

# The CADENZA

Issued in the Interest of the  
MANDOLIN, BANJO and GUITAR



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*Walter Jacobs*

# NEW FOLIOS

## WITMARK Mandolin and Guitar Folio, No. 17

Arranged by T. P. and GEO. J. TRINKAUS

1ST MANDOLIN, 25c  
2ND MANDOLIN, 25c  
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Meet Me Where the Lanterns Glow  
(from A Trip to Japan)  
Can't You See I Love You (from The  
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Come Be My Sunshine, Dearie  
Good Night, Dear  
The Message of the Red, Red Rose  
(from Marcellie)  
Sweet Girl of My Dreams (from  
Ragged Robin)  
I'm Looking for a Sweetheart, and I  
Think You'll Do (from Pied Piper  
and Sporting Days)  
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PIANO ACC., 50c  
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The Fair Coed)  
Every Day  
If You'll Remember Me (from Ragged  
Robin)  
I'll Dream of That Sweet Co-ed (from  
The Fair Coed)  
When You've Won the Only Girl You  
Love  
In the Garden of My Heart  
When You're Romping in the Gloom-  
ing with Your Sweetheart (from  
The Merry Wallow and The Devil)  
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Mean You, Waltz  
Abie, Take an Example from Your  
Fader, Barn Dance and Schottische  
Temptation, Rag  
Hello, Mr. Moonman, Hello! Barn  
Dance and Schottische  
The Girl Next Door, Waltz  
You Don't Know How Much You  
Have to Know, in Order to Know  
How Little You Know, Two-Step  
Price, Violin part, 25c

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PIANO ACC., 50c  
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Step  
Poppin', Rag, Two-Step  
Wop! Wop! Wop! Barn Dance and  
Schottische  
No One Knows, Waltz  
Marcellie, March  
If I Could Give the World by Wishing  
I Would Only Wish for You, Waltz  
Futurity, March and Two-Step  
Way Down East, Barn Dance, intro.  
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Stick  
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To the End of the World With You  
I'm Looking for a Sweetheart, and I  
Think You'll Do (from Pied Piper  
and Sporting Days)  
The Yama Yama Man (from Three  
Twins)  
The Message of the Red, Red Rose  
(from Marcellie)  
Good Night, Dear  
Sweet Girl of My Dreams (from  
Ragged Robin)  
Here's to the Girl  
No One Knows  
If You'll Remember Me (from Ragged  
Robin)  
Come Be My Sunshine, Dearie

GUITAR SOLOS  
Turkish Imperial Guards, March  
The Yama Yama Man (from Three  
Twins)  
To the End of the World with You  
Just Some One  
The Teddy Bears' Picnic, Character-  
istic Novelty  
Sleep and Forget  
Cuddle Up a Little Closer, Lovey Mine  
(from Three Twins)  
Cordova, Spanish Dance  
Pansies Mean Thoughts, and Thoughts  
Mean You  
Red Fez, March and Two-Step  
The Message of the Red, Red Rose  
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The Yama Yama Man (from Three  
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As Long as the World Rolls On  
The Message of the Red, Red Rose  
(from Marcellie)  
Just Some One  
I'd Live or I Would Die for You

BANJO SOLOS  
Red Fez, March and Two-Step  
Pansies Mean Thoughts, and Thoughts  
Mean You, Waltz

BANJO SOLOS—Continued  
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tische  
The Party That Wrote "Home Sweet  
Home" (Never Was a Married Man),  
Two-Step  
No One Knows, Waltz  
Way Down East, Barn Dance  
Hypnotic, Waltz (from Three Twins)  
In Grandma's Day, March and Two-  
Step  
You Can't Stop Your Heart From Beat-  
ing for the Girl You Love, Waltz  
Uncle Dudley, Eccentric March and  
Two-Step  
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TURING THE MANDOLIN, GUITAR AND BANJO  
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The Gypsies, waltz.  
The Bohemian Girl, overture.

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March Española, Spanish march.  
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The letters M.D., you know, stand for doctor of medicine. You might bear this in mind when you have finished writing a rattling good march or a dreamy waltz, for you see M.D. are the first letters of Manicke and Dellmuth, and if you want your composition "doctored" into shape by being engraved in first-class style, why just drop a line to that reliable house who have engraved all the music that has appeared in THE CADENZA. Yes, East Dedham, Mass.

The Sphinx says "Never kick when you play your slippers on." But we have known some few teachers and club leaders who have made a bluff at criticising arrangements, who knew nothing about harmony or composition. Get posted, thoroughly posted, before you allow your pedal extremity to oscillate too violently. In short, "learn to compose and arrange music," and that takes us back to the ad of the Wilcox School of Composition. Three trial lessons free. Write to C. W. Wilcox for particulars.

