

THE 1911 GOLD CONVENTION AND CONCERT NUMBER  
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# The CADENZA

Issued in the Interest of the  
 MANDOLIN, BANJO and GUITAR



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

WALTER JACOBS

# THE WITMARK Mandolin News

M. WITMARK & SONS

June, 1911

95 Witmark Building, NEW YORK

## NEW FOLIOS JUST ISSUED

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Arranged by T. P. and Geo. J. Trinkaus



1st Mandolin	25c	Guitar Acc.	25c
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Every Little Movement	Madame Sherry	My Land Is So Beautiful	Madame Sherry
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Cheer Up, My Honey	Madame Sherry	Doctor Tinkle Tinner	Madame Sherry
Living in Your Arms	Madame Sherry	Cheried Up, Brothers	Madame Sherry
In the Strains of That Wedding March	Madame Sherry	Home-Coming	Madame Sherry
Girl of My Dreams	Madame Sherry	Mother Machine	Madame Sherry
		Teach Me to Pray	Madame Sherry

WITMARK

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Just for a Girl, Waltz	Madame Sherry	Te Your Little Bull Outside, Barn Dance	Madame Sherry
Take Me Back to Babeland, Waltz	Madame Sherry	Down Where the Big Bananas Grow,	Madame Sherry
Shaky Eyes	Madame Sherry	March and Two-Step	Madame Sherry
My Heart Has Learned to Love You, Now	Madame Sherry	'Erisco Rag	Madame Sherry
Do Not Say Good-Bye, March	Madame Sherry	That's Yeldin's Love, March and Two-	Madame Sherry
Honeymooning Honey in Bombay, Waltz	Madame Sherry	Step	Madame Sherry
Love Like, Barn Dance	Madame Sherry	The Girl of My Dreams, March and Two-	Madame Sherry
Daddy Was a Grand Old Man, March and	Madame Sherry	School Comrades, March	Madame Sherry

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Price Fifty Cents



BANJO SOLOS	
Dutch Kolben	Madame Sherry
Temple of Babel	Madame Sherry
Cheried Up, Brothers	Madame Sherry
Every Little Movement	Madame Sherry
My Heart Has Learned to Love You, Now	Madame Sherry
Do Not Say Goodbye, Waltz	Madame Sherry
Take Me Back to Babeland, Waltz	Madame Sherry
'Erisco Rag	Madame Sherry
If I Could Gain the World by Losing It	Madame Sherry
I Would Only Wish For You, Waltz	Madame Sherry
Come Be My Sunshine, Dearie	Madame Sherry
Turkish Imperial Guards, March	Madame Sherry

SONGS WITH BANJO ACC

In the Garden of My Heart	Madame Sherry
Every Little Movement	Madame Sherry
Te Your Little Bull Outside	Madame Sherry
Meet Me Where the Lanterns Glow	Madame Sherry
My Heart Has Learned to Love You, Now	Madame Sherry
Do Not Say Goodbye	Madame Sherry
For You, Bright Eyes	Madame Sherry
Shaky Eyes	Madame Sherry

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SONGS WITH GUITAR ACC.	
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To the End of the World With You	Madame Sherry
I'm Looking for a Sweetheart, and I Think	Madame Sherry
You'd Do It	Madame Sherry
The Yama Yama Man	Madame Sherry
The Message of the Red, Red Rose	Madame Sherry
Good Night, Dear	Madame Sherry
Sweet Girl of My Dreams	Madame Sherry
Here's to the Girl	Madame Sherry
No One Knows	Madame Sherry
If You'll Remember Me	Madame Sherry
Come Be My Sunshine, Dearie	Madame Sherry

GUITAR SOLOS

Turkish Imperial Guards, March	Madame Sherry
The Yama Yama Man	Madame Sherry
To the End of the World with You	Madame Sherry
Get Some One	Madame Sherry
The Teddy Bear's Picnic, Characteristic	Madame Sherry
Novelty	Madame Sherry
Sleep and Forget	Madame Sherry
Cuddle Up a Little Closer, Lovey Mine	Madame Sherry
March Three Times	Madame Sherry
Cardova, Novice, Dance	Madame Sherry
Pamies Mean Thoughts, and Thoughts	Madame Sherry
Mean You	Madame Sherry
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BRIGHT EYES	SQUIL KISS	MARY'S LAMB	MARY'S LAMB	Overture
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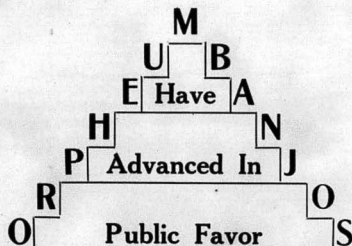
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# THE CONVENTION AND AFTERWARDS

1. It was once indicative of sanity to believe the Mando-cello sufficient bass for the Mandolin Orchestra.

2. It was once indicative of sanity to believe one quartette, and that strings, sufficient for the Mandolin Orchestra.

3. It was once indicative of sanity to believe four different clef notations were necessary to indicate absolute pitch and proper voicing.

Mad men still have many a belief at the expense of the sane, but those who believe the most know the least, especially when demonstrable truth is at hand, proof indisputable, proof of the above respectively. (The great proofs you missed who didn't attend the Convention).

1. The great impromptu massed Mandolin Orchestra of all Guilders (after the banquet) was top-heavy with melody, obligato parts, and upper voices, even with the mighty tones of gigantic power of the one Mando-bass that so effectively zoomed through it all. Still, the one Mando-bass was not adequate to balance. Then what would the effect have been without any Mando-bass? Or what is a Violin Orchestra without double-bass (the corresponding instrument to the Mando-bass)?

2. The example of the Symphony Orchestra, with its numerous choirs or quartettes, contrasting tone coloring by tossing back and forth the same notes, designs and phrases, from brass to reed, to strings to wood-wind, as well as to all voices of each quartette, all giving evidence the Mandolin Orchestra with but one quartette is not more than one-third built.

3. The universal notation, so the entire Mandolin and Guitar families may have the proper voices indicated and still be read by Mandolin and Guitar players without extra study of clef or finger-board, — a feat not possible in any other notation than the universal, which very word indicates all four clefs reading the same (the same as the treble).

The above makes even the greatest of past achievement look like the "BEFORE" picture of a hair restorer advertisement — barren (1).

Then beware of him who, in view of the above, believes the old limitations and inadequacies are good enough, go far enough and, therefore, would perpetuate an achievement that in the great light of modern advancement pales to barrenness, and would stick and hang to that same barrenness despite the evidence of proof; for unbelief of proof is the belief of a lie, and he who thus believes is a dangerous man to follow.

## Musical Progressive-ness Remains Undiscovered to the World at Large, More Because of Players' Indifference Than Because of Their Guardianship.

Men once believed the world was flat. Columbus did not change its shape, but he proved those who believed the most knew the least.

Some Conventioneers believed the bowl Mandolin superior. Manager Krick did not change its shape, but he unintentionally proved to many a bowl Mandolinist of his audience by playing a back-board Mandolin that some "bowlers" who believed the most knew the least about it.

Men once believed the Mandolin that sounds biggest to the player must sound biggest to the audience, and thus the bowl was deepened — which secures a reverberation that lingeringly envelops the player so that he hears sustained tones and pianissimo effects that never carry over the footlights. But some years ago there came a manufacturer who remembered that in speaking through a megaphone he could not himself hear as well his own voice, which his audience heard the better. That manufacturer could think relatedly and he built Mandolins accordingly of various models to prove his conviction that "the Mandolin-that-sounds-biggest-to-the-player-must-sound-biggest-to-the-audience" is the blackest of falsity. To play into a bowl is like shouting into an empty rain barrel — it confines tone and thus makes it appear magnified because of its retention, reverberation, or echo.

