's Assistant" and "Eddy's Music Meter" are great time-savers, and time is money. Consult Mr. Eddy's ad for prices.

Good sound logic in those lines by Pope, "A little learning is a dangerous thing; Drink deep, or taste not the Pierian spring; There shallow draughts intoxicate the brain, And drinking largely sobers us again."

No one has ever grasped all there is to learn about music, but by placing ourselves under competent instructors we can climb a good way up the ladder of knowledge. If you are a lover of the banjo, guitar or mandolin, and are anxious to become a fine performer, you would do well to consult Mr. Geo. L. Lansing of Boston. With the beginner or

You will retain your pupils longer by arousing their interest and enthusiasm with the

DUO PRIMER

A collection of popular and national airs easily arranged for unaccompanied mandolin (1st position)

By **SIG. GIUSEPPE PETTINE**

The pieces are preceded by five pages of preparatory exercises which show clearly how to play the "Duo Style" in all its branches

Written Specially For Beginners

Excerpts from "Preface" of Book

Contents

Pieces for the unaccompanied Mandolin ("Duo Style") always create more interest, both in the performer and the listener, than do those with piano or guitar accompaniment.

My aim in writing this booklet is to stimulate the love and interest of the "Duo Style" in the beginner by amusing and instructing him at the same time, also to enable everyone who plays the Mandolin (no matter how little) to play some "Duos."

Everybody knows that one will learn easily a difficult piece, provided he likes it and is familiar with its melody. Owing to this fact I have arranged for unaccompanied Mandolin, in the easiest and simplest manner, some of the prettiest and most popular songs of America, England, Scotland and Ireland.

In order to make the task easy, both for teacher and pupil, I have marked carefully every finger and used only the first position in all but three or four measures. I have also written a few exercises to prepare the pupil in the reading of the pieces, as well as to enable those who have no teacher in their community to study the "Duo Style" by themselves.

'TIS THE LAST ROSE OF SUMMER
KILLARNEY
SOLDIER'S FAREWELL
MARCHING THROUGH GEORGIA
HEARTS OF OAK
THE VICAR OF BRAY
HOME SWEET HOME
BELIEVE ME IF ALL THOSE ENDearing YOUNG CHARMS
THE WEARING OF THE GREEN
BLUE BELLS OF SCOTLAND
MY OLD KENTUCKY HOME
COMING THROUGH THE RYE
THE STAR-SPANGLED BANNER
MASSA IS DE-COLD, COLD GROUND
THE VACANT CHAIR
ROCKED IN THE CRADLE OF THE DEEP
JESUS, LOVER OF MY SOUL
ANNIE LAURIE
GUESS I'VE GOT TO ERIN
ROBIN ADAIR
AULD LANG SYNE
BATTLE CRY OF FREEDOM
GLORY, GLORY HALLELUJAH
OLD FOLKS AT HOME

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The Weaver Banjo

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Established 1878

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

advanced pupil he is equally successful. Mr. Lansing is also a competent arranger of music for solo work or for clubs and orchestras.

Did you ever "go up in the air"? No, we don't mean in one of Wright's airships. We refer to that state of demoralization or "rattle" that sometimes seizes the ball players; so we repeat, did you ever "go up in the air" while trying to arrange an overture or march for your mandolin orchestra? How the sharps will masquerade as flats! It may have looked all right on paper, but when the "boys" tried your score over at rehearsal—well to put it mildly—it was not altogether a success. Learn by mail to compose and arrange music correctly. Read carefully the ad of the Wilcox School of Composition. Mr. C. W. Wilcox, the director of this school, can furnish the highest references from hundreds of his many successful pupils.

Of course, all our readers are familiar with the fable about the tortoise being matched to race the hare, and you remember how the hare was so "cock-sure" of winning, that he lay down for a nap by the roadside, and while he slept the tortoise reached the goal first.

For the past thirty years Mr. Alfred Weaver, the famous banjo maker of England, has been making instruments in his own steady way. During that time, on both sides of the Atlantic, other banjo makers have sprung up, and many of them soon dropped out of sight, but Mr. Weaver can still be found at the "old stand," making instruments for some of the greatest banjosts in the world. This little trade note may be regarded as a fable with this moral; merit wins. Write to Mr. Weaver for his catalog and list of testimonials.

You may be a good banjo player, better perhaps than anyone else in your locality, but many of the leading banjosts in the profession declare that to get the best results out of your instrument a Harnett Tone Bar is indispensable. Read in the Harnett ad what such well-known men as J. Worth Allen and Thomas J. Armstrong have to say about the Tone Bar. The following letter Mr. Harnett received from Mr. Chas P. Wilkes, one of America's prominent soloists.

"The Tone Bar and Arm Rest you sent are certainly Great. I had occasion to use them last night at a concert, and was rather dubious about using the Tone-Bar as I had

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We guarantee 18,000 circulation or no pay. S—social rate \$1.50 per inch per insert. No contract necessary. If you take four consecutive insertions and pay each one in advance we'll give you 5th and 6th insertions free.

THE MUSICIANS MONTHLY MAGAZINE

1712 East 55th St.

Cleveland, Ohio

The Official Organ of the National Qualified Teachers League of Music. A large handsome publication for Mandolin, Banjo and Guitar Musicians. Articles and FREE M.C.SIC every month. We will send this Magazine to any Musician who is of age, a subscriber the FIRST YEAR for 10 cents *providing* this advertisement is returned within ten days.

only adjusted the same to my banjo a day previously, but I had no trouble at all with it and I was surprised at the improvement in the tone. I am using an ordinary Grover Non-Tip Bridge and find this about right. You are certainly to be commended in providing such a "feast" for the banjo fraternity."

"Hot air can take a balloon a long way, but it can't keep it there" was one of the terse sayings old "Gorgan Graham" "handed out" to his son; and W. C. Stahl in his ad this month touches on very much the same point when he says, "A mandolin is not a wind instrument," and that all the "blowing" a manufacturer may resort to will be wasted, unless his product possesses genuine merit. Mr. Stahl claims the mandolins he makes "sing their own praises," and he wants you, and every other CADENZA reader, to give them a test, and see how you like their "voices," finish and action. Mr. Stahl has had twenty-two years of professional experience with the string instruments, and states that every instrument he sends to a customer is thoroughly tested by himself before it leaves his factory. The Stahl instruments, you will observe, are made in both the violin and guitar shape. Good, live agents are wanted

STRINGS! STRINGS!

The BEST Banjo, Mandolin and Guitar Strings that OUR money or YOUR money can Buy

No "silk" or "composition" strings, but the Best Gut Banjo and Guitar strings now on the market. Used and endorsed by the leading soloists of the country. WHY? Because they are True, Strong and Reliable. Send us a sample order (prices will be right) and you will become our steady STRING customer.

We are HEADQUARTERS for the celebrated "Cole" Bridge the bridge with "Five Feet" and DIRECT vibration.

The "Cole" instruments are standards the world over world-standards. If you took a "Cole" Mandolin, Guitar or Banjo abroad, say to Berlin or Milan, you wouldn't need to label the instrument "this is a Mandolin" or "this is a Guitar." "Cole" instruments make no attempt to travel on "their shape."

Accuracy, sweetness, breadth, depth, and resonance of TRUE tone-quality mark "Cole" instruments for distinction no matter where they may be played. And ten years from now "Cole" instruments will still be world-standards and tone-standards, AS THEY ARE NOW.

The "Cole" catalogue will be mailed to you for the asking. Write right now.

W. A. COLE,

786 WASHINGTON ST., BOSTON, MASS.



"Vibrant"
Cole Process

THE TRINITY MUSIC STAND

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

HOPE MUSIC STAND CO., Mashapaug St., PROVIDENCE, R. I.

FREE Send at once for our latest thematic catalog of our publications for Banjo Club and full Mandolin Orchestra, including Tenor Mandola and Mando-Cello parts. Now in Press—10 Easy Guitar Duets by Harry W. Weber. Write for Special Offer. PERCY M. JAQUES PUB. CO. JACKSONVILLE FLORIDA

to sell these goods. Are you a "hustler"? Write Mr. Stahl and see what inducements he has to offer.

Did you ever attend a surprise party out in the country? They are really very enjoyable affairs. Now, why don't you give yourself one? How can you? Well, we will suggest a way. Write to the Bandola Co. of Portland, Me., to send you one of their instruments on approval, and when it arrives don't waste a lot of time in talking about its odd shape, but get busy and give it a fair test, and you will soon see where the "surprise party" business comes in. The tone will surprise you; the finish will surprise you; and most of all the price will surprise you. The list price of the Bandola mandolin displayed in their ad this month is \$12.00. This is the cheapest style the Bandola people make, but they are not ashamed of it. They claim they are giving their customers big value for a small outlay. Many of the college clubs are using the Bandola instruments, and if we wanted to drop into a lighter vein, we might mention that—

There was a young man from Candola
A genuine sport and high roller;
But he mended his ways,

And he now spends his days
In playing a "Style A" Bandola

It would appear as if the Bacon Professional Banjo was growing in popularity steadily and surely. When it was first placed on the market a few "wise ones" (?) might have been heard to say, "O yes, those banjos sound all right when Fred Bacon and his wife play them, but they could make any instrument sound well"; and we might add parenthetically, "that's no dream." But Mr. Bacon does not ask you to accept simply his endorsement. As you will see by his ad he offers to send to any reliable person any style instrument mentioned in his catalog, and let them compare it with any other banjo now on the market. Self-explanatory—

Schenectady, N. Y., Oct. 10, '09
Mr. F. J. Bacon, Dear Sir:—

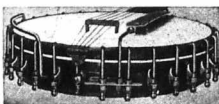
Please ship me another No. 1 Bacon Professional banjo in black leather case.

You should change the name of your banjos and call them "The Bacon Discontent Breeder," as everyone to whom I have shown them is discontented with their old banjos.

The Banjeasuring I received a few days ago I am just getting acquainted with the little rascal, and it certainly is a peach. — E. F. Goggio.

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to play the Banjo; it is ANOTHER to get the BEST musical results out of the instrument; QUITE ANOTHER UNLESS YOU USE A TONE-BAR. "The best invention yet for the Banjo"—Musical Forests.



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Again we would call our readers' attention to the ad of the Oliver Ditson Co., for it should interest every mandolin orchestra leader in the country. "Old Violoncellos" is the display line at the top of the back cover of this magazine. Musical history tells us that the violoncello supplanted the bass viol, or the viol di gamba, in the early part of the eighteenth century, and its value in supporting violins or mandolins in orchestra work is unanimously acknowledged by the highest musical authorities. The tone of the violoncello is peculiarly sympathetic, almost tearful in the higher register, and these notes are frequently employed with great effect in solo work. The Oliver Ditson Co. carry in stock a most remarkable collection of new violoncellos, ranging in price from \$7.50 to \$300.00. See ad for price list of old instruments, and note the names of the makers. The Ditson stock of violoncello bows is practically unlimited. The house of Ditson is also headquarters for fresh new strings for all string instruments, and the line of banjos, mandolins and guitars to be found in stock is most extensive. Send to Ditson for anything you require in musical lines, and you will meet

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with fair and honest treatment. All orders promptly filled.

Do you remember that old fable about the farmer, his cornfield and the crows? So long as the crows heard the farmer say "I'm waiting for the neighbors to come and help me cut this field of corn" the wise old birds kept right on stealing the ripe, golden grain. But one day the crows heard the farmer say "I am going to cut the corn myself"; then the crows said among themselves, "Our time for feasting is now at an end." Just so long as a rival club leader hears you say "Some day I am going to send for a Symphony Harp Guitar" he doesn't scare for a little bit, but when he hears you have sent for one, then he knows he has got to hustle to keep in the race with you. The makers of the Symphony Harp Guitar claim that this instrument "Has the greatest volume of tone, without any sacrifice of sweetness of tone or quality." Let W. J. Dyer and Bro. send you one on approval, so you may be given an opportunity of testing the merits of this extensively used instrument. Just at this time, when the Hudson-Fulton celebration is the talk of the age, it might not be inappropriate to quote a

little limerick we heard the other day.

Said the ghost of Hen Hudson, "By Gee,
But those Symphonies look good to me;
I will get one or two
For my bold gallant crew,
For the Dyers will ship C. O. D."

In the old-time minstrel shows, "Mr. Bones" might frequently have been heard to ask the "Middle Man," "Mr. Johnson, can you tell me the difference between a red herring and a head of cabbage?", and "Mr. Johnson" would obligingly admit that he "could not." Then "Mr. Bones" would declare mockingly, "Then, sar, you would be a poor man to send to de market to buy cabbage." Have you read in Alfred A. Farland's ad what he says about the style of banjos that poor judges of tone buy? Just think over the argument he advances, and see if you agree with him. It would appear that a great many of the finest players in the country do, for have you noticed who are among his selling agents? Such names as C. C. Rowden, J. W. McLouth, Francis Potter, Frank Morrow, and all the others on the list mean something. Now, we might suggest a scheme whereby one might "kill two birds

The Washburn Mandolin

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The workmanship which is found in the Washburn Mandolin cannot be duplicated.

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

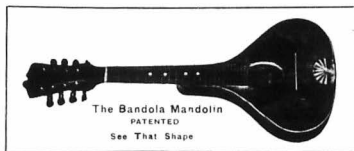
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Strong Cowhide Leather with gusset sides to hold quantity of strings.

with one stone." Engage Mr. Farland to give a recital in your town; give your pupils an opportunity to hear a Farland wood-rim banjo, and incidentally boom your business like "Jones."

Said Jones, "I must do something vital
So I'll give a grand Farland recital";
It boosted his biz,
His profits they riz,—
Now his labors receive just equal.

"All of us who are worth anything spend our manhood in unlearning the follies, or expiating the mistakes of our youth," wrote the poet Shelley; and all of us whose hair is beginning to turn a little gray are bound to confess that in many instances the poet's words are verified. Perhaps you, Mr. Reader, can recall a time in the dim past when you were cajoled into buying a mandolin with enough ornamentation about it to gladden the heart of a Hottentot. And then one memorable day you heard a Washburn for the first time, and didn't you feel like smashing your "hottentot" tub of an instrument on the nearest lamp-post! Well, we all live and learn. Lyon and Healy, the famous makers of the Washburn mandolins, claim "the



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responsive quality of this magnificent instrument makes it possible for musicians to render their most difficult compositions with ease." Have you sent for that souvenir catalog yet? It contains portraits of many of the most famous musicians the world has ever known. It is almost an inspiration to look at the faces of such artists as Plancon, Campanari, DeReszke, Ancona, Nordica and Calvé. Read what they have to say about the Washburn instruments. Any words we might write would sound weak compared to their testimonials. Send for Lyon and Healy's mandolin and guitar catalog today. It will be a step in the right direction.

You have heard about the country boy who said he liked his mother's pastry because it was "pie all the way through," and it is for very much the same reason that the banjo and guitar soloists take so kindly to the Cole strings. They claim that they find them to be "good, reliable strings the entire length of the coil." The brand of gut strings Mr. Cole has been importing for the past ten years he claims "is the best money can buy." He carries only one grade. Send for a sample

of the Cole guitar E string, 25 cents. The Cole "direct vibration" bridge—the bridge with five feet—is used extensively in the profession. Are you using one? The Cole banjos, mandolins and guitars are still keeping up their high standard of excellence. Mr. S. A. Thompson, the well-known teacher, club leader and soloist of Portland, Me., on receipt of an instrument, wrote Mr. Cole as follows:

"The banjo arrived today and I am very much pleased with it. To tell the truth, I was not expecting quite so much."

Most sincerely, S. A. Thompson

We cannot vouch for the truth of the following statement, for all sorts of rumors come floating into THE CADENZA office—

The Eskimos up at the pole

Play no other "plunk" but the Cole;

Cole for them in guitars,

And they all thank their stars

That the mandolin shape is the bowl.

Many young writers and composers are laboring under the false impression that a book or music publisher will not even consider a manuscript unless the work submitted is by a well-known writer or composer. Of

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Every Banjo, Mandolin, and Guitar Player Should Have an Eddy Arrangers' Assistant.



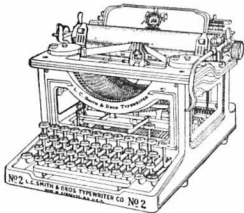
This convenient chart shows the banjo in both A and C notation, banjo, guitar, mandolin and bass banjo, mandolin, tenor mandola, mando-cello, and guitar, also the obligato instruments, flute and cello. It gives the compass of all these instruments, and the clef and relative key in which they play. Of course you will also want an EDDY MUSIC METER to use in connection with the Assistant, to tell you all about the keys, scales, chords, transposition, etc. Price 50c.



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

course, it is only reasonable to suppose that a short story submitted by Mark Twain, or a march by John Philip Sousa, would command more attention than one received from "John Jones" of Stumptown, but, if after a careful examination, the musical composition of "Jones" is found to possess genuine merit, originality of conception, and a style of selection likely to catch the popular taste, it will not be long before "Jonesy" will see his name on the title page of possibly the season's "best seller." Have you ever experienced a desire to become a composer? Perhaps on more than one occasion a tune-fiddle melody has found lodgment in your brain, and you would have been glad to have placed your inspiration on paper. Now, if you have read the ad of Mr. Frank W. Bone, which appears for the first time in this issue of THE CADENZA, you have learned that he can help you to "teach yourself to compose." That Mr. Bone is a successful composer the readers of THE CADENZA know from experience, for doubtless many of them have enjoyed playing the compositions from his pen which have appeared in our magazine. Why don't you send for Mr.