The hand in the ad is pointing directly at the words "Sent on approval, express prepaid. If not satisfactory return at our expense." But you may be sure you won't return it, for the article referred to is one of the Trinity Music Strands that never goes back to the

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JUST ONE SWEET GIRL  
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EASIEST WAY WALTZES  
JUST LIKE THE ROSE  
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SMILE (March Song)  
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maker after being tried out, and never goes back on the musician who uses it. The Hope Music Stand Co. claim that "You will never know music stand comfort, convenience and efficiency until you have a 'Trinity.'" Send for illustrated folder which shows you why.

"A very big secret can get out of a very little mouth," and a vast truth that will stir the world may be condensed into a few lines. Mr. Louis F. Wright of Winsted, Conn., in his ad tells our readers in a concise and business-like way that the mandolin players would do well to give his obonite picks a trial. He claims they will not chip or break—but you are not supposed to use them to open oysters—and will improve the tone of your instrument. Ten cents each; seventy-five cents a dozen, made in three degrees of flexibility.

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"It is impossible to make a great man out

## GUILDERS ~ THERE'S SOMETHING DOING'

of interest to you at the "Gibson Headquarters," Continental Hotel, Newark, N. J., for days before and after the Guild Convention. The profession and trade are enthusiastically invited to hear the various "Gibson" Artists of national reputation both in solo and ensemble work. The most elegant, refined and classical display of instruments ever exhibited before the Guild will be free for inspection and examination.

All present and prospective "Gibson" agents attending are requested to immediately notify the Gibson Company, that appointments for private interviews may be arranged. While there will be two or three Gibson attendants as heretofore, there are always many who are unable to secure private interviews because of the limited number of hours, and the many of the profession present.

If you are a "Gibsonite," ask for the Button Dispensary.

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Note: Our new "Gibson" Catalog "G" will be issued some weeks after the Convention.

The new little wonder, the "Alrite." Examine it. It plugs up the hole where your sales fall through.

Agents, Jobbers and District Managers { Sub-agents { Number?  
Territory?  
Terms?  
Management?  
Territorial rights { Extent  
Infringe-  
ment

of two small ones." The late S. S. Stewart was not a giant in stature, but the reputation he established as a maker of banjos was great enough to satisfy half a dozen ordinary men. The Stewart banjos are still being manufactured by the Bauer Co. of Philadelphia, Pa. These instruments were prime favorites in the old days with such famous players as Horace Weston, Wm. Huntley, John Lee, Sam Devere and Geo. Gregory and are still such with many of the artists of today. Send to the Bauer Co. for their latest catalog.

We believe it was Lord Macaulay who said, "An acre in Middlesex is better than a principality in Utopia. The smallest actual good is better than the most magnificent promises of impossibilities." Probably Mr. Alfred Weaver of London, England, would endorse the sentiment expressed by his fellow countryman; at any rate he makes no extravagant promises in his ad. He merely states that his business was established in 1878, and that his banjos are used by leading players in all parts of the world. Send for testimonials regarding the Weaver instruments.

How would you like to take a trip to California? No, we are not offering a tour to the Golden Gate with every new subscription, but Edward S. Warren of Pasadena, Cal., states in his ad that he wants "two good, first-class, wide-awake mandolin and guitar teachers" to assist him in his work in Southern California. To the right parties he will pay a good salary. Here is a rare chance for two ambitious and well qualified teachers to make their home in "the land of perpetual sunshine." Better write Mr. Warren at once before some other fellow hits the trail for the Golden West.

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Orchestra Engage-  
ments  
Agent's Follow-up { Method and  
System of  
Arguments (Verbal) { Conducting  
Mandolin Orchestra { Instrumentation { String Quartet?  
3rd Mandolin? If so, what part?  
Piccolo Mandolin?  
Bass Mandola?  
Traps { Drums. Kind  
Orchestra Bells, Pitch  
Officers  
Advisory Board  
Constitution. By-Laws  
Fines  
Fees  
Musical Library  
Fake School Problems { How solved  
Elimination { Competition  
vs.  
Exposition

Space forbids further enumeration of various other momentous subjects upon which artistic and financial achievement are based and are, therefore, worthy the most careful consideration. **Make memorandum of topics you wish to discuss.** We are there to help surmount your difficulties; our time is yours by appointment. **No appointments made either Convention day during Convention hours.**

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address on "Development of the Memory," free for the asking.

When we read in the papers about the stunts the ball players are doing in their training-camps South and West, we are reminded that the ball season will soon be here, and again the air will be rent by explosive yells of "run, you ice wagon," "slide, you lobster," and other admonitions equally refined and expressive, from the fans on the bleachers. Now, many a ball game has been won by a player making a timely "slide," and many a banjo solo has been ruined by the sliding and slipping of a bridge. If you wish to avoid meeting with the humiliating catastrophe of having your banjo bridge fall down when you are playing send for a Grover Non-tip.