Thus has the bowl perverted by delusion the musical consciousness of even great but thoughtless players, some of whom remain contentedly caught in the reverberating rush and swirl of the great echoing maelstrom that bears them around and around in a confident hallelujatic praise of the instrument that renders service but, like a palliative, perpetuates the disease.

**"Truth Can No More Be Seen By The Mind Unprepared, Than The Sun Can Rise In The Midst of Night."**

Good Reader, if your soul does not first realize its need of definite tonal information, you are not even in an attitude to recognize it or appropriate it to your immediate needs, and pride of opinion will still be stronger than your desire for knowledge.

Thus the bowl player makes popular an ignorance that defeats him from demonstrable truth, and in his ignorance he denies the truth because of his inability to recognize it when in its presence, for he can appreciate no more than he believes and he believes a lie because enveloped in tonal reverberation.

But the manufacturer referred to, to avoid tonal retention, devised a back-board so graduated that it would vibrate sympathetically with the sounding-board, and instead of being deep and holding in vibrational action, to be slightly concave and projecting in vibrational action to gain megaphonic results.

Reader, it is now your turn to think relatedly which (if you be not prejudiced beyond recall) is bound to bring you to but one conclusion; he who needs that pointed out would hardly appreciate the "Gibson" when pointed.

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# THE MAGAZINE

PUBLISHED IN THE INTEREST OF THE  
MANDOLIN, BANJO AND GUITAR

Vol. XVII

BOSTON, MASS., JUNE, 1911

No. 12



MEMBERS OF THE GRAND ORCHESTRA OF THE TENTH GUILD CONCERT

Coached and Directed by Mr. Carl Tschopp

## PRESIDENT CLAUD C. ROWDEN'S ADDRESS AT THE TENTH GUILD CONVENTION

I AM indeed proud of the opportunity to address you at this, our Tenth Annual Convention. I am pleased to see present so many of the ever-faithful, and very much regret that more of our members could not be prevailed upon to attend. If non-attendants only knew of the great benefits to be derived by the coming in contact with each other; and if non-members of our organization could but realize the broadening effect of these conventions, they would not sit back and shout, "What has the Guild done?" It is unnecessary to tell those present what the Guild has done. We know of the good done in the past, and we are assembled here to do Mr. Good more good.

There is no doubt but that you have all had an increase in your business this season. There is more interest manifested today in the banjo, mandolin and guitar than we ever have had in the history of our instrumental lives. And the many very large concerts given in different parts of the country, with the reports from teachers, manufacturers and publishers, proves the aforesaid assertion. And the reason for this ever-increasing interest is progression — Guild progression.

For instance, look back but a few years, and we find music written for the mandolin that resembled a score written for the snare drum, while the mandolin orchestrations were a joke in comparison with the splendid, clean and intelligible arrangements we have today. Yes, 'tis true we were obliged to step aside from the "cut-and-dried" in adopting the G clef for mandola and mando-cello. And we may be obliged to "step some more" for Mr. Mandola-bass. These instruments are an absolute necessity in the mandolin orchestra, and we are obliged to meet conditions.

And too, our manufacturers are turning out better instruments; and publishers are giving us better publications, and our teachers are able to give better instruction than ever before. Banjo clubs are being reorganized all over the country; players are digging up their banjorines, piccolo-banjos, cello-banjos—some even on the lookout for double-bass banjos, and publishers are being importuned to mail lists of banjo orchestra music. And here I venture the assertion that there are more than fifty good arrangements on the market today, and feel safe in saying that the near future will bring many more.

And in speaking of banjo orchestra music, I do not mean music arranged for a number of banjos all tuned alike. We can no more call that banjo orchestra music, than we could designate as mandolin orchestra music that arranged for 1st, 2nd and 3d mandolins, with guitar accompaniment. We must have color in our orchestras, and the only way in which we may get it is to use instruments of different sizes and tunings. Much of our present prosperity, too, we owe to the magazines published in our interests. If it were within my power, I would sentence every player of the banjo, mandolin and guitar to a life subscription.

Managers Tschopp and Krick are to be congratulated for the splendid manner in which they have managed this convention. They have worked untiringly to make this one of the most successful events in Guilddom. The concert of tomorrow evening looks most promising, and we sincerely hope that Messrs. Krick and Tschopp will reap their just harvest.

Now dear members, we have much business on hand to be settled. Let us then unite and try to clean up the table. This method of laying certain subjects on the table for the next meeting does not agree with my system. I am sure that the majority present will agree with me that we should not retire until we have a clean table. I hope that more of the conservative members will come forth at this meeting and express their opinions on the different subjects that are brought up.

One of the most important matters to be settled is the location for the next Convention. I believe it would gain new members for us, if we were to move westward; though not too far west for the first step, as we must have the attendance of our Eastern members to make the meeting a success.

I wish to call your attention to the exhibits of our trade members. Be sure you inspect their goods in an unprejudiced manner. I know you will find many interesting and educational features. Try then to show the trade members that their able assistance is appreciated to the full.

## THE TENTH ANNUAL CONVENTION OF THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS AND GUITARISTS

"WESTWARD" the course of empire takes its way," and the Guild Convention has crossed the Delaware. And like that other earlier and memorable crossing, this passage, too, though made in a much less frigid atmosphere, was marked at times by bits of floating ice; albeit the ice was not found floating on the water of the Delaware River.

It is neither the intention nor the province of THE CADENZA to review in full the work and action of the Tenth Annual Convention, for that is the prerogative of the official organ of the Guild. It is sufficient to the purpose of this magazine to outline only the salient points, succinctly and interestingly as possible, of the meetings, banquet, programs and happenings. For all those readers desiring the returns in full, for future-reference filing, we can but refer them with much pleasure to the columns of our esteemed confrere — *The Crescendo*.

The influx into Philadelphia of conventioners and non-conventioners practically began on Friday; steadily increased throughout Saturday, and by Sunday there was a goodly showing of jolly instrumentalists and trades people in the old City of Penn. The first really formal function of the Convention was the executive meeting of the Board of Directors, which convened on Sunday afternoon between two and three o'clock. The full Board was present, with the exception of Mr. A. J. Weidt, who was detained by an unfortunate illness in his family. In the evening of the same day at about eight o'clock, representatives of the Philadelphia Press assembled in the Vega exhibit rooms and listened to some beautiful numbers on the guitar by Mr. Wm. Foden, followed by Mr. Wm. Place, Jr., with mandolin selections.

It may be that the immediate now is the psychological moment for a pertinent suggestion. Would it not be well at another Convention, to have a special committee appointed to receive and care for the Press; with perhaps a room set apart for reportorial purposes? The Secretary-Treasurer, a really overworked man, has not the time, and should not be bothered. But he might be empowered to make

appointments of capable men, of whom there certainly are enough in the membership. It should be this committee's duty to prepare proper reports of proceedings, concerts, banquets and speeches, with all other matter that is deemed advisable, and see that it gets into the hands of the Press. Such Press accounts would give greater dignity to Convention proceedings than gossip about the doings of hotel bell-boys and chambermaids, and garbled accounts of unimportant events, as at this Convention.