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One of the best posted men on string instruments in Boston said to the writer the other day,—"I firmly believe that the present year will be the best the banjo has had since the late nineties; all the jobbers tell me there is now a steady demand for the instrument," and we must admit it looks that way to us. Mr. D. L. Day, the popular representative of the A. C. Fairbanks Co., who has recently returned from a most successful business trip, reports a renewed interest in the banjo all along the line. Have you decided what make of instrument you will buy to get into the procession with the other "fellows"? Why don't you write the A. C. Fairbanks Co. for their latest catalog? Let them send you a beautiful collection of half-tones of twenty-seven famous players; or better still, have them send you a "Whyte Laydie" or a "Tubaphone" banjo on thirty days' trial. Then you will understand better than ever before why so many prominent teachers, club leaders and soloists "shout" for the "Fairbanks." Do not for a moment absorb the mistaken idea that the man-

dolin and guitar are waning in popularity just because the banjo is in the ascendency. They are more than holding their own, and gaining a few "laps" on all their previous records. The Vega mandolins and guitars can boast of the endorsement of such great artists as Abr. Pettine, Levin, Siegel and Page. And do the students in the big college clubs vouch for them? List—

A student whose income was meager
Was forced to become an intruder;
He saved up his dollars
By washing his collars
Till he had the full price of a "Veger."

We are inclined to agree with the old philosopher who said, "It depends largely on ourselves whether we are happy in this life or not." W. S. Gilbert, that master compounder of whimsical rhymes, moralizes in his inimitable way as follows—

"See how Fates their gifts allot,
For A is happy—B is not;
Yet B is worthy I dare say;
Of more prosperity than A."

But most authorities agree that the concrete definition of happiness is contentment. Now, everyone who has been in the business knows that the life of a banjo teacher is not one

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

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

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

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continued round of happiness. Perhaps you, good reader, can recall days when "everything went dead wrong," and how irritating it was when a certain pupil brought in his banjo that "momma" had bought for him, and which was worth about \$3.00 *new*. And do you recall how, as you ran your hand down the neck, the rough, unfinished ends of the raised frets scratched your sensitive flesh? And then the tone of the instrument—even now you hate to think of it. Now if the pupil had only brought to your studio one of Retzberg and Lange's grand Orpheum banjos how different would have been the impression created. Then you would have felt that life was worth living and you would have been both contented and happy. The makers of the Orpheum banjo claim "these instruments possess a combination of good points not found in any other make," such as "easy action," "long vibration" and "sustained tone," "carrying power and clear harmonics." Isn't that about the style of banjo that would "content" you? And now just a word about that ad of Retzberg and Lange's with the caption "Absolutely Free." Why don't

(Trade Tips continued on page 42)

TENOR MANDOLA and MANDO-CELLO

The following is a complete list of the WALTER JACOBS publications for MANDOLIN ORCHESTRA that have Ten. r Mandola and Mando-Cello parts.

Degrees of Difficulty are marked thus:
A, Easy B, Medium C, Difficult

When the price of the Bando Solo is the same as the Bando Accompaniment the two parts are printed together and therefore cannot be obtained separately.

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

The Tenor Mandola and Mando-Cello parts are in Treble Clef, price same as 3d Mandolin.

Piano Solos are published in the Mandolin Keys for pieces marked † but in other Keys where marked thus ‡

	1st Mandolin or Violin	2d Mandolin or Violin	3d Mandolin or Violin	4th Mandolin or Violin	Each	Flute (Obligato)	Cello (Obligato)	Bando Accompaniment	Guitar Accompaniment	Piano Accompaniment	Bando Solo	Guitar Solo
† *AH SIN. Eccentric Two-Step Novelty. (Rolfe)	B	30	10	15	15	15	15	10	20	40		
* ARBITRATOR, THE. March and Two-Step. (Taubert)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	10	20	40	30	
* BARN DANCE. The Bunnies' Gambol. (West)	Arr. Walter Jacobs	B	30	10	15	15	15	10	20	40	30	
* BERLIN IN SMILES AND TEARS. Overture. (Conradi)	Arr. R. E. Hildreth	B	40	20	25	25	25	20	35			
* BOYS OF THE MILITARY MARCH. (Boehnlein)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	10	20			
* COME BACK TO CONNEMARA. Irish Novelty Two-Step. (Grey)	Arr. R. E. Hildreth	B	30	10	15	15	15	10	20			
† * DIXIE TWILIGHT. Characteristic March. (Johnson)	Arr. Walter Jacobs	A	30	10	15	15	15	10	20			
* DROWSY DEMPSEY. A Coon Shuffle	Geo. L. Lansing	A	30	10	15	15	15	10	20	40		
* FAIR CONFIDANTES. Waltz. (McVeigh)	Arr. Walter Jacobs	B	40	20	25	25	25	20	35			
* FAIRY FLIRTATIONS. Dance Caprice. (Boehnlein)	Arr. Walter Jacobs	B	30	10	15	15	15	10	20	40	30	
* FAREWELL TO THE FLOWERS. Reverie	R. E. Hildreth	B	30	10	15	15	15	10	20			
† * FARMER BUNG TOWN. March Humoresque. (Luscomb)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	10	20	40	30	
* FIFTH NOCTURNE. (Leybach)	Arr. R. E. Hildreth	B	40	20	25	25	25	20	35			
* FLIGHT OF THE BIRDS. Ballet	W. M. Rice	B	30	10	15	15	15	10	20			
* FUN IN A BARBER SHOP. Novelty March. (Winne)	Arr. Walter Jacobs	A	30	10	15	15	15	10	20	40	30	
* HEART MURMURS. Waltz. (Rolfe)	Arr. R. E. Hildreth	B	40	20	25	25	25	20	35	40	30	
* HEAP BIG IN JUN. Two-Step Intermezzo. (Sawyer)	Arr. Jacobs-Hildreth	B	30	10	15	15	15	10	20	40		
* HOME, SWEET HOME. Medley "Good-Night" Waltz	R. E. Hildreth	B	30	10	15	15	15	10	20			
* HOOP-E-KACK. Two-Step Novelty. (Allen)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	10	20	40		
* HUNGARIAN DANCE NO. 5. (Brahms)	Arr. R. E. Hildreth	C	30	10	15	15	15	10	20			
* INDIFFERENCE. Characteristic March. (Rolfe)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	10	20			
* IN ROYAL FAVOR. March and Two-Step. (Potter)	Arr. Walter Jacobs	B	30	10	15	15	15	10	20	40		
* KENTUCKY WEDDING KNOT. Novelty Two-Step. (Turner)	Arr. Walter Jacobs	B	30	10	15	15	15	10	20	40		
* KING MYDAS. Overture. (Eilenberg)	Arr. R. E. Hildreth	B	40	20	25	25	25	20	35			
* LA CINQUANTINE. Air in Olden Style. (Gabriel Marie)	Arr. R. E. Hildreth	B	30	10	15	15	15	10	20			
* LORAIN. Mazurka. (Nichols)	Arr. Hildreth-Jacobs	A	30	10	15	15	15	10	20	40	30	
* MERRY WIDOW. Waltz. (Lehar)	Arr. Hildreth-Jacobs	B	40	20	25	25	25	20	35			
* MOOSE, THE. March. (Flath)	Arr. Walter Jacobs	B	30	10	15	15	15	10	20			
* OLE SAMBO. A Coon Serenade	A. J. Weidt	A	30	10	15	15	15	10	20	40		
* ONION RAG. A Bermuda Essence	A. J. Weidt	A	30	10	15	15	15	10	20	40		
* PANSIES FOR THOUGHT. Waltz. (Blyn)	Arr. Walter Jacobs	A	40	20	25	25	25	20	35			
* PERSIAN LAMB RAG. A Pennerette. (Wenrich)	Arr. Walter Jacobs	B	30	10	15	15	15	10	20	40		
* RAG TAG. March and Two-Step	A. J. Weidt	A	30	10	15	15	15	10	20	40		
* ROMANCE OF A ROSE. Reverie. (O'Connor)	Arr. R. E. Hildreth	B	30	10	15	15	15	10	20			
* ROGUISH EYES. A Filtration. (Gruenwald, Op. 396)	Arr. Jacobs-Hildreth	B	30	10	15	15	15	10	20			
* SERENATA. (Moszkowski)	Arr. R. E. Hildreth	B	40	20	25	25	25	20	35			
* HUNGARIAN DANCE NO. 7. (Brahms)	Arr. Walter Jacobs	B	30	10	15	15	15	10	20			
* SHOW FOLKS. March. (Wenrich)	Arr. R. E. Hildreth	B	30	10	15	15	15	10	20			
* SIMPLE AVEU. Simple Confession. (Thome)	Arr. R. E. Hildreth	B	40	20	25	25	25	20	35			
* SOLARET. (Queen of Light). Valse Ballet. (Allen)	Arr. Hildreth-Jacobs	B	40	20	25	25	25	20	35			
* SPANISH GAILETY. Bolero	Paul Eno	B	30	10	15	15	15	10	20			
* STACK OF FUN. Barn Dance. (Rolfe)	Arr. Hildreth-Jacobs	A	30	10	15	15	15	10	20			
* SWIRLING OVER THE BALL-ROOM FLOOR. Waltz. (Ramsay)	Arr. R. E. Hildreth	A	30	10	15	15	15	10	20			
* TRADING SMILES. Schottische. (Ramsay)	Arr. Jacobs-Hildreth	A	30	10	15	15	15	10	20			
* TRAUMEREI AND ROMANZE. (Schumann)	Arr. R. E. Hildreth	B	30	10	15	15	15	10	20			
* TWO LOVERS, THE. Nolette. (Flath)	Arr. R. E. Hildreth	B	30	10	15	15	15	10	20			
* U AND I. Waltz	R. E. Hildreth	B	40	20	25	25	25	20	35			
* WRILING OVER THE BALL-ROOM FLOOR. Waltz. (Ramsay)	Arr. Hildreth-Jacobs	A	30	10	15	15	15	10	20			
* WIEGENLIED. Cradle Song. (Hauser)	Arr. R. E. Hildreth	A	40	20	25	25	25	20	35			
* KUIAWIAK. A Polish National Dance. (Wieniawski)	Arr. R. E. Hildreth	B	30	10	15	15	15	10	20			
* YANKEE DANDY. Characteristic March	A. J. Weidt	A	30	10	15	15	15	10	20	40		

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WALTER JACOBS,

167 Tremont Street, Boston, Mass.

THE MAGAZINE

PUBLISHED IN THE INTEREST OF THE
MANDOLIN, BANJO AND GUITAR

Vol. XVI

BOSTON, MASS., NOVEMBER, 1909.

No. 5



SHENANDOAH MANDOLIN CLUB, Shenandoah, Iowa
Mr. F. Fink, Director

THE SHENANDOAH MANDOLIN CLUB

THE pleasing half-tone which adorns the title page of our magazine this month is worthy of special consideration because it represents a type or an example of what an energetic, hustling teacher can accomplish if he only puts his shoulder to the wheel and pushes hard and steadily.

Allegorically speaking, the Shenandoah Mandolin Club, like the Phoenix, has arisen from the ashes of a club that formerly existed in Shenandoah, which perhaps from lack of interest among its individual members, or in the absence of a local teacher to stimulate enthusiasm, gradually became practically extinct. But from present indications it would appear that Mr. F. Fink, director of the American School of Music located at Omaha, Neb., has most effectually fanned the dying embers of enthusiasm into a living flame, for the picture shows the combined members of but two of the classes of advanced pupils Mr. Fink is instructing in Shenandoah. With a score or more of "beginners" making encouraging progress under his careful guidance, the ranks of the "Shenandoah" will constantly be increased, and young pupils could not be placed in a better training school for learning the fundamental principles of orchestra work. Mr. Fink writes us that he has received valuable assistance and encouragement from Mr. H. E. Shriver and Mr. Duane H. Redfield, both capable and enthusiastic musicians and former members of the original club.

While Mr. Fink is not attempting to "corner" the teaching field he nevertheless believes in expansion, and is now adding to his responsibilities by opening a branch studio in So. Omaha.

THE MEXICAN SERENADERS

WE have been insisting in all the late numbers of our magazine that the light of prosperity was beginning to dawn on the horizon of our fraternity, and that renewed confidence and enthusiasm among its members were apparent all along the line. Now doesn't the following letter we received last week from Mr. Walter Vreeland, of the Mexican Serenaders, sound like an echo of the "good old days"?

SUNAPEE, N. H., Oct. 24, 1909.

Dear Mr. Jacobs:

The Mexican Serenaders are out here on an eight-day concert tour of New Hampshire and Vermont. Saturday night we played to a crowded house here. Our entertainment was received with a degree of enthusiasm equal to the old days of the greatest popularity of our instruments, every number being tremendously encored. It looks as if we are indeed living up to my motto for this year "New life in the old business." All the boys join me in wishing you the greatest success. Our present route is, as follows: Sunapee, N. H., Oct. 24th; So. Ryegate, Vt., Oct. 26th; Chelsea, Vt., Oct. 27th; Concord, Vt., Oct. 28th; Canaan, N. H., Oct. 29th; Groton, Vt., Oct. 30th; Alton, N. H., Oct. 31st.

THE MUSIC TEACHER AND THE NEW PSYCHOLOGY

(WRITTEN EXPRESSLY FOR THE CADENZA)

BY L. A. WILLIAMS

(Continued from the October issue)

CAN TONE (PITCH) — DEAF PUPILS LEARN TO DISCERN PITCH? IF SO, HOW? IS IT WORTH THE EFFORT OF TEACHER AND PUPIL, AND IF SUCH A PUPIL LEARNS TO PLAY, CAN HE EVER BE MORE THAN A MECHANICAL ANIMATION?

HAST THOU NOT
LEARNED OF (THY
GREAT RICHES)
THEN THOUGH RICH
THOULIVEST POOR

unless we make it. Man can do anything he learns to do, and as he is constantly learning to do more and more, and as there is no limit to what he can learn, there is no limit to what he can do, and therefore, *nothing worth while is impossible.*

THY LIFE IS LARGE
OR SMALL IN PRO-
PORTION TO THY
FAITH

The sooner the music teacher, as well as we all, make this a subconscious conviction, the sooner we will live lives of constructive activity instead of destructive negativity — lives of faith instead of faithlessness, and according to our faith is it unto us.

Therefore, have faith in your pupils; heap it mountain high. Have faith in yourself; know you are invincible. Have faith in faith, for "faith walks out upon the seeming void and finds the solid rock." Know that no progress, however gigantic, has been or ever will be realized without faith.

NO INSTRUCTION
BOOK CAN BE A
UNIVERSAL
SOLVENT

In the mind of your dullest pupil is a genius asleep. Your faith will awaken him, or your faithlessness stultify him. He is not to blame if lacking alertness, for he is the product of heredity and environment. Therefore, do not censure him for failing to grasp your meaning, but rather examine yourself and bend your knowledge and methods to meet his needs. That is why he has come to you. Unbending methods and instruction to which he can adapt himself he can buy at the rate of fifty to seventy-five cents per book for a year's study, while he pays you from seventy-five cents to three dollars for a single lesson of thirty to sixty minutes.

THE SCHOOL
TEACHER WORKS
WITH THE DULLARD
AFTER SCHOOL,
BUT WHAT DOES
THE MUSIC
TEACHER DO?

Your best efforts—your special efforts are due that dull pupil decidedly as much, to say the least, as are due your favorite pupil who is naturally gifted in music and whom you so frequently affirm "Is just a pleasure to teach," and because of this do you do extra for this pupil who needs it less, and less for the dull pupil who needs it more? "But," you say, "a pupil

naturally gifted if crowded a little will prove a monumental advertisement for me, my methods, and my ability as an instructor."

EVERY TEACHER
RUNS A FACTORY
THAT CONSTRUCTIVELY OR DESTRUCTIVELY ADVERTISES HIM, ACCORDING TO THE KIND OF PRODUCT (Pupils) TURNED OUT

True, but your dulllest pupil is a little more rapid in advertising you because of your lack of system and adaptation to his needs, for bad news travels faster than the good; therefore boost hardest the deficient, and you will change his destructive advertising to constructive.

Your average pupil and your prodigy constructively advertise you anyway. When all do constructive work, they all become fame-makers for you and your name, and your business will ever be in the ascendancy.

No teacher living can give a pupil brains, but it's a poor teacher who thus consoles himself. Your dulllest pupil (barring a possible idiot) has the brains, the capacity, the potentiality. Your business is to teach him how best to use what he has, and in the using he will get more.

WOULD YOU ADVISE THE "ARITHMETIC-DEAF" AGAINST STUDYING MATHEMATICS?

"But should not the dull music pupil know better than to try to learn something for which he has seemingly no ability? Should not the teacher advise him against studying music?"

Suppose, good Reader, you were one of the thousands' born with little or seemingly no ability for the science of numbers — arithmetic. Now that you have reached mature years, are you grateful or hateful to the teacher who persisted, encouraged, coaxed, kept you after school and more or less patiently made you understand and learn, though you were born "arithmetic-deaf"? It might have been the languages; it might have been music, and in the case of your dull pupil, it *was* music, — "pitch-deafness." Perhaps the reader will say, "But arithmetic or the languages are different. They are so much more important and useful than music."

