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# The CADENZA



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MANDOLIN, BANJO and GUITAR



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Can't You See I Love You  
Come Be My Sweetheart Dear

Good Night Dear  
The Message of the Red, Red Rose

Sweet Heart My Darling  
I'm Loving You a Sweetheart and I Love You'll Be

It's a Day Keep Me Waiting  
I'm In

It's a Day Remember Me  
It's a Day Remember Me

When You're With Me  
When You're With Me

## WITMARK GUITAR FOLIO, No. 10

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### SONGS WITH GUITAR ACC.

Cuddle Up a Little Closer Love My Way

To the End of the World Who You  
I'm Loving You a Sweetheart and I Love You'll Be

The Yama Yama Man

The Message of the Red, Red Rose  
I'm In

Can't You See I Love You  
Come Be My Sweetheart Dear

Good Night Dear  
The Message of the Red, Red Rose

Sweet Heart My Darling  
I'm Loving You a Sweetheart and I Love You'll Be

It's a Day Keep Me Waiting  
I'm In

It's a Day Remember Me  
It's a Day Remember Me

When You're With Me  
When You're With Me

When You're With Me  
When You're With Me

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Also, Love an' Marriage from Your Father's  
Teachings

How We Mountain Boys  
Love

Yes, Don't Know How, so You Have to Know, It  
I'm In

Remember  
Wagon Wheel  
The Party Last Week

Wagon Wheel  
The Party Last Week

If I Could win the World by Wishing, I Would Only  
Wish for You

Future  
Way Down East

Way Down East  
Love, Love, Love

Way Down East  
Love, Love, Love

Way Down East  
Love, Love, Love

Way Down East  
Love, Love, Love

## WITMARK BANJO FOLIO, No. 10

PRICE, 50 CENTS

Contents

SONGS WITH BANJO ACC.  
Cuddle Up a Little Closer Love My Way

To the End of the World Who You  
The Yama Yama Man

As Long as the World Rolls On  
The Message of the Red, Red Rose

Just Some One  
I'd Live or I Would Be For You

BANJO SOLO  
Red Eye

Red Eye  
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Wagon Wheel  
The Party Last Week

# THE WITMARK CLASS AND CLUB INSTRUCTORS

ARRANGED FOR FIRST MANDOLIN, SECOND MANDOLIN, GUITAR ACCOMPANIMENT, BANJO AND PIANO ACCOMPANIMENT  
By T. P. and GEO. J. TRINKAUS

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A Gypsy Dance  
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In Pencil, med. fast  
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Barn Dance, solo and two step  
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It is to the advantage of all concerned that THE CADENZA be mentioned when writing advertisers



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The weird tales told by some manufacturers about their instruments remind one strongly of the far-fetched romances of the early ages. The stuff they print for advertising purposes bears no relation to **Musical Facts**, but is simply designed to bewilder the reader and hypnotize him into buying their products. So, in trying to support absurd and impossible claims they "ring in" all irrelevant subjects from "The Walls of Jericho" to "The Psychology of a Peanut." This for romance and romancers. Now, to come down to reality. The New and Improved Stahl Mandolins, Guitars and Banjos are the best on earth for good, sound reasons: twenty-two years experience, the finest materials, the best mechanical skill, the most careful study of musical laws and rigid inspection of every detail are employed in making them. The result is perfection and the prices are right. Now is the time to get an exclusive agency from the only house in America that furnishes mandolins in both the gourd shape and violin models. Write at once to

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MILWAUKEE WISCONSIN

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and Banjos in the world



WHAT and From  
WHOM to Buy

## TRADE TIPS

WHO will be the first correspondent living in some Western city or town to answer the ad in this month's CADENZA, "Wanted — a new location. Teacher of the banjo, mandolin and guitar; fifteen years experience." Nearly every town in the Union can boast of a mandolin or banjo club, and every town should have a teacher of the mandolin, banjo and guitar. Those interested should address "R. A." care of THE CADENZA.

This is the season

"Of waiving winds and naked woods  
And meadows brown and sear."

But if you have a banjo in the house you can laugh at "waiving winds" as you sit in front of a cheerful fire and play some of the jolly pieces that you have learned from E. A. Rowe's manuscripts of phonograph banjo

records. Turn to Mr. Rowe's ad and see what numbers you would like to add to your repertoire.

Don't turn over the pages of this magazine too rapidly, or you may miss the "bargain" ad of Mr. E. P. Pressey. What has he to offer? A Morrison banjo-guitar. The late Ruby Brooks used a Morrison banjo exclusively, we have been told. The tone of these instruments is exceedingly brilliant and very powerful. Mr. Pressey states he paid \$50.00 for this banjo-guitar and will sell it for \$25.00. Who will be the alert club leader to capture this bargain?

The old lumbering stagecoach has given way to the speedy auto; the heavy, fifty bracket banjo to the graceful modern instrument; the old wrought-iron music rack, that weighed almost as much as a small stove, is now obsolete and the Trinity Music Stand is being used by the rank and file of the music fraternity. And why not, for it comprises three things in one — a stand, a case and a folio. Send to the Hope Music Stand Co. for illustrated catalog.

We feel sure you have enjoyed the music that has appeared in THE CADENZA, and as you have played such and such a selection you have remarked, "so and so is a dandy writer and I like his arrangements," but perhaps never gave a thought to the firm that

engraved the music plates. Well, they are artists in their line, and when you want a composition of yours engraved, write to Manick and Dellmuth, music engravers, East Dedham, Mass.

Whenever you read an article on the tariff, the word "protection" occurs in almost every paragraph. Probably you have noticed this. Now, we want to say a word about protection — of strings. Turn to the ad of the Philadelphia String Case Co. and you will learn that this concern are making a string case of strong cowhide, in any color, and the price is only 35 cents. Your strings need protection; in fact, they become useless if they are not protected against dampness and the wear and tear of being carried loosely in your pocket.

Are you so busy teaching that you cannot spend an hour or two each day on a little "side line" that may increase your income? Mr. W. F. Main of Iowa City, Iowa, wants a few reliable men to work in his interest; and the better they do for him, the better they will do for themselves. He claims that some of his best salesmen are making from \$500.00 to \$1000.00 a month. Write him to explain the whole scheme to you. He does not ask you to invest capital, but he wants your time and best efforts, and is willing to pay you liberally for the work you do.

On glancing back over the year that has just passed, "We must not think of old times as sad times, nor regard them as anything but the fathers and mothers of the present." If

## READY January 1, 1910 Walter Jacobs' COMPLETE CATALOG

48 Pages

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## Cheapness Diggeth the Pit: the Unwary Fall Therein.

He bought a pair of non-squeakable shoes — he bought them cheaply, the soles were paste-board.

He bought a delivery horse broke to stand — he bought it cheaply; he works his passage.

He bought a gourd Mandolin, "the easy, short scale" — he bought it cheaply; he gives pec wee recitals. He figures to save what he should spend to make profit forgetting, "There is that which scattereth and yet increaseth; and there is that withholdeth more than is meet but it tendeth to poverty;" His playing is criticized; his ability questioned; his master-stroke puny for his instrument lies about him. He has employed a Mandolin of incapacity instead of capacity and is, therefore, engaged in giving the Mandolin the perpetual name of "a diminutive instrument." He tries to blot out the bitterness of dissatisfaction by the sweetness of a waning memory, "I bought it cheaply." He has not learned that \$10.00 more and a "Gibson" are \$20.00 less and satisfaction, besides a lifetime of greater money-making, so he continues to "work his passage" — give pec wee recitals with impotent instruments that spoil the most promising opportunities instead of using the potent "Gibson" that transform the most unpromising conditions into assured success.

Why seek ye the living among the dead — a wide gauge income by a narrow gauge route — the sale of \$1.50 tickets for your Mandolin solo recitals mostly in pantomime? Knowest thou not like causes produce like effects?

Thou of the minority who dost still worship at the shrine of the impotent, how long wilt thy unreasoning skepticism on the one hand, or thy unreasoning credulity on the other, bind thee with thy little god of cheapness to slow and fitful progress, unmindful that the "Gibson" has snatched the torch of progress from the faltering hands that could bear it no further and with steady tread is marching triumphantly unto ideality and, therefore, unto world achievement. How long wilt thou entertain a belief in the old instrument construction that is an outrage to science and whose parentage is the manufacturer's desire for cheapness influenced by the precedent of error? Or, how long wilt thou allow thy emotions to warp thy judgment?

Get our free book F and let the reasons for the "Gibson" construction be weighed in the balances against any other construction, — that the reader may know which presents the greatest evidence for the faith that is in him. Then further prove your faith by an actual, critical test and you will have reached the point in the road where the paths diverge and soon you will have changed — changed progressively from the love of the diminutive to the love of the ideal — from the potato-bug to the classic Violin model, the "Gibson." Though you may then conceive of a ship without a rudder, of an ocean without a harbor, of a home without a mother, but you cannot conceive of a truly great and progressive Mandolin or Guitar teacher without the "Gibson."

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**For Full Mandolin Orchestra** (14 parts) arranged by H. F. Odell. "La Czarine," Ganne, Mazurka Russe; "Life's Lighter Hours," Wells Bros. & Smith, Gavotte Caprice; "Boccaccio," Suppe, March; "First Heart Throbs," Eilenberg; "Sextette" from Lucia; "Pizzicati" from Sylvia.

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you are a banjost, perhaps some of the "sad times" that have come into your life were occasioned by the use of false strings, and many a time you felt like saying — but your wife or a lady pupil was in the room and you didn't. But you made up your mind then and there to buy your next lot of strings from

Herman Cohn of New York and now "sad times come no more."

Another quotation from our favorite author Dickens, "Time is said to be money, but it's more — it is life; and yet many who would cling desperately to life think nothing of

wasting time." Have you ordered either or both of those time saving devices — Eddy's "Music Meter" and Eddy's "Arrangers' Assistant"? Mr. Chas. W. Eddy wants you to do so, and is offering special inducements this month only. Read the ad carefully and you will discover how you can save a quarter.

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for the **TEACHER'S** use

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Boston's Popular Guitar Soloist and Teacher

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By **A. C. ROBINSON**  
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Both these works are Methods, not collections of pieces.

**SPECIAL OFFER** to introduce them to Teachers—50c each, postpaid, provided the **CADENZA** is mentioned when ordering.

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Start the new year right by learning how to economize in your time.

It would be difficult to pick up a catalog of banjo, mandolin and guitar music, either in England or America, and not find listed several compositions or arrangements by Geo. L. Lansing. As banjo soloist of the famous Boston Ideal Banjo and Mandolin Club he has played in every state in the Union. His reputation as a teacher and club leader is international. If you have decided to learn how to play one of the three instruments, or wish to engage a thoroughly competent coach for your club or orchestra, address Mr. Lansing, 170a Tremont St., Boston.

"Always give credit where credit is due" should be the maxim of every true sportsman, and we are quite willing to concede that they are giving some grand B. M. and G. concerts over in England. On December 8th a monster concert was given at St. James Hall, London, England, and we wonder how many instruments made by Alfred Weaver could have been found in the banjo department of the "big orchestra"? For over thirty years Mr. Weaver has been making banjos, and he has established an enviable reputation. Write for one of his catalogs and just see how many famous players are using a "Weaver."

Do these crisp, wintry days serve to recall the time when you were a boy and used to go skating on the old mill pond? And do you recall how proud you felt when you learned to

"cut the figure 8," do the "Dutch Roll" and "grape-vine"? But now you are a man, and perhaps a professional banjoist, and can you think of anything more annoying than to have your banjo bridge go skating around the head of your instrument as if it were trying to copy some of the boyish stunts you used to perform on the ice? Grover's "Non tip" bridge never does this, and it never falls down — and even you used to do that sometimes.

Keep your eye on the black spot. No, we don't mean the bull's eye of a target, or the ace of spades, but the black spot that appears in the center of a certain ad in **THE CADENZA**. Don't know which one we mean? Well, well, we thought you were interested in the mandolin, and were on the lookout for good picks. Louis F. Wright's ebony picks? Sure thing. Why, do you know some players are so enthusiastic over them that they claim when it comes to plectrums, they are "the pulley that runs the main belt." The "Wright" picks come in four grades of flexibility — stiff, medium stiff, flexible and very flexible. Write Wright right away.

You not only want to know a thing, but to know you know it. You may be able to write a guitar accompaniment or a second or third mandolin part to a club number that will "get by," but unless you understand harmony and how to arrange music correctly, you are living in constant terror lest your "bluff" methods be found out. Why not write to Mr. C. W. Wilcox, director of the Wilcox

**BANJO TRIOS**

The only banjo trios published with piano accompaniment. Using regular banjos.

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These prices are net: Solo, 20c; 2nd banjo, 10c; 3d banjo, 10c; piano acc., 15c.

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Of all the books we ever read, where a man's dual personality formed the basis of the story, **Walter Besant's "Through the Ivory Gate"** was certainly the most thrilling. If you have ever read the story you recall that the hero in his normal condition was a shrewd, grasping type of man. In his second personality he was known to his friends in the eastern part of London as a philanthropist. We fear that even Mr. James P. Downs, with all his skill in strengthening the memory, would have been obliged to institute special treatment to fit this man's case. But Mr. Downs makes a specialty of helping musicians to memorize music, and how to read music at sight. Ten cents will bring you his valuable book, "**How to Memorize Music.**"

It is really wonderful how far-reaching is what is known as the power of suggestion or association. Whenever you inhale the perfume of a certain flower, perhaps some incident that happened many years ago will be recalled to you most vividly. And to the mature banjoist, the name of S. S. Stewart will at once serve to recall the time when all the banjo teachers were "working overtime." Not that Mr. Stewart sold all the banjos that were being used at that period, but he is

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- "Without question the greatest instrument for club work ever brought to my notice."—Prof. J. Ryder.
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remembered as the man who did everything in his power to advance the instrument — and that he did *more* than his share there is no gainsaying. The Bauer Co. of Philadelphia, successors of the late Mr. Stewart, are making the S. S. Stewart banjos and ask you to send for their latest catalog. The time to do so is *now*.

A poor musical instrument has no license to be in a mandolin or banjo club. It is as much out of place "as a monkey at a cat show." Take a poor banjo, for example, one of those \$3.98 affairs that releases a sound that reminds one of a chicken picking corn out of a dish pan. It is instruments of that brand that "queer" the banjo. The "Orpheum," made by Rertberg and Lange of New York, is the kind that makes friends for the banjo. The tone is full, round and sweet. The special rim construction is responsible for this. Here are a few of the points that the manufacturers claim are not found in any other banjo; "easy action, long vibration and sustained tone, carrying power, clear harmonics." The Orpheum banjos are made in four styles. Send for illustrated catalog. Read what the "shining lights" in the profession who use an Orpheum have to say of the instrument. Be a welcome addition to your banjo club by playing a real musical banjo, and then there will be no more "I wish-you-were-dead" kind of glances cast at you by the leader.