To resume: on this evening, Mr. Foden's playing as usual approached the marvelous. His first selection was an original Fantasia on "Old Black Joe." He played steadily for about eighteen or twenty minutes, and only those who were privileged to listen, can form any idea of the wonderful talent of the man, and his control of himself and the instrument. His technical accuracy, with velocity, is extraordinary; his control of tone balance and sostenuto is amazing; and the steel-like strength of his fingers and wrist may be estimated from his playing, without resting, a long, continued melody with the double and triple tremolo, (that is, vibrating the strings by striking them with the tips of the fingers with lightning rapidity of succession) without breaking the continuity of the melodic flow. It was a splendid exhibition of technical agility, skill and strength. During his playing, Mr. Foden quite forcibly illustrated a phase of the true artistic temperament—the entire loss of self in the work, becoming totally oblivious to the surroundings. When he began his selection there were not many in the room, just the invited Press representatives and a few of the "wise ones" of the "frat." But the magic of his playing began to compel; word was passed, one to another; singly, by two's, by three's, they came through the softly and constantly swung door, and the room was silently filled. And when, after a splendid finish with a long, brilliant and most difficult cadenza, Mr. Foden awoke to himself, and realized he had been playing to a literally packed room, his expression of amazement bordered almost on the ludicrous.

Mr. Place next came to the front, and rendered Pettine's new "Concerto Patetico" for the mandolin, charming his listeners by his display of technical skill, his delicacy and fluency of tone, and his perfect mastery over the instrument. It seems a pity, though, that the delightful playing of so consummate an artist should be marred by unconscious stagemannerisms that might wrongly be judged as affectation by those who did not know the man. Perhaps when time has case-hardened Mr. Place into the concert veteran these will be eradicated, leaving nothing to detract from the perfect enjoyment of listening to the really great artist. Signor Pettine was looked for to contribute numbers, but strange to relate was nowhere to be found. It may be pos-

sible, and in our own private opinion probable, that he was busy preparing his improvised card-board charts for his *coup de main*.

#### THE CONVENTION

When, on Monday, April 24th, the Convention formally opened its sessions at 10.45 A.M., with President Rowden in the chair and Secretary-Treasurer Odell at the table, there were less than 50 members present, although the reading of the Secretary's report showed the Guild membership now to have passed the 500 mark. The reports of the Secretary-Treasurer were read. Later, when the assembly had settled itself to real work and swung into parliamentary form, the reports were approved and accepted.

The reading of the reports was followed by President Rowden with his opening address, the full text of which will be found elsewhere in this paper. In the course of his remarks, the President complimented the B. M. G. magazines on their work in collaboration with the Guild in its furtherance of the interests of the trio instruments; advocated the imposition of a life sentence on all non-subscribers—a sentence that from the editorial standpoint would not be any too severe; thanked the co-managers for their earnest efforts that had made a success of this Convention; urged every one present to say something—if they had something worth while to say—and later, impressed it upon everybody that the Guild was, is, and always must be a "Boosters' Club."

Old business of the previous meeting was then taken from the table for a reading, which immediately precipitated a lively discussion. Although practically settled in the Convention of last year, there seemed to be much confusion of ideas relative to the printing and promulgation of a "membership list." Much argument prevailed both relevant and irrelevant, and the Presidential office at this point was certainly anything but a sinecure. Question and confusion mainly revolved around the point as to just what had been accomplished in this matter at the Ninth Annual; whether there should be issued three separate lists—one to be a list of non-professional members, with professional lists each of teachers and soloists; or to combine the whole in one complete list, with the teachers and soloists designated therein by suitable markings.

Arguments were raised as to the quantity of lists to be issued; the time limit, before such issue must be made; and the method of marking the names of professional members. It was suggested that using the initials of the different vocations would be all sufficient. One member, however, objected to the initial form, using the naive plea that "T" would stand as well for "trombonist" as for "teacher." Motion was finally made and carried that last year's vote be rescinded, and another

made and unanimously carried that 5000 copies of the membership list be printed within 90 days and distributed among Guild members, the circular to designate which are professional, associate, trade and club members as well as who are teachers and who soloists.

Old business having been disposed of, the new business of the year was next in order. The first matter to be taken up was the election of officers for the ensuing year. On motion made and carried this was tabled until later in the day.

Question was then brought before the House to the effect that at all Guild concerts of the future, no orchestral music should be programmed or played that was not the product of publishers who were members of the Guild. This question provoked a perfect storm of argument, pro and con. Its ridiculous side was accentuated by a query from a member as to why instruments should not be included in the restriction as well as publications. But why stop even here? Why not include everything—picks, bridges, strings, etc., adopting as a club motto, "The pick that's picked outside can never pick mine"?

After some considerable argument, the original motion was judiciously and happily amended, and a more tolerant one was finally put and carried, the new one reading in effect: "The Guild recommends that our concert managers use, as far as practical, publications issued by their trade members."

The meeting then adjourned until 1.30 P.M.

After the meeting was called to order at the afternoon session, the first motion made was that the next Guild Convention should be held at Chicago. The effect of this motion was something akin to throwing a banjo bomb, exploding a mandolin mine or firing a guitar gun. Many received it with enthusiasm, but some seemed to have momentary paralysis over the bigness of the jump, while others objected on general principles, always good ground for objections when nothing else is feasible.

The general trend of opinion seemed to be that a large Eastern contingent could not be induced to go that far, and discussion brought information from the Secretary that the States now leading in Guild membership are Massachusetts, New York and Pennsylvania. However, a rising vote showed that the intention of the majority present was to attend, even in Chicago.

President Rowden was enthusiastic for the "Windy City," and promised to do all in his power to promote, propitiate and provide, if that should be the final decision of the Convention. The Secretary favored Chicago, giving some excellent reasons for doing so. For one, he believed that such movement would greatly increase Guild membership by bringing in a large contingent from States still farther West. Another member, while advocating the Chicago idea, thought it would be better "to get out

there gradually," which is the way that some bathers get into the water for a "dip" and get cramps, creeps, chills and shivers. Final motion before the House was carried, making Chicago the goal of the next Guild Convention.

Election of officers was next taken up, and the roster for 1912 now stands as follows: for President, Claud C. Rowden; Vice-President, George C. Krick; Secretary-Treasurer, H. F. Odell. For Board of Directors, Messrs. Paul Eno; Geo. L. Lansing, D. E. Hartnett and S. N. Lagatree, and Misses Claribel Jeffery and Sallie Hope Tripp.

The next serious business on the docket was the admission to the mandolin orchestra of a new member of the mandolin family. After some controversy over nomenclature, it was finally christened the "Mando-bass." The question of its clef was interestingly argued at great length, but a decision was not reached before adjournment. [A most life-like, and almost life-size portrait of the individual may be found elsewhere in this magazine.]

Motion was made and carried, and the session was declared adjourned until Tuesday at 10 o'clock, A.M.

#### THE BANQUET

On Monday night, at a little past seven o'clock, the brilliantly lighted banquet hall housed a happy, hungry horde of blithe banjoists, merry mandolinists, gay guitarists, publishers, manufacturers and invited guests. It is unnecessary to indulge in the usual talk of "festal boards groaning beneath their weight of toothsome edibles," and of "feast of reason and flow of soul." There were just tables prettily decorated, with toastmaster Lansing at the head of the centre table. He was heavily supported on right and left by President Rowden, Vice-President Hartnett and the rest of the Guild firing ordnance, ready to unlimber, load and fire at will. And there were plenty of the things that are good to eat and to drink, and afterwards there were said good things, poetical things, funny things and serious things; with an abundance of choice music sandwiched between the "sairs" by Carl Tschopp's Fairmount Mandolin Orchestra.

Prandial and antepandial exercises may be seldom dry, yet they are always uninteresting save for those taking active part. Suffice it to say then, that when the order came to fall to, they fell to; and some, so rumor saith, that night fell, too, for pepsin gum and soda mints. However, the gustatory festivities went merrily on, with "good digestion waiting on appetite," until repletion had caused depletion.