Space forbids arguing this question, as its bearing is only slightly relative to our subject. But we would like to know if you are the product of one of those 19th Century scholars who taught you to revel in the dead languages, which you can use at the most but little (if indeed you can revel at all). Will you "fess up" you would revel more in tune with the Infinite if you could think more in music, — the universal language, and less in Latin that's universally dead.

THE SCHOOL TEACHER MUST TEACH THE DULL, BUT THE MUSIC TEACHER THE BRIGHT ONLY! (?)

But to get down to the practical. Your child and mine will be taught a little music and arithmetic, as well as a little of the so-called dead languages, whether or not he has a grain of gumption

for any of them. Well, that dull pupil of yours is somebody's child, and doubtless loved just as much as you love your child. What right have we to discourage a dull music pupil and expect the school teacher to encourage our dull children in mathematics and what not? The writer taught music ten years, sufficiently long to know just how the music teacher hates to teach the dullard; but haven't we, fellow teacher, a plain responsibility, opportunity, and even privilege in this matter? This new psychology emphatically answers Yes.

SMALL MEN LOOK BENEATH THEM AND FEEL THEIR IMPORTANCE. GREAT MEN LOOK ABOVE THEM AND FEEL THEIR INSIGNIFICANCE.

Because most people think the physical senses are limited, it should not swerve us to likewise think the untruth, for everyone of us, no matter how highly developed, is to an extent pitch-deaf, color-blind, taste-lacking, etc.

The senses may appear to be limited, because we have not developed them beyond their present limited action, but when we think to what heights they may be developed, then only do we realize we are but a little way removed from the pitch-deaf pupil, and it, therefore, behooves us to be patient and considerate. "A pint cup is not as large as the quart, yet if it is full to the brim, it is doing all that it is called upon; yea, all that it is expected to do."

The dull pupil's enjoyment in playing his ditties is as proportionately great to him as our light opera selections may be to us. The kind of enjoyment is the same; the degree different. Then let not the "quart cup" disparage the pint, for above the quart there remains the gallon, and so on up eternally in the ascendancy.

TO DEVELOP THE EAR, DO YOU DEVELOP THE FINGERS? (1)

The pitch-deaf pupil needs special ear-training and, in most instances, it is lacking not because the teacher fails to exhaust his every conscious resource in instructing, but because the teacher does not understand how best to help the pupil that the pupil may best help himself.

THERE IS NO SUCH WORD AS "FAIL"

We have reason to believe we know that which we have experienced, and if our experience

testifies to the musical failure of the pitch-deaf pupil, we are apt to question our teachers' experiences more fortunate, but the teacher adopting psychological methods does succeed with just such dullards; he succeeds because he knows how — knows how to reach and impress "the great within" — the world of cause — the pupil's sub-conscious.

WHAT THE SUB-CONSCIOUS IS IMPRESSED TO DO, THAT IT WILL INVARIABLY DO

There are various names given the sub-conscious, which may help the reader to better understand its nature; the subliminal self, the soul, the greater mind,

etc., but for all intents and purposes of this article, we may call it the sub-conscious. It never sleeps, but is always alert, active; it is amenable to control by suggestion, as is abundantly proven by hypnotism which inhibits the conscious mind by induced sleep and while one is in this state, if told by the operator "Watch your bobber, I think you have a bite," the recipient immediately holds an imaginary pole, and occasionally catches an imaginary fish, going through all the operations of fishing as per his former knowledge.

The above illustrates how the sub-conscious, when once reached and impressed, will carry out to the letter that which it is directed to do—reasoning from any premise, be it false or true, but logically deduced. A careful analysis of the above will make even more apparent the statements that nothing can be evolved as a consequence that has not first been involved as an antecedent, for when the sub-conscious acts under suggestion, it is always in keeping with the person's former knowledge.

HE CANNOT
TRAVEL FAR
WITHIN AND
STAND STILL
WITHOUT

The intelligent reader will immediately recognize that any system or method of instruction that best impresses the sub-conscious of a given pupil in the plainest, sanest detail, is the best system or method for that pupil. Furthermore, that system or method is best adapted that is most in keeping with a given pupil's experience, knowledge and understanding, for he is today the product of what he was yesterday; therefore, learn more about your pupil and through social intercourse, study him. As he thinks, so is he; as he continues to think, so he remains; if his thoughts advance, he advances. Therefore, give him advanced thoughts but in keeping with his mental digestion.

WHEN A REMEDY
TO REMOVE WARTS
WILL CURE RHEU-
MATISM OF THE
FUNNY-BONE, YOU
CAN GIVE ALL
PUPILS THE SAME
METHOD OF
INSTRUCTION

This is about as absurd as the method of a physician who was a specialist in curing fits. When unable to diagnose and treat a given disease, he would try to give such remedies as would turn the disease into fits, for that was his hobby—curing fits, and he could cure them if he could only get his patient to have them. If, therefore, he couldn't give his patient fits, the doctor couldn't cure the malady.

BE A TEACHER OF
MUSIC, NOT A
TWO-LEGGED,
UNBENDING

The teacher who uses a method not adapted to the intelligence of the pupil, or who uses the same system or method of instruction for every pupil, is trying to bend every degree of intellect to his one method or theory—to his remedy that cures (?) everything from ingrowing toe-nails to appendicitis!

There is likewise the unbending teacher, trying to give his pupil "fits" to cure him of knowing nothing, and if the pupil has

PRESCRIPTION
(INSTRUCTION
BOOK)

no natural tendency to epilepsy, then of course, he is to blame; it cannot possibly be the fault of the teacher or his methods. Such a teacher will assure you (?), "I chose this one method (prescription) out of the best twenty-five most generally known and, after considerable deliberation, I know it is the best and therefore I use it exclusively."

Best for which, may we ask; ingrowing toe-nails or appendicitis?

AVOID WEARYING
BY REPETITION

It, however, is not necessary for the action of the conscious mind to be suspended by any means, as in hypnotism, in order to impress the sub-conscious. Repetition or reiteration, coupled with focused attention, makes deep the thought grooves.

Let the teacher, with back turned to his pupil (so the pupil cannot see whether a high or a low tone is being produced), give his pitch-deaf pupil at each lesson a special five to ten minutes listening lesson in ear-training by playing first a very high and then a very low tone, or vice versa, alternately, questioning each time for a decision as to whether the tone-pitch is high or low. If at first he can distinguish but little difference, it's an extreme case, and the teacher should dwell longer on the same extreme contrast of tones. Question closely as to which he thinks penetrates, sounds shrill, sharp and which heavy, broad and deep. The worst cases will soon discern a difference. Then offer encouragement, and assure him of your faith, while you try it again, bringing the two extremes of pitch a little nearer together. Continue this method from weeks to months, as the extremity of the case may require, until you have at last brought him to a half-tone discernment, and then on to the completion of perfect tuning by unisons, finally teaching him to not only think in music, but to give vocal expression to the tones he thinks.

THE TEST
THAT TELLS

To illustrate: ask him to give the simple intervals of three and five from one which you give. Eventually more difficult intervals may be called for. Until the pupil is perfectly able to comply promptly with your request for sounding certain tones when called for, lead back frequently to the same tones, for a continual repetition is bound to be more effective in producing the sub-conscious impression.

SUGGESTION
THAT BEGETS
CONFIDENCE

At the close of the lesson grasp your pupil by the hand and, as you look him squarely in the eye, assure him in a calm, confident voice, "Your ear is more accurate, your pitch discernment more keen, your mind more alert to discriminate closer intervals, your progress is more marked the more you try. If you are as confident of your ultimate success as I, you are greatly encouraged in these last few lessons."

Never allow yourself for a moment to question but that your pupil will succeed, and the sincerity of your unbounded confidence will beget confidence in him, and confidence begets aggressive effort. Confident people do things. Those who think they cannot, do not even try. Assure the dull pupil that many others have gone over the same route, and the same methods have changed pitch-deafness to pitch-alertness. Space forbids reciting instance after instance to the writer's own knowledge and experience. Feel assured, good teacher, the superstructure will ere long come to the surface though the foundation is a long time in being laid under ground, but when such a pupil actually does get hold understandingly, he has got it until "kingdom come."

THAT WHICH IS
OR HAS BEEN CAN
BE AGAIN

The writer's proudest achievement of his whole teaching career is not the prodigy (such will learn in spite of the teacher), nor the remarkably gifted pupil, nor even the pupil of average musical ability. It is the young lad of nine years who was as pitch-deaf as darkness is bereft of light, who worked from nothing to first mandolinist in a concert Mandolin Orchestra and finally followed music as a profession, and is today a music teacher, and *not a mechanical animation* either.

DISCOURAGEMENT
LIKE PAIN POINTS
HIM WHO IS
SKILLED IN DIAG-
NOSIS TO THE SEAT
OF THE DIFFI-
CULTY

But the time occasionally comes when, with the most careful study of the pupil and his needs, the above proves inadequate as a supplement to the regular lessons. The pupil's tendency to become discouraged seems unsurmountable, but rest assured, fellow teacher, it only seems thus. It is the custom of teachers at such times to give way to despair. "That pupil is hopeless. Even my conscience pricks me for encouraging him in continuing his lessons so long." Other teachers more diligently study the pupil, but after all, the most important thing is to study yourself and hold yourself to account for failure, if such is apparent. The writer has repeatedly been through all these experiences; sometimes failing and sometimes succeeding. The former when persistently considering the pupil incorrigible; the latter invariably when I learned how to *adapt myself* to the pupil's needs.

(To be continued in the December issue.)

ALL THIS & A \$ 2

ROME, N. Y., Oct. 3, 1909.

THE CADENZA, Boston, Mass.

To those responsible for the best mandolin paper ever published.

Receipt of the October CADENZA reminded me that my subscription has about expired. I have just emerged from its pages with an acute feeling that I am "wiser" in a good many ways — part of this feeling is in the form of admiration for such

an ideal representative of the fraternity as the publisher of the magazine. For an "up-to-the-minute," live-business, unbiased, fair-minded man your Mr. Jacobs is certainly a fine example, and I only regret that I cannot back this up more substantially; nevertheless I enclose renewal and request that you send me receipt made out to the orchestra

This season opens up better than any yet. I have already signed contracts for music for the entire season. . . . This year will be a record breaker for all.

My reorganized orchestra consists of the following: four mandolins, four violins, mando-cello, violin-cello, guitar, piano and traps.

With personal regards of the writer to Mr. Jacobs, and best wishes to THE CADENZA, I am,

Yours fraternally,

HARRY G. HITCHCOCK.

[Manager of the Rome Free Academy Symphony Orchestra]



THE BRIGGS STRING TRIO

THERE is so much "action" in the cut of the "Briggs String Trio" of Utica, N. Y., that one can almost hear the notes popping off the strings. The *personnel* of the trio is Mr. F. K. Briggs, director and banjoist, Mr. George Heinrich, mandolinist, and Miss Leona Heinrich, guitarist. Mr. Briggs has taught the mandolin, banjo and guitar in central New York for fifteen years, and some of the best performers in that section of the state are among Mr. Briggs' pupils. Mr. Heinrich, the mandolinist of the trio, was a pupil of Mr. Briggs for five years, and in his repertoire may be found many works by the great masters. Miss Heinrich is an expert guitarist, having devoted over five years to hard and persistent study of the instrument. The services of the Briggs String Trio are greatly in demand to furnish music for dinners and receptions, as well as for concert and entertainment work. Among the trio's favorite selections might be mentioned, "Fifth Air, Varie" (Dancla), "Gypsy Rondo" (Hadyn), "Narcissus" (Nevin) and Pomeroy's "Evangeline."

THE CADENZA

Devoted to the Interest of the
Mandolin, Banjo and Guitar

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On application a diagram showing the exact cost of all spaces will be promptly forwarded.

Forms close the 15th of month preceding that of publication.

N. B. If proof is desired copy must be received not later than the 10th. Address all communications and make all moneys payable to THE CADENZA.

Correspondence solicited and personal items will be welcomed from all persons interested in the development of the Mandolin, Banjo and Guitar. Reports of concerts, programs, and all real news pertaining to the instruments are desired.

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

The entire contents of THE CADENZA are covered by the general copyright, and articles must not be reprinted without special written permission.

Vol. XVI NOVEMBER, 1909 No. 5

SPECIAL NOTICE TO OUR READERS WHO ARE BUYERS

NEITHER can THE CADENZA nor the publisher of this magazine undertake to supply musical merchandise of any description, or the various publications, other than his own, mentioned or advertised herein.

The advertisers offering their instruments, supplies and publications through our advertising pages should invariably be addressed direct, and it is usually to the advantage of the purchaser to mention THE CADENZA when ordering.

For the accommodation of all concerned we give the names and addresses of the three following firms who advertise to supply.

Everything in Music " and who are known to us for their thorough reliability and fair dealings.

CARL FISCHER, 4-6 and 8 4th Ave., New York City.

OLIVER DITSON CO., 150 Tremont St., Boston, Mass.

LYON & HEALY, 3 Adams St., Chicago, Ill.

As to our own publications: they are never "out of print" and can be obtained from the majority of the music jobbers and dealers throughout the country, or can be ordered direct from

WALTER JACOBS, 167 Tremont St., Boston.

MR. WALTER BOEHM OF BUFFALO, N. Y.,

writes THE CADENZA that "A magazine such as yours does more for our instruments than any other one factor and therefore should have the hearty support of all the serious-minded in our profession."

"ISSUED IN THE INTEREST OF THE MANDOLIN, BANJO AND GUITAR"

IT will be observed by our readers that the words "Issued in the Interest of the Mandolin, Banjo and Guitar" appear prominently on the cover page of THE CADENZA, and for us at least, their significance is of much import. They are a constant reminder that we must not only put forth our best individual efforts to make good this pledge and motto of our magazine, but that we must seek the hearty co-operation of all our readers who have the true interests of the trio instruments at heart; therefore, any suggestions that our friends have been good enough to offer from time to time have always received our most careful consideration, it mattered not whether they came from some recognized authority, from some non-professional, or from some obscure teacher down in old "Dixie."

Among the progressive members of the fraternity who have accepted our general invitation to express their views on pertinent subjects, we might mention Mr. S. A. Thompson of Portland, Me. Two splendid articles and several interesting and instructive letters by him have already made their appearance in our pages, and invariably their dominant note rang with an uplifting tone, and proved clearly a sincere desire on the part of the writer to see the instruments placed in every way on a higher plane than ever before in their history. His 1910 annual announcement recently to hand, gives additional evidence that this energetic teacher is not alone a good preacher but a most clever practitioner as well.

Sometimes we have felt inclined to believe that even some of the most capable and experienced teachers make a serious mistake in not devoting more attention to the make-up of their mediums for publicity. It occurred to us that surely no harm, and possibly some good, might result through printing the advanced advertising literature of some teacher whose success has been marked and long established. We make no claim that the announcement we reprint herewith is particularly lonesome because of its exclusiveness, but we do believe that it comes near approaching the ideal, that the ear-marks of dignity, refinement and strict business principles are in evidence throughout its entirety.

In size Mr. Thompson's booklet is 4½x6½ inches. The cover is of rough tinted paper and on the front is found "S. A. Thompson, Mandolin, Banjo, Guitar." Page one announces the teacher's name, the instruments taught, and gives the address and telephone call of his studio. Page two is blank. The matter on the ensuing pages reads as follows:

(Continued on page 33)

Show Folks

1st MANDOLIN
or VIOLIN

MARCH

PERCY WENRICH
Arr. by WALTER JACOBS

The musical score is arranged in 11 staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes the following parts and markings:

- Staff 1:** 1st Mandolin/Violin, starting with a forte (*f*) dynamic and ending with fortissimo (*ff*).
- Staff 2:** 1st Mandolin/Violin, marked *mf*. A guitar part is indicated below the staff.
- Staff 3:** 1st Mandolin/Violin, marked *f*. A guitar part is indicated below the staff.
- Staff 4:** 1st Mandolin/Violin, marked *ff*. A 2nd Mandolin part is indicated below the staff.
- Staff 5:** 1st Mandolin/Violin, marked *f*. A guitar part is indicated below the staff.
- Staff 6:** 1st Mandolin/Violin, marked *mf*. A guitar part is indicated below the staff.
- Staff 7:** 1st Mandolin/Violin, marked *f*. A guitar part is indicated below the staff.
- Staff 8:** 1st Mandolin/Violin, marked *mf*. A mandola or 2nd mandolin part is indicated below the staff.
- Staff 9:** 1st Mandolin/Violin, marked *f*. A guitar part is indicated below the staff.
- Staff 10:** 1st Mandolin/Violin, marked *mf*. A mandola or 2nd mandolin part is indicated below the staff.
- Staff 11:** 1st Mandolin/Violin, marked *ff*. A guitar part is indicated below the staff.