Of course you have read the President's message. On some vital points he "lays the law down" in pretty good shape. Well, we

all like to hear a man speak his little piece "right out in meetin'." Have you read the Bacon message which appears in this issue of THE CADENZA? Mr. Bacon sure does come right to the point. He claims that his "Professional banjo has all the qualifications that are required to make up a *perfect instrument*." Then he goes on to specify the various points that warrant him in making this statement; and finally asks you to prove the truth of his assertions by sending for a "Professional Bacon" and testing it. Mr. F. Ermisch (of Englewood, N. J.), a member of the Heinleine Banjo Quartet, writes Mr. Bacon:

"I am very much pleased with your No. 2 Special Banjo. Was almost 'frightened to death' at its volume of tone—and you don't have to work your fingers off to obtain it. The tremolo is fine. I know a good banjo when I try it, so will not take advantage of your '5 days' trial'."

We agree with a certain English fop, who said "Diamonds should be of first quality, and only men and women of the first quality should wear them." And the same thing might be said in reference to violins. Don't waste your time playing an inferior instrument. The squeaks and groans you are bound to produce from it will tend to retard your progress, to say nothing of the torture you inflict on your hearers. The Musicians Supply Co. make a specialty of fine violins, so if you are a musician "of quality" their ad will interest you. Their first beg to call your attention to their fine-line of "Carl Neuner" violins. This celebrated make has

been famous for one hundred and fifty years. In quality, power and finish these violins are said to be unsurpassed. The "Remenyi" violins have been the favorite instrument of some of the greatest artists that ever graced the concert stage. The Musicians Supply Co. also carry in stock a full line of 'cellos, bows, cases and strings for all instruments. Write today for catalog, and get a line on their prices and discounts.

Many years ago there lived in England a lawyer by the name of Parsons, who was noted for his "nimble wit." One day while out riding with one of his aristocratic clients they came to a public square where the body of a notorious criminal was hanging in chains, and the lawyer's companion said to him, mockingly, "Parsons, this fellow's fate should be a warning to you. If every man in the world received his just deserts, where would you be today?" "I would be riding alone, my Lord," replied Parsons, with a gracious bow. Now, it would be most unjust for us to say that if all the mandolin makers in this world received their just deserts the Washburn mandolins "would be riding alone," but we will venture to say that the famous Lyon and Healy instruments have always been regarded as being in a class by themselves by any of the greatest mandolinists in this country and abroad. Have you sent for that beautiful Washburn souvenir catalog yet? Do so, and you will be surprised to learn how many operatic stars, violinists and orchestra leaders contend that the Washburn is IT.

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We came across a little fable the other day that ran something like this. A certain famous cat caught an unusually fat and appetizing mouse and was about to devour it when the mouse remarked that "all gentled folks wash their faces before eating." The cat not wishing to appear ill-bred, even in the eyes of her victim, raised her paw, when—scat, the mouse was off in a jiffy. Well, the moral is this: don't let a good thing escape you for the sake of appearing fastidious. As you are probably aware, the Farland Wood Rim banjos are "different" in construction from any other banjo made; and in his ad Mr. Farland tells you what has been the general verdict regarding their tone in the "North, South, East and West." Why not give one of these instruments a trial. How do you know but what they are the very banjo you have been looking for? Don't allow the opportunity of hearing one escape you. Remember that puss lost her dinner by being too "fussy." Have you ever used any of the Farland guaranteed strings? Send for a sample set. They are absolutely true and "wear like iron"; no "whiskers" appear on them after being used a few days.

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already "formed an opinion," as they say in selecting a jury, for of course you have a mind of your own and are not one of those men who lets his wife select his neckties for him. But perhaps some of your pupils may entertain different views from yours, and you can't afford to antagonize them too vigorously, and to relieve just such a situation as that is where Wm. C. Stahl comes in. You must not lose sight of the fact that he manufactures both the bowl and flat-back mandolin, and he wants good live men and women to act as his agents. Mr. Stahl also makes a fine line of banjos and guitars. He has had twenty-two years' experience as a teacher and soloist, and knows pretty nearly what style of instruments will prove good sellers. Write him today for exclusive territory.

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examine their stock of leather goods. As you will see by the advertisement, the prices are right for the quality of goods offered. Don't carry your music wrapped up in a newspaper, but get a music roll and have some style about you.

If you are a fair-minded type of man we believe you will answer "yes" to the questions we are about to ask you. If you should attend a grand opera production, and all the singers and the orchestra should render all their numbers in *fff* would it not surprise and disgust you? Would it not be impossible for an artist to paint an attractive picture without bestowing due regard to light and shade? Whenever you play your banjo in public is it not your aim to make your performance as convincing as possible? "True," we hear you say. Then we feel confident that you will be very much interested in the announcement that Mr. D. E. Harnett makes this month in his half page ad. Here is an attachment, that is to the banjo what the pedal is to the piano. "The 'Tone-lever' is adjustable, absolutely permanent; no parts to renew. It can be locked automatically on or off, and operated unnoticeably while playing." Mr. Harnett claims — and we believe justly — that the "Tone-lever" is destined to parallel the great success attained by his famous "Tone-bar," which is now a recognized fixture of the banjo. You would feel like bestowing your compassion on the man who built himself a beautiful house and neglected to adapt the modern conveniences for lighting and heating his home. The price

of the "Tone-lever" is \$2.00, a paltry sum it would seem to pay for a device to add to your playing a charm that will stamp you a finished artist. The pianist and violinist would not think of discarding the pedal or mute; can the banjoist afford to be less particular than they? You remember the old limerick,  
"I wish that my room had a floor;  
I don't care so much for a door;  
But this crawling  
Without touching the ground  
Is getting to be quite a bore."  
And that's just the way you will feel if you neglect ordering a "Tone-lever."

We are taking it for granted that you have read George Du Maurier's thrilling novel "Trilby," and of course you remember how the hypnotist Svengali first tested his powers over Trilby by curing her toothache, and later on in the book he had her so completely in his power that, though naturally tone deaf, while under his influence she would sing most delightfully. But, alas, constantly being placed in a hypnotic state ultimately caused poor Trilby's death. Now, it would be rank here to accuse the Fairbanks banjos or the Vega mandolins and guitars of possessing such hypnotic power, but, judging from the many testimonials the Vega Co. have received, it would almost seem as if their instruments were endowed with some subtle charm that is quite extraordinary, and banjo and mandolin history will tell you that for many years they have been "casting this spell" — yet we have never heard of any players suffering ill effects from their constant use. Here are a

few testimonials that bear out our statements.

Vancouver, B. C.  
The style No. 3 Vega Mandolin was received in perfect condition and the party for whom it was ordered is delighted.

In recommending the "Vega," I had all the first-class mandolins represented here against my word for the "Vega."

F. M. Planque.  
Buffalo, N. Y.

I cannot imagine a greater incentive to practice and to ultimate success than the clear, ringing tonal combination of a WHYTE LAYDIE Banjo equipped with Never-False Strings, one of which is worthy of the other.

The "we sma' hours" often find me still hypnotized and playing with the same zest and enthusiasm with which I started early in the evening. Surely no pupil could fail with such an instrument.

Merritt N. Baker.  
Leicester, Eng.

Your letter and elegant set of Halftones received a short time ago — I cannot speak too highly of the WHYTE LAYDIE Banjo which I now use *exclusively*.

Should need another banjo, and expect to send you some more orders, as several players are likely to decide favorably very soon.

T. F. Newham.

A poor musical instrument is dear at any price. Any reputable mandolin and guitar teacher in the country will tell you so, for perhaps at some period in their early career they were fooled into buying an instrument because the price was so remarkably low, and alas, they soon discovered that there were other things about their purchase that were "remarkably low" — the tone especially. The

(Continued on page 38)



N. B. THIS LIST IS ADDED TO EACH MONTH.

# TENOR MANDOLA and MANDO-CELLO

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

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

When the price of the Banjo Solo is the same as the Banjo 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 3rd Mandolin.

Banjo Solos are published in the Mandolin Keys for pieces marked 1 but in other Keys where marked thus 7.

	Grade	1st Mandolin or Violin	2d Mandolin or Violin	3d Mandolin or Violin	Flute Obligato   Each	Banjo Accompaniment	Guitar Accompaniment	Piano Accompaniment	Banjo Solo	Guitar Solo
*AH SIN. Eccentric Two-Step Novelty. (Rolfe) . . . . .	B	30	10	15	15	15	10	20	40	..
*ARBITRATOR, THE. March and Two-Step. (Taubert) . . . . .	B	30	10	15	15	15	10	20	40	30
*BARN DANCE. The Bunnie's Gambol. (West) . . . . .	B	30	10	15	15	15	10	20	40	30
*BERLIN IN SMILES AND TEARS. Overture. (Conradi) . . . . .	B	40	20	25	25	25	20	35	..	..
*BOYS OF THE MILITIA. March. (Boehnlein) . . . . .	B	30	10	15	15	15	10	20	..	..
*COME BACK TO CONNEMARA. Irish Novelty Two-Step. (Grey) . . . . .	B	30	10	15	15	15	10	20	..	..
*DIXIE TWILIGHT. Characteristic March. (Johnson) . . . . .	A	30	10	15	15	15	10	20	..	..
*DROWSY DEMPSEY. A Coon Shuffle. . . . .	A	30	10	15	15	15	10	20	40	..
*FAIR CONFIDANTES. Waltz. (McVeigh) . . . . .	B	40	20	25	25	25	20	35	..	..
*FAIRY FLIRTATIONS. Dance Caprice. (Boehnlein) . . . . .	B	30	10	15	15	15	10	20	40	30
*FAREWELL TO THE FLOWERS. Reverie. . . . .	B	30	10	15	15	15	10	20	..	..
*FARMER BUNGTOWN. March Humoresque. (Luscomb) . . . . .	B	30	10	15	15	15	10	20	40	30
*FIFTH NOCTURNE. (Leybach) . . . . .	B	40	20	25	25	25	20	35	..	..
*FLIGHT OF THE BIRDS. Ballet. . . . .	B	30	10	15	15	15	10	20	..	..
*FUN IN A BARBER SHOP. Novelty March. (Winne) . . . . .	A	30	10	15	15	15	10	20	40	30
*GRECHTEN, MY RATHSKELLER FAIRY. (Ayer) . . . . .	A	30	10	15	15	15	10	20	..	..
*HEART MURDER. Waltz. (Rolfe) . . . . .	B	40	20	25	25	25	20	35	40	30
*HEAP BIG INJUN. Two-Step Intermezzo. (Sawyer) . . . . .	B	30	10	15	15	15	10	20	40	..
*HOME, SWEET HOME. Medley "Good-Night" Waltz . . . . .	B	30	10	15	15	15	10	20	..	..
*HOOP-E-KACK. Two-Step Novelty. (Allen) . . . . .	B	30	10	15	15	15	10	20	40	..
*HUNGARIAN DANCE NO. 5. (Brahms) . . . . .	C	30	10	15	15	15	10	20	..	..
*INDIFFERENCE. Characteristic Morceau. . . . .	B	30	10	15	15	15	10	20	..	..
*IN ROYAL FAVOR. March and Two-Step. (Pottet) . . . . .	B	30	10	15	15	15	10	20	..	..
*KENTUCKY WEDDING KNOT. Novelty Two-Step. (Turner) . . . . .	B	30	10	15	15	15	10	20	40	..
*KING MYDAS. Overture. (Eilenberg) . . . . .	B	40	20	25	25	25	20	35	..	..
*LA CINQUANTAINE. Air in Olden Style. (Gabriel Marie) . . . . .	A	30	10	15	15	15	10	20	..	..
*LORAIN. Mazurka. (Nichols) . . . . .	A	30	10	15	15	15	10	20	40	30
*MERRY WIDOW. Waltz. (Lehar) . . . . .	B	40	20	25	25	25	20	35	..	..
*MONSTRAT V.I.M. March. (Joy) . . . . .	B	30	10	15	15	15	10	20	..	..
*MOOSE, THE. March. (Flath) . . . . .	B	30	10	15	15	15	10	20	..	..
*OLE SAMBO. A Coon Serenade. . . . .	A	30	10	15	15	15	10	20	40	..
*ONION RAG. A Bermuda Essence. . . . .	A	30	10	15	15	15	10	20	40	..
*PANSIES FOR THOUGHT. Waltz. (Blyn) . . . . .	A	40	20	25	25	25	20	35	..	..
*PERSIAN LAMB RAG. A Feppertie. (Wenrich) . . . . .	B	30	10	15	15	15	10	20	40	..
*POLISH DANCE. (Scharwka) . . . . .	B	30	10	15	15	15	10	20	..	..
*RAG TAG. March and Two-Step. . . . .	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	10	20	..	..
*ROGUEISH EYES. A Flirtation. (Gruenwald, Op. 396) . . . . .	Arr. Jacobs-Hildreth	B	30	10	15	15	10	20	..	..
*SERENATA. (Mozzkowski) . . . . .	Arr. R. E. Hildreth	B	40	20	25	25	20	35	..	..
*HUNGARIAN DANCE NO. 1. (Brahms) . . . . .	Arr. R. E. Hildreth	B	30	10	15	15	10	20	..	..
*SHOW FOLKS. March. (Wenrich) . . . . .	Arr. R. E. Hildreth	B	30	10	15	15	10	20	..	..
*SIMPLE AVEU. Simple Confession. (Thome) . . . . .	Arr. Hildreth-Jacobs	B	40	20	25	25	20	35	..	..
*SOLARET. (Queen of Light). Valse Ballet. (Allen) . . . . .	Paul Eno	B	30	10	15	15	10	20	..	..
*SPANISH GAILETY. Bolero . . . . .	Paul Eno	B	30	10	15	15	10	20	..	..
*STACK OF FUN. Barn Dance. (Rolfe) . . . . .	Arr. Hildreth-Jacobs	A	30	10	15	15	10	20	..	..
*STARLAND. Intermezzo Two-Step. (O'Connor) . . . . .	Arr. R. E. Hildreth	B	30	10	15	15	10	20	..	..
*SWEET CORN. Characteristic March. . . . .	A. J. Weidt	B	30	10	15	15	10	20	40	..
*TRADING SMILES. Schottische. (Ramsay) . . . . .	Arr. Jacobs-Hildreth	A	30	10	15	15	10	20	..	..
*TRAUMEREI AND ROMANZE. (Schumann) . . . . .	Arr. R. E. Hildreth	B	30	10	15	15	10	20	..	..
*TWO LOVERS, THE. Nolette. (Flath) . . . . .	Arr. R. E. Hildreth	B	30	10	15	15	10	20	..	..
*TU AND I. Waltz . . . . .	R. E. Hildreth	B	40	20	25	25	20	35	..	..
*VENETIAN ROMANCE. Barcarole . . . . .	R. E. Hildreth	B	30	10	15	15	10	20	..	..
*WHIRLING OVER THE BALL-ROOM FLOOR. Waltz. (Ramsay) . . . . .	Arr. Hildreth-Jacobs	A	30	10	15	15	10	20	..	..
*WIEGENLIED. Cradle Song. (Hauser) . . . . .	Arr. R. E. Hildreth	B	30	10	15	15	10	20	..	..
*KIAKIWIAK. A Polish National Dance. (Wieniawski) . . . . .	Arr. R. E. Hildreth	B	30	10	15	15	10	20	..	..
*YANKEE DANDY. Characteristic March. . . . .	A. J. Weidt	A	30	10	15	15	10	20	40	..