Shortly after eight, toastmaster Lansing called a halt. Now whether it is the outcome of his long and varied experience at social functions, or whether it be for some special aptitude for presiding at post-prandials is of no immediate concern; yet Mr. Lansing played the part of toastmaster as he plays

his instrument — with tone, grace and skill. In his usual happy vein, and with well chosen words, Mr. Lansing introduced the first speaker of the evening, President Claud C. Rowden.

President Rowden chose to confine his remarks to poetic form. These were in part original, and in part ingeniously paraphrased from others, but the whole cleverly adapted to draw illustration. For the most part, it was built upon the late Sam Walter Foss' poem, "The House by the Side of the Road." In whole Mr. Rowden's poem was as follows:

Ladies and Gentlemen, it affords me great pleasure  
To be able to address you, after partaking  
Of this bounteous banquet, without measure,  
And to meet so many jolly good souls from near and afar,  
For ye are jolly good souls who play the banjo, mandolin and guitar.

'Tis here, face to face, soul to soul,  
Where we can discuss accounts in a fine,  
Pleasant fashion over our wine,  
For the souls that I have met at this Convention,  
I hope are unlike these that I mention:

The hermit souls that live withdrawn  
In the place of their self content,  
The souls like stars that live apart  
In a fellowless firmament.  
The pioneer souls that blaze their path  
Where highway never ran —  
But let me live by the side of the road  
And be a friend of man.

Let me live in a house by the side of the road  
Where the race of men go by;  
The men who are good and the men who are bad,  
As good and as bad as I.  
I would not sit in the scorne's seat  
Nor hurl the cynic's ban —  
Let me live in a house by the side of the road  
And be a friend of man.

I see from my house by the side of the road,  
By the side of the highway of life,  
The men who press with the ardor of hope  
The men who are faint with strife;  
But I turn not away from their smiles or their tears —  
Both parts of an infinite plan —  
Let me live in my house by the side of the road  
And be a friend of man.

And there I'll stand aside and watch myself go by —  
Think of myself as "he" instead of "I,"  
Note closely as in other men I note,  
The bag-kneed trousers and the seedy coat,  
Pick flaws, find fault, forget the man is me,  
And strive to make my estimate truly be.  
Confront myself and look me in the eye;  
Just stand aside and watch myself go by.

Interpret all my motives just as tho'  
I looked on one whose aims I did not know,  
Let undisguised contempt surge thru me when  
I see me shirk, O commonest of men.  
Despise my cowardice; condemn what'er  
I note of falseness in me anywhere.  
Defend not one defect that shames my eye;  
Just stand aside and watch myself go by.

And then, with eyes unveiled to what I loath —  
To sins that with sweet charity I'd clothe —  
Back to my self-walled tenement I'll go —  
With tolerance for all who dwell below.  
The faults of others will dwarf and shrink,  
Love's chain grow stronger by one mighty link —  
When me, with "he" as substitute for "I,"  
Have stood aside and watched myself go by.

Then forward, "Keep marching onward,"  
Or most surely I will find  
That if I am not progressing  
I will soon be left behind.  
I must keep on stepping forward  
Or I soon will lose my place;  
I must make a mighty effort  
If I hope to win the race.

I must "Keep marching onward,"  
If success is to be won.  
Can I reach the goal I covet  
If I stand where I begun?  
Soldiers who remain in barracks  
Cannot hope to win the fight.  
I'll march along and let my banner  
Bear the motto, "Truth and Right."

If I "Keep marching onward,"  
Step by step and day by day,  
There's for me a place of honor  
And not very far away.  
But I cannot hope to find it  
If I linger with the throng  
Who are only idly waiting:  
'Tis ahead, then march along.

Won't you come to my house by the side of the road  
And watch yourself go by?  
Laugh and be merry, it will lighten your load,  
You can see as well as I.  
Just "Keep marching onward,"  
That is the proper thing.  
And to make this more emphatic,  
I will tell you about the sick king.

The king was sick. His cheek was red,  
And his eye was clear and bright:  
He ate and drank with a kingly zest,  
And peacefully snored at night.

But he said he was sick, — and a king should know —  
And doctors came by the score.  
They did not cure him. He cut off their heads,  
And sent to the schools for more.  
At last two-famous doctors came,  
And one was as poor as a rat.  
He had spent his life in studious toils  
And never found time to grow fat.

The other had never looked into a book.  
His patients gave him no trouble —  
If they recovered, they paid him well,  
If they died, their heirs paid double.

Together they looked at the royal tongue,  
As the king on his couch reclined.  
In succession they thumped his august chest,  
But no trace of disease could they find.

(Continued on page 26)

# THE CADENZA

Devoted to the Interest of the  
Mandolin, Banjo and Guitar

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WALTER JACOBS

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

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VOL. XVII JUNE, 1911 No. 12

## EDITORIAL

**A**FTER all, Chicago is only nine hundred and twelve miles from New York.

Good luck, Mr. Three-year-old! *Bon voyage* to you for a long trip, and THE CADENZA's best wishes for your birthday.

Is the newest comer to the mandolin orchestra, the Mando-bass, an instrumental stranger to you? A clever and casual introduction by Mr. W. D. Kenneth may be found on another page of this issue.

If magazines could be built more like "loose-leaf" ledgers or "expansion" envelopes, and less like the sealed measure, it would save the "crowding-out" of important matter from time to time. This month it is the Convention that again has crowded out Mr. Walter Vreeland's valuable article on the guitar, and made it necessary to divide Signor Pettine's essay, and the report of Convention "doings," all of which are promised in their completeness for the July issue.

THE CADENZA announces with pleasure for its July number, the publication in whole or in part, of Mr. L. A. Williams' very able paper on *Musical Dogma vs. Musical Utility*, read before the last Guild Convention. The author has his subject well in hand; puts forth pronounced and advanced

ideas that are both sound and logical, and states his arguments clearly, concisely and yet unreservedly. This article should hold the attention of everyone interested in trio-instrumental music, and this magazine feels sure it will be food for pleasure and instruction.

There is no magazine that can indulge in partisanship and still maintain its breadth. But since an expression of unprejudiced opinion on matters argued in open convention can by no possibility be misconstrued, THE CADENZA feels it may be allowed to venture such expression.

It is most wise that the motion made at the opening session of the Guild Convention was not carried in its original form and intent. To prohibit at all Guild concerts the performance of any orchestral music coming from music publishers who are not Guild members, is an arbitrary ruling that in the judgment of the editors of this magazine, would have gone far to defeat one of the primary objects of the Guild organization; namely, a broad, musicianly fellowship. And this is the spirit, even though it may not be so expressed in the letter of Guild law.

Such ruling would mean placing an undesirable premium on Guild membership. And membership thus gained is not worthy of consideration. The helpful member of an organization, the one who has at heart the vital interests of the body as a whole, is he who joins with no ulterior object. He enters freely, governed solely by a spirit of good fellowship, and such spirit was never yet created by legislation.

The editors of THE CADENZA can readily conceive the fact, that publisher-members of the Guild, at first sight, might rightly expect returns from their brother members. But if such return must be gained at the expense of arbitrary ruling of a corporate body, rather than fellowship answering to fellowship, then in reality it is valueless. For that which is forced comes but grudgingly, and ultimately may cease to come at all.

The motion as it was carried in its amended form is right for it relies on membership honor, which rarely fails, and the Convention is to be congratulated that it allowed its second thoughts to prevail.