Dixie Antics

A DARKEY EXHILARATION

BANJO SOLO

GEO. L. LANSING

f *ff*
mf
 ③
p *f*
mf *p*
f *f*
 1 2

ff

f

1

2

3

4

1

2

Fifth Nocturne

1st MANDOLIN
or VIOLINJ. LEYBACH, Op. 52
Arr. by R. E. HILDRETH

Allegretto

fz *p* *fz* *p* *fz* *f*

dim. *p* *f* *Guitar*

Allegretto Moderato

dim. *v* *rit.* *p* *rit.* *a tempo*

cresc. *f* *p* *rit.*

poco animato

mf Mandola or Guitar

p *p* *f* *rit.* *ff*

p *a tempo*

rit. *a tempo* *cresc.* *f*

Animato

p *rit.* *p*

rit. *a tempo*

rit. *a tempo* *p* *a tempo*

rall *a tempo*
f
rit *p*
 Tempo I
 (N. 1)
p
rit *a tempo*
cresc. *f*
poco animato
rit *mf* Mandola or Guitar
p
p *f* *rit* *ff*
a tempo *cresc.* *f*
a tempo *p* *rit* *f* Mandola
f *p* *ff* *rall*
f *dim.* *p* *pp*

Note: In absence of Piano or Flute play small notes, the Mandola to play large notes

Consolation

GUITAR SOLO

Song without Words

MENDELSSOHN, Op. 30 N° 3

Arr. by R. E. HILDRETH

Adagio non troppo

p

mf

sf

mf

sf

sf

sf

p

sf

f

sf

f

p

tranquillo

CHORD

Show Folks

23

2^d MANDOLIN

MARCH

PERCY WENRICH
Arr. by WALTER JACOBS

The musical score is written for a 2^d Mandolin in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The notation includes various dynamics such as *f*, *ff*, *mf*, and *ffz*. There are several first and second endings marked with '1' and '2'. The score includes a section labeled 'Mandola' with figured bass notation (e.g., $\bar{4} \bar{2} \bar{1} \bar{3} \bar{2} \bar{1}$) and a section with a 'Mandola' label and figured bass notation (e.g., $\bar{4} \bar{2} \bar{1} \bar{3} \bar{2} \bar{1}$). The piece concludes with a double bar line and a final *ffz* dynamic marking.

Fifth Nocturne

2d MANDOLIN

J. LEYBACH, Op. 52

Arr. by R. E. HILDRETH

Allegretto

f *p* Mandola *f* *p* *f* *f*

dim. *p* *f* Guitar

Allegretto Moderato

rit. *p*

rit. *a tempo* *cresc.* - - Mandola *f* *p* *rit.*

poco animato

mf

p *p* *f* *rit.* *ff*

p a tempo *rit.* *a tempo*

cresc. - - *f* *p* *rit.*

Animato

p *rit.* *a tempo*

Mandola *rit.* *p a tempo*

rall. *a tempo*

Tempo I
(Viv.)

Mandola

f *rit.* *p*

p

rit. *a tempo*

cresc. *f*

p rit. *poco animato* *mf*

p *p*

f *rit.* *ff* *p* *a tempo*

cresc. *f*

p *rit.* *a tempo* *f* Mandola *p* *p*

f *p* *ff* *8va* *rall.*

f *dim.* *p* *mf*

Note: In absence of Piano or Clarinet play small notes, the Mandola to play large notes

Yankee Boys

C Notation

March

A. J. WEIDT

1st BANJO
Bass to D

2^d BANJO

ff *mf*

f *mf*

ff *mf*

ff

1 2 last *p* *Fine*

TRIO

ff

p

ff *D.C. al Fine*

Fifth Nocturne

GUITAR ACC.

J. LEYBACH, Op. 52

Arr. by R.E. HILDRETH

Allegretto

f 2^d Mand. & Mandola *f* *f* *dim.*

Allegretto Moderato

f *rit.* *p*

rit. *a tempo* *cresc.*

Mandola *p* *rit.* *un poco animato*

p *p* *rit.* *1*

ff *p* *a tempo*

rit. *a tempo*

cresc. *f* *3* *p* *rit.*

Animato

p *rit.* *a tempo*

rit. *a tempo* *rit.*

p a tempo
rall. *a tempo*
f
rit. *p*
 Tempo I
p
rit. *a tempo* *cresc.*
 Mandola
f *p rit.* *poco animato*
p *p*
f *rit.* *ff* *p a tempo*
cresc. *f* *p* *rit.*
f *p* *ff* *p*
 12 Har.....
rall. *f* *ff* *1* *fz* *p* *pp*

Show Folks

PIANO

MARCH

PERCY WENRICH

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a dynamic marking of *ff* (fortissimo). The first system features a melodic line in the treble clef and a bass line in the bass clef. The second system continues the melodic and bass lines. The third system shows a more complex texture with multiple voices in both hands. The fourth system includes first and second endings, indicated by '1.' and '2.' above the staff. The fifth system continues the melodic and bass lines. The sixth system features a melodic line in the treble clef and a bass line in the bass clef. The seventh system concludes the piece with first and second endings, indicated by '1.' and '2.' above the staff.

This page of musical notation, page 31, contains eight systems of piano music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by a mix of textures: some systems feature arpeggiated chords in the bass, while others use block chords. Melodic lines are present in both hands, often with slurs and accents. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). The page is framed by decorative scrollwork at the top, bottom, and sides.

Show Folks

GUITAR ACC.

MARCH

 PERCY WENRICH
 Arr. by WALTER JACOBS

Mandolins

ff

mf

f

1 2 Mandola

ff

f

1 2

mf

f

f *ff* *Sul G*

f

mf

f

mf

mf

ff

(Continued from page 16)

Music is the finest of the fine arts. To have music in the soul is one of the most beautiful gifts of God, and the desire to study it is one of the distinguishing elements that go to make up the man.

Music is another branch on the tree of knowledge. To fully understand this branch is to be acquainted with most of all the others.

The time some people waste in deciding which branch to pursue would be true enough for the President to fit for his office. Why waste so much time when life is so short?

There is many an undeveloped artist who is working hard at manual labor when the world would be glad to pay him good prices for what he lacked push enough to develop.

Get the study habit. When you are studying you are giving your brain a chance to grow. The brain needs the hand and speech, to neglect it is to put the brake on all wheels of progress.

The great public is very lenient in

its dealings with every one that shows even the first sign of an artist. It hunts for him, but unless he lifts himself just a head above the multitude his services will never be sought. If we have any natural ability at all we should make the most of it.

"Study yourselves, and, most of all note well
Wherein kind Nature meant you to excel"
— *Longfellow*

"A great deal of talent is lost in the world for
the want of a little courage." — *Sydney Smith*

"A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring,
For shallow draughts intoxicate the brain,
But drinking largely sobers it again." — *Pope*

"There is a tide in the affairs of men, which,
taken at the flood, leads on to fortune."
— *Shakespeare*

"Music once admitted into the soul, becomes
a sort of spirit, and never dies."
— *Baldock Lyton*

"The man that hath no music in himself
Nor is not mov'd by concord of sweet sounds,
Is fit for treason, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted." — *Shakespeare*

THE ORCHESTRA

The orchestra is one of the most instructive branches in the musical realm. To play your part in an orchestra conducted by an able conductor, no matter how little the importance of your part, is one of the most beneficial pleasures to be had.

It is the enthusiasm that the individual lacks that keeps success in the distance. We find courage to do things in a crowd that we dare not do alone, and it is the enthusiasm of the orchestra that makes the individual's work a pleasure.

The drummer in an orchestra plays with as much feeling as the first violinist, and the third mandolinist feels the same enthusiasm as the first.

The average beginner can soon play a minor part and become one of an orchestra. Besides getting the orchestra experience he can be fitting himself for a more difficult part.

The ensemble experience is very necessary for all that would succeed and the opportunity to play with others should never be missed.

We all need enthusiasm to keep us interested in our work; without it our work would lack distinction.

We should keep in touch with others whose interests are our own. We will often observe what we will never be told.

"I am told that to play good music at sight, as one of several performers playing different instruments, is as keen a sensation and intellectual enjoyment as the world affords."
— *Charles W. Eliot*

"One should contrive every day to look at a beautiful picture, to hear some good music, and if possible to speak a few sensible words."
— *Goswami*

"Music makes the people milder and a gentler, more moral and reasonable."
— *Lindber*

"I am not concerned that I have no place; I am concerned how I may fit myself for one. I am not concerned that I am not known; I seek to be worthy to be known."
— *Confucius*

"When you obtain anything yourself for half price, somebody else must have paid the other half."
— *Ruskin*

"Music is allied to the highest sentiments of man's moral nature, love of good, love of country, and love of friends."
— *Schumann*

TERMS

Twenty lessons \$
Single Lessons

When two or more wish to take instruction together, a special rate will be made on application.

A notice of three days must be given when a lesson is to be omitted or postponed, otherwise the usual charge will be made. This will make it possible to fill in the time when proper notice is given.

INSTRUMENTS TO RENT

Responsible parties can rent suitable instruments at one dollar per month. If you do not already own an instrument and have had no experience with one, you would do well to rent one for a month or two to first determine your prospects. By that time you will be better able to select an instrument, that is, if your progress warrants the purchase of any at all.

The Mandolin, Banjo and Guitar Orchestra meets every week during the season. Those interested may make application to join at any time.

Orchestras and Clubs formed and coached.

NOTES TO MEMORIZE

To be interested in any branch of art indicates refinement.

Your daily practice is like a bank account, every half hour is a good deposit.

When the artist draws his bow, poverty and riches are silent and merit speaks.

Amulation is like an explosive, the better it is guided the better will be the results.

No matter how low the rates of an instructor may be, he cannot teach what he does not know.

In your effort to save money by getting something for nothing, you are more apt to get nothing for something.

A hall is a good place on which to build a castle, but it is a poor thing on which to build a musical reputation.

It is not necessary to adopt a great profession to be a great man, genius will make its mark through any vocation.

LATEST GUILD C AND C BULLETIN

MR. A. J. WEIDT of Newark, N. J., the pilot elected to steer the next Guild Convention and Concert into a successful haven, informs us that the talent already booked is Mr. Valentine Abt, Mandolinist, Mr. Geo. L. Lansing, banjoist, and Mr. Walter Boehm, mando-cellist — an "all-star" combination so far.

One of Mr. Weidt's innovations and to which we alluded in the October CADENZA, namely, "free admission to the Concert to all Guild members," it has been found expedient to annul. After some deliberation the advisory board of the Guild has come to the conclusion that it would be unwise to institute a "free list," for several potent reasons.

From a strictly business view-point it would naturally close one avenue through which the Guild treasury should receive revenue. Then it would establish a precedent that future Guild managers, through force of circumstances, might find embarrassing and impractical to continue.

As Mr. Weidt possesses the rare and happy faculty of being able to readily adapt himself to most any condition arising, and not desiring to introduce a feature under his management that might later on work to disadvantage in the progress of the Guild, he has graciously agreed to abide by the "court's" decision.

That the next Guild Concert will be worth any reasonable admission fee THE CADENZA has no doubt whatever.

(Written Especially for THE CADENZA)

TRUE PRINCIPLES FOR THE PROPER STUDY OF THE BANJO

BY J. J. DERWIN

IN this article it has been my aim to outline a thorough and complete course for the proper study of the banjo, using such studies and compositions as will best suit all requirements for a good general knowledge of the instrument.

I have exercised the greatest care in selecting the material at hand, and believe every number to be essential for the progress and maturing of the banjo student. While there will be found many pieces of almost equal degrees of difficulty in the various grades, the styles are more or less different in nature, for there is nothing that will serve to broaden a performer, or tend more to increase his knowledge of correct interpretation, than diversified study. If there are some selections in the course that do not meet with the approval of the student it must be remembered that all are necessary and serve a good purpose; therefore, if one wishes to develop into a teacher or a successful performer, he must study thoroughly and conscientiously, and should not skip around and practice such pieces only as appeal to his particular fancy. As the musical taste of individuals varies, compositions that may not always please one may prove very pleasing and interesting to another. I, therefore, once more admonish the teacher or student to adhere strictly to the course as laid out, if he desires to obtain the best results.

It is not my intention to present all the rudimentary details of banjo study, as they can be obtained in any good reliable instruction book, such as Stahl's Banjo Method, Weid's Elementary Studies for Banjo, Lagatree's Banjo Tutor, or any other works of equal merit. I shall, however, before proceeding with the banjo course I have compiled, elaborate upon some of the essential points of which all beginners must have a knowledge before they can thoroughly understand the subjects treated.

As the A notation has been so long in use in this country, and because 95 per cent of our players are still unfamiliar with the C or English system, all the music and studies enumerated herein are of that adoption.

HOW TO HOLD THE BANJO

There are two acceptable ways of holding the banjo, the most common being to sit naturally with both feet on the floor, the instrument resting on the right thigh, with the lower part of the rim about four inches away from the body and the upper part resting against it.

The other way is to cross the right leg over the left (in the manner of holding the mandolin) and to place the under side of the banjo rim in the hollow

formed by the position of the right leg and body. The knee should be somewhat elevated in order to give a good clearance for the inner chamber of the banjo head, which allows more resonance of tone than if the banjo were hugged close against the body, thereby smothering the sound waves. This position, in my opinion, is the best, and was used by the late Ruby Brooks, whose banjo tone has perhaps never been surpassed.

The left hand should hold the neck of the banjo between the thumb and first finger, with the hand so placed that the first finger will be entirely above the finger-board, the lower side of which should rest at the base of the finger. The wrist should be thrown outward so that the fingers when curved will fall directly over the frets. Do not allow the neck to slide down into the hollow between the thumb and finger as that position cramps the hand and prevents ease of execution. Keep the neck of the instrument so elevated that the first fret is on a level with the eye. In moving the hand down the neck from the lower to the higher positions the wrist should be arched more and more. This greatly facilitates the fingering.

In barre positions the thumb of the left hand should be placed at the back of the neck, directly under and opposite the first finger. This forms a good leverage for the barre and helps steady the instrument.

THE PROPER METHOD OF PICKING

Rest the little finger of the right hand on the banjo head about an inch from the bridge and in the direction of the neck. The thumb should pick the strings about an inch farther from the bridge than the first finger does. The ends or tips of the fingers should be used, and not the nails, which not only cut or fray the strings, but also produce a disagreeable, "scratchy" tone.

Let the first joints of the fingers remain loose so that in striking the strings the fingers will straighten back and force the strings downward, thus producing a clear, pure tone. The fingers should never extend below the strings, as this requires an upward motion of the fingers that will result in the "snappy" tone always to be avoided.

The thumb should remain straight, but not rigid, and should attack the strings with the under end, the movement coming from the second joint.

HOW TO PRACTICE

Many teachers and students hurry too much in the early stages of instruction, a fault which ultimately works greatly to their disadvantage, and indeed I may add especially in acquiring a correct system of fingering. To "make haste" surely means to "make waste" in this instance, for if one does not pay the very closest attention to the proper use of the fingers, taking care to always use the

"right finger in the right place," one of the most important details has been neglected, and faults contracted that are difficult to overcome later on.

Some persons make the mistake of assuming that any system of fingering will do so long as the right notes are struck and they are played in the proper tempo. In the beginning it is almost as easy to use one fingering as another, owing to the necessary simplicity of the exercises; nevertheless, don't use incorrect fingering, even at the start, if you wish to eventually become an artist.

A good technic depends largely on absolutely correct fingering in the early stages, and the development of speed later on through careful, systematic practice. The surest way to avoid stumbling is never to hurry or increase the speed beyond the most perfect control of the fingers, and attempting to do this is one of the principal causes of faulty playing among students. Speed will come as the natural result of patience and consistent practice, and can be acquired in no other way.

(To be continued in the December issue.)

[This article will be continued in THE CADENZA for quite a few numbers, and, beginning with the next subject—A Treatise on Time—will be fully illustrated with musical examples, both in the way of exercises and excerpts from well-known compositions. — EDITOR.]

ONE "BUSY" ONE

IN another department we refer to Mr. Harry N. Davis of Worcester, as the "busy" teacher. Whether the term is an applicable one or not we will leave it to the reader to determine after perusing the following communication.

WORCESTER, MASS., Oct. 20, '09.

MR. WALTER JACOBS,
Editor of THE CADENZA,
Dear Sir:—

Thought you would like to know how things are opening up here in Worcester. Everything seems to point to a very busy season.

I have at present four mandolin clubs and orchestras under my care. My own Ideal Club has already had nine engagements since September 15, four being at very swell weddings. The Ladies' Aeolian Club, ten members, have three concert dates ahead. The Y. M. C. A. Mandolin Orchestra will begin rehearsing October 25 for their twelfth season under my direction. This year the directors have decided to invite ladies to rehearsals once in two weeks. We expect to start off with thirty players. The "Hardy" Mandolin Club of Shrewsbury, Mass., composed of fourteen young ladies, are rehearsing once a week under my direction, and are improving rapidly. Have already several invitations to play in public.

The augmented Y. M. C. A. Orchestra will take up and practice the following pieces at the first rehearsal: "King Mydas" Overture, "Bridal Rose" Overture, "U. S. A. Patrol," "Gibson Is King" March, "Merry Gossips" March, "Zeona Waltzes," "Somewhere" and "Lady Dainty Caprice."

Of course I'm using lots of music with these several clubs, including twenty-five CADENZAS of each issue and had to reorder on the April and August numbers, the music in those two issues being especially good.

Hoping I have not exhausted your patience I am

Yours fraternally,

H. N. DAVIS.

(Written Expressly for THE CADENZA)

PROGRESS OF THE MANDOLIN ON THE CONTINENT OF EUROPE

PHILIP J. BONE

THE International Musical Contests of Switzerland took place on the 14th, 15th and 16th of August last. Fifteen thousand francs had been granted by the municipal authorities and, in addition, large sums were subscribed by many well-known individuals. The contests were for vocal societies, brass bands, military bands, drum and fife bands, mandolin bands or *estudiantinas* (of two classes), and quartets and soloists of any instruments of the foregoing combinations.