You are wanted immediately, and one more just like you, that is if you are a first-class, conscientious teacher of violin, mandolin and guitar, and can furnish satisfactory references. The man who wants you and the other good teacher, and offers a permanent position to the right parties, is Mr. N. J. Saunders of Tulsa, Okla. If for some reason, or combination of reasons, you are not altogether pleased with your present location, write Mr. Saunders by the next outgoing mail. It is every man's duty to better his position whenever an opportunity presents itself. Turn to Mr. Saunders' ad in this issue, talk it over with your "better-half," and decide if you wish to accept the call from the West.

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 "Symphony" Harp Mandolins

writes Mr. Bacon: "Your banjo is certainly a wonder." Equally strong endorsements you will find in the Bacon ad from Will D. Moyer of Harrisburg, Pa., and Jas. Lee Reay of New York, and the Bacon declares that "You would think just the same as these players" if you ever used one of his famous "Professionals." Send for catalog and prices.

Mr. Alfred A. Farland in his ad tells us that "North, South, East and West," everywhere he plays it's the same old story, "I never heard such beautiful tones from any instrument." Let us for a moment glance at a few of the press notices accorded Mr. Farland and his banjo. "He came, he saw, he conquered. Surely never was such banjo playing heard before in the classic precincts of St. James Hall."—*London Banjo World*. "His brilliancy of tone, technique and phrasing was simply marvelous."—*New York Herald*. "His banjo whines like the wind, and oftener sounds like a 'cello, a violin, a mandolin, or a harp than it does like a banjo."—*Boston Transcript*. "And whose make is this wonderful banjo?" some of our readers may ask. Turn to his ad and you will see it's the "Farland Wood Rim Banjo" with harp attachment. Send for price list direct to A. A. Farland, Plainfield, N. J., or promote a Farland recital and earn one of these famous banjos at a small expense of time and labor. The Farland strings are strongly recommended for summer use.

"We complain of ourselves for want of

enthusiasm, but as soon as an enthusiastic and enterprising person appears among us we are still more afraid and we run for fire-engines." Perhaps there are a few banjosts who still continue to look askance at the Hartnett Tone-Lever and Tone-Bar because they are comparatively new inventions. They "shy" at them, as the horses used to do when the auto first made its appearance. But the autos have come to stay, and so have the Tone-Lever and Tone-Bar. As Dr. Martineau once remarked, "We have time enough for the longest duty, but not for the shortest sin of omission." In Mr. D. E. Hartnett's ad you can read what Mr. W. J. Kitchener, the well-known teacher and club leader, says of the "Tone-Lever." Unquestionably "the man of the hour" in the banjo world just about now is Mr. A. J. Weidt, manager of the approaching Guild Convention, and he places himself on record as saying, "The Tone-Lever is the best ever for the banjo. It is on my instrument to stay." Don't "shy" any longer. Don't neglect the "duty" you owe your banjo.

Do you remember the old days in the school yard when you used to trade knives "blind swap"? And how you would dance with glee when you "stuck the other fellow." But that was all fun; you really wouldn't have wittingly cheated "Tom" or "Harry" in a legitimate business deal for the world. But there are men—so they call themselves—who just glory in sharp practice, and that is

## New MANDOLIN Music

Fantasia From "Norma" (Bellini)  
 ARRANGED BY H. F. ODBELL  
 March "Nahant" (Reeves)  
 ARRANGED BY G. L. LANSING

	PRICES			
	Fantasia		March	
1st Mandolin	.50	.30	Tenor Mandola	.30 .15
2d "	.30	.15	Mando-Cello	.30 .15
3d "	.30	.15	Banjo Acc.	.30 .15
Guitar Acc.	.30	.15	Piano Acc.	.60 .20

DISCOUNT 1/2 OFF

Also published for string orchestra, any part of which can be substituted with the Mandolin Orchestra arrangement. These two numbers were sent to subscribers on our new issue list on March 15, 1910, at a special discount from above prices. We will also send them to new subscribers whose applications reach us in April. If interested send for particulars.

**THE CUNDY-BETTONNEY CO., BOSTON, MASS.**  
 Makers of the Bettonney-Wurlitzer Flutes and Piccolos

**HOW TO READ  
 MUSIC AT SIGHT  
 50 CENTS**  
**HOW TO  
 MEMORIZE MUSIC  
 10 CENTS**

"HUMBOLDT MEMPHIS SCHOOLS EXPOSED"  
 AND ADDRESS ON DEVELOPMENT OF THE  
**MEMORY**  
**FREE**  
 To introduce a series of valuable educational works, the above will be sent to all applicants  
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### 27,000 Cross F. Z. M. Mandolin Picks Sold in 10 Years