## GUILD GRIST

"On to Chicago."

"Them were the happy days."

Lagatree's ideals are high, but not above our heads.

The fraternity needs more Kricks and less muddy rivers.

Miss Cora L. Butler can be most gracious when there's a tie vote.

Foden is not only a master guitarist, but an all-round master musician.

(Continued on page 25)

# Norwegian Dance

1<sup>st</sup> MANDOLIN  
or VIOLIN

Nº 2

GRIEG, Op. 35  
Arr. by R. E. HILDRETH

*Allegretto tranquillo e grazioso* (♩ = 76)

Guitar

*pp* *pp*

*poco rit.* *p a tempo*

*Allegro* (♩ = 112)

*poco rit. e morendo*

2<sup>d</sup> Mand. *ff*

Mandola or Guitar

*f* *p*

2<sup>d</sup> Mand. *ff*

Mandola or Guitar

*Tempo I*

*pp*

*poco rit.* *p a tempo*

*poco rit. e morendo*

Guitar *pp*

# Skipper Susie Greene

1<sup>st</sup> MANDOLIN  
or VIOLIN

(TWO STEP)  
NAUTICAL NOVELTY

DON RAMSAY  
Composer of "Russian Pony Rag"  
Arr. by HILDRETH-JACOBS

*ff* Guitar

*mf* Guitar

*ff* *mf*

*ff* *mf*

*ff* *mf*

*ff* *mf*

*ff* *mf*

*ff* *mf* Guitar Skip-per

*mf* *ff* Su - sie Greene is skip - per of \_\_\_\_\_ the good ship "Home, Sweet Home" \_\_\_\_\_ 'Neath her

flag you'll serve quite read - i - ly \_\_\_\_\_ no more from home to roam \_\_\_\_\_ Talk a -

bout your Nel - ly Brink - ley girls \_\_\_\_\_ they come in num - ber two \_\_\_\_\_ Boys you'll say so

if you ev - er catch \_\_\_\_\_ a Skip - per Su - sie \_\_\_\_\_ Greene like Sue. *ff* *ff*

*f* Guitar *mf*

*f*

*ff* D.S.al



# Encouragement

Waltz

BANJO SOLO

WILL D. MOYER

The musical score is written for a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece begins with a *mf* dynamic. The first line contains a series of eighth and quarter notes. The second line features a series of chords. The third line includes a first ending bracket with a repeat sign and a second ending bracket. Dynamics include *f*, *fz*, and *f*. The fourth line has a *p* dynamic. The fifth line starts with *f*. The sixth line has a first ending bracket and a *mf* dynamic. The seventh line ends with *Fine*. The eighth line starts with *mf* and includes fingerings 2, 4, and *f*. The ninth line has a *mf* dynamic. The tenth line ends with *fz*.

# Norwegian Dance

Nº 2

2<sup>d</sup> MANDOLIN

GRIEG, Op. 35

Arr. by R. E. HILDRETH

Allegretto tranquillo e grazioso (♩ = 76)

*pp*

*poco rit.*

*P a tempo*

Allegro (♩ = 112)

*poco rit. e morendo*

*f*

*p*

*ff*

Mandola

*f*

Mandola

*p*

*ff*

Tempo I

*pp*

*poco rit.*

*P a tempo*

*poco rit. e morendo*

*pp*

## Norwegian Dance

TENOR MANDOLA

No 2

GRIEG, Op. 35  
Arr. by R. E. HILDRETH

Allegretto tranquillo e grazioso (♩ = 76)

*pp*

*poco rit.* *p a tempo*

Allegro (♩ = 112)

*f*

Mando-Cello

*ff*

*p*

*poco rit. e morendo.*

Tempo I

*pp*

*poco rit.* *p a tempo*

*poco rit. e morendo*

*pp*

The CADENZA

## GUITAR SOLO

Pert and Pretty  
Waltz

A. J. WEIDT

Andante

INTRO *mf* *f* *rall e dim.*

Tempo di Valse

WALTZ *mf*

*rit.*

*mf* *a tempo*  
*p dolce*  
*D.C. Waltz*  
 CODA  
*ff* *molto rall.* *ff* *accel.*

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'a tempo' and the dynamics 'mf'. The second staff continues the piece with similar notation. The third and fourth staves show a change in dynamics to 'p dolce'. The fifth staff introduces a key signature change to one flat (Bb) and includes a 'D.C. Waltz' section. The sixth and seventh staves continue the waltz section with various articulations and dynamics. The eighth staff features a first and second ending. The ninth staff is the 'CODA' section, marked 'D.C. Waltz', with a key signature change to two flats (Bb, Eb) and a 3/4 time signature. The final staff concludes with a 'ff' dynamic and a 'molto rall.' instruction.

# Skipper Susie Greene

PIANO

(TWO-STEP)  
NAUTICAL NOVELTYDON RAMSAY  
Composer of "Russian Pony Rag"

The musical score is written for piano in G major and 2/4 time. It consists of eight systems of music, each with a treble and bass staff. The piece begins with a dynamic marking of *ff* (fortissimo) and a tempo marking of *♩ = 77*. The first system features a melodic line in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line, with a *mf* (mezzo-forte) dynamic marking. The third system shows the melody and bass line with a *f* (forte) dynamic marking. The fourth system continues the melody and bass line with a *f* dynamic marking. The fifth system continues the melody and bass line with a *f* dynamic marking. The sixth system continues the melody and bass line with a *f* dynamic marking. The seventh system continues the melody and bass line with a *f* dynamic marking. The eighth system concludes the piece with a *f* dynamic marking and a tempo marking of *♩ = 77*. The piece ends with a *mf* (mezzo-forte) dynamic marking.

Su - sie Greene is skip-per of — the good ship "Home, Sweet  
 Home" — Neath her flag you'll serve quite read-i-ly — no more from  
 home to roam — Talk a - bout your Nel-ly Brink-ley girls —  
 — they come in num - ber two — Boys you'll say so if you  
 ev-er catch — a Skip-per Sussie — Greene like Sue.

*CL. & Gto*

The CADENZA

D.S.al

# ZAMPARITE

CHARACTERISTIC MARCH

BANJO SOLO  
C Notation

M. L. LAKE  
Arr. by WALTER JACOBS

The musical score is written in 2/4 time and consists of ten staves. The first nine staves are for the Banjo Solo, and the tenth is for the Trio. The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). It features several technical markings: "12 Pos." (12th fret position) with a dotted line and a circled "3" indicating a triplet, and "8" with a dotted line and a circled "8" indicating an eighth-note triplet. There are also circled numbers 1, 2, 3, 4, 7, and 8, likely indicating specific fret positions or techniques. The score concludes with a first and second ending for the solo, followed by a Trio section marked with a *p* dynamic.



Musical score for a cadenza, consisting of 11 staves of music. The score includes various musical notations such as treble clefs, notes, rests, and ornaments. It features several triplets, a first ending bracket, and a section marked "Grandioso" with a forte "ff" dynamic. The piece concludes with a double bar line and repeat dots.

## Norwegian Dance

GUITAR ACC.

No 2

GRIEG, Op.35  
Arr. by R.E. HILDRETH

Allegretto tranquillo e grazioso (♩ = 76)

pp

poco rit

Pa tempo

poco rit. e morendo

This section consists of four staves of music. The first staff begins with a piano (*pp*) dynamic. The second and third staves include markings for *poco rit* and *Pa tempo*. The fourth staff concludes with *poco rit. e morendo*. The music features a mix of eighth and sixteenth notes with a steady accompaniment.