The amount of the highest award for brass bands and military bands was 2000 francs, but the other societies were not offered such generous prizes. The management of the contests, in order to offer some slight inducement for societies to enter, allowed one franc per day to each performing member, conditionally upon their taking part in the public procession of the competitors. Books of regulations were supplied gratis, and all societies contesting were required to perform, *first*, tests in reading from sight, *second*, in execution (playing a test piece named by the authorities and also a piece of the band's own selection), and *third*, in the honors division, by performing another piece of their own choice. Owing to the fact that the prizes offered in the Mandolin Band sections were not sufficiently generous and offered no encouragement to this class of musicians, the French Federation of Mandolin Bands advised mandolinists not to enter the contests, and so only seven mandolin bands competed! The authorities of Geneva have now recognized their mistake and have stated that in the future all Bands will be placed on equal terms respecting prizes.

The jury in the mandolin section were as follows: M. Fabbri, president, with Barbieri, Berleto and De Lorenzi. The most famous mandolin band known, the illustrious Circolo of Cremona, Italy, announced their intention of competing, but when the amount of the prizes appeared they showed their disapproval by signifying their intention of awaiting a more encouraging and generous management.

In the first division, the mandolin band "L'Aurore" of Bone, Algeria, N. Africa, obtained the first prize for sight reading, the first prize in honors and a diploma for the conductor, M. Piccioli. The test music was "Prelude Symphonique" by Gerard and Minuet of O. Riva, both compositions being written and scored for full mandolin band.

During the same days a musical contest was also taking place in Vienne, France, the president being Vincent d'Indy, the illustrious French musi-

cian. Other members of the jury were Fantauzzi, Gaudet, Pajot, Duret, etc. Vincent d'Indy expressed great pleasure in presiding over a concourse of mandolinists, and displayed interest and enthusiasm throughout the days of the contests. The highest award in the first division for sight reading was obtained by the "Modern Mandolinists of Marseilles," who also gained the first prize in execution, the test piece being a brilliant fantasia by Fantauzzi, entitled "Aurore," orchestrated for mandolin band of seven parts.

In their report the judges called particular attention to the fact that the contests were for their opinions solely.

"Although the general public are admitted to the contest halls without charge, that is not the time for bands to cater to the public, and the music should be selected and performed, not to please the audience, but to satisfy the judges."

The report goes on to state that a band cannot make a much worse choice than an operatic selection or fantasia. The judges, being musicians of repute, cannot but associate operatic music with the grand opera and its associations and traditions, the instruments used there, and the instruments for which the inspired music was originally conceived by the composers. They do not deny but that certain passages are very effective when played by a good mandolin band, but claim the whole is travesty. They state that such music might be included in the repertoire of the band for public taste but decidedly not for contests, particularly when there are numerous overtures and other good works written specially for mandolin bands by mandolin musicians of genius and repute. The report also draws the attention of young societies to the fact that not enough importance is attached to the nuances of tone, the delicate colouring and pianissimos so peculiar to the instruments — that it is an easy matter for a band to play fortissimo, but a much more effective though difficult test to obtain a pianissimo throughout the whole range of instruments.

(Written Especially for THE CADENZA)

THE MANDOLIN AS A MUSICAL INSTRUMENT

BY HENRY C. TRUSSELL

HOW often we hear the remark "There is nothing in the mandolin." Well, we will admit that in a great many cases the saying is warranted, for all mandolins are not musical instruments, and were not made for producing real music. The market is flooded with a lot of worthless rattle-traps that are nothing more than mere toys (and the same can be said of violins) and were intended only for commercial purposes.

A great many students think that a cheap instrument will do "to begin with"; so, without first

consulting a teacher, they purchase a mandolin at a second-hand store, a pawn shop, or, if their parents are wealthy, they send to a Chicago department store and get one of those excellent instruments (?) elaborately decorated with mussel shells. Then they engage a teacher, commence a course of instruction and in a few weeks become a little enlightened on the subject — discover that the tone of their instrument is thin, the scale is false, and in short, that they have been "stung"; consequently they come to the conclusion that there is "nothing in the mandolin."

The majority of mandolins, violins, banjos and guitars, ranging in price from \$5.00 to \$10.00 are usually turned out by unskilled workmen or machinery, and are made from the cheapest materials; therefore, such instruments have an imperfect scale and are devoid of tone-quality. So, it is very ridiculous to suppose that any of these instruments are good enough for beginners, when it would be almost impossible for experienced musicians to play on them with satisfying results.

It is the cheap mandolin, poor methods and trashy music that cause many to look upon the instrument with suspicion. The properly constructed mandolin is just as worthy of serious study as the violin or piano, and the instrument is growing more in public favor every year.

Such artists as Pettine, Siegel, Abt and Page have demonstrated beyond a doubt that the mandolin is a legitimate musical instrument, capable of producing many of the violin masterpieces; and in passages of thirds, sixths, octaves and full harmony, the mandolin is superior to her half-sister, the violin.

The bridge of the violin being curved on top makes it impossible to play full harmony because the bow cannot be drawn on all four of the strings simultaneously; and violin solos containing chords of three and four notes are always played arpeggio — in broken or harp chords.

We feel perfectly safe in saying that the world has never produced a violin virtuoso who could play the trio and quartet style of composition with effect equal to that produced by the modern mandolin virtuoso. But when people hear a mandolin played they should bear in mind that they are not listening to a pipe organ or to a concert-grand piano, but just to a small stringed instrument. However, when it is in the hands of an artist, it becomes something beautiful, but if its exponent happens to be merely a faker, then the mandolin is about on a par with the violin when in the hands of a country fiddler.

ADDITIONS TO OUR ART GALLERY

George C. Krick, Germantown, Philadelphia, Pa.
The DeWick Trio (Mr., Mrs. and Miss DeWick),
Brooklyn, N. Y.

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



MRS. Sadie Bower of West Millgrove, Ohio, is still keeping a large class of pupils interested in the mandolin and guitar out in her locality. She is progressive and always on the lookout for the latest and best publications the market affords.

Our good friend Daniel Acker sends us a handsomely tinted photograph of Wilkes-Barre, Pa., "de place what he was born." In such pleasant surroundings, Daniel A., it's no wonder you can compose such inspiring strains. Let the public have more of them.

Mr. F. R. Langworthy of Lancaster, N. H., who is doing good work in the interest of the string instruments up in the "North Country," in renewing his subscription to THE CADENZA, writes, "Cannot get along without it." Well, that's just what we are trying to make all our subscribers think.

Mr. Olindo Taddai, director of the Boston School of Music, located at Quincy, Mass., reports that with him business has started in with a rush, and that there has been a perceptible increase in the number of pupils who have taken up the mandolin and guitar this year in preference to the violin.

In renewing his subscription to THE CADENZA, Mr. W. B. Topp of Hawksburn, Victoria, Australia, pays our magazine a very high compliment. "Yours is a magnificent publication and is undoubtedly the finest paper devoted to the three instruments."

Mr. Wm. Kottman, one of Pittsburg's (Pa.) progressive teachers is director of a mandolin orchestra of fifteen performers. He writes that his orchestra will give its first concert of this season during the present month. Mail THE CADENZA a program, Mr. Kottman.

Mr. Willis J. Crosley, the well-known harpist and mandolinist of Hartford, Conn., informs us that he has severed his connection with the Tuxedo Club of that city, but "is more than busy with a great increase in private teaching, and coaching school and college clubs."

The following lines from Mr. W. J. Kitchener, one of the most prominent teachers in the Metropolis are encouraging: "Business is starting in with a rush and we expect a big musical season in New York." Mr. Kitchener is no "dreamer," so his forecast carries special weight and significance.

Miss Madge E. Potts, formerly a teacher in Detroit, Mich., is now installed as the instructor of guitar and mandolin at the Toledo (Ohio) College of Music. A club has already been organized under her direction. Miss Potts has THE CADENZA'S best wishes for much success in her new field of work.

Mr. J. Borst of Hobart, N. Y., is endeavoring to stimulate interest in the mandolin and guitar in his home town by organizing a mandolin and guitar club. Keep up your enthusiasm,

Mr. Borst, and you and your friends will derive lots of pleasure from your musical organization, and perhaps profit also.

Associated with Mr. Paul Goerner, one of the successful teachers out in Seattle, Wash., are Miss Laura Winters, mandolinist, Miss Victoria Van Liew, pianist, and Miss Scougal, violinist. While teaching all three instruments we have a suspicion that Mr. Goerner has a special fondness for the guitar.

It would almost seem as if "Progress" might be the watchword of Mr. George P. Brock, one of Philadelphia's best and busiest teachers. Mr. Brock writes us that he has recently added flute, clarinet and bass to his mandolin orchestra and that they are giving concerts regularly every Wednesday and Saturday.

Mr. Judson P. Landon has recently opened a school of music at New Britain, Conn., where the mandolin, banjo, guitar and piano will be thoroughly taught. Mr. Landon is director of the Arion Mandolin Club and the Landon Banjo Trio. He is one who recognizes the value of the tenor mandola and mando-cello in club and orchestra work.

Mr. Vincent DeLeon, of the renowned musical trio Dorva, DeLeon and Yosco, instructs us to be sure and forward THE CADENZA regularly to him while en route, for, as he expresses it, "It helps to keep warm and cheer the dressing room." This musical trio have just closed a most successful engagement at Acker's Theatre, Halifax, N. S., Canada.

The many musical, base and football friends of "Dick" Lansing will be interested to learn that he is engaged in business in San Benito, Texas, and we hear that he is making some of the natives "set up and take notice" by his mandolin playing. What was that old song they used to sing at the "varieties," "He grows more like his dad every day"?

Mr. James H. Johnstone, formerly a prominent teacher of the trio instruments in Jersey City, N. J., is now located in Chicago, Ill. Mr. Johnstone writes us that he and his partner are playing the vaudeville houses, doing a straight musical act with mandolins, banjos and guitars. We know Mr. Johnstone to be a hustler and that usually spells success.

Mr. A. J. Weidt recently entertained as his guests Messrs. Goldby and Shepard, the well-known teachers and composers of Paterson, N. J. It might be said in all sincerity that no three men in the profession have contributed more pleasing, tuneful compositions to banjo, guitar and mandolin literature than A. J. Weidt, E. D. Goldby and Stephen Shepard.

"I am very pleased with THE CADENZA and would like to have my subscription renewed for another year," writes Mr. J. C. Daly of Brooklyn, N. Y. Mr. Daly and his talented wife are finished players on the string instruments and are the directors of a school where the mandolin, banjo, guitar, piano and dancing are taught by the most approved methods.

Mr. H. W. Gould, who is doing so much for the mandolin and guitar down in Copperhill, Tenn., in renewing his subscription to *THE CADENZA*, writes, "I can hardly find words to express my appreciation of the good things you are handing us each month. It will be a real pleasure to me (as well as a plain duty) to try and boost *THE CADENZA* here in East Tennessee."

Mr. Don Harold Rosenthal, known as "America's Superb Mandolinist," has annexed a partner this season, his team mate being his brother, who is said to be an expert banjoist. These skillful performers, billed as the Rosenthal Bros., have met with tremendous success on their recent tour through Canada. The press speaks of "the boys with the banjos and mandolins" as giving a "classy act."

Mr. Joseph Vance, the well-known comedian and banjoist, is this season one of the "stars" in the Kiersey Comedy Co., at present touring the Middle West. Mr. Vance is not only a clever performer, but a composer of much ability, and is frequently referred to as "The March King of Dixie." If *THE CADENZA* is not received promptly by him every month we are sure to be promptly prompted.

The following communication received from Mr. Burton G. Gedney, the popular teacher of the three instruments at Mamaroneck, N. Y., has the genuine ring of sincerity — "I am sending herewith two more subscriptions, it being the most substantial way I know of encouraging you to continue the present high standard of *THE CADENZA*. You merit any praise which may be bestowed, and from whatever source."

We are indebted to Mr. Charles Harrison of Westfield, N. Y., for sending us the subscription of Mr. Henry J. Reynhardt of Johannesburg, Transvaal, South Africa. Mr. Harrison returned from that distant land some eighteen months ago and informs us that the Johannesburg M. B. and G. Club, of which Mr. Reynhardt is secretary, is a large and successful "band," and that every member is an enthusiast.

We did not realize that New Year's day was so close at hand till Mr. Harry N. Davis, the "busy" teacher of Worcester, Mass., called at *THE CADENZA* office the other day and presented the editor with a handsome 1910 calendar. The calendar is of Mr. Davis' own handiwork and is really most artistic, both in design and finish. We have always heard that "Harry" was strictly "up-to-date," but never knew before that he had "things" all "fixed" so far ahead.

Early in October we received a call from Mr. Frank Ecland, the veteran banjoist, and he kindly favored us with some of his choicest selections. Though he is well advanced in years, we never heard Mr. Ecland play in better form. His solo work would still put many a younger artist to the blush. At the Odd Fellows banquet, given in Cambridge, Mass., on the evening of October 4th, Mr. Ecland furnished the entertainment, assisted by Mr. J. Edward Bell in dramatic readings.

Miss Maude A. Emerson, one of the successful teachers of the piano, banjo and mandolin of Boston, has recently moved to 206 Massachusetts Ave., where she has a large and most attractive studio. Miss Emerson says that the season has opened most auspiciously for her as she already has a large number of pupils. Her newly organized club of five members, which she expects to enlarge shortly, filled its first date October 26.

Mr. E. D. Rees of Christchurch, Canterbury, New Zealand, in renewing his subscription to *THE CADENZA* writes, "My daughter (Mrs. Harrison) is more than delighted with *THE CADENZA*, and especially with the banjo music you are now publishing in the C notation. The Otekaro Banjo and Mandolin Quartette — Mrs. R. Dobbin, Mrs. Harrison, Miss Remington and Miss Francis — have played the 'Yankee Dandy' and 'Dixie Twilight' on several occasions, and they have always proved 'trumps'."

We are indebted to Mr. G. W. Darling, an enthusiastic teacher of the three instruments located at Greensburg, Pa., for Mr. John Knobloch's subscription. Mr. Darling writes, "Now, since times are much better in and around Greensburg, I have decided to devise a plan to arouse greater enthusiasm in the B. M. & G." And then he goes on to say that he believes a few copies of *THE CADENZA* would tend to bring about that end. We ourselves are inclined to believe, that a good live teacher and some copies of *THE CADENZA* can produce some mighty satisfactory results.

Early in October the editor was in New York and had the pleasure of making the personal acquaintance of Mr. Will F. Davis of Cristobal, Canal Zone, who holds an important position in the service of the U. S. government. His amiability could hardly be equalled by anything less than his genuine enthusiasm for his favorite instrument, the banjo. While in New York attending to special duties assigned him he spent his odd moments at the Hartnett Studio, gathering "ideas" from the ever genial, competent and practical D. E. himself.

Mr. George W. Bemis, one of Boston's most popular teachers of the mandolin, banjo, guitar and flute, is as usual instructing a large class of pupils. Every Thursday evening a mandolin orchestra, composed of about fifteen of his advanced pupils, meets at his studio for rehearsal. Among the selections in their repertoire might be mentioned such overtures as "Tintania," "Goddess of Night," "King Mydas," and many of the standard classics now published for mandolin orchestra. Mr. Bemis informs us that his present season has opened most auspiciously, and the prospects for a "banner" year are very encouraging.

Mr. and Mrs. Frederick J. Bacon opened their fall and winter season at Pittsfield, Mass., on the evening of October 18th, and as usual created a sensation by their skillful manipulation of the banjo. These clever artists will appear at many of the leading vaudeville houses in New England, their time being already filled in the East up to the first of the year. Then comes a nine weeks' tour of the South. "We certainly enjoy *THE CADENZA*, by far the best banjo, mandolin and guitar journal ever published." — F. J. Bacon. Strong testimonial, eh?

Very few in the musical profession are doing more to promote the interests of the mandolin, banjo and guitar than Mr. Henry F. Meyers of Chicago. He not only teaches the three instruments but is also a dealer on quite a large scale. Mr. Meyers is the manufacturer of the "Ne Plus Ultra" harp and concert guitars, mandolins and mandolas, which he claims are "the greatest instruments in the world." We may have something more to say of these instruments in a future issue. Mr. Meyers has several clubs and orchestras under his direction and is prepared to furnish music for every occasion.

There are very few performers on the vaudeville stage today more versatile than Frank Monroe, the comedian. With the Ideal Comedy Co. he is featured as the "King of the Banjo," and he has won unstinted praise as a dancer and actor. As a magician he is both mystifying and entertaining. In a recent communication from Mr. Monroe he suggests that we print each month a short history and the half-tone of famous banjoists who have passed away. To a certain extent this ground has already been covered in *THE CADENZA*, as many of our readers will doubtless recall, by the interesting article entitled "Famous Banjoists — Past and Present," by Mr. Thomas J. Armstrong, which appeared in the November, 1908, issue.

Perhaps our readers will be interested in the following letter we received from Mr. W. H. DeWick, the well-known teacher of Brooklyn, N. Y., as it will give them "a line" on

conditions in the South. Some good teachers ought to wake things up in some of the towns Mr. DeWick mentions.

"We have returned from our trip South, which was very successful. We had a very pleasant trip through Virginia, North and South Carolina, Georgia and Alabama, and are now ready to settle down to hard work for the winter. I am mailing to you under separate cover a photo of the DeWick Trio, and a page of one of the papers which gave us a notice, which is a fair example of all the others we received. I was much surprised to find so few teachers. There are none in Augusta, Ga., Birmingham, Ala., Greensboro, N. C., Danville, Va., and several other good-sized towns."