SEE THE POINT

Quite a record is it not? WHY? Order a dozen either style or assorted; then give your candid opinion. You'll be the judge. DON'T experiment any longer. DON'T use a BOOKERANG to pick the Mandolin. Order today and in the future it will be the F. Z. M. Made in two sizes and three thicknesses. No. 1, Flexible, 20¢. No. 2, Medium Heavy, 25¢. No. 3, Heavy, 30¢. No. 4, Heavy Large Model, 35¢. No. 5, Dors assorted, 35¢. Celluloid Guitar or either thumb picks, 25¢. *Spears Roberts Bus Method 35¢. copy.* "My Old Kentucky Home," "Swansea Home" (Duo), 12¢. copy. Your dealer has them or send direct to Frank E. Hanley, Dept. B., Indianapolis, Ind. Special quotations to Dealers and Teachers. "No Samples." Celluloid sheathing any size and thickness or color supplied in any quantity.

the reason we have all grown more or less skeptical. "We want to be shown," as Wm. C. Stahl says in his ad, and furthermore he wants to prove to you that he "furnishes the best goods on the market." The Stahl mandolins are made in the gourd shape and violin model. Mr. Stahl stands distinctly that he doesn't want your money unless he can convince you that his instruments are all he claims for them. No "blind swap" business about that offer, eh? Why not let him send you a mandolin to try? Test it in every conceivable way. Twenty-two years of practical experience are behind the Stahl products and if you get "stuck" on—not by—the instrument, why not become one of Mr. Stahl's agents?

There is an underlying truth in that tried old maxim, "If you wish to prevent what is past, put a stop to it before it happened," that is worth remembering. "Well, how can I apply it?" some mandolin orchestra leader may ask. Why in a case like this. Yes, we will grant your orchestra has made a good showing this last season, but do you recall one particular evening, when your club had played at a very swell affair, a musical critic saying to you, "Ned, your fellows play well, but your mandolins need more support; the bass department is weak." Perhaps you only smiled and said to yourself, "This old fossil is a crank." He was not; he told the truth. Your present season will soon be over. Now, before you make any arrangements

## Great Violin Makers

### Carl Neuner Violins

The Neuner family have been noted violin makers for 150 years, but the Carl Neuner violins have reached a higher state of perfection in quality, power and finish than any of his family.

### Remenyi Violins

Mihaly Remenyi is conceded to be the greatest of modern European violin makers. His violins have a wonderful quality combining power and sweetness and exquisite workmanship. Following are a few of the World-renowned Masters and Artists, who use and recommend these violins: Professors Hubay, Klavivko, Grunfeld, Fodor, Danziger, Pechy, Bendiner, Koszegi and others. Violin Virtuosos: Altman, Von Vecsey, Tozzi, Weltman, Tellyanyi, Geyer, Weltman and others.

Violins, Cellos, Bows,  
Cases, Italian Strings

Send for Catalog to

## MUSICIANS SUPPLY CO.

214 TREMONT ST., BOSTON, MASS.

to fill summer engagements why don't you give a little serious thought to the guitar section. Write W. J. Dyer and Bro. of St. Paul, Minn., and have them send you one of their Symphony Harp Guitars on approval? Don't imagine your guitar soloist can manipulate a Symphony to the queen's taste the first time he tries it. Give him and the instrument a fair show. Easy terms can be arranged for.

In reading the lives of famous mandolinists it will be found the rule more than the exception that these great artists first took up the study of the violin, and there can be no reasonable argument advanced to refute the statement that a good preliminary course of study on the violin fits one admirably for acquiring a sure and masterly technique on other string instruments. The wonderful banjoist, the late E. M. Hall, in his younger days was a violinist of some attainments. The violin was the first instrument to claim the attention of such well-known members of our profession as Valentine Abt, J. J. Derwin, A. J. Weid, and a score of others we could mention, so naturally the ad of the Musicians Supply Co. will prove of interest to many of our readers. That this reliable house makes a specialty of high grade, imported instruments is very true, but they also carry in stock an extensive line of violins ranging in price from \$5.00 to \$100.00, and as much higher as a customer cares to pay. The Musicians Supply Co. will be pleased to send their catalogs on request. This concern are large importers of strings; "the best that money can buy in the foreign markets" is their motto.

One will often see in the minor magazines most extraordinary offers made by manufacturers of soap, cheap jewelry and sometimes musical instruments. "Sell 20 cakes of my celebrated Grafto Soap for \$1.10," the ad will read, "and I will send you a good watch worth \$5.63" and it is surprising how many people will bite at such "gold brick" propositions. F. E. Cole, maker of the celebrated Eclipse banjos, utterly repudiates any such flim-flam methods. Have you read what he says in his ad? "Our sales-books for the past thirty years show the names of practically all the famous banjoists who have played and taught in America, and every one of them paid cash for his Cole Eclipse. Not one got an instrument or anything else of value for playing an 'Eclipse.'" Among the players who for many years have been using a Cole banjo exclusively we note the names of Griff Williams, Kimball and Donovan, Eva Bartlett Macey, Harry Brooks, Musical Seely, and Hunt and Burton. You can have a Cole banjo, mandolin or guitar sent on ten days' free trial. Fill out the coupon and mail it to Mr. Cole if you are interested in instruments that are not in the "Grafto" soap class, but make customers by their genuine merits.