Allegro (♩ = 112)

f

p

Play small notes in absence of Mandola or Mando-Cello

ff

p

This section consists of four staves of music. It begins with a forte (*f*) dynamic. A performance instruction reads: "Play small notes in absence of Mandola or Mando-Cello". The section includes markings for *p* and *ff*.

Tempo I

pp

poco rit

Pa tempo

poco rit. e morendo

pp

This section consists of four staves of music. It begins with a piano (*pp*) dynamic. The section includes markings for *poco rit*, *Pa tempo*, and *poco rit. e morendo*. The music features a mix of eighth and sixteenth notes with a steady accompaniment.

## GUILD GRIST

(Continued from page 12)

Walter Holt of Washington can play well his hand in any music game.

Three consecutive concerts before the lights! Farland for Chicago?

Laurian likes to ring 'em up now and then, and does, rightly and forcibly.

Farland is a fighter for improved banjo tone quality — and he admits it in a bold fashion.

Mr. Wm. J. Kirchener could and should take a more active part at the Conventions.

Odell is the only Guild official enjoying (?) a salary, yet is the poorest paid of all.

You can't pass a gold brick to Levert of Montreal. He's been off the farm some time now.

A Guild banquet without Lansing as toastmaster may be possible, but is hardly probable just yet.

B. V. Kershner of St. Louis surprised himself and others by just "sailing" into Philadelphia at the right moment.

Rowden was a busy, a very busy man. Besides, there are "violets" in Chicago.

Wm. Edw. Foster is no longer recognized as merely a "fine" mandolinist, but is rapidly "cadenzing" into the real virtuoso.

Hats off to Pettine! A rising vote of thanks — and he thought himself in the camp of the enemy.

As with the "Little Corporal," in time of war sleep is of little consequence to the knightly Day.

The mando-bass came, saw and conquered — and without bloodshed, or even a "scrap."

Many an organization that promised well has expired before its Tenth Annual.

One of the startling features of Foden's performance was his wonderful power of endurance.

Acker wouldn't promise, but he'll be there if a fake school doesn't reach Wilkes-Barre in the interim.

"What has the Guild done?" is a stale old grumbler long since buried in Potter's Field.

All were pleased to note that the veteran banjoist, Mr. Thos. J. Armstrong holds his deanship with grace and vigor.

If Bickford continues to improve as a piano accompanist his prestige in affairs B. M. and G. will soon be over-shadowed.

When Frank E. Cole calls an idea he's out with it to all comers, friend or foe.

Don't blame Williams that he was born for the 20th century. Someone must notch the trees in the big forest from which cometh all progress, slowly always but surely.

Paul Eno is a valuable new member for the Guild, but he must work hard (and doubtless will) to make up for ten years of — absence.

The Guild, and the banjo as well, has a staunch friend in Frank M. Ewing of South Williamsport, Pa. He's a "regular," which is only one degree distant from a charter member.

Franklin and Fischer (best known as a team of hustlers) have lost none of their enthusiasm for the banjo. They report another New York concert for the near future.

Someone remarked that those who were remaining so silent were the very ones who should be expressing their views. Whereupon silence reigned supreme for the moment.

Mr. Rettberg, of Rettberg and Lange, exhibited a set of traps that awoke the think-box of more than one mandolin orchestra director.

Must all the blame be passed to old Philie that 100 per cent of the Guildites were attacked with the "sleeping sickness" — the morning after? Be charitable.

At 10:15 A.M. Monday (12:01 P.M. Sunday) a brief (more or less), but very warm reception was held at Greene's. Some unlucky ones were lost on the way.

The three Kliemanns were there, as usual, but at this writing are on the briny ocean en route to Europe. Teachers, it's only a case of hustle.

Wm. C. Stahl had the scare of his life. The non-arrival of his entire stock of instruments for exhibit kept him — thinking — and thinking until noontime on Monday. Then came the invitations for sodas, cigars and much et cetera.

Sig. Pettine's enlightening address would have been well worth to many absent teachers of the mandolin the cost of their r. r. fares to the convention. It was one of many rare treats missed by the absentee.

Late Monday afternoon we assisted the only Hartnett to choose a new piece of head-gear; not that he travelled from New York to Philadelphia hatless, but that hats have before been known to sprout legs at Guild conventions.

When Mrs. Paul Eno exclaimed, "How much Mr. Jacobs and Mr. Eno resemble each other," there appeared on the latter's countenance a shadow of doubtful (?) significance, while all the editor had to do was to look handsome!

As a reward for his loyalty to his favorite instrument, we offer free a life subscription to THE CADENZA to any banjoist who can prove that he played more frequently and obligingly than the genial Frederick J.

A peculiar combination of circumstances in each case prevented the attendance of a representative from two of the big publishing concerns who are trade members, namely, the Oliver Ditson Company and the White-Smith Music Publishing Company. Doubtless both will have their exhibits at Chicago.

Berthoud's high ideals would mix advantageously with those of us less favored with education and experience. The practical is yet to be considered by the teacher and director, with his attendant responsibilities; for his is a business, pure and simple, no less than any other man's.

Friends of the editor and himself had reason to think well and often on the "thoughtfulness" of W. D. Kenneth, now a resident of the Quaker City, and who, by the way, could not resist the charms of the various exhibit rooms, the banquet, and numerous old-time friends.

"Lem" Stewart, youngest son of our old friend, the late S. S. Stewart, called at the Continental and renewed his boyhood acquaintances. He resembles his father very much, both in manner and appearance. We recall without effort what a lovable little fellow he was some dozen years ago when he accompanied Stewart senior on what proved to be the latter's last visit to Boston.

Through a personal call from the father of Master Demetrius C. Dounis, THE CADENZA learns that this talented young Greek mandolinist will give a recital in Boston, on June 2, in Recital Hall, at the New England Conservatory of Music. Boston lovers of the mandolin are assured of a rare treat.

## THE TENTH ANNUAL GUILD

(Continued from page 11)

The old sage said, " You're as sound as a nut."  
 " Hang him up!" roared the king, in a rage—  
 In a ten-knot gale of a royal rage.  
 The other leech grew a shadow pale.

But he pensively rubbed his sagacious nose,  
 And thus his prescription ran:  
 " The king will be well if he sleeps one night  
 In the shirt of a Happy Man."

Wide o'er the realm the couriers rode,  
 And fast their horses ran;  
 And many they saw, and to many they spake,  
 But they found no Happy Man.

They found poor men who would fain be rich,  
 And rich men who thought they were poor,  
 And men who twisted their waists in stays,  
 And women that short hose wore.

They saw two men by the roadside sir,  
 And both bemoaned their lot;  
 For one had buried his wife, he said,  
 And the other one had not.

At last they came to a village gate—  
 A beggar lay whistling there:  
 He whistled and sang and laughed, and rolled  
 On the grass in the soft June air.

The weary couriers paused and looked  
 At the scamp so blithe and glad,  
 And one of them said, " Heaven save you, friend,  
 You seem to be happy today."

" O yes, fair sirs," the rascal laughed,  
 And his voice rang free and glad,  
 " An idle man has so much to do  
 That he never has time to be sad."

" This is our man," the courier said,  
 " Our luck has led us right.  
 I will give you a hundred duckets, friend,  
 For the loan of your shirt tonight."

The merry blackguard lay back on the grass  
 And laughed till his face was black.

" I would do it, God wot," and he roared with the fun,  
 " But I haven't a shirt to my back."

Each day to the king the reports came in  
 Of his unsuccessful spies,  
 And the sad panorama of human woes  
 Passed daily under his eyes.

And he grew ashamed of his useless life,  
 And his maladies hatched in gloom,  
 He opened the windows and let in the air  
 Of the free heaven into his room.