WHAT THE CLUBS AND ORCHESTRAS ARE DOING

At an entertainment given recently in St. Agnes School Hall, St. Louis, Mo., the Olympia Mandolin Orchestra, Mr. H. O. Hendricks, director, rendered the following numbers: "Lustspiel Overture," Keler-Bela; "Solaret," Allen; "Kentucky Wedding Knot," Turner; "Hoop-e-Kack," Allen.

Mr. A. J. Weidt of Newark, N. J., announces that at his fall concert, which will be given on Tuesday evening, November 16th, the following clubs will participate: Newark Mandolin Orchestra, Fairbanks Banjo Club, Gibson Mandolin Sextette, Ideal Banjo Club, assisted by Miss Lorraine Davies, reader and Miss Irene G. Brown, vocalist. A reception will follow the concert.

The following numbers were rendered by Messrs. Landau and Trewetz, two prominent members of the celebrated Lancaster (Pa.) Banjo Trio, at an entertainment given under the auspices of the First Spiritualistic Society of Lancaster, on the evening of September 29th. To quote from one of the local papers:

"Their entertainment was of a very pleasing character. Mr. Trewetz rendered a number of guitar solos which were well received also. Encore after encore was responded to by the musicians. Mr. Lloyd Bach, the third partner of the Trio, could not appear on account of his absence in Philadelphia.

PROGRAM

Banjo Duets
 "Blue Ribbon March" E. M. Hall
 "Cupid's Arrow" P. Eno
 "Colored Guards" A. J. Weidt
 Landau and Trewetz

Guitar Solos
 "Alice, Where Art Thou?" Asher
 "Medley of Home Songs" Arr. Landau
 "Hearts and Flowers" Mr. Trewetz

Banjo Duets
 "L'Infant March" Gregory
 "Dixey Medley" Ossman
 Landau and Trewetz

Mr. C. C. Castle, president of the Castle Conservatory of Music, Chicago, we will venture to say is one of those teachers who is very "popular with his pupils." On September 12th, the Gibson Orchestra, Mr. Castle, director, gave their annual picnic at Displains Grove. At one o'clock a grand concert was given by the full orchestra, when the following program was rendered.

March, "Boston Ideal" Siegel
 Waltz, "Wedding of the Winds" Hall
 Overture, "William Tell" Rossini
 Mandolin Solo, (a) Valse Fantaisie Siegel
 (b) Fantasia At
 Popular Hits of the Season arr. Castle

The "star" feature of the afternoon festivities was a baseball game between the "ladies" nine and the "gentlemen's," all "picked" players from members of the orchestra. Mr.

R. C. MacDonald officiated as the "back stop" for the ladies and Mr. Castle did the "twirling." Seven fast, furious, phenomenal innings were played, the final result being 11 to 10 in favor of the "gentlemen's" nine.

A very interesting concert was given in Witherspoon Hall, Philadelphia, Pa., on the evening of October 20th, by Carl Tschopp and his famous mandolin, zither, guitar and banjo orchestra of one hundred, assisted by the Tschopp Symphony Mandolin Quartette and the following soloists: Miss Christine C. Whelen, banjo; Miss Cathrine D. Kroeger, mandolin; Lillian Summers Snow, soprano; Mr. C. Fred Kuebler, mandolin; Miss Alma Bertsch, guitar; Miss Mamie Fenn, zither.

PROGRAM

Part I
 Ensemble
 a. "Odmet," "Danse di Cupid" Odell
 b. "Waltz," "Tutti a Torino" Mattini-Boehm
 Festral Orchestra
 Soprano Solo "Thine" Carl Boehm
 Lillian Summers Snow
 Miss Mabel H. Clark, Accompanist
 Banjo Solo, Final to Overture, "William Tell" Rossini-Hunter
 Miss Christine C. Whelen
 Miss Bessie Donahue, Accompanist
 Zither Solo, Romanza, "Forest Dream" Tschopp
 Miss Mamie Fenn
 Mandolin Solo (unaccompanied)
 "La Belle Superba" Rosenthal
 Miss Cathrine D. Kroeger
 Part II
 Mandolin Quartette
 a. "Traumerei" Schuman-Hildreth
 b. "Sextette" from "Lucia di Lammermoor" Donzetti-Odell
 Symphony Mandolin Quartette
 Mr. Carl Tschopp, 1st Mandolin; Miss Cathrine D. Kroeger, 2nd
 Mandolin; Mr. C. Fred Kuebler, Mandola; Mr. Sylvester
 Rittenhouse, Mando-Cello; Miss Minnie Rittenhouse,
 Accompanist.
 Guitar Solos
 a. "Alice, Where Art Thou" (varied) arr. Foden
 b. "Fantasie Americaine" (varied) arr. Romero
 Miss Alma Bertsch
 Mandolin Solo, "Valse di Concert" Durrand-Tschopp
 Mr. C. Fred Kuebler
 Miss Cathrine D. Kroeger, Accompanist
 Soprano Solo, "Haymaking" Needham
 Lillian Summers Snow
 Ensemble, March, "The Crack Squad" Tschopp
 Mandolin Orchestra

When a musical artist journeys to a certain city and gives a recital, the event may be considered from three points of view — the artist's report of his visit, the opinion expressed by the resident manager, and the verdict of the local press. The first week in October, Mr. and Mrs. Claud C. Rowden of Chicago, accompanied by their banjos and guitars, paid a visit to Rock Island, Ill., and while there gave a recital under the management of their host, Mr. Horace Huron, one of the most distinguished lecturers and musical fun-makers in the West. We are fortunate enough to be able to give our readers a resumé of the grand recital from the Rowdens' viewpoint, Mr. Huron's and a press notice from the Rock Island Daily Union, issue of October 5th. CHICAGO, October 6th, '09.

My dear Mr. Jacobs:
 Enclosed please find program of a recital we gave in Rock Island, Ill., last Monday evening. We were entertained in great style at the residence of Mr. and Mrs. Huron. Auto rides and old-fashioned drives out into the country, dinners and many social stunts preceded the recital, which was given at the beautiful home of the Hurons. One hundred guests were present. It was a great success, and we made many new converts to the banjo.

Best wishes,

Claud C. Rowden.

My dear Mr. Jacobs:
 I am sending you a program of the recital given by the

TEACHERS' DIRECTORY

- ACKER, D.**, Teacher of Banjo, Guitar and Mandolin. 61 South Main St., Wilkesbarre, Pa.
- ALLEN, MRS. LOUIE M.**, Teacher of Piano, Guitar, Mandolin and Banjo. 208 North 11th Street, Lincoln, Neb.
- ARMSTRONG, THOS. J.**, Teacher of Banjo, Mandolin and Guitar. 1754 Chestnut, Philadelphia, Pa.
- AUDET, JOSEPH A.**, Teacher of Violin, Mandolin and Guitar. 274 Boylston St., Boston, Mass. and Mercantile Bldg., Waltham, Mass.
- AUSTIN, C. E.**, Teacher of Banjo, Mandolin and Guitar. Box 505, New Haven, Conn.
- BACH, F. C.**, Teacher of Violin, Mandolin and Guitar. 723 Cookin Place, Madison, Wis. Instructor at University of Wisconsin.
- BARRY, C. CRAIG**, Teacher of Mandolin, Guitar and Banjo. 3022 Emerald Street, Philadelphia, Pa.
- BAUR, FREDERICK E.**, Teacher of Mandolin and Guitar. 31 Forrester St., Newburyport, Mass.
- BEMIS, GEORGE W.**, Teacher of Mandolin, Guitar, Banjo and Flute. 175 Tremont St., Boston, Mass. Instructor at New England Conservatory.
- BICKFORD, MYRON A.**, Director of National Institute of Music, Teacher of Piano and String Instruments. 39 East 30th St., New York City.
- BROUGHTON, MRS. ALICE C.**, Teacher of Mandolin, Banjo and Guitar. 3528 Eagle St., Los Angeles, Cal.
- BURKE, WALTER**, Teacher of Guitar, Banjo, Violin and Mandolin. 911 Westminster St., Providence, R. I.
- COMPTON, E. J.**, Teacher of Violin, Banjo, Mandolin and Guitar. 709 Monroe St., Wilmington, Del.
- CROSBY, WILLIS J.**, Instructor and Soloist, Mandolin, Banjo and Guitar and Double-action Harp. 65 Oak St., Hartford, Conn.
- CUMMINGS A. R.**, Teacher of Mandolin, Guitar and Banjo. 375 Penning Ave., Athol, Mass.
- DAVIS, HARRY N.**, Teacher of Mandolin, Banjo and Guitar. 230 Pleasant St., Worcester, Mass.
- DURKEE, MISS JENNIE M.**, Teacher of Guitar, Mandolin, Banjo, Piano and Harmony. 123 W. Colfax Ave., Denver, Col.
- FOSTER, WM. EDW.**, Teacher of Mandolin, Banjo and Guitar. 537 Kniekerbocker Ave., Brooklyn, N. Y.
- HENDERSON, EDWARD J.**, Teacher of Banjo, Mandolin, Guitar and Violin. 2703 Fifth Ave., Pittsburg, Pa.
- HEWETT, HARRIETT**, Teacher of Piano, Mandolin and Harmony. 106 Carpenter Ave., Des Moines, Iowa.
- HIGGS, G. A.**, Teacher of Piano, Banjo, Guitar, Mandolin and Trap. Also arranger. 1217 Barr St., Ft. Wayne, Ind.
- KITCHENER, W. J.**, Teacher of Mandolin, Guitar, Banjo and Composition. 157 West 84th St., New York City.
- KRICK, GEORGE C.**, Teacher of Guitar, Mandolin and Banjo. Vernon Building, Main and Chestnut Ave., Germantown, Philadelphia, Pa.
- LAFRANI, E. Geo. L.**, Teacher of Banjo. 92 Cote d'Abraham Quebec, Canada.
- LANDON, JUDSON P.**, Teacher of Banjo, Mandolin and Guitar. Director of Arion Banjo Trio and Mandolin Club. 72 Hart St., New Britain, Conn.
- LEVEY, JOHN J.**, Teacher of Banjo, Mandolin and Guitar. 302 St. Catherine St., W. Montreal, Can.

Rowdens at my house on the evening of October 4th. It was one of the most select, both as to program and company assembled, ever given in western Illinois. Every number was a surprise to the company, as few among them had ever heard real music produced on the banjo before. Claud covered himself with glory from the start and it increased with each succeeding number, while Norma won the entire audience, not only by the beauty of her playing, but by her own charming personality. There has never been a musical event in the history of Rock Island that has been followed by so much favorable comment.

Yours pleasantly,
Horace Huron.

One of the most delightful musicals which tri-city people have ever enjoyed, and the only banjo-recital which has ever

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

MATTISON, C. S., Teacher of Banjo, Mandolin, Guitar and Violin. 230 Adams St., San Antonio, Tex.

O'LOFT, MISS ETHEL LUCRETIA, Guitar, Soloist and Teacher. Director of "La Bandera Trio." 334 Blandhard Hall, Los Angeles, Cal.

OPENSHAW, HOWARD D., Teacher of Mandolin. 264 N. 14th St., Philadelphia, Pa.

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

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

SHAW, A. L., Teacher of Banjo, Mandolin, Guitar, Violin, Cello and Harmony. 2120 Cottage Grove Ave., Chicago, Ill.

SWAN, S. WASHINGTON, Teacher of Banjo, Mandolin and Guitar. 466-6th St., Niagara Falls, N. Y.

THOMAS, MRS. GERTRUDE BUCKINGHAM, Teacher of Banjo, Mandolin and Guitar. Director of Thomas Mandolin and Guitar Club. 123 Grand St., Washington, D. C.

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

TURNER, WM. E., Teacher of Banjo, Iowa.

VRELAND, WALTER F., Teacher of Guitar, Mandolin and Banjo. Students-Guitar Club and Mandolin Orchestra. 15a Tremont St., Boston, Mass.

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

WAY, BYRON W., Teacher of Mandolin and Guitar. 515 West 10th St., Columbus, Neb.

WEEDFALD, OVID S., Performer and Teacher of Guitar. 31-14th St., Upper Troy, N. Y.

WEIDT, A. J., Teacher of Banjo, Mandolin, Guitar, Violin and Zither. 609 Washington St., Newark, N. J.

WILLIAMS, WARNER C., Teacher of Mandolin, Guitar, Banjo, Piano and Xylophone. 923 Madison Ave., Indianapolis, Ind.

WING, L. F., Teacher of Guitar, Mandolin and Banjo. 535 East Republican St., Seattle, Wash.

WOODEN, W. H., Soloist and Teacher of Mandolin and Guitar. Studio, 503 Shawmut Ave., Boston, Mass.

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AGENTS FOR THE CA DENZA

Where the Magazine is always obtainable

- 621 Main St., H. W. BEACH, Rooms 7-15, Cincinnati, Ohio
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- 230 Pleasant St., HARRY N. DAVIS, Worcester, Mass.
- 496 George St., W. J. DEANE & SON, Sydney, N. S. W., Australia
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- 39 Oxford St., KEYNOTES, London, W., England
- 157 W. 84th St., W. J. KITCHENER, New York, N. Y.
- 416-418 So. Broadway, LINDSEY MUSIC CO., Los Angeles, Cal.
- Chicago, Ill., LYON & HEALY
- 228 Tremont St., FRED C. MARTIN, Boston, Mass.
- 136 No. Ninth St., THE JOSEPH MORRIS CO., Phila., Pa.
- 14-20 Franklin St., NEW ENGLAND NEWS CO., Boston, Mass.
- Handel Hall, CLAUD C. ROWDEN, Chicago, Ill.
- 3120 Cottage Grove Ave., A. J. SHAW, Chicago, Ill.
- 1263 No. 29th St., CARL TSCHOPP, Phila., Pa.
- 62 Sudbury St., THE VEGA CO., Boston, Mass.
- University School of Music, BYRON W. WAY, Lincoln, Neb.
- 439 Washington St., A. J. WEIDT, Newark, N. J.
- 143 Yonge St., R. S. WILLIAMS & SONS CO., Toronto, Canada
- 205 High Street, JOSEPH WRIGHT, Christ Church, New Zealand

been given in this locality, with the exception of the one by Alfred A. Farland of New York in Moline about 12 years ago, was given last evening at the home of Mr. and Mrs. Horace Huron on Twenty-first street. Mr. and Mrs. Claud Rowden, personal friends of Mr. and Mrs. Huron, were the participants and their handling of the banjo was marked with beautiful and wonderful technique. They brought from the instrument music of wonderful quality and purity of tone, the guests remarking that they had never known as fine masters of the instrument as Mr. Rowden and his gifted wife. The last classical selections were given in banjo solos, banjo and piano duets, and banjo duets. An improvised stage was erected which was covered with a profusion of palms, greenery and flowers. The home was beautifully decorated. The musical was given in the park, about 100 tri-city guests being present. Not the least of the evening's program was the selections by Mr. Huron, who needs

NEW PUBLICATIONS

MANDOLIN

- Myopia** (Intermezzo) A. B. Wilson 1.90
1st, 2nd and 3rd Mandolins, Octave and Tenor Mandolins, Mandocello, Flute, Cello, Guitar and Piano Accs.
- The Coquette** (Mazurka Capriccio) Harry W. Weber 1.55
1st Mandolin, Tenor Mandola, Mandocello, Flute, Cello, Guitar and Piano Accs.
- PERCY M. JAQUES PUBLISHING CO., JACKSONVILLE, FLA.**
- No One Knows, Waltz** Francis Mack .80
I'm Looking for a Sweetheart, and I Think You'll Do Manuel Klein 75
The Fair Co-Ed, Waltzes Gustav Luders 1.00
1st Mandolin, 2nd Mandolin, Guitar Acc., Piano Acc.

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

- Show Folks** (March) Percy Wenrich
1st Mandolin, 2nd Mandolin, Guitar Acc., each, 40; 1st Mandolin, Tenor Mandola, Mandocello, Flute Obligato, Cello Obligato, Banjo Obligato, each, 45; Piano Accompaniment, 20.
- Fifth Nocturne** (Leybach) Arr. K. E. Hildreth
1st Mandolin, 2nd Mandolin, Guitar Acc., each, 20; 3rd Mandolin, Tenor Mandola, Mandocello, Flute Obligato, Cello Obligato, Banjo Obligato, each, 25; Piano Accompaniment, 35.

- Venetian Echoes**, Recreation (Franke) Arr. Geo. L. Lansing
Fondly Thine Own, Gavotte (Jungmann) Arr. Geo. L. Lansing
1st Mandolin, 2nd Mandolin, 3rd Mandolin, Tenor Mandola, Mandocello, Banjo obligato, Flute, Cello, Guitar acc., 15 each.
Piano acc., 30.

CUNDY-BETTONY MUSIC CO., BOSTON, MASS.