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# THE ADENZA

PUBLISHED IN THE INTEREST OF THE  
MANDOLIN, BANJO AND GUITAR

Vol. XVI

BOSTON, MASS., JANUARY, 1910.

No. 7



SPRINGFIELD HIGH SCHOOL MANDOLIN AND GUITAR CLUB, SPRINGFIELD, MASS.  
Mr. F. F. GATCHELL, DIRECTOR.

## SPRINGFIELD HIGH SCHOOL M. AND G. CLUB

IT is with especial pleasure that we present to our readers this month the half-tone of the Springfield (Mass.) High School Mandolin and Guitar Club, not alone because the club members are a wide-awake looking group of young musicians, but because it is just such organizations as this that help so much to popularize our favorite instruments.

This club was organized about four years ago under the direction of Mr. Fred F. Gatchell, one of Springfield's most popular teachers of the string instruments, and his careful training has been a wonderful aid in developing the latent talent possessed by the pupils. The faculty of the school have been most liberal in their views, recognizing the club as a pleasant feature in the school life, giving every encouragement and allowing it the use of the auditorium for rehearsals. The services of the club are called into requisition to furnish music at many of the informal entertainments and receptions, and at the graduating exercises. No restrictions have been placed on the club in accepting engagements to play at concerts and social functions, and receiving remuneration for their services, provided the pupils maintain a fixed standard in their studies. Mr. Gatchell informs us that the club played twenty-six dates last season and that the demand for its services is steadily increasing.

In the club's repertoire can be found many standard selections, and some of their concert numbers might be considered really ambitious.

## A NOTED GUITARIST PASSES AWAY

IT is with deep regret that we learn of the sudden death of Mr. Charles J. Dorn, which occurred at Orange, Mass., on the afternoon of November 30th. Mr. Dorn was highly esteemed by the musical profession as a soloist, composer and arranger, and his sterling qualities as a man were sincerely appreciated by his pupils and a host of friends.

## READ, DOUBTING THOMASES!

### THE CADENZA IS NOT ALONE IN SEEING AHEAD

Lyon & Healy have added another attraction to their varied recitals by which they propose to revive interest in the gentle art of mandolin, guitar and banjo playing. Arling Shaffer, one of the best known players of this class of instruments, has been secured for their exploitation and will give daily recitals in the music room of the Lyon & Healy warerooms. From the number of inquiries that have been received concerning these recitals, it is a foregone conclusion they will be well attended. Certainly such artistic exploitation should advance the call for mandolins and guitars and bring them back into the position of popularity that they occupied a decade ago.

—Music Trades

## ALFRED A. FARLAND



IN the April number of THE CADENZA there appeared a most comprehensive and instructive article on "Pick Playing" from the authoritative pen of Mr. Alfred A. Farland, and from time to time we have printed programs of the recitals given by this famous banjoist. In this issue we present to our readers a half-tone of the man who, with his untiring efforts, indomitable will and artistic temperament, may be said to have been the pioneer to demonstrate to the world that music of the highest order can be delightfully interpreted on the banjo when the instrument is in the hands of a master.

Early in December Mr. Farland paid THE CADENZA a brief call and, although he had been filling many long and arduous engagements, and covering miles and miles of territory, was looking remarkably well, and furthermore was in a most optimistic mood. He informed us that his season began much earlier than usual this year, and that he was already booked for dates as far ahead as the late spring. Among the many flattering late press notices accorded Mr. Farland we select the following from the Zanesville (Ohio) *Times Record*, which appealed to us as being rather unique.

Association of ideas is responsible for most of our likes and dislikes; for instance, if Nancy Brown, whom we love quite dearly, affects vermilion, vermilion unconsciously finds its predominant way into all our color schemes. The first time I heard a banjo played it was in the hands, and skilled hands, too, at that, of a man whom I knew to be low down white trash. The sound waves reached the repulsive side of my nerves and forever after I associated the banjo with scum-of-the-earth white trash. So much for association of ideas. Last evening that adamant idea got a jolt in the short ribs that made it sit up and take notice. It was my fortune to hear the recital by Alfred A. Farland, who is styled "the world's greatest banjoist," and I now qualify my judgment by saying that the banjo may be a wonderful instrument in the hands of a wonderful musician such as Farland.

The recital was a close corporation affair given by Cyrene Commandery No. 10, Knights Templars, at their asylum for themselves and their immediate families.

Quite a swell gathering it was that sat spellbound to occasionally reward the artist with that subdued applause called by "troopers" "kid gloves," which is none the less sincere, if not vociferous. Perhaps his best number was reserved for the last; I can't say, it was all so clever, and that overture always associated itself with a luxurious dinner I bolted to its tempestuous strains in Chicago, one time. Therefore it seemed the masterpiece. Association again. Follow the full menu:

Faust Fantasia  
Cradle Song  
Popular March

Gounod—Tard-Farland  
Heller  
Selected

"My Old Kentucky Home" — Variations  
 Overture, "Raymond" Last Movement  
 Military March  
 Serenade  
 Waltz in C Sharp Minor  
 "Alice Where Art Thou?" Transcription  
 Tarantelle  
 Largo  
 Intermezzo, "Cupid's Garden"  
 Serenata  
 Familiar Airs  
 Overture, "William Tell" Last Movement

Foster-Farland  
 Thomas  
 Schubert  
 Schubert  
 Chopin  
 Ascher-Farland  
 Popper  
 Handel  
 Eugene  
 Morzkowski  
 Selected  
 Rossini

(Written Expressly for THE CADENZA)

## THE MUSIC TEACHER AND THE NEW PSYCHOLOGY

CAN TONE (PITCH)-DEAF PUPILS LEARN TO DIS-  
 CERN 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?

BY L. A. WILLIAMS

(Continued from the December issue)

THE GREATEST PROBLEM IS TO KNOW THYSELF

Again, look to yourself when the pupil tries but in vain; for know that in the depths of your own sub-conscious are limitless resources that have never even been explored. From these depths you can bring to consciousness the power, the ability to adapt yourself to every need, including the greatest need of your heretofore hopeless pupil.

TELEMENTAL TREATMENTS

Sometimes it may be difficult, even under the above subjective states, to realize the results desired for your pupil, when your efforts may be supplemented by telepathic or telemental communications or treatments. This faculty of the sub-conscious operates most mysteriously. The writer remembers in his psychology class a lady who proved to be exceptionally good in receiving telemental communications. She was a stranger to me, but I resolved to do a little experimenting on my own hook. A number in the class decided to present themselves in one form of communication or another to different individuals. The writer chose this lady. As the sub-conscious operates more effectively, or perhaps more apparently, when the conscious mind is suspended in sleep (natural or induced), upon retiring I repeated several times after perfect relaxation just at entering sleep, the following:

A TELEMENTAL COMMUNICATION GIVEN AND RECEIVED

"At 2:00 A. M. I shall call Mrs. D. and continue to call her until she awakens, when she will realize my presence, will rise, note the time, and then go back to bed and sleep soundly." The following evening at class, Mrs. D. reported: "Last night I awoke and thought I saw you. I lay awake some little time and finally got up, lighted the gas and it was about 2:00 o'clock.

I went back to bed and did not wake up again till morning."

I may remark that Mrs. D. did not tell me this until I asked her if she was disturbed in her sleep the night before. Of the others who sent different messages at various hours to different individuals, three-fourths were like-wise successful, which is phenomenal, as it is seldom (except under abnormal conditions) that the recipient can elevate a message to consciousness. The above experiment gives an example of telemental communication under most favorable circumstances, namely, during sleep.

A NEW (2) VIEW POINT

The nearest akin to the above with which most readers are familiar is the practice among Christian Scientists of absent treatment.

It may be considered presuming, and possibly sacrilegious by some, for the writer to affirm his faith in prayer became monumental upon learning and himself operating these same psychic laws. It is not the purpose of this article to discuss these matters other than to show a reason for "the faith that is within me." The same laws have been used for ages, but are now more intelligently used and in different ways. There are a growing number who are looking into the psychical and daily employing these forces that others hardly know they have. But all may know who read, and I may add, drop prejudice.

A METHOD THAT ENHANCES THE SUCCESS OF TELEMENTAL COMMUNICATIONS OR TREATMENTS

While telemental communications are seldom raised to the conscious knowledge of the recipient, as in the case of the instances mentioned, the messages are nevertheless given and received, and furthermore, in therapeutic as well as physical and mental development, carried into effect. This, there is hardly any reason to doubt, and seemingly every reason to believe. (The writer has made many statements in this series of articles that space forbids substantiating by arguments that seem conclusive. The reader must, therefore, for the time being, until he can investigate these matters for himself, presume them to be true.) Therefore, to supplement the work of your lessons for the musically dull pupil, treat him telementally but go further than just doing all the work yourself, and you will reap far greater results. Have your pupil prepare to receive your communications by the following or similar auto-suggestion to be repeated upon retiring:

THE AUTO-SUGGESTION TO BE USED BY THE RECIPIENT

"From 2:00 A. M. on, my mind shall be in a receptive attitude awaiting the message I shall receive from my teacher. I shall then intuitively understand, and when I again play Schumann's "Traumeri" I shall

be, as it were, imbued with the spirit of my teacher and will interpret soulfully and in a musicianly way, for I will be able to immediately apply the aid I receive tonight. I shall be filled with an intelligence that will teach and drill me until I have acquired a soulful interpretation which I shall retain."

**THE TEACHER'S AFFIRMATIONS** The teacher upon retiring repeats: "From 2:00 A. M. on, I shall be in communion with Frank Smith, repeatedly reviewing with him "Traumerci" until he has acquired a soulful and masterful interpretation." Let these sub-conscious treatments continue nightly. If there be any objective or conscious knowledge upon awakening in the morning of the night's communion, it is more than you should expect. The sub-conscious measures time automatically. Therefore, it is better to agree on the hour. The more you thus work with your pupil, the faster he will advance, until finally you seem to be in rapport, and able to almost intuitively understand each other.

**A COMMON QUESTION ANSWERED** "But does not the mechanical pupil thus lose all originality? Wouldn't such a player have to take lessons all his life to learn to artistically render every new number?"

Let the first question be answered by another. Can a pupil lose that which he has not? The second: eventually there comes a time when the pupil has a sufficient store of experience to draw upon that he has a parallel analogous to the new number, so that he can interpret artistically and soulfully without further coaching. Moreover, according to the law, much accumulates more, the once dormant musical faculty finally becomes so developed that it takes the initiative and works out its own interpretation with as true precision and understanding as though the pupil had been thus endowed from birth.

**TO LIMIT THE MIND AT ALL IS TO LIMIT THE POWER OF LIFE** There is he who seeing great and new truths which his meager experience does not warrant accepting, immediately sneers and scoffs, not because he knows anything about them, but because he is not thus encumbered. 'Tis he who taps his forehead with a knowing air, indicating his informant is just a little off. Such a man is like the pupil of the eye; the more light it receives, the more it contracts.

There is he who seeing great and new truths, which his meager experience does not warrant accepting, immediately hungers and thirsts to learn if they be true and in the learning to be filled with more. Such a man is like the pupil of the eye which automatically realizes its darkness and expands to receive more light.

**HE ELEVATES HIS IGNORANCE TO THE DIGNITY OF SKEPTICISM**

The former needs light, but he does not know it; in fact, he insists it isn't so. He fails to recognize truth, for he has

not grown to it—he even feels sorry for him who has more light, and jokes at what he calls "stuff and rot." Mad men have many a jest at the expense of the sane.

"Do you wish for kindness? Be kind.

Do you wish for truth? Be true.

What you give of yourself you find;

Your world is a reflex of you."

#### SUMMARY

It is doubtless needless to here state pitch-deaf pupils can learn to discern pitch. When the arithmetic-deaf, the Latin-deaf, or the pitch-deaf pupil is your child, it is worth the effort. Then it is worth the effort to both teacher and pupil, though the latter be someone's else child. He will be more than a mechanical animation if he conscientiously and persistently applies himself under the proper teacher and methods. The refining, ennobling influence of good music can hardly be over-estimated. Its therapeutic value cannot be touched upon in this article. Its moral and spiritual up-lift has only been hinted at. Its value as a recreation (and it actually does re-create) cannot now be considered; nor can its financial earnings be discussed. Its social and entertaining features cannot be calculated, for there is seldom a gathering of people of whatever nature, that music may not be appropriately introduced. Lastly "It's the only art of Heaven given to earth, and the only art of earth we take to Heaven." Canst thou say as much for arithmetic or Latin? And still dost thou of music ask, "Is it worth the while"?

#### CASTLE CONCERT ORCHESTRA



**T**HE remarkable success attained by the Castle Concert Orchestra of Chicago, Ill., is attributable to three sources—the innate talent possessed by its individual

members, steady and conscientious practice, and the valuable instruction they have received from Mr. C. C. Castle, the accomplished director of the orchestra. Mr. Castle informs us that this group of musicians began to study with him about two years ago and have made such rapid advancement that now their services are in demand nearly every night in the week. The music rendered by the Castle Orchestra is of a high order. Such standard classics as the overtures to "Martha," "William Tell" and "Bohemian Girl," and selections from "Rigoletto" and "Il Trovatore," are some of the numbers we notice on one of their recent programs.

(Written Especially for THE CADENZA)

## TRUE PRINCIPLES FOR THE PROPER STUDY OF THE BANJO

BY J. J. DERWIN

(Continued from the December issue)

## CROSS-FINGERING AND HOW TO AVOID IT

ONE of the greatest faults in banjo playing, and a very difficult one to overcome, is cross-fingering. As this term is not generally understood, even by many compilers and authors of banjo methods and studies, I will explain its significance.

When, in passing from one string to another, the fingers do not lead back and forth properly, that is, if the first finger does not always precede the thumb after leaving each string in going from the fourth to the first string when playing ascending passages; or, if the thumb does not strike the first note after leaving each string in going from the first to the fourth string when playing descending passages (except in a few cases, which I shall illustrate later on), this is termed "cross-fingering," owing to the thumb crossing the first finger and *vice versa*. Cross-fingering leaves the fingers in an awkward position to take up the following note, and in consequence leads to "stumbling" and prevents ease of execution. The following are examples of correct and incorrect fingering:



This mark > shows where the fingering is faulty.