In the March number of THE CADENZA we quoted the sentiments expressed by a prominent Boston mandolin club leader. His remarks ran as follows: "The mandolin orchestra has come to stay. . . . The mandolin is now being taken seriously by musicians. . . . The mandolin orchestra is making

## YOU would think JUST the same, as THESE players, if you ever played on a "BACON PROFESSIONAL" Banjo

- \* "Your banjo is certainly a wonder." *En Route*, Dayton, O., Billy Griffin.
- Harrisburg, Pa., February 16, 1910.
- \* "Your banjo is great." Will D. Meyer.
- New York, January 23rd, 1910.
- "I have used every known make of banjos both in this country and Europe, but never had the satisfaction I get from the "B. P."
- "Any banjoist who has not got one is missing the greatest treat of his life." Jas. Lee Reay.

Send for Catalog and Prices.

THE BACON MFG. & PUB. CO. Forestdale, Vt.

**9 CENTS** will bring you the prettiest easy-to-play MANDOLIN, GUITAR or BANJO SOLO you ever heard.

**39c** will bring you a fine quality MANDOLIN, GUITAR, BANJO or VIOLIN Strings

One dozen finest Mandolin Picks **24c**

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WALTER C. TUTTLE CO., 14 West Ohio Street, INDIANAPOLIS, INDIANA

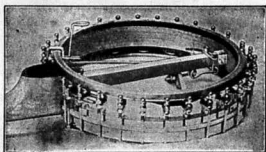
**SALESMEN WANTED**—If you are a clerk with natural qualifications as a salesman, I have an exceptional opportunity to offer you. If you are a merchant going out of business and looking for an opportunity to go on the road, my proposition will appeal to you. I want one or three capable men with the work habit, and who have energy plus. I want men with ability to sell goods all day long. I require references, also send an abstract of your qualifications. I have an advertising specialty proposition that interests all progressive retailers. Hundreds of the best retailers have endorsed my plan because they have found it profitable. Samples will go in coat pocket. My best salesmen are making from \$500 to \$1,000 a month. I want men who can do just as well or better. If you are of the right caliber, think you can handle a high-class, ready-selling proposition, write me immediately, before all territory is assigned. W. P. Main, Dept. W. J., Iowa City, Iowa.

inroads into the regular orchestra's domain all along the line. It has a commercial value now." If our friend was correct in his prognostications—and we have every reason to believe the views he entertains are not visionary—then it behooves every mandolinist to provide himself with the very best instrument that his means will allow. This is the policy followed by men in the regular orchestra. Among the celebrated makes of mandolins "The Washburn" has for many years been recognized as one of the very best, in model, tone and finish. It has been endorsed by soloists of the highest rank and has been welcomed as a worthy companion for many of the greatest "stars" on the operatic stage. The Washburn mandolins are made by Lyon and Healy of Chicago, a music house which for nearly half a century has been yearly adding to its enviable reputation for stability and fair dealing. Send for a Washburn catalog and become acquainted with a line of goods that have "stood the test of time."

If by any legitimate means you can improve your execution on the mandolin, or any other musical instrument, and at the same time play with greater ease and confidence, "it for me and me for it every time," you say. Of course, you are aware that for years and years the violinist has used a chin rest on his instrument. The race for supremacy between the mandolin and violin is closer today than at any other period in the history of the two instruments, "so why not take a pointer from a most formidable rival?" says the mandolin-

## TONE W. J. Kitchener LEVER

"Another Hartnett conception; adjustable, controllable, ornate and a valuable aid in legato effects."



Patent No. 706,381

**IMPORTANT** When ordering, it is absolutely necessary to give the following measurements: Name and make of Banjo; distance from bridge to rim; distance from head to dowel stick; depth of rim, and diameter of head.

Prices: Tone-Lever \$2. Tone-Bar \$2. Arm-Rest 75c.

It will cost you nothing for these attachments, unless you find them to do all that is claimed for them. Money back if not satisfactory. Write for circulars.

**D. E. HARTNETT,** 120 East 23d Street,  
New York City.

## The Washburn Mandolin

Is a most artistic instrument and represents the height of perfection in mandolin building.

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

The responsive quality of this magnificent instrument makes it possible for musicians to render their most difficult compositions with ease.

Let us send you a copy of our Washburn Souvenir Catalog. A Postal will bring it.

**LYON & HEALY**  
3 ADAMS STREET, CHICAGO

ist, and that is precisely what the Rhode Island Music Co. have done by placing on the market the "Place Mandolin Arm Rest." You can get a pretty good idea of the efficiency of this clever device by studying the cut in the ad on page 40. The Arm Rest is now made in two styles. Style A (as shown in the cut) is adapted for players who hold their arm above the tail-piece; style B, for players who hold their arm over, or just below, the tail-piece. By the use of the "Rest" you can play standing as easily as when sitting. Ladies wearing short sleeves do not have their arms lacerated by coming in contact with the sharp edge of the mandolin. The "Rest" will be on exhibition at the next Guild convention. Have you ever used the "H-M" plectrums? Send 10 cents for a sample when you write for teachers' discount on the "Place Arm Rest."