BANJO

- Myopia** (Intermezzo) A. B. Wilson
Solo Banjo (C Notation) 40
1st and 2nd Banjo (A Notation) 60
- Barn Dance** (Schottische) Percy M. Jaques 40
1st and 2nd Banjo
- The Coquette** (Mazurka Capriccio) Harry W. Weber 60
1st and 2nd Banjo
- PERCY M. JAQUES PUBLISHING CO., JACKSONVILLE, FLA.**
- To the End of the World With You** Graff, Jr. and Ball 40
Song with Banjo Acc.
- No One Knows** (Waltz) Francis Mack 30
I'm Looking for a Sweetheart, and I Think You'll Do M. Klein 60
The Fair Co-Ed (Waltzes) Gustav Luders 60
Solo Banjo

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

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

- Hyacynthine** (Idyl) Banjo Solo S. N. Lagatree 35
Bay Park Schottische Banjo Solo S. N. Lagatree 35
Big Poudre (Gavotte) Banjo Solo S. N. Lagatree 35
The Lily (A Flower Song) Banjo Solo S. N. Lagatree 35
Memories (Reverie) Banjo Solo S. N. Lagatree 35
Boating Song Banjo Solo S. N. Lagatree 35
Evening Song Banjo Solo S. N. Lagatree 35
N. B. The above published in both the American and English notations.

THE LAGATREE PUB. CO., DETROIT, MICH.

NOTICE TO READERS AND MUSIC PUBLISHERS

This page or a portion of it will be reserved for listing the new Publications issued from time to time by Music Publishers who are also Advertisers in THE CADENZA. It will be the means of keeping the readers posted on the newer publications of the most up-to-date publishers and will also give the publishers an opportunity of bringing their latest issues at once to the attention of prospective buyers.

Only NEW ISSUES will be listed, and copies of the best edition must reach THE CADENZA NOT later than the 10th of the month preceding that of publication to insure insertion.

no introduction to tri-city people, his ability as a platform lecturer and entertainer being known throughout the west. The evening was a most enjoyable one and it is hoped that a number of like entertainers can be brought to the tri-cities during the coming winter.

— From the Rock Island Daily Union

PROGRAM

- *Caprice Heurique, "The Awakening of the Lion" De Koutski
†Cradle Song Hanser
*Operatic Potpourri — "Carmen," "Il Trovatore,"
"Faust" Bizet—Verdi—Gounod
††Gavotte No. 2 — Op. 23 Popper
*Intermezzo, "Cavalleria Rusticana" Mascagni—Kowden
†† Minuet l'Antique Paderewski

- Yankee Boys** (March) A. J. Weidt 30
Banjo Duet in C Notation
- Dixie Antics**, A Darkey Exhilaration Geo. L. Lansing 40
Banjo Solo
WALTER JACOBS, BOSTON, MASS.

GUITAR

- Pearl Waltz** Alice C. Broughton 40
Guitar Duet
- Memories** Alice C. Broughton 50
Guitar Solo
- Cuddle Up** A Little Closer, Lovey Mine
Song with Guitar acc. Hauberbach and Hoshina 40
M. WITMARK & SONS, NEW YORK, N. Y.
- Consolation** Song Without Words (Mendelssohn) Arr. R. E. Hildreth 20
Guitar Solo
WALTER JACOBS, BOSTON, MASS.

PIANO

- By Moonlight** (Serenade) T. H. Kollinson 50
Op. 46, No. 24
Tesoro Mio! (My Treasure) (Waltz) Ernesto Benetti 75
BattleShip Connecticut (March and Two-Step) James M. Fulton 60
Roses, Roses Ev'rywhere (Waltz) Florence Fare 60
The Playful Fountain, Op. 67, No. 1 Frederick A. Williams 40
Wiegandien (Cradle Song) H. Engelmann 30
Yalse Capriccio H. Engelmann 40
Little Daisy's Waltz M. F. Huse 40
Zerlita Harvey Worthington Loomis 30
Song at Sunrise (Pette Rhapsodie) Charles Fonteyn Manney 60
Spring Flowers (Polka Rondo) Eugene Carola 50
Mariposa Harvey Worthington Loomis 30
The Mill Eugene Carola 50
OLIVER DITSON COMPANY, BOSTON, MASS.

VOCAL

- Beauteous Night, O Night of Love** Jacques Offenbach 50
The Lesson ("Thy Will Be Done") J. C. Bartlett 60
Ciribiribi (Waltz Song) A. Pestalozza 60
Across the Miles (Absence) Rupert Hughes 40
No Rose Without a Thorn Brackebridge and Bartlett 50
At Dawning Eberhart and Gudman 50
Rest, Sweet Rest Boden and Bartlett 60
Bethlehem Garne and Bonny 50
Tell Me, Lassie Cooper and Gilder 60
OLIVER DITSON COMPANY, BOSTON, MASS.
- Just Because He Couldn't Sing "Love Me and the World is Mine"** Flugelboun and of Harc. 15
Quartette Arrangement, Male Voices
M. WITMARK & SONS, NEW YORK, N. Y.

BOOKS

- The Essentials of Pianoforte Playing** Clayton Jones 1.50
Gems of German Song 1.00
Sacred Songs 1.00
Old-Time Song Hits .50
OLIVER DITSON COMPANY, BOSTON, MASS.
- How to Read Music at Sight** (New Edition) James P. Downes 50
JAMES P. DOWNS, NEW YORK, N. Y.

MISCELLANEOUS

- The Robins**, From "The Land of Birds" Manuel Klein 75
The Pantomime Dance (D-String Solo) Geo. J. Trinkaus 75
Violin and Piano
- To the End of the World With You** E. J. Ball 40
Cornet and Piano
- Just Some One** W. R. Anderson 60
2 Cornets and Piano
M. WITMARK & SONS, NEW YORK, N. Y.

- {Variations, "Alice Where Art Thou?" Ascher—Farland
* Tarantelle No. 1, Op. 33 Popper
*2nd Mazurka, "Kuawak" Wieniawski
†Gavotte, "The Southern Girl" Kramer
††Serenata Moszkowski
*†Rondo, "L'Albatroz" Dussek
† Chinese Picnic St. George
†Medley — Variations, "My Old Kentucky Home,"
"Zip Coon," "The Old Folks at Home,"
"Old Black Joe," "Dixie," "Massa's In
the Cold Cold Ground," "Auld Lang Syne"
* The Stars and Stripes Forever Rosden
Souza

NOTE: Selections marked * Banjo and † Piano; ‡ Banjo Duet; § Banjo Solo.

(Trade Tips continued from page 8)

you send for one of the "handsome souvenirs" to hang up in your studio, and maybe thereby sell a high-grade "Orpheum" before the week's end?

The leaning tower of Pisa is famous for its freakishness of construction, far more than for its beauty of architecture. Though it is visited every year by thousands of tourists, it will never be accepted as the correct lines on which to erect cathedrals and monuments; a building out of plumb is distasteful to the eye. Historians tell us that the architects of the Pisa Tower, Bonanno and William of Innsbruck, never intended it should be built in this oblique fashion. It



TALK about music having "class"—that is just what the Hogue Music Co. claim for their publications. If you doubt it send for their latest success, "Echoes From the Plaza," a beautiful dreamy "Fantasia," arrangement for mandolins and guitar unusually pleasing, and prices down to "rock bottom." The Hogue catalog is an extensive one, and almost every selection in it a "penant winner."

It would seem we were not far out of the way when we told our readers last month that they would find that brilliant march by Harry S. Six, "Ohio Field," a great number, for you will notice that in this issue Mr. Six publicly thanks the banjo fraternity for the liberal patronage it has extended to him. Have you sent for the march yet? Better do so today, and at the same time order a few "Imperial" damp-proof, true-tone banjo strings; 10 cents each.

Maybe just at this time you have a pupil who you can see is becoming just a little more discouraged, and you would like to give him some bright little piece to revive his drooping spirits. Why not try "Banjoistic," one of Paul Eno's latest? It is very easy and your delinquent pupil will take it at once. It has a regular old-time banjo swing to it and is published by the Maximum Publishing Co. You remember their motto, "If it's our publication it's good."

We don't ask you to take our word for it that the Percy M. Jaques Pub. Co. are issuing bright, snappy music for the banjo, mandolin and guitar, but we would suggest that you send for the new thematic catalog this concern will be pleased to send you for the asking, and find out for yourself what "jim dandies" you can buy for very little money. Are you "next" to "Tickle Toes," "Moon Winks," or "Colored Promenades"? No? Why, where have you been, up to the north pole with Peary and Cook?

is reasonable to suppose it assumed this shape while its construction was in progress. Have you read the fable that appears in the Gibson Co.'s ad this month about the man who built his walls askant? The Gibson Co. claim that symmetry of construction in mandolins is as essential as in the building of houses, and no one can deny but that this line of argument sounds reasonable. Then the ad takes up in a brief treatise, as one might say, flat and arched sounding boards, and mighty interesting reading it makes. Anyone with a scientific turn of mind is given an opportunity to pick up some valuable "wrinkles." If you are an agent for the Gibson instruments you are probably up in all these fine points; if not, you will feel disposed to become one.

Take your time, ladies and gentlemen; don't crowd and push, or, like "Ikey" in the story Frank Bush tells, "you may get killed in the crush." "But what's the excitement about?" you ask. Why, haven't you read Otto H. Albrecht's ad this month? Then just listen. "Free to every reader of THE CADENZA, 'The Opossum Feast,' banjo duet; 'Turkey in the Straw,' 2 mandolins and guitar. Send a two-cent stamp to pay postage." That's right, get busy with pen, ink and paper; offers like this are not made every day.

Mr. Walter C. Tuttle, the well-known music dealer of Indianapolis, Ind., might be regarded as a general benefactor to the whole family, that is, our musical family, for he carries in stock a choice collection of songs, and up-to-date music for mandolin, banjo, guitar, violin and piano, and a full line of string instruments. Become better acquainted with Mr. Tuttle by sending him 10 cents, and receive by return mail a beautiful piano solo and his complete catalog. Find out what good value you can get for your money by dealing with Walter C. Tuttle.

We all know that "Fortune brings in some boats that are not steer'd" but it is not a matter of chance that Mr. Daniel Acker's "Diamond City" two-step should become so popular. You or anyone else who can read music intelligently would have discovered it was a "winner" at the first playing. It comes arranged for full mandolin orchestra, and as Mr. H. F. Odell did the arranging you may be sure the work is well done. Good, catchy club numbers don't "grow on every bush," so maybe it would be as well for you to send for a copy of Acker's latest hit.

The young student at once becomes interested and pleased when the teacher sees fit to give him a melodious little piece, and the first selection named in Walter A. Norwood's ad this month, "Student's Delight," doesn't belie its name. "The Old Tollgate" is another good one. The "E. L. O." schottische by Myron A. Bickford is without doubt one of Mr. Norwood's best sellers. It is written in the favorite keys of A, E and D,

There is no dodging the fact, "like attracts like," so it must follow that a good, reliable, scientific player will use only a good, reliable scientifically built instrument. You will notice that in all the Gibson printing the company first make certain claims, then they tell the reader on what grounds they base their claims. They don't try to crowd down your throat that two and two make five; they make their statement, and then they back it up with good stiff arguments that the skeptic finds hard to refute. Are you using a Gibson?

It is said that nine teachers in ten
When ordering, take up their pen
And write—: Rush without fail
By express or by rail
A new G-I-B-S-O-N."

price 30 cents; but sample copies of all the above will be mailed you for 10 cents each. Look out for the big hit to come—"Waltz from Faust," arranged by Bickford.

Just about as choice a bouquet of merry selections for two mandolins, guitar and piano as any leader could pick for his club. Which ones are they? Why, the nine favorites featured by the Askerlund Publishing Co. of Dorchester, Mass., in their ad this month. Have you heard the "Chorus Lady" March? "Say, it's a bird," to quote a line from the popular play by that name. Are you "next" to their "special offer"? "Fifteen cents each, or any seven of the selections for \$1.00, postpaid." Give yourself a "thanksgiving" present by ordering a dollar's worth of these bright, catchy pieces. "The Tipperary Twinkle," "So Long Bill," or "Story Book Days" will enlighten any program.

The man must have been an old crank who defined classical music as "music you can't whistle, and wouldn't if you could." Well, at any rate that is not the style of music the teachers and pupils receive from the press of E. D. Goldby and Son. Such selections as "Royal Crest" schottische, "Dawn of the Roses" waltz, and "Queen of the Valley" gavotte you can whistle, and the boys in the club do whistle, and that has helped to make them so popular. How are you off for rattling good marches for the banjo? Could you use about five? Well, that's just the number that E. D. Goldby and Son are featuring in their ad this month.

Summer holiday time is now a thing of the past, but many of the pleasant memories of July and August still remain. Most of the vacationists who visited Atlantic City this last summer will recall with what enthusiasm "Singing Bird," the popular intermezzo two-step, was received by the strollers on the board-walk every time the band played it. The enterprising music house of Jos. Morris Co., of Philadelphia have had "Singing Bird" arranged for 1st and 2nd mandolin, guitar and piano, and you can buy it for a very low price, if you take advantage of the "special offer." Turn to the Morris ad and see what good luck is awaiting you.

The name of Alice C. Broughton is doubtless familiar to our readers, for we have referred to her in more than one issue of our

Banjo Facts!

Some banjos have a clear, sharp and seemingly loud tone and play easy, and some manufacturers make a banjo (that is, it has the shape of one) right the opposite, dull, tubby, muffled tone and plays hard—The

"Bacon Professional"

banjos have a clear and brilliant tone—respond to the slightest touch—never saw the hall or theatre that they wouldn't fill—and best of all the tone is sustained and lasting—by actual test alongside of other high grade makes, 5 to 10 seconds longer.

We are willing to prove all this by sending you any style instrument from our catalog to compare with any other make. Our prices are right and you get your money's worth. Send for catalog.

BACON MFG. & PUB. CO.

Forestdale, Vt.

For Sale

A Cole Professional Special Artist's Banjo. New and in absolutely perfect condition. Tone exceptionally loud, pure and brilliant. Has great carrying power. Used 3 months. Cost \$40.00. Now \$25.00 to quick buyer. Also latest model, style "U," Gibson Harp Guitar and Case. Cost \$155.00 net; and a Gibson Mandolin and Case. Cost \$111.50 net. Both new and in perfect condition. Way down to quick buyer.

Address: EDWIN BEAL, Ursina, Pa.

SOMETHING NEW! Phonograph Banjo Solos

in Manuscript at short notice

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

E. A. ROWE.

MILFORD, DELAWARE

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ESTABLISHED 1889

10 Tremont Street, BOSTON, MASS.

Publishers Book of Credit Ratings and Directory of the Music Trade for the United States and Canada

We Collect Claims in the United States and Canada

magazine, notably when she captured first prize in "the contest of sharp wits" last fall. But Mrs. Broughton is more than a clever writer and successful teacher of string instruments; she is a composer as well, and you will notice in her ad that she wants you and every guitar player in the country to send for a copy of "Memories." It is not a difficult composition, but sweet and melodious. Send Mrs. Alice C. Broughton to cents in coin or stamps and she will send you by return mail a copy of this charming guitar solo, provided you mention you noticed her ad in THE CADENZA. Secure this pretty selection to play as a solo at your next concert.

Probably you have already noticed that the Cundy-Betoney Co. are featuring two "star" attractions in their ad this issue—"Venetian Echoes" and "Fondly Thine Own" gavotte, and by the titles you may be pretty sure that both selections are beautiful, characteristic music for the mandolin. As they have been arranged for full mandolin orchestra by Mr. Geo. L. Lansing, leader of the famous Boston Ideal Club, you may write it down "in your little book" that the 1st, 2nd and

3rd mandolin, tenor mandola, mando-cello and guitar all have parts you will find to be effective and interesting. You will also observe that both these selections are published for string orchestra, so if you desire a part for flute, cello, violin or bass, they are obtainable. Have you sent to the Cundy-Betoney Co. for their new issue proposition? Is your club or orchestra playing the "Round Up" march, or "Garden of Dreams" waltz? Good club pieces, both of them.

Way back in the good old days, when the S. S. Stewart Banjo and Guitar Journal was the "great it am" in B. M. and G. magazines, in nearly every number of Mr. Stewart's journal appeared a musical composition by E. H. Frey, and the "boys" liked them, and ordered them in "bunches." Well, he is still writing music, and the chances are that he is doing the best work in his long and prosperous career. Mr. Frey is one of our new advertisers this month, and he introduces himself to our readers by announcing his latest composition, "The Belle of Ohio," march and two-step. It comes arranged for two mandolins and guitar, with piano

accompaniment, and the price is twenty-five cents. Those of our readers who are acquainted with Mr. Frey's meritorious work will probably order the march "right off the reel." "The Belle of Ohio" is the name you want to keep in your mind, and Mr. Frey's address is Oklahoma City, Okla., care of the New Colonial Theatre.

"By Moonlight,"—the title alone would almost assure you that the composition was an exquisite, dreamy serenade, and when you discover that it is written by T. H. Rolinson you at once make up your mind that your club or orchestra must include it in its repertoire. Sweet dainty pieces are not so easy to find. "By Moonlight" is written in 6-8 time and in the style of a barcarole. It is published for full mandolin orchestra. The price of each separate part will be found in the Oliver Ditson Co.'s ad. Make a note of this selection and include it in the next order you send to Ditson. Have you ever used those "Four Mandolin Duo Studies" by A. A. Babbs, to introduce the duo style of playing to your pupils? They have been found to be most practical. The price is

A Real Patrol for Mandolin Orchestra

U. S. A. Patrol

By Harrie A. Peck

Arranged by H. F. Odell

Synopsis:—Opening with a bugle effect, then patrol movement finishing with "The Star Spangled Banner" and "Yankee Doodle." The Trio introduces "Ole Black Joe," "Maryland," and "Arkansas Traveller."

Will undoubtedly be one of the MOST POPULAR MANDOLIN PIECES published this season.