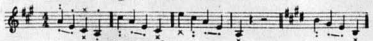
In straight diatonic passages of the scale — passages where no notes are skipped — correctness and facility in fingering depend largely upon picking the first note of the passage with the proper finger. Always start with the finger that will lead to the proper picking when changing strings. The following passages will illustrate:



However, when playing passages where the notes skip around, that is, do not come in direct scale order, this system of picking is somewhat modified by the use of the *thumb slide* or the second finger in ascending passages, thus:



(In the 1st and 2d measures both methods are shown.) and in descending passages by the *first-finger slide* or the second finger, thus:



The thumb slide is indicated by this sign x — x, and is executed by picking the first note in the usual manner and then forcing the thumb over the string to the next, thus producing the second note without picking again; in other words, both notes are made with one movement or sweep of the thumb. The thumb slide cannot be acquired without extended practice, but when mastered is decidedly useful, and a great help in playing awkward passages similar to the examples given.

An excellent method for perfecting oneself in the use of this slide is to practice sliding the thumb from the fourth to the third string, the third to the second string, and the second to the first string, using the open strings only and repeating the exercise many times. With perseverance this movement will surely be acquired, and to the great advantage of the performer, as can readily be seen.

The first-finger slide, which is indicated by the sign — . is executed by picking the first note as usual, and the second by forcing the finger without lifting it, over the next string towards the palm of the hand, thus producing both notes with a single movement, as in the thumb slide. Steady and consistent practice is necessary to become an adept in the use of this slide, but its usefulness will amply repay one for the time spent in its mastery. The joint of the first finger must be kept very loose so that the finger will slide over the string easily and permit the joint to bend inward.

This movement may be practiced by sliding the finger from the open first to the open second string, and from the open second to the open third string. It is somewhat difficult to keep the first joint sufficiently supple for it to bend backward as freely as it must, but, notwithstanding it may at first seem wholly ungovernable, constant repetition of the practice recommended will eventually make it tractable.

There are many more instances than those enumerated here where the thumb and first-finger slides can be used to splendid advantage, but I believe it advisable to explain them as they occur in each piece of the Banjo Course.

## THE NECESSITY OF A THOROUGH KNOWLEDGE OF THE BANJO FINGERBOARD AND HOW TO ACQUIRE IT

There is one very necessary feature in a course of banjo instruction which is perhaps more discouraging than any other, and one which disheartens many pupils, even to the extent of finally giving up the study of the instrument. I refer to the study of the fingerboard, a most important subject, yet often — I may add, nearly always — lightly dwelt upon. Taken up seriously and intelligently a thorough knowledge of the various positions is not so difficult of attainment, and, therefore, the fingerboard should not be such a bugbear as it is commonly supposed.

Too many students and players depend upon the fingering and position marks as indicated by the composer or arranger, and not upon their definite knowledge of the location of the notes. Do not try to learn all the notes on the fingerboard at once. Study the positions of a few at a time, but learn *those* well.

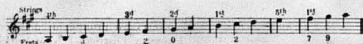
There is, or should be, in every instruction book a diagram that gives the names of the notes on every fret of each string and that shows their position upon the music staff. The ordinary scale notes should first be most thoroughly learned, which, with the average pupil, will require from five to ten lessons. During this stage of instruction, time studies, finger exercises and simple pieces can well be introduced as a means of relieving the tediousness of all-scale practice.

Before going farther let us consider the scale of A — the natural and favorite key of the banjo. By studying the signature you will find that the sharps are on the fifth line, third space, and the first space above the staff, respectively, the names being F sharp, C sharp and G sharp. The young student should bear in mind that it is the center or body only of the sharp, flat or natural that determines the note to be affected. The characters are always centered on the lines or in the spaces. In the scale of A, not only the notes on the fifth line, third space, and first space above the staff are sharp, but also every F, C and G throughout. The key of A being the easier, and consequently the more frequently used, has always been, I believe, the first considered in the various banjo methods and studies, but I think if the pupil was first made acquainted with the key of C, which is without sharps or flats, he would more readily understand the effect caused by the use of a sharp or flat signature. I will therefore first take up the scale of C. Both the string and fret on which each note is made are indicated in the following illustration of the scale.



This scale should be memorized, as all the notes in their natural locations will have then been learned, and when reading in other keys the changes will be more easily understood.

When playing scales with one or more sharps in the signature each note affected is raised a semi-tone or one fret. For example, in the scale of A, the notes F, C and G are played as here indicated:



In the flat keys the notes affected are reduced a semi-tone; for instance, the scale of E flat is played

as follows:



A double sharp  $\times$  raises a natural note one full tone or two frets; a note already sharp, a semi-tone or one fret. Example:



A double flat lowers a natural note one full tone or two frets; a note already flat, a semi-tone or one fret. Example:



A natural  $\natural$  restores either a sharp or flat note to its natural position on the fingerboard.



As each key is fully explained and marked in instruction books I will not dwell further on this subject, except as to the key of A.

The key of A is called the natural key of the banjo because it is the easiest to play in. The key of G is often referred to as the natural key of the mandolin and violin for the same reason. Furthermore, as the fourth string of the banjo is A, and the lowest note on the instrument in pitch, lower bass effects can be obtained in the key of A than in any other. As A is the tonic note (fundamental or starting note) in the key of that name, and C is the tonic note in the key of that name, the scale of A on the banjo and the scale of C on the piano, mandolin and all non-transposing instruments sound the same, since their starting notes are identical in pitch. A on the banjo being tuned to C on the piano, and B to D, and C sharp to E, etc., the banjo A is the same in pitch as the piano C, the banjo B the same as the piano D, the only difference being in the name. However, it is necessary to add that all the notes on the banjo really sound an octave lower than written. If written as played the bass clef would be required, or else altogether too many added lines below the staff for ease in reading; therefore in tuning the A string on the banjo to C on the piano, it must be tuned to the C an octave lower than the middle C that is found on the first added line below; the third or E string, an octave lower than the G on the second line; the second or G sharp string, an octave lower than B on the third line, etc.

(To be continued in the February issue)





**M**R. L. Dean Sands of Warsaw, Mo., is having his share of pupils on violin, mandolin and the band instruments. He is soon to give a grand mandolin club concert and the program will doubtless appear in an early issue of *THE CADENZA*.

Mr. Jason M. Hughes is a performer who by his fine banjo playing has done much to help popularize the instrument. The musical team of Hughes Bros. is well known to habitués of vaudeville houses. Mr. Hughes is at present teaching the banjo and guitar in El Paso, Texas.

We are indebted to Mr. Carmine Ferrucci, a skillful mandolinist and guitarist of New Haven, Conn., for four new subscribers to *THE CADENZA*. Mr. Ferrucci is a graduate of the National Qualified Teachers League and also a prominent member of the New Haven Ideal Mandolin Club.

Mr. William Place, Jr., of Providence, R. I., paid *THE CADENZA* office a visit late in November, nor would the staff allow him to depart until he had played one of his brilliant selections on the mandolin. This young performer is making wonderful strides in his chosen profession.

On receipt of his first copy of our magazine, Mr. Frank H. Batchelder of Toledo, Ohio, writes us, "Kindly send me back numbers of *THE CADENZA* for the past twelve months." Mr. Batchelder is a well-known teacher of the trio instruments and is doing much to promote their interest out in Toledo.

"I consider *THE CADENZA* a great 'booster' for the mandolin, banjo and guitar, and a first-class journal," writes Mr. Ellis L. Reeves, one of the leading mandolin and guitar teachers of San Francisco, and he "backs up" his words of commendation by enclosing the subscription of Mr. John McCloud.

Out in Calvary, Wis., the popularity of the mandolin, banjo, guitar and zither is increasing every day through the untiring efforts of Mr. Otto J. Beau. As an instructor of the string instruments he is making a pronounced success. We are pleased to have such men as Mr. Beau on our subscription list.

"The Musical Clays" of Vancouver, B. C., are a talented family of instrumentalists. Prof. Milton Clay, the director of the organization, is a teacher of piano, violin, mandolin, banjo, guitar, singing and the theory of music. The concerts given by this clever little orchestra of five are said to be most entertaining.

Two young graduates of Syracuse University have entered the teaching field in Syracuse, N. Y. Mr. Dana Wells, who is a guitar soloist and teacher, and his sister, Miss Mabel Wells, who has often been heard in that city in mandolin solos. They number among their pupils many of the University students.

Mrs. Rose Fritz Rogers, the well-known teacher and composer of Syracuse, N. Y., has reorganized her club this year. It numbers thirty members, there being an even number of men

and women. They are holding weekly rehearsals in the Crane Piano Company hall. It is Mrs. Rogers' intention to give three recitals this winter.

Mr. Frank J. Maculley, one of the "always busy" teachers and soloists of Camden, N. J., writes us, "I am organizing a new mandolin orchestra and have decided to name it in honor of your magazine, calling it 'The Cadenza Mandolin Orchestra of Camden.'" We appreciate the honor, Mr. Maculley, and wish we might be present at the christening.

The celebrated Plectrum Society of New York is to give a concert in New Haven, Conn., on the evening of Jan. 16th. It will be remembered that this organization is under the direction of Mr. Valentine Abt, the renowned mandolin and harp soloist. We feel sure that our musical friends who attend this concert will be amply repaid. It's a rare opportunity to hear the *best* in the mandolin.

"The Entertainers" of Boston, which includes the following artists, Lillian Haynes, 'cello, Adelaide Florence Chase, reader, Mabel Goings, accompanist, Joseph A. Audet, mandolinist, Albert L. Walker, baritone, gave a most interesting musical at the Loughton Studio, Copley Square, Boston, on the afternoon of December 14th. Mr. Audet's mandolin solos were highly appreciated.

Early in December we received a call from Mr. W. Gill of St. Johnsbury, Vt. Though Mr. Gill is a conscientious and thorough teacher of all three instruments, the guitar is his special favorite. He has been teaching for several years up in the "Green Mountain" State, and more than one of his pupils has distinguished himself as a fine performer in a college or professional club.

No one can deny that Mr. Harry A. Webber of Portland, Oregon, is a man who accomplishes much. He not only teaches a large class of pupils on mandolin, violin, banjo and guitar, leads his famous "String Orchestra," directs and manages his Juvenile Mandolin Orchestra, but he also lands many subscriptions to *THE CADENZA*, his last batch numbering twelve. A prosperous New Year to you, Mr. Webber.

Mr. Harry S. Six and his Huguonot Instrumental Club must be making a decided hit in New Rochelle, N. Y. Miss Jennie B. Lacy, President of the Flandreau W. R. C. No. 133, writes us, "The club under the leadership of Mr. Harry S. Six has developed into one of the *finest* and New Rochelle is justly proud of them. We are looking forward to another musical treat from them in the near future."

Mr. F. C. Armstrong, a banjoist and prominent member of the Republican Club, 16th Assembly District of New York, has recently organized a musical club among the — perhaps — future Mayors and Aldermen, and enclosing his subscription

(Continued on page 33)

# THE CADENZA

Devoted to the Interest of the  
Mandolin, Banjo and Guitar

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ERASTUS OSGOOD, *Associate Editor.*

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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.

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Vol. XVI JANUARY, 1910 No. 7

WE all know that "courtesy and checks are the lubricants of business," but the wheels of Success will refuse to revolve unless we apply the steam of Personal Effort generated by the fuel of Opportunity ignited by the electric spark I WILL.

## SOME PUBLISHER'S OPPORTUNITY

Should any music publisher happen to have so much money in his safe THE CADENZA will supply, on receipt of a stamped envelope, the address of the party writing us as follows:

"I have arranged 'Cavalleria Rusticana,' two or three notes all the way through, for mandolin solo. My Prof. says it is a good arrangement. I will sell it to you for \$50.00 if you consent to put it on the market as 'Arranged especially for THE CADENZA by.....'"

Mr. Thomas J. Armstrong of Philadelphia, "dean" of the banjo fraternity, by his long and faithful service in the ranks of the musical profession has won the highest esteem of all his co-laborers. He is always temperate in choosing his adjectives, so when he writes us the following gracious letter concerning our magazine it is only natural we should feel gratified. We will do our best to warrant a continuance of your good opinion, Mr. Armstrong.

"You may not know of the complimentary remarks about THE CADENZA that we hear in these parts, but you may rest assured that the entire profession and trade is certainly surprised and delighted with the paper, and the manner in which it is brought before them. It was only last Saturday that a representative from a prominent Eastern house spoke to me about THE CADENZA, and he was enthusiastic in his praise of every department in the paper. Manufacturers, publishers and players are all with you in your work. They have faith in THE CADENZA's efforts to start a boom in this branch of music. In fact it looks as if the boom is on 'right now.'"

## The Whole Story in a Nutshell

'Twould really be superfluous  
For us to speak you see;—  
Just note the list that Weidt's corraled  
To play the B M G

## 9th Annual CONCERT

of the

## AMERICAN GUILD

of

## Banjoists, Mandolinists and Guitarists

under the management of

A. J. WEIDT

at the

## New Auditorium

Newark

TUESDAY EVENING

APRIL 26, 1910

Reserved Seats

50c., 75c. and \$1.00

The following Artists have been  
engaged to appear

Valentine Abt, Mandolinist  
of New York

Geo. L. Lansing, Banjoist  
of Boston, Mass.

George C. Krick, Guitarist  
of Philadelphia, Pa.

Walter Boehm, Mandocellist  
of Buffalo, N. Y.

MYRON BICKFORD, *Piano Accompanist*

Miss Lorraine Davies, Reader

The Troubadours  
of Passaic, N. J.

ROY BURCHARD, *Director*

Ideal Banjo Club  
of Newark

Newark Mandolin Orchestra  
100 Members

Whyte Laydie Banjo Club  
40 Members

A Reception will follow the Concert

# SWEET CORN

17

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

CHARACTERISTIC MARCH

A. J. WEIDT

The musical score is written for the 1st Mandolin or Violin. It begins in 2/4 time with a key signature of one sharp (F#). The piece is marked *ff* (fortissimo) at the start. The score consists of 14 staves of music. The first staff has a *ff* dynamic marking. The second staff has a *mf* (mezzo-forte) marking. The third staff has a *ff* marking. The fourth staff has a *ff* marking. The fifth staff has a *ff* marking. The sixth staff has a *ff* marking. The seventh staff has a *mf* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking. The eleventh staff has a *ff* marking. The twelfth staff has a *ff* marking. The thirteenth staff has a *ff* marking. The fourteenth staff has a *ff* marking. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also guitar parts indicated by the word "Guitar" and dynamic markings like *f* and *ff*. The piece concludes with a double bar line and a *D.S. al C* (Da Capo) instruction.

# SWEET CORN

CHARACTERISTIC MARCH

BANJO SOLO

A. J. WEIDT

The musical score is written for a Banjo Solo in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The piece begins with a *ff* (fortissimo) dynamic. The first staff contains a series of chords and eighth notes. The second staff starts with a *mf* (mezzo-forte) dynamic and includes a circled '2' below a note. The third and fourth staves continue the melodic and harmonic development. The fifth staff features a first ending (marked '1') and a second ending (marked '2'). The sixth staff returns to a *ff* dynamic. The seventh and eighth staves show a *mf* dynamic. The ninth staff returns to *ff*. The tenth and eleventh staves include first and second endings. The final staff concludes the piece with a *mf* dynamic.