And out he went in the world and toiled,  
 In his own appointed way,  
 And the people blessed him, the land was glad,  
 And the king was well and gay.

And he sent in his application,  
 And with great esteem was held,  
 For now he is a member  
 Of the great American Guild.

(To be continued in the July issue)



## A MUSICAL PRODIGY

IT came in the nature of a great surprise, when at the Guild Convention concert Mr. George C. Krick introduced, as extraneous to the program, Master Demetrius C. Dounis, a wonderful young Greek mandolin player. And a most agreeable surprise did it prove to be. When this boy, clad in his sailor suit, stepped modestly to the front, there was nothing in his appearance that would lead the audience to expect the marvelous display of technic exhibited, despite Mr. Krick's announcement of a master of the mandolin. But from the close of his first number, Master Dounis was *persona grata* at all times.

Since THE CADENZA is reproducing this young mandolin player's portrait, perhaps a bit of his life history may not come amiss. Demetrius C. Dounis was born at Athens, Greece, in the year 1895, thus making him sixteen years of age. His first study in music was the violin, upon which he soon became very proficient, giving promise of becoming one of the world's greatest virtuosi. But chance decreed it otherwise, for entirely by chance he first saw and heard the mandolin. So deep and lasting was the impression made on the boy by the instrument, that he soon cast aside his violin, and devoted himself exclusively to the mandolin.

Young Dounis made his first public appearance as a mandolin soloist at the Theatre Royal in his native city. His audience was both a distinguished and critical one, for it included the Royal Family, the Diplomatic Corps and other high State digni-

raries. The reception accorded him was an enthusiastic one, and his musical victory was complete. Not only was the young lad obliged to respond to twelve insistent encores, but forced to play four additional numbers. He had established a reputation.

A special committee formed from the most prominent musicians of the city was then appointed, and Master Dounis was made to undergo a thorough examination in all the branches of his art. He came through with flying colors, and was immediately awarded a diploma as "Concert Player and Virtuoso." At the conferring of the award a concert was given in the *Salle de Parnasse*, and Dounis played Paganini's famous violin concerto in D major. It is probable that in the whole history of the mandolin, this was the first performance on that instrument of the wonderful violin concerto. It may be that other performers have played this same concerto as a number, yet probably none but Dounis today can successfully accomplish the terrifically rapid execution necessary in transcribing this on the mandolin.

Dounis, who has played in most of the European countries to enthusiastic audiences, has a marvelous repertoire at his command, all of which he plays from memory. At the International Competition at Cremona, Italy, the examining committee, under the presidency of the celebrated Bolzoni, Director of the Royal Conservatory at Turin, awarded him a special gold medal, struck off solely in his honor.

In this country he already has met with much favor. Although coming to New York for only a short visit, he has been heard in several public recitals, and some private musicals, notably at the home of Mrs. Vanderbilt. Twice he has been a guest of "The Serenaders" club, which has accorded recognition to his genius by making him an honorary member.

Of his playing at the Convention concert, the first impression was a bit disappointing, from the total lack of anything like tone. To him the finger board is a toy, and the work of his left hand falls little short of the marvelous. His number was the Paganini Concerto, to which he added an original cadenza of exceedingly difficult elaboration. As is well known, to play this concerto on the instrument for which it is written, an instrument of infinitely greater breadth of possibilities than the mandolin, requires an artist of the first rank. To execute it then on the latter instrument might well daunt the soul of the veteran. But young Dounis met its terrific technical difficulties with perfect ease, playing with scales of thirds and sixths as the ordinary player plays with ordinary scales. And yet THE CADENZA could not understand why he used the plectrum hand with such a stiff, inflexible wrist, or why he persistently played so close to the bridge. His harmonics, too, are strange and unusual.

Later in the evening, when the Guild members had returned to the exhibition rooms, another opportunity was afforded of hearing Dounis play. By invitation he played first in the exhibit rooms of the Gibson Company. Here he redeemed himself for tone disappointment in the concert hall, and showed himself to be quite as complete a master of tone as of technic, producing some higher tones of marvelous beauty and sweetness. And here he also disclosed his wonderful memory and repertory, drawing from both for selection after selection, and answering call upon call for certain particular concert numbers. Still later he played in the Vega rooms, and the whole performance of this remarkable young Greek, in concert hall and the rooms of The Continental may be summed up in one word—genius.

## A MODERN MANDOLIN SCHOOL BASED ON THE ANGLE OF CON- TACT OF PLECTRUM AND STRINGS

BY GIUSEPPE PETTINE

[The May number of THE CADENZA foretold, prophesied or predicted, a little mandolin *conversatione* by Signor Pettine at the Tenth Annual Guild Convention in Philadelphia. That prediction was wrong in but one particular. The short informal "talk" was enlarged to the formal reading of a most valuable and interesting paper that held the close attention of the assembly to the end, and drew a unanimous vote of thanks for the author and reader. In lieu of an unobtainable blackboard, the reading was illustrated by improvised card-board charts. For the benefit of our readers who were unable to attend the Convention Signor Pettine's interesting paper is here printed, though with the lack of much of the author's quaint expression of idiom; his zeal, and his fervor.—ED.]

**T**HERE is not a doubt in my mind that every one here is interested in the mandolin. And I am sure that each one will gladly give his support to any movement that shall tend to the elevation of our favorite instrument, for that would be not only the sweetest of all satisfactions, but would mean financial success to us all, as well.

The Guild of Banjoists, Mandolinists and Guitarists, with the help of our magazines devoted to the trio instruments, has already done so much to this end, that very naturally everyone interested looks towards its direction for more work of this kind. It is only by your support that a great deal more may be done for the development of the mandolin. And it is with the hope of gaining your support that I have ventured to speak on this subject, which I assure you, gentlemen, is very dear to my heart, and to which I am giving all of my energy and devoting my life.

I don't believe I can tell or demonstrate anything new today. I have no childish desire to pose as an inventor. In fact, the tonal effects of which I shall speak are used by the mandolinist of today.

My task is simply to classify and formulate them, so their use may be clearly pointed out by the composer in his music; and to prove to you that they are easy of execution, and wonderfully beautiful when the plectrum strikes at the proper angle.

I wish further to state that I am aiming solely to improve mandolin playing, and therefore to benefit all those either directly or indirectly connected with it. Please do not misconstrue my remarks as having any personal bearing in the matter further than this.

I honestly believe that we must have reform in the prevailing methods of teaching the mandolin. We must teach our pupils its possibilities, and to think of the instrument as being capable of all sorts of rhythms and articulations, consistent with its construction. But above all else, let us teach them that its literature does not consist wholly of marches and dance music. We should not give our pupils music written for the violin, when the same kind of music may be found in the literature of the mandolin. And we should instruct them that the legato sign is to mandolin music just what it is to music written for other instruments; namely, a guide to the right playing of the rhythmical accent, artistic phrasing, and the consequent correct interpretation of the composer's intentions, and not merely an indication of the use of the tremolo. By doing this we shall gain in three directions.

First, any educated musician can write for the mandolin simply by making himself acquainted with its few impossibilities, as in the case of other instruments.

Second, everybody can then play its music correctly, and without fear of misunderstanding the wishes of the composer.

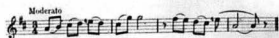
Third, music written for the mandolin can be easily rendered and well interpreted, when played on other instruments.

I will give a few simple examples to prove how easily a rhythm can be misunderstood, and the phrase spoiled, by leaving out the legato sign on notes that can not be played with the tremolo, because of their short duration; and also showing how different rhythms may be pointed out by its proper use.