SINGLE PARTS:—		
Mandolin or Violin Solo, each	40
2nd or 3rd Mandolin or Violin, Mandola, Mando-Cello, Tenor Mandola, Cello, Flute or Guitar Accomp., each	30
Piano Accomp.	60
COMBINATIONS:—		
Mandolin and Guitar	60
Two Mandolins and Guitar	80
Mandolin and Piano	80
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Your regular discount allowed, plus postage

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IN THE C NOTATION

Explains the new method fully. Get one and be convinced. Price 25c. to Cadenza readers.

E. S. THOMPSON 639 North 7th Street, Philadelphia, Pa.

120-page Book of 1st Violin parts. 32-page Book of Solo Cornet parts.

FREE TO LEADERS. Others send 10 cents to pay postage.

WALTER JACOBS, 167 Tremont Street, BOSTON, MASS.

Republican speakers often say that "ALL DEMOCRATS ARE NOT HORSE THIEVES BUT ALL HORSE THIEVES ARE DEMOCRATS." Paraphrasing this and applying it to banjo players it may be said that "ALL WHO USE METAL RIM BANJOS ARE NOT POOR JUDGES OF TONE BUT ALL POOR JUDGES OF TONE USE METAL RIM BANJOS." No doubt you have noticed this.

If YOU are a good judge of TONE; it is FOLLY for you to buy ANY other make before hearing.

The Farland Wood Rim Banjo

With Harp Attachment and Waterproof Head

After REGRETS will SURELY be the result if you do. Send for list direct to A. F. or nearest agent, as follows: C. C. Rowden, 40 Randolph St., Chicago; J. W. McLouth, Hotel Hermitage, Col. Rapids, Mich.; F. Morton, 3024a Kennerly Ave., or Geo. Shipley, 2802 Lucas Ave., St. Louis, Mo.; Alice Porter, Barker Bldg., Omaha, Neb.; Keith-Campbell Music Co., Denver; Frances Keller-Fox, 1577 Oak St., or Arthur Black, 1456 Hayes St., or Harry Hastings, 818 Shrader St., San Francisco, Cal.; The Lindsay Music Co., Los Angeles, Cal.; The Philip Werlein Co., or M. Paul Jones, 4415 Carondelet St., New Orleans; Frank S. Morrow, 1014 State St., Harrisburg, Pa.; J. J. Levert, 332 St. Catherine St., W. Montreal; Geo. L. Lafrance, 82 Cote d'Abraham, Quebec, Can.; H. A. Gould, Barre, Vt.

BRITISH AGENT: Albert Lytes, Stonefield St., Dewsbury, England.

SECURE AN AGENCY NOW and work up a FARLAND RECITAL as that is the BEST and CHEAPEST way to advertise your business and the instrument. TERMS VERY LOW this season and you can easily realize direct as well as indirect profits. PACIFIC COAST dates MUST be in MARCH and applications should reach Mr. Farland not later than Dec. in order that arrangements may be completed and Ad. matter shipped in good season.

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

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

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

GOOD BANJO MUSIC. Farland's beautiful Home Sweet Home, variations; Nearer My God to Thee, Vari; The Miserere from 15th Century; a beautiful and nearer Quaker played by Bacon and Siegel; Mocking Bird with brilliant variations; Waldteufel's superb Madeline waltzes and NINE other splendid CONCERT SOLOS mailed for \$1. Address

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

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The handsomest Souvenir ever offered in the interest of the Banjo.

Write us today enclosing your card. Don't delay, as there are only a limited number. Don't fail to enclose your card.

ADDRESS: RETTBERG & LANGE
382-384 Second Ave., Cor. 22nd St., New York

SPECIAL OFFER for one month only
to readers of CADENZA

SINGING BIRD

INTERMEZZO TWO-STEP

The Summer's Hit of Atlantic City

1st and 2nd Mandolin, Guitar and Piano, 10c

THE JOSEPH MORRIS COMPANY

136 N. 9th Street

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STUDENT'S DELIGHT. March and Two-step, by W. A. Norwood
Is as easy and catchy as any tune. It is very good for introducing the positions. Key of A throughout. Solo Banjo, 30c.

THE OLD TOLLGATE, by J. T. Whitaker

Is one of the prettiest little pieces of this character which has ever been written, and when played with the proper expression, is marked by the composer, as a strongly effective and at the same time easy. Keys of A and D. The trio is beautifully arranged in chords. Solo Banjo, 30c.

THE E. L. O., by Myron A. Bickford

For two banjos is a very attractive and catchy melody, one of the kind that plays itself. Not difficult and a splendid teaching piece. Three keys. A, E, D. Price, 30c.

SAMPLE COPIES FOR EACH OF 3 FOR 25c

WALTER A. NORWOOD, 500 East 162nd St., New York City

In press—Waltz from Faust, Banjo and Piano—Gusund Bickford

reasonable, 50 cents complete; usual discount to teachers. Another half-dollar book that your pupils will find interesting and profitable is "Favorite Duets for Mandolin and Piano." Read the contents of this well-arranged little work. Be sure and look out for the Edison ad next month. Some splendid new music will be featured. Remember if you don't secure the latest novelties as they appear the other teacher will. Don't allow him to "steal a base" on you.

There may come a time in your life — and very shortly too — when you will not be sure of your own opinion. The hour we refer to will be when you play for the first time those beautiful "Six Souvenirs for the Banjo," written by S. N. Lagatree of Detroit, Mich. First you may decide that "Evening Song" or "Memories" reverie is the most attractive; then it will be a toss-up between the "Boating Song" and "The Lily, Elower Song"; and finally you may decide that "Hyacinthine," an idyl, and the "Bal Poude" gavotte are your favorites; but at least there will be no question in your mind that they are all graceful and charming compositions. These six

selections are written in the tremolo style, but are by no means difficult. They can be readily mastered by students of moderate attainments. You would do well to send for the Lagatree Pub. Co.'s complete list of banjo and mandolin music. Mr. Lagatree's new and progressive course for mandolin is now ready, and will meet the needs of critical teachers. For many years Mr. Lagatree has been a prominent teacher, club leader and soloist. He knows the requirements of both the pupil and teacher. His compositions are endorsed by such men as Hartnett, Derwin and Bickford, and by the fraternity in general.

If a chorus of appreciation is not raised by our army of readers when they come to the half-page ad of the Rhode Island Music Co. in this issue then we shall be very much mistaken. The publishers are to be congratulated for placing on the market so valuable and instructive a book as the "Duo Primer." It contains a collection of easily arranged popular and national airs for unaccompanied mandolin by Sig. Giuseppe Pettine, one of the greatest mandolinists the

world has ever known. The charming little solos are preceded by five pages of preparatory exercises, which show clearly how to play the duo style in all its branches. Sig. Pettine has displayed rare taste and discriminating judgment in selecting his material, for such sweet old songs as "The Last Rose of Summer," "Killarnee," "The Maid of Dundee," and "Old Fols at Home" will ever retain their power to charm and delight the most fastidious. Being familiar with the melody of nearly every solo in the book will naturally assist the pupil in mastering the various selections, and in order to make this task easy, both for teacher and pupil, Sig. Pettine has been careful to mark the correct fingering, and placed the double stops in the first position as far as practical. Teachers will find that by using this book a renewed enthusiasm will be quickened in their pupils, and enthusiasm generally leads to success. The price of this Duo Primer is 75 cents net; sample copy to teachers and dealers only 25 cents, cash with order.

A prominent teacher and club leader remarked in our presence the other day, "I



Pat. Sept. 6, '04

Price, 15c.

Invented by A. D. GROVER

Teachers and dealers send for wholesale prices.

A. D. GROVER,

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

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ABT PETTINE LEVIN SIEGEL PAIGE

Are names that you recognize as LEADERS AND AUTHORITIES in the MANDOLIN WORLD. If you ever expect to reach their standing or near it you will find it absolutely necessary to use the Bowl Shaped Mandolin. It gives that Tone Quality that satisfies the musical ear. It allows the use of the Correct length and size of String, so that you do not have to work on your nerve and wear yourself out trying to get a big noise as the main object.

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QUALITY is a stepping-stone to Supremacy.
PRICES are reasonably consistent with the Perfection of Quality.
EVIDENCE. The Vega used by the best Artists, Teachers and Players.
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The greatest Variety of Styles and Prices to suit all purses.

Write us — **The VEGA to you on 30 Days Free Trial.**

THE VEGA COMPANY

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YOU CANNOT BEAT IT — WHAT?

The Whyte Laydie Banjo or the Improved Whyte Laydie, The Tuba-phone Banjo. (Circular ready about Nov. 1st.)

JUST TO SHOW YOU

New York City, Sept. 6, '09.

The WHYTE LAYDIE Banjo is a Wonder. It is without doubt the King of Banjos. I have had it now a little over a month and it is getting better every day.

Two weeks ago, among others, I was billed to appear at a Yacht Club, the same club I have played at for the past four seasons. The club house is built at the edge of the water and everything you touch is moist, damp, wet and soggy and usually after the first number my spirits would also become very damp, but when I took out the *Whyte Laydie* Banjo I got the surprise of my life. Midst all this moisture the banjo rang like a bell, the effective clearness of tone gave me confidence, with the natural result my act went big.

One would have to be a wooden man not to appreciate the merits of the *Whyte Laydie* Banjo. The Perfection Banjo Case is well named, there isn't anything to beat it. BERNARD E. SCHERMAN.

WE WANT EVERY BANJOIST

to have our Latest Illustrated Catalog.
Half-tones of twenty-seven Famous Artists.
Thirty Day Free Trial Offer.
You need not pay one cent down unless you wish to.

THE A. C. FAIRBANKS COMPANY

62 SUDBURY STREET,

BOSTON, MASS.

THE WHYTE LAYDIE MARCH

For Banjo, by O. H. Albrecht. Send 10c. for Sample Copy.

"KOTCH AWN"

Good, easy and catchy music properly and effectively arranged is worth something. Do as others have done, try "The Diamond City Two-Step," for full Mandolin Orchestra, or any combination of parts desired. Mandolin or Violin Solo, 30c; other parts, 20c. Tenor Mandola and Mandocello, 20c. Flute, "Cello or Banjo parts. Great teaching piece. Not difficult. Splendid effects. Arranged by Odell. Usual discounts. Get acquainted with and keep an eye on, "Yours Truly." Mention CADENZA.

D. ACKER, 61 S. Main Street, Wilkes-Barre, Pa.

"MEMORIES" Guitar Solo 40c.
"PEARL WALTZ" Guitar Duet 50c.

DISCOUNT 1/2 OFF

Both these NEW publications are by ALICE C. BROUGHTON

SPECIAL OFFER: TEN CENTS will secure a single copy of the beautiful melo-tonic Guitar Solo, "Memories," provided THE CADENZA is mentioned when ordering. For "Pearl Waltz" remit 25 cents, CADENZA.

ALICE C. BROUGHTON

3528 Eagle Street, Los Angeles, Cal.

believe the "U. S. A. Patrol" that the White-Smith Co. have just published will prove to be one of the big successes of the year." This was pretty high praise, but have you ever noticed that when such good old tunes as "The Star Spangled Banner," "Yankee Doodle," "Old Black Joe," "Maryland, My Maryland," "Arkansas Traveller" and other "home" melodies are played by a band or orchestra, how the audience always "gets busy" with the applause? A good patriotic medley is an acceptable number on almost every occasion, and all mandolin club and orchestra leaders should send for this standard selection. The old reliable house of White-Smith Music Publishing Co. have a lot of other novelties "up their sleeve," yes, some of them are being engraved even now. You want to secure these novelties just as soon as they leave the press and you will if you order your name placed on their "New Issue" list. Look out for the ad with the words in white letters "If not, why not?" I have heard of teachers and leaders who have almost collapsed in their efforts to find new and playable selections for their pupils and clubs. Let them follow up the White-Smith

ads and no more of the old troubles and worries need be experienced.

A teacher, whose cerebrum tissues Were free from all worrying fissures Declared with a grin, "I'm gay 'cause I'm in On the scheme of the White-Smith new issues."

He was a clever man, and understood the fundamental principles of advertising perfectly, the chap who wrote that oft repeated rhyme —

"The man who has a thing to sell,
And goes and whispers it down a well
Is not so likely to collar the dollars
As the man who climbs a tree and hollers."

The old reliable music house of Carl Fischer — who have been doing business on Cooper Square, New York, about as long as we can remember — believe in this policy implicitly. We feel sure of this, or they would not have secured the whole inside page of the back cover of this magazine to tell the mandolin players in this and other countries, what genuine bargains they have to offer in mandolin music, folios and instruction books. But just for an instant let us leave Carl Fischer, and talk about locomotives and engineers. If you were going to start on a trip to Chicago

you would expect that the engineer of the locomotive which was to draw your train on the journey had seen to it that the tender was well supplied with fuel; it is the fuel that generates the steam, and it is the steam that "makes the wheels go round." Now, in a way, the mandolin teacher holds a similar position to the engineer. The mandolin is his locomotive, and good music is the fuel which keeps the "wheels" of the instrument going. So, if you will just turn to Carl Fischer's ad again you will find he has some very desirable "fuel" for sale at a remarkably low price. You know what you can use to the best advantage better than we do. Here are some of the "leaders": "Guitar Players' Favorites," special price 45 cents; "Every Day Favorites for Mandolin," solo part 20 cents; "The Queen Folio for Mandolin," solo part 25 cents; "Genis of Italy," solo part 35 cents. And bear in mind that Carl Fischer can also supply you with locomotives — we mean mandolins at very moderate prices.

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the stage accessories were remarkably crude. The old fashioned spinet was very homely, both in tone and finish, compared to our present grand piano. But to skip over centuries, and come right down to matters that vitally interest our readers, let us for a minute reflect on the vast strides that the mandolin orchestra has made within the past few years. Honestly, what would our grandfathers have thought if some one had told them when they were boys that before many years mandolin orchestras, even though composed of amateur performers, would be playing most all the standard overtures and classics that at that time only experienced regular orchestra musicians dared attempt? Yes, the bare stage of Shakespeare's day has given place to the gorgeous pageants now displayed in our modern theatres. The spinet is now a hallowed relic of past ages, and the primitive mandolin club would now be considered almost in the light of a joke. Advancement is the keynote of the present generation, so when today we pick up the program of an up-to-date mandolin concert we come across the names of such standard selections as "Berlin in Smiles and Tears," "Hungarian

Dance, No. 5," "La Cinquantaine," "King Mydas" overture, "Serenata," and many others to be found in Walter Jacobs' catalog, to which more *dances* will constantly be added, which can now be adequately interpreted because the instrument makers have been progressive and given the players such instruments as the tenor mandola, mandocello and harp guitar. But before the mandolinist can aspire to rendering the classics acceptably there must be months of preparation. First must come the studies and the "easy pieces." Mr. Jacobs' catalog is prolific in just this material. There are the famous Weidt Studies, Robinson's Method for the Mandolin, and now have been added the superb studies and technical works by Valentine Abt and J. Robert Morris. For the banjo, Gatscomb's catalog is virtually a list of music that "made the banjo famous." Jacobs' Guitar Folios, numbers 1 and 2, are a never failing source of delight to the beginner, while pleasing little guitar solos and duets from the same catalog can be supplied to meet almost every taste and degree of proficiency.

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We will admit we have grown pretty rusty regarding many of the rules, laws and precepts the good old "Prof." labored to impress on our youthful mind, but if we are not mistaken there was one law in physics that ran something like this, "No two objects can occupy the same space at the same time." This must be true because "the teacher told us so." Now, here is another little "stunt" of our own manufacture. No man can do

two things (radically different) at the same time. We know this is true, because experience has told us so. But what has all this "book learning" got to do with Walter Jacobs buying the Valentine Abt superb mandolin catalog? Everything, as we will explain. With the increasing popularity of the mandolin has come an increased demand for skilled instructors for the instrument. Mr. Valentine Abt's reputation as a teacher may be said to be international. He is daily receiving applications from pupils seeking instruction from him. As a mandolin and harp soloist his services are eagerly sought for concerts and recitals. But perhaps the object to receive his most devoted attention is the advancement of his celebrated Plegram Society Orchestra. As will readily be seen, with all these manifold duties confronting him, little or no time remained for Mr. Abt to properly attend to his publishing business. He decided to dispose of it, and Mr. Walter Jacobs of Boston, is the purchaser of the famous Abt catalog. This is the whole story in a nutshell. Now, if the reader will turn to Walter Jacobs' full page ad in this issue he will learn about the "special prices" that

are offered for a limited time only, on collections of Abt's studies and valuable mandolin collections. It would be a typical case of "trying to paint the lily fairer than nature has made it" for us to attempt to extol the merits of "Abt's Study of the Mandolin" in two books, "Abt's Mandolin Technic," "Abt's Artist Collection for Mandolin and Piano," "Graduated Mandolin Duo Course" by J. Robert Morris, "Twelve Simple Arrangements" for 1st and 2nd mandolin and guitar of such grand old melodies as "Nearer My God to Thee," "My Country 'tis of Thee," "Star Spangled Banner," "Last Rose of Summer," and many of Stephen C. Foster's masterpieces. They have been recognized by the profession for many years as standard works. The point we would call the reader's attention to is the special prices at which they are offered for a limited time only. The quality of the compositions and arrangements to be found in the Abt catalog in sheet music form is almost unsurpassed. If you doubt this try for example Abt's "Impromptu," his "Fantasia," "Golden Rod," "Annie Laurie," varied, "Slumber On," and you will find you are playing "music that is

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