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Musical score for a cadenza, consisting of ten staves of music. The key signature is G major (one sharp). The notation includes various dynamics such as *f*, *ff*, and *mf*. The score features complex rhythmic patterns and melodic lines.

The first staff begins with a forte (*f*) dynamic. The second staff includes a forte (*f*) dynamic. The third staff includes a forte (*f*) dynamic. The fourth staff includes a forte (*f*) dynamic. The fifth staff includes a forte (*ff*) dynamic. The sixth staff includes a mezzo-forte (*mf*) dynamic. The seventh staff includes a forte (*ff*) dynamic. The eighth staff includes a forte (*ff*) dynamic. The ninth staff includes a forte (*ff*) dynamic. The tenth staff includes a forte (*ff*) dynamic.

The score includes first and second endings, marked with "1" and "2" respectively. The first ending is marked with a first ending repeat sign and a first ending fermata. The second ending is marked with a second ending repeat sign and a second ending fermata.

# Venetian Romance

## Barcarole

PIANO

R. E. HILDRETH

Andantino con moto

*mf*  
*rall*  
*ff a tempo*  
*f*  
**Animato**  
*mf*  
*ff*  
*dolce*  
*p*  
**Animato**  
*mf*  
*acc. poco a poco*  
*molto rall*

Andante

mf

poco cressa

f rit

mf a tempo

poco rit

a tempo

mf

poco cressa

f rit

mf a tempo

poco rit

a tempo

CODA

mf

poco rit

f a tempo

D.S. al fine

## SWEET CORN

2<sup>d</sup> MANDOLIN

CHARACTERISTIC MARCH

A. J. WEIDT

Musical score for 2<sup>d</sup> MANDOLIN, titled "SWEET CORN CHARACTERISTIC MARCH" by A. J. WEIDT. The score is in 2/4 time and consists of 14 staves. Dynamics include *ff*, *mf*, and *f*. The score includes first and second endings. A section marked "Mandola" begins on the 10th staff, and the piece concludes with a "D.S. al" instruction.



1st MANDOLIN  
or VIOLIN

# Venetian Romance

23

## Barcarole

R. E. HILDRETH

Andantino con moto

*mf* 2d Mand. or Guitar *rall.* *f*

*mf* *a tempo*

*f* *mf*

Animato

*ff* *dolce* *p* Guitar

Animato *mf* *accel.*

Guitar *Andante* *mf*

*poco a poco* *molto rall.* *mf* 2d Mand. or Guitar

*mf* Mandola or Guitar 8<sup>va</sup> lower *poco cresc.* *f rit.*

2d Mand.

*mf* *a tempo* *poco rit.* *a tempo*

*mf* *f rit.* *mf a tempo* *poco cresc.*

*poco rit.* *a tempo* *D.S. al*

CODA

*mf* Guitar *poco rit.* *f a tempo*



# Venetian Romance

## Barcarole

R. E. HILDRETH

2<sup>d</sup> MANDOLIN

Andantino con moto

The musical score is written for a 2nd Mandolin in G major, 8/8 time. It consists of 15 staves of music. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, and *f*, and tempo markings including *Andantino con moto*, *Andante*, *Animato*, *Molto rall.*, *poco rit.*, *a tempo*, *rit.*, and *accel. poco a poco*. There are also performance instructions like *Mandola* and *dolce*. The piece concludes with a CODA section and a *D.S. al* marking.

## Gretchen, My Rathsköller Fairy

MEDLEY WALTZ

2<sup>d</sup> MANDOLIN

NAT D. AYER

Arr. by WALTER JACOBS

The musical score is written for a 2<sup>d</sup> Mandolin in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a forte (*f*) dynamic and a fermata over the first measure. The second staff has a mezzo-forte (*mf*) dynamic. The third staff continues with a forte (*f*) dynamic. The fourth staff features a fortissimo (*ff*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff begins with a mezzo-forte (*mf*) dynamic and includes the instruction "Mandola" with a small 'p' below it. The seventh staff has a fortissimo (*ff*) dynamic. The eighth staff has a mezzo-forte (*mf*) dynamic. The ninth staff has a fortissimo (*ff*) dynamic and includes first and second endings, with the word "last" above the final measure. The tenth staff has a forte (*f*) dynamic. The eleventh staff has a mezzo-forte (*mf*) dynamic. The twelfth staff has a fortissimo (*ff*) dynamic and ends with a double bar line and a repeat sign.

BANJO SOLO  
C Notation

# Sweet and Low

BARNBY

Arr. by GEO. L. LANSING

Larghetto

Musical score for 'Sweet and Low' in C notation for Banjo Solo. The score consists of four staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The tempo is marked 'Larghetto'. The first measure has a dynamic marking of *pp* and a plus sign (+) above the staff. The second staff has dynamic markings of *sf*, *p*, and *mf*. The third staff has *pp* and *f*. The fourth staff has *p*, *rall. e dim.*, and *pp*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4).

# Forsaken

KOSCHAT

Arr. by GEO. L. LANSING

Andante

Musical score for 'Forsaken' in C notation for Banjo Solo. The score consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Andante'. The first measure has a dynamic marking of *pp*. The second staff has a circled 3 (3) below the staff. The third staff has *ff* and *p*. The fourth staff has *ff* and *p*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4).

+)

Note: Tremolo the notes with stems up; pick those with stems down.

## Gretchen, My Rathskeller Fairy

MEDLEY WALTZ

NAT D. AYER

Arr. by R. E. HILDRETH

PIANO

The musical score is arranged in two systems. The first system consists of six staves of piano accompaniment, each with a treble and bass clef. The second system includes vocal lines with lyrics. The lyrics are: "Ach! lit - tle Gret - chen, why don't you love me, Mit no one else could you ev - er a - gree; Think for zwei min - ute und then you will see We two have".

The CADENZA

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just got to mar-ry. When we are liv-ing in our lit-tle house,

Wont we be hap-py on schnit-zels und kraus, If a-ny one butts in why I will yell

Raus! Gret-chen, my Raths-ke-l-ler fair- y. *Wast*

My Prairie Rose (*Reese & Zirkel*)

The CADENZA

D.S. al<sup>c</sup>





Musical score for "The CADENZA". The score is written in G major and 2/4 time. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of dynamics including *p*, *ff*, *mf*, and *f*. There are several trills and slurs throughout. The score includes first and second endings, marked with "1" and "2". The piece concludes with a Coda section, indicated by a double bar line and a Coda symbol. The Coda is marked *f* and *accel.* and ends with a double bar line and a Coda symbol.

CODA *f* *accel.* *ff*

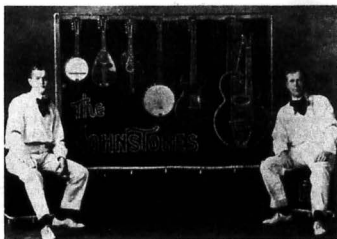
## SWEET CORN

GUITAR ACC.

CHARACTERISTIC MARCH

A. J. WEIDT

Musical score for "Sweet Corn" guitar accompaniment. The score is written in 2/4 time and consists of 12 staves. It features various dynamics including *ff*, *mf*, and *f*, and includes first and second endings. The key signature changes from one sharp (F#) to one flat (Bb) in the final section.



### THE JOHNSTONES

THE half-tone of The Johnstones is surely a most appropriate one to appear in THE CADENZA, as it shows a fine collection of mandolins, banjos and guitars as well as two talented performers who are "musical to the finger tips." This clever duo are meeting with marked success on the vaudeville stage, which proves conclusively that our favorite instruments, when in the hands of true artists, have lost none of their charm to delight the most critical audience.

Mr. James H. Johnstone was for several years a successful teacher in Jersey City, N. J., and is a

### The Artist and Amateur

(Continued from page 15)

writes, "I think you will hear of our club during the season. As to THE CADENZA, I have been taking it for some years and must say I would not be without it."

It is quite evident that Mr. Fred Knapp of Elmira, N. Y., is using his best efforts to popularize the trio instruments in his home city. He informs us that at present he has three clubs under his direction, with an aggregate membership of fifty performers. One of these clubs was organized as far back as 1899. Mr. Knapp is always on the lookout for new music that is in the class that's "worth while."

"THE CADENZA for November is fine and with some good pointers in it," writes Mr. Irving Salter, a well-known teacher of M. B. and G. of Baltimore, Md. Mr. Salter is manager and director of a regular string orchestra, and also of the Hollywood Mandolin Orchestra. These two organizations have filled many important engagements in the concert field, and have been a feature at numerous Baltimore social functions.

Mr. Harry A. Gates of Omaha, Neb., formerly a prominent member of the popular musical trio Gates Bros. and Green, in sending his subscription to THE CADENZA informs us that he has "left the road" and will in the future devote his time to teaching. He has at present a fine class of pupils in Omaha, and also a class in Council Bluffs. Mr. Gates concludes his letter by saying, "THE CADENZA is just what I have been looking for."

"I am up to my eyes in business this winter, for most of which I have to thank you and THE CADENZA, for your up-to-date publication gives the students renewed interest in their instruments," writes Mr. Will G. Plowright, the progressive banjo, mandolin and guitar teacher and club leader of Victoria, B.C. Mr.

composer of much ability. His arrangements for the string instruments are always brilliant and technically correct, so it is not surprising that the musical act of The Johnstones is making a pronounced hit.

The other "Johnstone," Mr. Charles E. Roginson, is an unusually skillful performer on the guitar, playing that somewhat intricate instrument, the harp-guitar, with equal facility as the ordinary.

The Johnstones surely deserve all the good things that the critics and managers have said of them, and by their continuous public performances do their full share in keeping up the popularity of our instruments. The act is often billed as "780 seconds of beautiful harmony."

### ADDITIONS TO OUR ART GALLERY

Vess L. Ossman and the late "Tommy" Glynn.

The Gibson Trio, Seattle, Wash.

(Paul Goerner, Laura Winters, Ruth Cochran).

The Johnstones, Chicago, Ill.

(Jas. H. Johnstone, Chas. E. Roginson).

Hotchkiss Musical Association, Waterbury, Conn.

(J. J. Derwin, Coach).

Mrs. A. J. Morse, Kingston, N. Y.

Thomas Carey, Detroit, Mich.

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

Plowright has recently taken the agency for our magazine, and is doing much for the trio instruments out in his locality.

The Old Powder House Mandolin Club was one of the "star" features at the O. P. H. Club minstrel show given in Somerville, Mass., on the evening of Dec. 1st. Among the selections rendered by the mandolin club we notice "Pride of the Navy" March, "Darkies' Holiday," "Drowsy Dempsey" and "Ciriibiribin." Miss Josephine E. Blackman, director of the mandolin club, was formerly a pupil of Mr. Geo. L. Lansing.

In renewing his subscription to our magazine, Mr. F. M. Planque, one of the leading teachers and club leaders out in Vancouver, B. C., and a composer for the trio instruments as well, writes as follows: "I am simply 'delighted' with the present CADENZA. I have the very first issue of the old magazine. Our friend Parree started a mighty 'good thing' there in Kansas City in the early days of '94, and the present owner is surely 'pushing it along!'"

Though Mr. George D. Schaffer of Morgan Hill, Cal., is an enthusiastic teacher of the three instruments, we can somehow read between the lines that the mandolin is his special favorite. He is an ardent admirer of the solo work of Mr. Valentine Abr, and declares emphatically that he regards the Abr publications as truly "music that is music." Mr. Schaffer informs us that he has decided to locate in some town in the southern part of California about the first of the year.

Sig. Giuseppe Pettine, the renowned mandolinist, and his brother Stefano, a famous tenor, filled a number of important engagements in Eastern New York the early part of December. The press notices these eminent artists received along their route were most flattering and well deserved. By his brilliant performances and charming compositions, Sig. Pettine has been

a great factor in bringing the mandolin up to the high standard it now enjoys in the musical world.

Mr. W. H. Ingle of Ladysmith, Wis., though essentially a violinist and orchestra leader, has awakened so much interest in the mandolin and guitar in his home town that he now has a large class of pupils, and a number of ladies of Apollonia, Wis., who heard Mr. Ingle play the mandolin, were so fascinated with the music that they induced him to come to that town and organize a club there. Who was it that said, "A good man will always find an opening for his talents"?

The Syracuse University Glee and Instrumental Club, composed of sixty members, started on their Thanksgiving Club trip on November 15th. The trip included Buffalo, Erie, Cleveland, Detroit, Chicago and other western cities. The mandolin club numbers thirty men. The leader is Mr. Ralph Shenton, who is one of the finest mandolin soloists ever heard in Syracuse. He has composed several very catchy pieces for mandolin. Mr. Shenton plays a mandolin solo at each concert.

Late in November we were paid another brief call by Mr. R. Bullard, the energetic and capable leader of the Amherst College Mandolin Club. Mr. Bullard spoke most enthusiastically of the work his club is doing. On Thanksgiving evening the musical clubs of Amherst gave a very successful concert in Worcester, Mass. On Washington's Birthday they play in New York, and during the Easter vacation will fill dates in Chicago, Milwaukee, Cincinnati and other cities in the Middle West.

It gives us pleasure to know that the better grade of music we have been featuring in THE CADENZA is late in meeting with the approval of our subscribers. We take the liberty of quoting from a letter received a short time since from Mr. Nelson C. Powers, who is doing much for the string instruments out in Capicola, Cal. "I am certainly pleased to see so much high-class music published in THE CADENZA. The magazine surely deserves the patronage of the entire banjo, mandolin and guitar fraternity."

The reports that come to us from Mr. Harry Sanxay, the successful teacher of violin, banjo, mandolin, guitar and lute out in Napa, Cal., are certainly very encouraging. Mr. Sanxay, besides having a large class of pupils in his home town, has started clubs in St. Helena, Rutherford, Oakville and Yountville. We are pleased to learn that our favorite instruments are so popular out in that section. Mr. Sanxay is one of our new "Agents" and is seeing to it that THE CADENZA has a large circulation among his various clubs and classes.

It would almost seem as if Mr. Paul Goerner of Seattle, Wash., had "formed the habit" of making things "hum" in the musical line out his way. In one of his latest communications he informs us that his mandolin orchestra, composed of thirty-two members, is soon to give a grand recital, and that several musical numbers that have appeared in THE CADENZA will be included in the program. Mr. Goerner concludes his letter by saying, "The music in your magazine is great, and I don't see how anyone interested in the mandolin, banjo and guitar can get along without it."

One of the most brilliant and skillful soloists on the banjo, mandolin and guitar in the south is Mr. M. Paul Jones of New Orleans, La. Mr. Jones has received most flattering press notices from the leading journals of Florida, Alabama, Louisiana and Texas. In one of his recent communications he says, "I wish to express my gratification at the grade of music THE CADENZA is now publishing for the small instruments, which is undoubtedly bringing them up to a parallel with the so-called 'nobler instruments.'" Mr. Jones has under his direction a mandolin orchestra of 25 members, and is also a serious student in theory and harmony.