In looking through the advertising pages of a magazine where the merits of pianos, sewing machines and band and orchestra instruments are extolled, you will frequently come across this line, "Awarded the first gold medal at the . . . . . exposition." Now, none of the exhibitors at the next Guild Convention will receive a gold medal, a little round disk of precious metal, which in some cases we fear, is unjustly awarded on account of the incompetency of the judges, but the goods displayed in the show rooms at the Continental Hotel in Newark, N. J., on April 25th and 26th, will receive the critical inspection of men and women who have devoted many years of their lives to the study of the

mandolin, banjo and guitar. Instruments, strings, music, books and sundries will be examined by teachers, soloists, club leaders and enthusiasts, who are qualified to pass judgment on "the utensils of their craft." The report they carry back to their respective fields of labor will be worth more to the exhibitors than any medal that was ever engraved. Retberg and Lange of New York have engraved Room 5 at the "Continental" for the exhibit of their Orpheum Banjos and Manhattan mandolins and guitars, and in their half page ad beg to call the readers' attention to "little things" concerning their famous make of instruments. On their banjos they ask you to note the "long string and short scale, making the vibrating perfect and sustained, high bridge fitting giving the proper pressure to bear on the head, adjusting the neck to proper pitch." But they especially desire you to test the carrying power of the Orpheum, "its easy action and clear harmonics." You, Mr. Soloist, will be given an opportunity to put to the test the claim made by Retberg and Lange; compare their make of instruments with those manufactured by rival houses. Be sure and visit Room 5, Continental Hotel, and give the Orpheums a try-out.

You remember that the weird tragedy of Macbeth opens with the first witch asking,

"When shall we three meet again,  
In thunder, lightning or in rain?"

And after the second and third witches have handed out a lot of crazy patter they all finally agree that the meeting shall take place "upon the heath." Now, could the three instru-

ments whose names are emblazoned on the flags which decorate the Vega and Fairbanks full page ad this month be endowed with speech and ask "when shall we three meet again?" the "returns" would probably read, "at the next Guild convention," for that is the event that is uppermost—or should be—in the mind of every mandolin, banjo and guitar teacher, soloist and club leader in the country. For nearly two years the Vega and Fairbanks Co.'s. have been expending good money for space in THE CADENZA in which to explain to our readers various points of excellency possessed by the instruments they manufacture, and in their attractive ads occasionally testimonials from prominent artists have appeared for the edification of prejudiced and skeptical readers. Nearly a third of the Vega ad this month is devoted to urging the importance of attending the Guild Convention, and this point cannot be emphasized too strongly by all loyal members of our fraternity. The exhibit of the Vega and Fairbanks Co.'s at their show-rooms in the Continental Hotel will be an extensive one, and an exceptional opportunity will be offered you to test the Whyte Laydie and Tu-ba-phone banjos, and to hear Mr. Geo. L. Lansing, who is to be the banjo soloist at the Guild concert, play a Tu-ba-phone. And this is what Mr. Lansing has to say about the instrument. "In the Tu-ba-phone banjo you have certainly reached the height of perfection, both in quality and power. It is superior to any banjo that I

(Continued on page 38)