In the above example, the legato sign as placed, leaves no doubt in the mind of the player as to the proper phrasing of the music. Yet leave out the sign, because the tremolo is not possible on all notes so marked, and a new phrase might be started at any of the places marked with the \*; thus you play differently than the composer intended.

The following example,



when played as marked with the legato sign, is sure of being accented as intended. Yet should the slurs be omitted, the player would have no guide, and nothing to prevent him from accenting it wrongly.

The two examples given prove without the least shadow of doubt, that by teaching our pupils the legato sign means tremolo only, we are making it impossible for them, if trying their hand at composing, to so mark their music that it shall be played according to their wishes. For they will not dare to use the legato sign on notes the duration of which will not permit of the tremolo, thus retarding the progress of the mandolin.

Now take this motive,



As it is marked, the player will use a down stroke on the first note, an up stroke on the second, and down strokes on the others. By so doing he will get just what the composer calls for, because the legato will guide him. To this, some might say that the composer could mark the strokes wanted, and obtain the same results. True, but in order to get the legato effect one must pay particular attention to both strokes, as I shall explain later; and, if the mandolin reaches its place in the orchestra, the composers will not all be mandolin players, any more than they are all cornet or clarinet players, and may not know enough of the instrument to mark the different strokes. But they surely will know where they want it played legato, staccato, etc., and should be enabled to express it without fear of being misunderstood.

I will now give some examples to prove that the legato sign is the key to artistic interpretations.



(To be continued in the July and August issues)

## THE MANDO-BASS

Hero of the Tenth Guild Convention



Mr. W. D. Kenneth of Philadelphia is alone to blame.

No prizes offered for guessing the identity of the player, the first mando-bass virtuoso.

NOTE:—The position of the right hand is *not* correct—except when playing to the gallery.

## PROBLEM SECTION

CONDUCTED BY MYRON A. BICKFORD

[NOTE: All subscribers to THE CADENZA are invited to avail themselves of the expert services of Mr. Bickford, but their inquiries must be addressed direct to THE CADENZA. Ed.]

O. M. J., Wilsey, Kan.

*Q.* What is the meaning of the word "Sift" written over a measure in banjo music? I fail to find any information on the subject in banjo methods.

*A.* This word is used by some writers to indicate a brushing of the head of the banjo with the tips of the fingers of the right hand in imitation of the "sifting" done by the trap drummer in an orchestra by means of sand paper pads. It is sometimes employed in lively characteristic pieces to imitate a dancer's feet on a sanded floor. The word should always be accompanied by small "cue" notes showing the number and rhythm of the "sifts." In the measure you copied in your question these little notes did not appear, hence the "sift" in this case could hardly be used, unless the player were to use his own judgment in the matter. This is either an engraver's error, the fault of the composer, or an omission on your part in copying the example.

D. R. C., Leavenworth, Kan.

*Q.* 1. Do you think the harp guitar has any great advantage over the ordinary "grand concert" guitar for club accompaniment?

2. In my club I am using an octave mandola. Can I use the same instrument as a tenor mandola by using the proper strings and tuning to a fifth, and would it be of any help or advantage to the club to do so?

3. My instrumentation is two first mandolins, one second mandolin, one octave mandola and one guitar. I am thinking of changing the mandola to tenor mandola or to mando-cello. In your opinion which change would be better?

4. Do the composers of today write parts for the tenor mandola and mando-cello?

*A.* 1. There is no doubt at all about the advantage of a harp guitar for club work, providing it is in the hands of one who can utilize the sub-strings to proper advantage.

One of the reasons so many club directors find it necessary to use the piano is that the ordinary six-string guitar does not furnish the necessary bass to form a proper balance. Since you did not ask about the respective merits in the way of solo work, it is not necessary to discuss that side further than to say that each style of instrument has its advantages in solo playing, much depending on the character of the composition. However, for club work, by all means have at least one harp guitar, and put it in the hands of a player who has a good strong right thumb.

2. In regard to the octave mandola, I would discard it as soon as possible, for, while only a few years ago it was considered an important adjunct, since the advent of the tenor mandola and mando-cello, it has almost entirely lost its usefulness. Of course the notes could be played if you were to string it as a tenor, but the tone quality would not be nearly equal to the regular tenor size. It would be a decided advantage to the club musically to make the change.

3. Your instrumentation as you have it is very well balanced, except that I would advise two guitars unless the one is a harp guitar.

Unless you are enough of a magician to turn your octave mandola player into both a tenor mandola and mando-cello player, I would suggest the latter, as this would help out on the bass and at the same time take the place of the octave mandola.

If you cared to enlarge your club to such a size, I would suggest the combination of three firsts, two seconds, three guitars, and one each tenor mandola and mando-cello. If one guitar is a harp-guitar, you might do with two instead of three. The reinforcements in the other parts are rather necessary to preserve the proper tone balance when using the tenor mandola and mando-cello.

4. The majority of composers and arrangers at the present time do write parts for these instruments, but in any case you could probably obtain manuscript parts, or perhaps, even write them yourself if they were not published.

A. D., Denver, Colo.

*Q.* What kind of strings are used by the good banjo players? My experience is that gut strings are not true for any great length of time, and are rather thin in tone when playing with piano, which applies even more surely to silk strings, while wire are impossible. So how is a banjo to be strung to get the best results? I have two good banjos which are perfectly O. K., except when playing with piano.

*A.* A good many banjoists still use gut strings, the tone quality of which, if you can find one which is true, is very hard to improve upon. There are, however, a number of strings on the market which are used very extensively, and which give good service in every way. Among these are the Farland, Orpheum, True Solo, and various other brands. Some of these are made of twisted silk, but all have the advantage of being true, since they are of the same size and resistance the entire length. You will find some of these makes advertised in THE CADENZA.

It has been my own experience that if a gut string is true at all, it usually remains so, but it is pretty hard to find such a string. I can't get the force of your argument when you say that your banjos sound perfectly good alone, but are thin with



piano. Probably your pianist tries to play the solo and you have to accompany him on the banjo. Just reverse the method of procedure and the tone of your banjo will be perfectly satisfactory.

B. M. O., Benton Harbor, Mich.

Q. Kindly tell me the tuning and scope of the mando-cello, tenor mandola, mandolin and octave mandola.

A. The tenor mandola and mando-cello correspond in tuning and scope to the viola and 'cello in the regular orchestra, which means that the tenor mandola is tuned a fifth lower than the mandolin, or in other words, the strings from the first to the fourth are A—D—G—C, the first string corresponding in pitch to the second on the man-

dolin, etc. The mando-cello is tuned exactly an octave lower than the tenor mandola, or an octave and a fifth lower than the mandolin.

In a quartet or mandolin orchestra these instruments take the tenor and bass parts. The octave mandola, which is now seldom used, is tuned an octave lower than the mandolin, thus coming between the tenor mandola and the mando-cello. The term "mandola" might be taken to mean either the tenor or octave variety at the present time; hence it is slightly misleading unless qualified by the proper "tenor" or "octave."

There is every probability that the octave mandola will become entirely obsolete within a comparatively short time, when of course "mandola" will have but one meaning.

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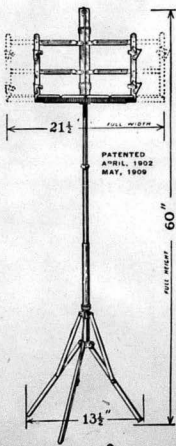
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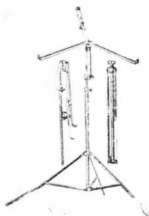
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