Yes, we are willing to admit that we thought the December issue of our magazine was just a little above par, and the complimentary letters we have received from our readers have naturally had a tendency to confirm our opinion. The following comment we quote from a recent letter received from Mr. Willis J. Crosley, the well-known teacher, club leader, harpist and mandolinist of Hartford, Conn. "I notice the steady growth of THE CADENZA in all its departments. The advertising section deserves special comment on its completeness and great value to the wide-awake teacher and dealer. The advertisers no doubt realize this or they would not expend so much for space in THE CADENZA."

We are in receipt of a very kind letter concerning THE CADENZA from Mr. J. S. Monroe, the head of the Monroe Music House, located at Hanford, Cal. Mr. Monroe was for many years one of the best "drawing cards" on the vaudeville stage. Managers were always ready to make a return date for "Jack Monroe," for his artistic banjo solos and topical songs were always sure to "get over" and more.

The Hanford Journal says:

And then came Happy Jack Monroe, whose fame as an entertainer was wide before he settled in Hanford, but whose local reputation is such that a smile follows even the mention of his name. His merry comedy kept the house in an uproar of mirthful laughter, and it was hard for him to finally get away from the crowd.

We believe implicitly in the old adage "Never repeat a bad story you may hear about anyone", but we know of no law of ethics that forbids one repeating a kind remark, and this is what Mr. Howard D. Openshaw, a prominent mandolin teacher and Guild member of Philadelphia has to say of the mandolin, guitar and banjo "booster":

"For THE CADENZA, I must say again, that it is the best of the best. Although I get several of the famed leaders in the magazine world none can equal THE CADENZA for its interesting reading, its excellent 'get-up', its spirit, which makes one feel as though he were reading a diary of his own family, and the better and higher grade of music it contains. I feel as though I had got my dollar's worth already in the music contained in the four copies sent me."

In a recent communication received from Mr. G. E. Lindsey, an enthusiastic banjost of Houston, Texas, he makes the following statement which may prove of interest to some enterprising teacher looking for a promising location in the far South-west.

"By the way, I want to tell you that we have a hustling, bustling city here of a hundred thousand people, and not a banjo teacher in sight. We have plenty of music teachers of other kinds, though none who are giving any great and special attention to the banjo, mandolin and guitar. Nobody teaching banjo so far as I can learn. It seems to me this would be a fine opening for somebody who can play the banjo and has the knack of working up business. I would certainly like to see somebody come in here who understands the work."

We are always pleased to receive a communication from Mr. "Fred" J. Bacon, the famous banjost, for he invariably has something interesting to say. We will just quote a line here and there from one of his latest epistles. "I ran into a bunch of jolly good banjo men while in New York. There was D. L. Day, D. E. Hartnett, A. J. Weidt, M. A. Bickford and Valentine Abr. We all dined together at a swell Italian restaurant. . . . I played a few banjo numbers in the auditorium at John Wana-maker's store to a few banjo enthusiasts. The advertising agent there at the store wanted to engage Mrs. Bacon and me to play a concert every day, but we are booked solid up to May 9th. We opened November 15th, at the Temple Theatre, Fort Wayne, Ind., and will close our season at the Colonial Theatre, Lawrence, Mass., the week of May 2d. It really does seem as though the good old banjo is coming back again to its once popularity and craze."

# WHAT THE CLUBS AND ORCHESTRAS ARE DOING WHEN HERE and HAT



The Tuxedo Mandolin and Guitar Club of Hartford, Conn., Mr. K. Bingham Kraus, director, reports a remarkably good business this season. Among the engagements filled from October 11th to November 4th were the following: Banquet of Hartford Nest of Owls; Lecture and Smoker of the Insurance Institute of Hartford; Banquet of the Automobile Club of Hartford (ten musicians); Concert for the Gilcad (Conn.) Hall Association, followed by dancing with music by the Tuxedo Orchestra; Smoker of the New Britain (Conn.) Royal Arcanum; Banquet of The Men's Club of Trinity Church, Hartford. On the evening of November 12th the club furnished music at the banquet tendered to President Wm. H. Taft by the Army and Arsenal Commission of the State of Connecticut, at the Hartford Club. The Tuxedo Club is a credit to the fraternity alright and its capable director a hustler for business. The popularity of our instruments would move up several notches if a thousand or more organizations of the Tuxedo class were to suddenly spring into existence throughout the country.

The first public concert of the "Edgewood Mandolin Orchestra, Mr. Wm. Kottman, leader, was given at Edgewood, Pa., on the evening of November 9th. Mr. Kottman writes that the concert was a great success, and that much surprise and pleasure was expressed by the large audience present that such delightful and ambitious music could be rendered by the trio instruments. It is just such affairs as these that help bring the string instruments into prominence. The concert was given under the auspices of the Edgewood Club.

\*First Mandolin—Wm. Kottman, Director; Weineman Cratty, Christ Martin  
Second Mandolin—Herman W. Kottman, George C. Schober.  
Tenor Mandola—Frank P. Weaver.  
Mandocello—Fred G. Kottman.  
Violin—Leon Mamaux.  
Flute—Joseph Van Norman.  
Banjo—Fred Batchelder.  
Guitar—Miss Selma Kottman, George Heller.  
Piano—Miss Flora Kottman.

## PROGRAM

## Part I

a. Overture, "The Wanderer" Ansdren  
b. March, "Dixie Twilight" Johnson  
Edgewood Mandolin Orchestra

## Quartette

a. "Steamboat Medley"  
b. "Shine on Harvest Moon"  
Imperial Male Quartette  
Guitar Solo, "Song of the Angels" Blake-Persley  
(Reverie Celestial)

Miss Selma Kottman  
Reading, "How Ruby Played"  
Carl M. Carothers  
Reverie, "Romance of a Rose" O'Connor

Orchestra  
Part II  
Selection, "Sextet from Lucia di Lammermoor" Donizetti  
Orchestra

Song, "Annie Laurie"  
Imperial Male Quartette

Banjo Solo, "Down South" Myddleton

Fred Batchelder

Piano Accompaniment by Miss Flora Kottman

Reading a. "Two Sides to a Question"

b. "The Neighbors"

Carl M. Carothers

a. "Miserere from Il Trovatore" Verdi

b. "The Gibson is King" Williams

Orchestra

The Euterpean Club of Malden, Mass., under the capable direction of Mr. Leon A. Winslow, gave its "third musical" on the evening of November 29th. A well-known musical critic who was present informs us that the ensemble work was unusually good and that every solo number was received with enthusiasm. Mr. Winslow is devoting much time and talent to the development of this organization, and his efforts are being crowned with success.

## PROGRAM

## I

Banjo Solo, "West Lawn" Glynn

Miss Gladys Moore

Tenor Solo, "Farewell to Summer" Johnson

Mr. Merton S. Lovell

Violin Solo

a. "Mazurka Characteristique" Wieniawski

b. "Andante" Guck

c. "Kuiawiak" Wieniawski

Mr. Robert Berne

Reading

Impersonation of "The Girl of the Golden West" Belasco

Miss Edith Wilma Swenson

Selection, "Flight of the Birds" Rice

Orchestra

## II

Piano Solo, "Waltz op. 18" Chopin

Mr. John A. Thomas

Soprano Solo, "April Morn" Batten

Miss Florence A. King

Monologue (Original and Selected)

Mr. Paul M. Foss

Selection  
Orchestra

The eleventh annual concert under the auspices of the Pine Street M. E. Church of Williamsport, Pa., Mr. Gustav J. Kliemann writes us was a most gratifying success, artistically and financially. The Gibson Quintet, under the able direction of Mr. Klieemann, was the star attraction, and we feel quite sure the harp solos by Miss Julia Kliemann were charmingly rendered.

## PROGRAM

## Part I

Gavotte Caprice "Life's Lighter Hours" Wells-Smith

Gibson Quintet

1st Mandolin—Miss Emma Duerwacher.

2d Mandolin—Miss Jennie Duerwacher.

Tenor Mandolin—G. Kliemann.

Mandocello—Miss Julia Kliemann.

Pianist—Birdella Kothius.

a. "His Lullaby" Carrie Jacobs-Bond

b. "Home Song" Ellis

Miss Eleanor Dawson

"Miserere," from "Il Trovatore" Verdi



## PROGRAM

a. "Let Her Go Galop"		Huntley
b. "Drowsy Dempsey"		Lansing
Mandolin Solo, "Ariel Banjo Club		
"Story-Teller Waltzes"		Farrand
Dance, "Sailor's Hornpipe"	Miss Catherine Morrison	
"Yankee Dandy"	M. Olive Avery	Weidt
Song	Ariel Banjo Club	
a. "When the Stars are Brightly Shining"		
b. Selected	Miss Ethel Campbell	
	Miss Phoebe Peters	
Banjourine Duet		
a. "Recherche"		Eno
b. "Plantation Symphony"		Eno
Dance, "Serpentine"	Miss A. E. Broadbent	
"Rag Tag"	M. Olive Avery	Weidt
Flag, "Star Spangled Banner"	Ariel Banjo Club	
	M. Olive Avery	

At Syracuse, N. Y., there is a novel club organized. It is composed of graduates of different colleges and is called "The Alumni Club." All the members of this organization have been on some College Glee and Mandolin Club and the music which they render is of the higher type. It will be interesting to note the *personnel* of the Club: Theodore Newman, Cornell; Huntington Lewis, Yale; Charles P. Morse, Syracuse University; S. G. Birdsall, Syracuse; Clarence West, Williams; Harry Wadsworth, Syracuse; Floyd Sherwin, Yale; Edward Chollar, Harvard; Lathrop Babcock, U. of P.; Arthur Fairbanks, Princeton and Hamilton White, Cornell. A joint concert is soon to be arranged between the Alumni Club and the Syracuse University Mandolin Club.

One of the most significant proofs that the mandolin, banjo and guitar are rapidly growing in popularity is that the faculties of many of the high and grammar schools throughout the country are encouraging the formation of musical clubs among the pupils. We are indebted to Mr. L. H. Conant, principal of the Gardiner High School, Gardiner, Me., for the following interesting program. Mr. Conant writes us that the Gardiner High School Mandolin Club is the only high school club of its kind in the state, and the first to give a concert. This initial performance was given on the evening of November 24th for the purpose of buying new instruments for the organization. The *personnel* of the club is Frank Wise, Ruth Robinson, Vera Houston, Prin. L. H. Conant, Rosa Wolman, Sub-Prin. True C. Morrill, Florence Willey, George Talbot, Mildred Betts, Reeta Plant, David Kelly, Francis Perry, Fuller Sherman, Adelia Potter, Assistant Miss Alice Richards, Ruth Buker, Marion Hickey, Eleanor Kelly and Susie Goldberg. THE CADENZA extends its heartiest congratulations to the young musicians and best wishes for the future success of their club.

## PROGRAM

a. "Director's Choice"		
b. "A Day in the Cottonfield"	Descriptive	
Mando-Cello and Tenor Mandola Duet	Mandolin Club	
a. "Spring Song"		
b. "Silver Threads Among the Gold"	Messrs. Morrill and Kelley	
Gibson Quartet		
a. "The Arbitrator"		
b. "Barn Dance"		
Soprano Solo, "Bonnie Sweet Bessie"	Messrs. Conant, Morrill, Kelley and Wise	
Mandolin Duet, "Lustspiel Overture"	Miss B. A. Anderson	
	Messrs. Conant and Morrill	
a. "Heart Murmurs"		
b. "Corporals Guard"		
	Mandolin Club	

A most enjoyable banjo, mandolin and guitar recital was given by Mr. A. J. Shaw and some of his advanced pupils at Drexel Hall, Chicago, Ill., on the evening of December 3rd. Mr. Shaw's artistic banjo solos received most favorable comment. He was ably assisted in his work by Miss Lettie Carter at the piano. Among the pupils to distinguish themselves were the Misses Goldie Brown, Mary Oneil, Katherine Cowan, Anna Shoenbeck, Lettie Carter, Mrs. Wm. Otman, Mrs. Stroud and Messrs. Chas. Berg, Iver Aurie, Chapel and Dennis.

## PROGRAM

"Director's Choice"	Part I	J. G. Liddicoat
"Keystone Schottische"	Mandolin Club	J. G. Liddicoat
Banjo Duet, "Southern Smiles"	Mandolin Club	A. J. Shaw
"Fluer de Lis Waltzes"	Prof. Shaw and Iver Aurie	Zublin and Smith
"Dream of Fairyland"	Mandolin Club	A. Amsden
Banjo and Piano, "William Tell Overture"	Mandolin Club	Rossini
	Prof. Shaw and Miss Lettie Carter	
	Part II	
Banjo and Piano		
a. "Norma" Overture		Bellini
b. "Poet and Peasant" Overture		Suppe
Selection, "Il Trovatore"	Prof. Shaw and Miss Lettie Carter	Arr. by Dillelar
Guitar Duet, "Alpine Echoes"	Mandolin Club	A. J. Shaw
"Onion Rag"	Mrs. Stroud and Prof. Shaw	A. J. Weidt
"Lucia," Sextette	Mandolin Club	G. Donizetti

Mr. Frank M. Ewing, the popular banjo teacher of South Williamsport, Pa., sends us the program of a concert given by the Apollo Concert Co. in Montoursville, Pa., on the evening of November 24th. Mr. Ewing has something kind to say of every member of the company, and a special word of commendation for the banjo playing of Mr. Arthur Wells. No. 3, Part II, of the program was:

Banjo Solo		Hunter
La Rabida		Gregory
L'Infanta March		Mascagn-Wells
Cavalleria Rusticana		
	Arthur Wells	

## PERSONAL NOTES

THE CADENZA extends hearty congratulations to Mr. and Mrs. Lewis A. Williams of Kalamazoo, Mich., on the birth of a son. The felicitous event took place on November 13th. As head of the sales department of the Gibson Mandolin-Guitar Co., Mr. Williams has formed many strong and lasting friendships among the musical fraternity. In business hours it is highly probable that Mr. Williams still contends that the "Gibson is King," but we are inclined to believe that in his household a young monarch reigns supreme.

Mr. Charles P. Morse is now connected with the W. T. Crane Piano Co., Syracuse, N. Y., being buyer and manager of the small goods department. He was formerly leader of the Syracuse University Mandolin Club, and for the past six years has been in the small instrument business in this city. THE CADENZA feels under obligations to Mr. Morse for several interesting musical news items that appear in this issue, and we are "willin'" to be indebted to others if they'll only give us half a chance.