N. B. THIS LIST IS ADDED TO EVERY 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 3d Mandolin.

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

	Grade	1st	2d	Mandolin or Violin	1st	2d	Mandolin or Violin	3d Mandolin	Each Oct.	Flute Obligato	Each Cello Obligato	Banjo Accompaniment	Guitar Accompaniment	Piano Accompaniment	Banjo Solo	Guitar Solo
*AGGRAVATION RAG. (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*AH SIR. Eccentric Two Step Novelty. (Rolle)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*ANGEL'S SERENADE. (Brags)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*ARBITRATOR, THE. March and Two-Step. (Taubert)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	30
*BARN DANCE. The Bunnie's Gambol. (West)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	30
*BASHFUL BUMPKIN. Schottische and Barn Dance. (Rolle)	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*BEELIN IN SMILES AND TEARS. Overture. (Conrad)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	20	35						
*BOYS OF THE MILITIA. March. (Boehnlein)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*CAVATINA. (Raft)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*CHANSON SANS PAROLES. Song Without Words. (Tschakowsky)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*COME BACK TO CONNEMARA. Irish Novelty Two-Step. (Grey)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*CUPID ASTRAY. Waltz. (Rolle)	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	20	35						
*DANCE TWILIGHT. Characteristic March. (Johnson)	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*DROWSY DEMPSEY. A Coon Shuffle.	Geo. L. Lansing	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*FAIR CONFIDANTES. Waltz. (McVeigh)	Arr. Walter Jacobs	B	40	20	25	25	25	25	20	35						
*FAIRY FLIRTATIONS. Dance Caprice. (Boehnlein)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	30
*FAREWELL TO THE FLOWERS. Reverie	R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*FARMER BUNTING. March Humoresque. (Luscomb)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	30
*FIRE NOCTURNE. (Leybach)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	20	35						
*FLIGHT OF THE BIRDS. Ballet.	W. M. Rice	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*FUN IN A BARBER SHOP. Novelty March (Winne)	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20	40	20	40	20	40	30
*GLORIANA. Overture	A. J. Weidt	B	40	20	25	25	25	25	20	35						
*GRETCHEN, MY RATHSKELLER FAIRY. (Ayer)	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*HEAP BIG IN JIN. Two-Step Intermezzo. (Sawyer)	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*HEART HUMBERS. Waltz.	Arr. R. E. Hildreth	B	40	20	25	25	25	25	20	35	40	30				
*HOME, SWEET HOME. Medley "Good-Night" Waltz	R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*HOOP-E-KACK. Two-Step Novelty. (Allen)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*HUNGARIAN DANCE NO. 5. (Brahms)	Arr. R. E. Hildreth	C	30	10	15	15	15	15	10	20	40	20	40	20	40	
*HUNGARIAN DANCE NO. 6. (Brahms)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*INDIFFERENCE. Characteristic Morceau. (Rolle)	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*IN ROYAL FAVOR. March and Two-Step. (Potter)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*KENTUCKY WEDDING KNOT. Novelty Two-Step. (Turner)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*KING MYDAS. Overture. (Ellenberg)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	20	35						
*KISS OF SPRING. Waltz. (Rolle)	Arr. Walter Jacobs	A	40	20	25	25	25	25	20	35	40	30				
*LA CINQUANTAINA. Air in Olden Style. (Gabriel Marie)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*LA LISONJERA. The Flatterer. (Chaminade)	Arr. Geo. L. Lansing	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*LORAIN. Marche. (Nichols)	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	10	20	40	20	40	20	40	30
*MERRY WIDOW. Waltz. (Lehar)	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	20	35						
*MONSTRAT VIAM. March. (Joy)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*MOOSE, THE. March. (Flath)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
OLE SAMBO. A Coon Serenade	A. J. Weidt	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
OLIVE. A Bermuda Serenade	A. J. Weidt	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*PANSIES FOR THOUGHT. Waltz. (Bly)	Arr. Walter Jacobs	B	40	20	25	25	25	25	20	35						
*PERSIAN LAMB RAG. A Peppercute. (Wenrich)	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*POLISH DANCE. (Scharwenka)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
RAG (TAG. March and Two-Step	A. J. Wiedt	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*ROGUSHI EYES. A Filtration. (Gruenwald, Op. 396)	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*ROMANCE OF A ROSE. Reverie. (O'Connor)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*SERENATA. (Moszkowski)	Arr. R. E. Hildreth	B	40	20	25	25	25	25	20	35						
*HUNGARIAN DANCE NO. 7. (Brahms)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*SHOW FOLKS. March. (Wenrich)	Arr. Walter Jacobs	B	40	20	25	25	25	25	20	35						
*SIMPLE AVEU. Simple Confession. (Thome)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*SOLARET. (Queen of Light). Valse Ballet. (Allen)	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	20	35						
*SPANISH GAIETY. Bolero	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*STACK OF FUN. Barn Dance. (Rolle)	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*STARLAND. Intermezzo Two-Step. (O'Connor)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
SWEET CORN. Characteristic March	A. J. Weidt	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*TRADING SMILES. Schottische. (Ramsey)	Arr. Jacobs-Hildreth	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*TRAUMBREI AND ROMANCE. (Schumann)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*TWO LOVERS. THE. Novette. (Flath)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*TUD AND I. Waltz.	R. E. Hildreth	B	40	20	25	25	25	25	20	35						
*VENEZIAN ROMANCE. Barcarole	R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*WHIRLING OVER THE BALL-ROOM FLOOR. Waltz. (Ramsey)	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	10	20	40	20	40	20	40	
*WIEGENLIED. Cradle Song. (Hauser)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*KULAWIAK. A Polish National Dance. (Wisniewski)	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20	40	20	40	20	40	
*YANKEE DANDY. Characteristic March	A. J. Weidt	A	30	10	15	15	15	15	10	20	40	20	40	20	40	

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## WALTER JACOBS, 167 TREMONT STREET BOSTON, MASS., U.S.A.



## WHEN GRAY HAIRS APPLAUD, PROGRESS MAY WELL ASK: WHAT HAVE I DONE AMISS?

### A LITTLE HARP-GUITAR TALK

**Their Common Denominator is Arrested Development Which is Always At Peace With Inadequacy.**

A "past master" of the Guitar with habits of technique established still uses the little six string old construction instrument for; "It is light, sweet toned, sensitive and requires no readjustment of technique to manipulate."

All these daily with time, with progress, with themselves. Reader, do you? Truly when gray hairs applaud, progress may well ask; what have I done amiss?