## NEW PUBLICATIONS

## MANDOLIN

- American Republic. March (Thiele) *Arr. F. T. McGrath* .75  
 Serenade Mandolin. (Arr. Geo. L. Lansing) *A. Jangmann* .50  
 1st Mandolin, .30; 2nd Mandolin, 3rd Mandolin, Tenor Mandola,  
 Mando-Cello, Flute, 'Cello, Banjo Obligato, Guitar Acc., each, .15;  
 Piano Acc., .20.  
 Czardas-Danse Styrienne (Arr. Geo. L. Lansing) *G. Michiels* .50  
 (In Springtime (Scherzo). Charles Frank)  
 (Maria, Mari (Neapolitan Serenade) Capua) *Arr. Lansing* .50  
 1st Mandolin, .40; 2nd Mandolin, 3rd Mandolin, Tenor Mandola,  
 Mando-Cello, Flute, 'Cello, Banjo Obligato, Guitar Acc., each,  
 .30; Piano Acc., .40.  
 Il Trovatore. Selection (Verdi) *Arr. H. F. Odell* .50  
 1st Mandolin, .30; 2nd Mandolin, 3rd Mandolin, Flute, 'Cello, Tenor  
 Mandola, Mando-Cello, each, .30; Banjo Obligato, Guitar Acc.,  
 each, .40; Piano Acc., .50.  
 CUNDY-BETTONNE COMPANY, BOSTON, MASS.

- Diamond City Two-Step *Daniel Acker* .50  
 1st Mandolin, .30; 2nd Mandolin, 3rd Mandolin, Tenor Mandola,  
 Mando-Cello, Flute, 'Cello, Banjo Acc., Guitar Acc., each, .20;  
 Piano Acc., .40.  
 DANIEL ACKER, WILKES-BARRE, PA.  
 Come, Be My Sunshine, Dearie! *John E. Gardner* .75  
 Turkish Imperial Guard. March *Fred Luscomb* .80  
 The Motor Girl. Selection *Julian Edwards* 1.00  
 Two Mandolins, Guitar and Piano Acc.  
 M. WITMARK & SONS, NEW YORK, N. Y.  
 Gretchen, My Rathskeller Fairy (Ayer) *Arr. Walter Jacobs* .50  
 Sweet Corn. Characteristic March *R. E. Weidt* .50  
 Venetian Romance. Barcarole *R. E. Weidt* .50  
 1st Mandolin, .30; 2nd Mandolin, Guitar Acc., each, .10; 3rd Mandolin,  
 Tenor Mandola, Mando-Cello, Flute Obligato, 'Cello Obligato,  
 Banjo Obligato, each, .15; Piano Acc., .20.  
 Pilgrim's Song of Hope. Transcription *Batiste-Hilthred* .40  
 Unaccompanied Mandolin  
 WALTER JACOBS, BOSTON, MASS.

## GUITAR

- Kiss of Spring. Waltz (Rofle) *Arr. Walter Jacobs* .50  
 Two Guitars  
 WALTER JACOBS, BOSTON, MASS.  
 The Yama-Yama Man. Guitar Solo *Karl Hoschna* .30  
 The Message of the Red, Red Rose *Gustav Luders* .40  
 Song with Guitar Acc.  
 M. WITMARK & SONS, NEW YORK, N. Y.  
 BANJO  
 Sweet Corn. Characteristic March *A. J. Weidt* .55  
 Two Banjos  
 Sweet and Low and Forsaken. *Arr. Geo. L. Lansing* .30  
 Banjo Solo in C notation  
 WALTER JACOBS, BOSTON, MASS.  
 Turkish Imperial Guards. March. Banjo Solo *Fred Luscomb* .50  
 Come, Be My Sunshine, Dearie! Banjo Solo *John B. Gardner* .30  
 The Motor Girl. Selection. Banjo Solo *Julian Edwards* .60  
 N. B. The above published in both the American and English  
 notations.  
 Cuddle Up a Little Closer, Lovely Mine *Hauerbach-Hoschna* .40  
 Song with Banjo Acc.  
 M. WITMARK & SONS, NEW YORK, N. Y.

## ORGAN

- Cantilene (Alphonse Mailly) *Edited by H. C. Macdonald* .50  
 Prelude in B Flat *Charles Valentin Alban* .50  
 OLIVER DITSON COMPANY, BOSTON, MASS.

## PIANO

- Swinging To Sleep *W. F. Suds* .30  
 Churning Song. Melody. *Charles Wakefield Cadman* .50  
 Under the Spreading Chestnut Tree. *Charles Wakefield Cadman* .30  
 Reverie (With verses)

## 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 pre-  
 ceding that of publication to insure insertion.

(Continued from page 6)

dictionary gives as a definition for the word  
 mandolin, "a musical instrument," and that's  
 what it should be, but we have heard of manu-  
 facturers who did not seem to appreciate this  
 fact, for they placed on the market a contrap-  
 tion that had the form and semblance of a

mandolin, but it could never be truly classed  
 under the head of "a musical instrument."  
 You will notice that the Gibson Co., in their ad  
 this month give our readers a little talk on the  
 folly of buying a thing on account of its cheap-  
 ness. They cite the case of a man who bought

a pair of cheap shoes, of another who bought  
 a cheap horse, and still another instance of a  
 musician who bought a cheap mandolin. It  
 would seem to us the last case is the saddest  
 of all, for the man who buys cheap shoes, or a  
 cheap horse, is the only sufferer from his

- Valse Des Fleurs *P. I. Tchaikovsky* .75  
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 Maria. German Song *Adolf Jensen* .40  
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 It Came Upon the Midnight Clear *George B. Nevin* .10  
 Easy Anthem for Christmas-tide (Mixed Voices)  
 Angels from the Realms of Glory *P. A. Schnecker* .12  
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folly; in the case of the musician he not only brings reproach upon himself, but degrades his profession, and if he has the audacity to play his "cheap" instrument in public he subjects all those who attend his recitals to torture. In short, many are made to suffer for one man's folly. Perhaps some "tight-wad" may contend, "I could never see the advantage of buying a high grade instrument. Now, I have

been using what you might consider a 'cheap' mandolin for some time. I have played before good-sized audiences and received no end of applause." Don't deceive yourself, Mr. Tight-Wad, remember what "old Kennedy" says in "The Boss": "Never get carried away by cheers nor a crowd. Cheers are nothing but a breeze, and as for a crowd there will always more congregate to see you

hanged than to shake you 'mitt.'" If you really have made a success by playing an inferior instrument you might today be regarded as a "top-notcher" in the profession if you had demonstrated your skill on — well, a Gibson, for example. Don't jeopardize your reputation any longer by playing a "cheap" instrument. Send to the Gibson Co. for their "Book F" catalog.

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Selection II *Trovatore*, (Verdi)

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	Selection	March			
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JUST as regularly as the month comes around you can rely on the Hogue Music Co. having a new and attractive club number "on tap" for their host of patrons. This month "Way Down in Georgia" march and two-step is their "star" feature. Be sure to get a copy of this as a good, bright march always pleases an audience, and the price is down to "rock-bottom."

Have you been investigating the matter pertaining to the "Black Hand"? "Of course not, I am not a detective." That's so; you are a musician. We were not alluding to the secret Italian society, but to the ad of Walter C. Tuttle, the popular music dealer of Indianapolis. He can supply you with songs, piano, violin, mandolin, banjo and guitar music at low prices. Better look up the "black hand" after all.

In one of Artemus Ward's amusing books he relates a story about a man from the rural districts who visited the Tower of London and was so much impressed by the crown jewels on exhibition there that he wanted to buy them for his good wife back home, but, on learning their value, concluded he would buy his "better half" a good, genteel silver watch. You will observe in his ad that Mr. A. J. Shaw does not charge "crown jewel" prices for his mandolin method but the "goods" are there just the same. Ten cents will bring you a sample study.

A dog at a dance would seem very much out of place, would he not? And if he were a

well-bred canine he would regret very much that he had strayed into the ball-room. Regrets always cause heart-aches. Now, don't you make the mistake of not sending for that stirring march "Ohio Field" by Harry S. Six, and you'll have no cause for

regrets. If you order now and mention THE CADENZA, it will only cost you 10 cents; and if you will just enclose another dime Mr. Six will send you a sample of his "New Imperial damp-proof, true-tone" banjo strings.

Nearly every teacher will occasionally have what is known as a "blue spell" and life seems like "one long, rainy day, with all the umbrellas lent out to the neighbors." It's often thus when he looks over his stock of music and can't find one attractive little piece for the pupil due in a few minutes. Have you ever tried any of Walter A. Norwood's publications? The two he features this month are great sellers. "E. L. O." schottische by Myron A. Bickford, is one of those bright little affairs that almost plays itself; "Melody in A" is a tremolo gem. You can use both to advantage.

A well-known club leader said to us the other day, "I have been in the business over twenty years and I can't remember when I have struck such a rattling good march as "Diamond City," by D. Acker. I tell you, son, it's a corker." And we know of a certain mandolin club using it for an opening number at most of their concerts. These are both authentic statements, and we could mention names if we had to. Yes, indeed, Mr. Acker may well call his composition a "sparkling diamond." To absorb its full beauty you want to have all the parts; the banjo part is especially effective. "Keep your eyes on yours truly."

Several years ago, when the late comedian Wm. Hoey was in his prime, he used to sing a song entitled "They're After Me," and we would not be a bit surprised if the "Tuneful Tunes for Mandolin Orchestra" that one of our new advertisers, Mr. M. B. Waite, is featuring this month, would soon be singing the same song, when the teachers and pupils begin sending in their orders. For the "tuneful tunes" are precisely what the majority of players are after. Mr. Waite asks you to send for his thematic catalog, which contains sample mandolin parts of "Waite's Progressive Studies" "just the thing for those vacant spots in teaching."

The oft quoted

"Man wants but little here below,  
Nor wants that little long."

can be found in the writings of both Oliver Goldsmith and Edward Young. But "Wanted, mandolin players who have not received a copy of 'Sans Adieu'" is found only in the ad of the Maximum Pub. Co., so you should give the announcement your special attention. It is a beautiful musical composition for the mandolin, written in duo, trio and quartette style by Paul Enno, and is in the range of the average player. You can use it to splendid advantage. Don't forget the name, "Sans Adieu."

A keen observer of human nature was Benjamin Franklin, and it was he who wrote, "The eyes of other people are the eyes that ruin us. If all but myself were blind, I should never want a fine house or fine furniture." Now Mr. Teacher if you played the trio instruments solely for your own amusement you would not have to lay in a stock of attractive teaching pieces, but being an instructor, you should. The selections mentioned in E. D. Goldby & Son's ad are only a very few of the pleasing little compositions they are constantly placing on the market. You will find them all "as fine as the silk" that

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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.)

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to reader 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 Philadelphia, Pa.

comes from the looms in their city, Paterson, N. J.

Are you aware that some of the big concerns that manufacture cereals and "breakfast foods" sometimes spend as high as a quarter of a million in cold cash to introduce their products, and often give sample packages away for nearly a year before the public is convinced that "eat-em-alive" oats are the best thing of the kind on the market? Mr. Benj. F. Knell of Philadelphia is not offering to give away his "Instructive Mandolin Method" but he is doing the next thing to it for 15 cents will bring you a sample copy. This book contains easy progressive studies and attractive little pieces. Read what Mr. Knell has to say about his "Photo Illustrated Tone Studies"; 10 cents a copy.

We have never had any cards printed announcing that we were prophets, seers, astrologers, or any brand of scientific gents of that sort, but with a little coaxing we might suggest to some of our banjo friends in a loud and audible whisper that we believe they can use the banjo trios that Percy M. Jaques has posted on his bulletin board this month. Three truly trios—kind of hard to say, is it?—but the selections are easy to play. The instrumentation of each is for 1st, 2nd and 3rd banjo with piano accompaniment. Be sure and send for Percy M. Jaques' new catalog. It contains miniature parts for banjo and mandolin. Try "Sevilla," "Colored Promenade" and "Tickled to Death" over on your banjo, and you will be sure to send for the other parts.

While attending a circus you have perhaps marvelled at the apparent ease with which the acrobats accomplished their wonderful feats, and should you ask them how they had become so expert, they would probably answer, "I was first taught to use every muscle to the best advantage, and then these stunts were practiced, practiced and practiced. There you have the secret, use every muscle to the best advantage" and "practice." The same rule will apply in regard to mandolin playing. Train your fingers, and S. N. Lagatree's "New Graded Course for Mandolin" will tell you how—simply, comprehensively and thoroughly. It is published in five books; fifty cents each. Mr. Lagatree is a fine mandolinist and has taught hundreds of pupils to play. Let him perfect you by the aid of his book. Read in his ad what B. V. Kershner has to say about this work.

Did you ever hear of a bird that had neither plumage, nor eyes, nor claws, nor a bill? Well, there is one and the mandolin players all over the country say that it's a "peach," too. This wonderful "Singing Bird" intermezzo two-step is for sale by the Joseph Morris Co. of Philadelphia. It comes arranged for 1st and 2nd mandolin with guitar and piano accompaniments. It was popularized by the bands and orchestras playing at Atlantic City last summer. Then the mandolin club leaders began clamoring for it till now the voice of the "Singing Bird" can be heard from Maine to Texas, and yes, even across "the big wet" over in Europe. Is your orchestra playing it? Well, well, then it

**TUNEFUL TUNES**For **MANDOLIN ORCHESTRA**

Send for thematic catalog which also contains sample mandolin parts to

**Waite's Progressive Studies**

Just the thing for those vacant spots in teaching

**M. B. WAITE, Publisher, Racine, Wis.***"If it's Our Publication, it's Good"*

**WANTED** MANDOLIN PLAYERS WHO HAVE NOT RECEIVED A COPY OF  
**Sans Adieu**

a beautiful musical conception for the Mandolin; written in duo, trio and quartette style, by Paul Toot, a harmonist of rare ability. Contains beautiful harmonies and melodies. Within the reach of the average player. DON'T FAIL TO ADD THIS NUMBER TO YOUR REPERTOIRE.

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The Maximum Publishing Co., 1524 Chestnut St., Philadelphia

**"Memory Schools Exposed"**

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**"How to Read Music at Sight"**

50 Cents (Circular FREE for the asking) 50 Cents

10c **"How to Memorize Music"** 10c

Ten cents in stamps will bring you, postpaid, a copy of this book. Regular price 30 c.  
It's worth a \$ 2 any 1.

**MEMORY LIBRARY, 14 Park Place, New York City**

should be "you for the order sheet" without delay. Address "Mr. Clark," care of Joseph Morris Co., 136 No. 9th St., and he will send you a catalog of other good things for the M. B. G.

We sometimes wonder how many of our readers take advantage of the liberal offers made to them by the many music publishers who advertise in *THE CADENZA*. Take Cundy-Betoney Co.'s ad this month for example. The two numbers featured are "Selections from 'Il Trovatore,'" and the inspiring march, "American Republic" by Thiele. Subscribers on their new issue list bought them at a lower price than is quoted in the ad, but if you will send in your order before this month expires you can save a neat little sum for your club. Don't allow yourself to appear as if you were a delegate from the squash vineyards, but be on the alert for every genuine bargain that is offered. Saving money is making money. Do you want "William Tell" overture for full mandolin orchestra? "Have been trying to get it for months." Then write the Cundy-Betoney Co. about January 15th when their edition of this great overture will be on the market.

The holiday season is now practically at an end, and entertainments and concerts are the next thing on the docket. During the next few weeks your mandolin orchestra should be in great demand, provided you can "deliver the goods." No matter if you already have a large and extensive repertoire you can use just three more selections—a good march,

IS ARTISTIC PEARL WORK AND FANCY CARVING  
the most essential points in a banjo?

**NO!!**

**TONE** is the point: and we have it in the  
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We worked hard to get it. The artistic points came naturally.  
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**Easy Action**  
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**FOUR STYLES**

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

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Size 4 1/2 x 4 1/2. Any color.

Strong Cow-hide Leather with gusset sides to hold quantity of strings.

and "BattleShip Connecticut" march is, figuratively speaking, a broadside of inspiring measures. Then we might suggest "Sobre Las Olas" waltzes, which will continue to please the most discriminating audience just so long as mandolins and guitars are played. And last, but by no means least, "National and Patriotic Melodies," splendidly arranged. If your orchestra is up to the mark you know what will happen when you strike up "America," "The Watch on the Rhine," "The Marseillaise" and "Star Spangled Banner." In the Oliver Ditson Co.'s ad you will find the list price of every club part of the three selections to which we have just called your attention.

If you were going to buy a race horse almost the first question you would ask would be, "What is her record?" The owners of the baseball clubs consider carefully what such and such a player's batting record is before engaging him. Now, Giuseppe Pettine's new "Duo Primer" has already made a selling record that should attract the attention of all mandolin teachers and players. No, it has not run into the tens of thousands yet, but five

hundred copies of this charming work were sold the first few weeks, and the sale has constantly increased. It contains the prettiest songs of America, England, Scotland and Ireland, arranged for the mandolin in duo form and is just the thing for the average pupil to play at impromptu concerts and "studio recitals." Sample copies to teachers and dealers 25 cents. Have you ever used "Pettine's Modern Mandolin School" in four volumes, "Pettine's Duo Style of Mandolin Playing," or the "Modern System of the Plectrum's Mechanism?" Any one with an ambition to become a great mandolinist should examine these works, for they were written by a master.

Perhaps you have hanging on the wall of a room in your home a copy of that celebrated painting entitled "Yes or No." It represents a young woman standing in front of a window with an open letter in her hand. There is a far-away look in the girl's eyes and the natural supposition is that she has just received a proposal of marriage, and is undecided whether her answer will be "yes or no." We can just imagine that many of our readers have found themselves in a quandry equally as

**"C" NOTATION**

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In Manuscript at short notice  
Colored Major, Florida Rag, Smiler, Yankee Land, Coconut Dance,  
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120-page Book of 1st Violin parts. - 32-page Book of Solo Cornet parts.

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

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**Learn to Compose and Arrange Music**

Taught by MAIL, successfully, practically, rapidly. Send 2-cent stamp for trial lesson. Three Trial Lessons Free. If not then convinced you'll succeed, you owe me nothing. You must know the rudiments of music and mean business, otherwise, don't write.

**WILCOX SCHOOL OF COMPOSITION**

C. W. WILCOX, Director, Dept. W  
225 FIFTH AVENUE NEW YORK CITY

perplexing when they were trying to make up their minds which ones of the attractive selections featured by the Askerlund Publishing Co. they would order. They must have "Chorus Lady" march, for they have heard it was simply "great"; and "Classmates" waltzes was a feature of the play of that name; and then there is "Rainbow" from "The Yankee Tourist"; and "Story Book Days" and "So Long Bill" and "True Eyes." Well, why not send 50 cents and get six of these musical comedy "hits," and if you find them well arranged for two mandolins, guitar and piano why you can send for the other three for all six pieces only 50 cents. Just about enough to pay for postage, eh? All the arrangements are by Trinkaus and must be O. K.

A certain New England wit has said "No house-wife can run a potterhouse steak establishment on a mutton stew allowance," and we all know that that's about right. And an experienced mandolin club leader is aware that bright, catchy, up-to-date music must be provided for his orchestra, or it will



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Whether you are a Player and want the Best Mandolin, Banjo or Guitar, or a Teacher and wish to build upon a solid foundation for the future you will find the VEGA and FAIRBANKS always reliable.

The subtle influence of hypnotism and mental suggestion often make unwilling customers, through the power of thought, of those who have never learned to guard against this silent evil.

Experiments are usually costly. One teacher writes us:

"I have the \_\_\_\_\_ agency. Have a \_\_\_\_\_ Guitar and one of their best mandolins. I am returning them as I Do Not like their long scale and Large Strings."

D. Acker, of Wilkes-Barre, Pa., whom you all know, writes:

"The No. 2 Vega Mandolin that you sent me is all that an Artist could desire. So easy of execution. Sweet, yet strong tone as a Leader should be. It is the Finest Mandolin I have ever seen. True in every respect — Remarkable."

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Wm. Foden, of St. Louis, Mo., and Geo. C. Krick, of Philadelphia, Pa., Guitar Soloists of National Repute, use a Six (6) String Guitar to show the capabilities of this beautiful instrument.

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Send 15c for a sample copy of KNELL'S INSTRUCTIVE MANDOLIN METHOD. Contains easy, progressive studies, choice reading lessons, duets, etc. Two thousand copies sold. Ten cents will secure you a copy of Photo Illustrated Tone Studies, showing how to acquire a smooth, even tremolo, expression and tone coloring. Address Benj. F. Knell, Author of Mandolin Text Books, Revised Brannoli Method, Daily Exercises, 18 Graduated Studies, 1st to 8th Position Mandolin Technique, etc. Office, 1531 Butler Street, Philadelphia, Pa.

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(3 in 1) Stand, Case, Folio. Conceded to be the Best, Handsomest and most Complete one in the world. Illustrated folder shows you why. HOPE MUSIC STAND CO., Mashapaug St., PROVIDENCE, R. I.



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Both for 50c  
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THE EDDY MUSIC METER gives much valuable information in regard to signatures, keys, scales, chords, etc. Price, 50c.

THE EDDY ARRANGERS' ASSISTANT gives a list of all the commonly used band, orchestra and club instruments, etc. Price, 25c. No letter required, simply send clipping of advertisement and 50c. CHAS. W. EDDY, 62 Meeting Street, PROVIDENCE, R. I., Dept. A.

be a case of "go away back and sit down." At banquets especially, where everyone is in a "merry mood," music written in a lighter vein is always most appreciated. Just as soon as the "boys" begin to "hit up" a popular song from the latest comic opera success, it is then you will see a smile begin to play about the lips of "Ezra Coupon," the bank president, and "Giddion Grabal," the great railroad magnate, will mellow surprisingly when the band plays such prime favorites as "Meet Me In Roseme, Rosie," "Yip-I-Addy-I-Ave," "Marie Cahill's Arab Love Song," "Oh That Yankiana Rag," and a lot more just as good to be found in Shapiro's New Mandolin Folio, No. 4; so that's the folio, Mr. Leader, you want to order when you have secured the engagement to play at some "sweet feed." Remember parts for 1st and 2nd mandolin guitar and piano, can be bought at a low figure, if you mention THE CADENZA. Shapiro's Folios No. 1, 2 and 3 have had a tremendous sale and so have "The Gem Dance Folios 1909 and 1910." Read the Shapiro ad carefully and start the New Year right by giving the boys the latest hits from Broadway.

Talk about "making merry for the holidays"; the two new folios published by the Snyder Company (Inc.), the well-known music house of New York, are so filled with merry music that mandolin players can enjoy one continual round of hilarity the whole year 'round. Just for a moment allow your "glims" to rest on the contents of these "merry" books. Folio No. 1 leads off with "a three star" winner, "My Dream of the U. S. A." And, of course, you have heard at more than one vaudeville house that fascinating little song and dance "It's the Pretty Things You Say." The college clubs are already featuring "Wild Cherries" rag, and we have not heard of any insects being on "I'm in Love with the Man in the Moon," "Make Me Laugh," or "Playing Hookey." Folio No. 2 is just crammed full of merry-makers. The first one out of the box is "Beautiful Eyes" and the next one "My Wife's Gone to the Country." (Now, grin Mr. mere Man). Don't you think the fellows would enjoy joining in the chorus of "Hurrah, Hurrah"? The material in these two folios will put just the right amount of "ginger" and life in your program to stamp your mando-

lin club or orchestra as a decidedly up-to-date organization. The instrumentation is for mandolin, guitar and piano, and the price per book only 15 cents if you mention THE CADENZA and send payment with order. They are obtainable from your dealer, or you can order direct from the Ted Snyder Company, 112 West 38th St., New York.

A well-known English comedian in his "Sketches of a Professional Life" tells of the singular experience he had while playing in the "Mikado." One of the most popular songs he had to sing in the opera was the lyric "The flowers that bloom in the spring, tra la. Have nothing to do with the case."

After the opera had been running for several months the words and music of the song began to fairly haunt him; it seemed impossible for him to get the song out of his mind. If he went for a short journey out into the country the wheels of the cars as they rolled over the rails seemed to say — "The flowers—that bloom—in the spring—tra la." etc.

If a friend invited him to go for a ride in the park the horse's hoofs seemed to beat out the old familiar refrain, and even the keys in the

# New Music for Mandolin Orchestra

**Yellow Jonquils** DANCE A LA GAVOTTE  
By Paul F. Johannig

ARRANGED BY GEO. L. LANSING

**Timbuctoo** ADAM GEIBEL  
Arranged by H. F. Odell

Both of these pieces are the finest ever for program use. They are arranged effectively also for small combinations.

SINGLE PARTS: — Mandolin or Violin Solo, each ..... 30  
2nd or 3rd Mandolin or Violin, Mandola, Mando-Cello.  
Tenor Mandola, Cello, Flute or Guitar Accomp., each ..... 20  
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COMBINATIONS: — Mandolin and Guitar ..... 40  
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Your regular discount allowed, plus postage. Thematic pages SENT FREE TO ANYBODY ANYWHERE.

Banjo parts to all these pieces are in the A and C notation.

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## Two choice selections for two banjos

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.

MELODY IN A. By Myron A. Bickford

This is the most beautiful melody ever written. Strictly for the BANJO. The two-string tremolo brings out the most beautiful effects of the banjo. The second banjo part is also extremely effective. The fingering is carefully marked, and there are explanatory notes to assist in the interpretation. This will become a banjo classic. You should have it. Price, 30c. SAMPLE COPIES 10 CENTS EACH

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



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Invented by A. D. GROVER Price, 15c.

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.

Teachers and dealers send for wholesale prices.

A. D. GROVER,

381 Albany St., Boston, Mass.

telegraph office seemed to be ticking about "the flowers—that—bloom—in the spring." "When the season came to a close," the comedian writes, "I was on the verge of a nervous collapse." Now, we are not so heartless as to wish that our readers might contract the habit of hearing the words "Subscribe for White-Smith's new issues" constantly ringing in their ears, but we might say that if they do subscribe for them, they will be in the way of getting some fine, up-to-date music. "Yellow Jonquils," dance a la gavotte, and "Valse Ballet" by George Lowell Tracy, are fair examples of the delightful compositions the White-Smith Music Publishing Co. are offering subscribers. Are you one of them?

We want to talk with you a few minutes about the Valentine Abt superb mandolin catalog that has recently become the property of Mr. Walter Jacobs. If you are acquainted with the contents of this new and revised catalog, so much the better; then we can get right down to business. You will notice among the first group of selections listed that "Angel's Serenade," "Eloquence" march,

"Hark, the Choir," "Miserere" from Il Trovatore, and Mascagni's "Cavalleria Rusticana," have very full mandolin orchestra arrangements. In nearly every case there are parts for 1st, 2nd and 3rd mandolin, octave mandola, guitar, banjo and piano, and obligato parts for flute and 'cello. If you are in need of a few standard classics to strengthen your club repertoire this is certainly a fine group to select from. The next item we come to is "Mandolin Solos Without Accompaniment," and among this collection you will find many of the compositions and arrangements that the great Abt is still featuring on his concert programs. Then we come to "Twelve Simple Arrangements" by J. Robert Morris of such grand old tunes as "My Old Kentucky Home," "The Last Rose of Summer," "Dixie," "Nearer My God to Thee," "Home, Sweet Home" and "The Star Spangled Banner," with parts for 1st and 2nd mandolin and guitar. Just the thing for young clubs. The banjoist has not been forgotten, for we find listed such bright, characteristic music as "Gavotte Militaire," "Golden Rod," "The Shepherd Boy" and "Valse La Danseuse." If you are a dealer

in sheet music would it not pay you to lay in a little stock of the piano and vocal music listed in the "Abt" catalog? It is all high grade and would just suit some of your particular customers.

We were almost on the point of saying that those of our readers who failed to take advantage of the great offer made by Carl Fischer in his ad last month were not "live ones," when suddenly we happened to recall a little admonition from the pen of that remarkable Western poet, Bret Harte.

"I hold it is not decent, for a scientific gent To say another is an ass—at least to all intent; Nor should the individual who happens to be meant Reply by heaving rocks at him to any great extent."

So we will be most temperate in our language and only say —

We really think 'twould pay you to invest a little cash In the Fischer publications which are cheap yet free from trash; Don't you know the Goulds and Morgans — If you only stop to think — Always buy the stock of railroads when the price is "on the blink"?

## North, South, East, West!

Everywhere that Farland plays it's the same old story. "Oh! Mr. Farland, that was delightful. I have always despised the banjo but yours is so different. I never heard more beautiful tones from ANY instrument," etc., etc.

If the head of your banjo is stretched over a metal ring, truss, flange or other metal contrivance it gives a "tin pan" tone, the kind that musical people have always "despised."

Every time you play such an instrument you give auditors a bad and wrong impression of the banjo. If it seems good to you, you are behind the times. Musical taste is constantly improving, and if you want to succeed you should get in line with the best players, practically all of whom use

## The Farland Wood Rim Banjo With Harp Attachment and Waterproof Head

Send for price list direct to A. A. F. or nearest agent, as follows: C. C. Rowden, 40 Randolph St., Chicago; J. W. McLaugh, Hotel Hermitage, 64, Rapids, Mich.; P. Morton, 3924a Kennerly Ave., or Geo. Shipley, 2802 Lucas Ave., St. Louis, Mo.; Francis Putner, Barker Bldg., Omaha, Neb.; Knight-Campbell Music Co., Denver; Alice Keller-Fox, 1577 Oak St., or Arthur Black, 1456 Hayes St., or Harry Hastings, 818 Shrader St., San Francisco, Cal.; The Lindsey Music Co., Los Angeles, Cal.; The Philip Werlein Co., or P. Paul Jones, 4415 Carondelet St., New Orleans; Frank S. Morrow, 1614 State St., Harrisburg, Pa.; J. J. Levert, 332 St. Catherine St., Montreal; Geo. L. Lafrance, 82 Cote d'Abraham, Quebec, Can.; H. A. Gould, Barre, Vt.; H. E. LeValley, 31 Broad St., Providence, R. I.

BRITISH AGENCY: Albert Lytes, Stonefield St., Dewsbury, England.  
SECURE YOUR INTEREST NOW in a BANJO 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.

STRINGS: GUT are all false or become so with use, seldom remaining even approximately true for more than a half an hour. 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 fuzzi raised by 15 minutes' use utterly ruins.

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