**By the Consent of All, He Was Fit To Discriminate If He Had Not Discriminated.**

The mighty Bach and his contemporaries were not persuaded to leave the harpsichord with its inferior capacity and power of expression for the piano, yet where is the harpsichord today? Death alone saved Bach from the ridicule of the then rising generation, for time and the piano proved Bach's satisfaction and joys were but cheats that held him within narrow limits and belittled his gratifications by hedging his musical aspiration and inspiration with an instrument of but dwarfed compensation. Then it was harpsichord versus piano: now it is Guitar versus Harp-guitar. Bach's antiquated instrument is today but a museum curiosity and would remain such even if the mighty Bach himself were here to play it.

**Contentment Is Not The Counterpart But The Counterfeit Of Progress.**

Listen, oh Teacher or Guitarist. To remain the same while years and instruments advance is not becoming. It does not even excuse a Bach; it is but acting the part of still water growing stagnant. To defend such by excuses is only to tell why you allow or prefer (?) the green scum of a delusive satisfaction to cover and stupefy thee rather than to reanimate thyself and remove it, while all bulks a suspicion that thy contentment (?) is forced because of thy anemic ambition. If such be not the case, then act not the part lest at the zenith of thy rising, thy great days become thy worst days in that thou, out-shined, though yet living, will follow unattended at the funerals of thine own reputation.

**The Science Of The "Gibson" Construction Comes With Fan In Hand To Separate The Wheat From The Chaff.**

The thinner the sounding-board and proportionately light the body of the instrument, the more easily vibrated, but the less in tone when vibrated. Then the contrary must likewise be true. The thicker the sounding-board and proportionately heavy the body, the more difficultly vibrated, but the greater in tone when vibrated. The light, thin, sensitive construction of the former is, therefore, the cause of its light, thin, sensitive tone for "Every effect has a cause that is similar." Then to produce body of tone, or tonal density (the only kind of tone that carries, retains its purity and never sounds strained) there must be body of sounding-board or sounding-board density and other parts proportionated accordingly.

"But other manufacturers have recognized this need. Why have they so singularly failed?"

Because the heavier construction could not be vibrated with the leverage or twist string-pressure as is the case with the old glued or stationary bridge. Place the end of a pencil between two strings of the Guitar and press down the opposite end of the pencil and you have an example of leverage pressure; — the pressure down is almost counterbalanced by the pressure up, for one string is lifted quite as much as the other is pressed downward; but change the instrument construction, tilt the neck like the Violin so that a high bridge and a vertical and increased string-pressure may be secured, and a heavier sounding-board will pulsate freely. Thus the dynamic bigness of the "Gibson" tone is realized in both the Guitar and Mandolin family of instruments.

**The Force of Reason and Learning; The Weight Of Arguments And Examples; And The Sanctity of Superlative-ness Have Alone Reformed The Times And Saliently Established The "Gibson."**

It carries and holds its body decidedly further than the so-called ideal tone of the passing old construction Guitar, whether of six or more strings.

The term Harp-guitar, therefore, means decidedly more to the "Gibsonite" than merely a sub-bass Guitar, but rather the latter voiced and in power and tonal quality like the Harp to which cannot else compare. The same construction in the six string Guitar produces the same results in kind but not in degree. This is why the "Gibson" Guitar (Harp or six string) is so rapidly supplanting every other make.

Gray Hairs are conservative; — they are prone to halt between opinions; to battle with false beliefs, but nevertheless, eventually capitulate to "Gibson" supremacy if supremacy actually be coveted. On the other hand the young virtuoso makes rapid strides in progress — he has no dry rot to eliminate. He, therefore, immediately recognizes and annexes the greater — the "Gibson." But whether young or old, players do not grapple great advantages who break their minds too much upon small observations. The gray haired virtuoso, because

**It Is An Assured Sign Of A Worthy And Progressive Spirit Whom Applause And Honor Amends.**

of his musicianship rather than his vehicle of expression, may draw all men unto him and thus feast his dwarfed satisfaction upon the praise and applause of the masses rather than the classes; — the passively unenlightened rather than the progressively educated. But let him beware, for these, his flatterers, are his greatest enemies for though they be in the majority and ever speak on his side, yet their words still make against him for he absorbs their light which is darkness so that when the actual, the true light of progress (the piano versus the Harpsichord; the Harp-guitar versus the Guitar) shineth into such darkness, the darkness comprehendeth it not, and death alone saves the great but unprogressive virtuoso with his simple arguments and excuses, from the ridicule of the rising and progressive generation. He is great who knows the times and acts accordingly, else he soon condemns himself in that which he alloweth.

Because the elevator to success (the Harp-guitar) has been generally stuck (construction not permanent), you have been toiling up the stairs (the six string Guitar) but the "Gibson" Harp-guitar is the elevator never stuck. Come in. It's only 16¢ cents a day (a mere pittance, a few cigars or a little candy daily sacrificed) and the matchless "Gibson" Harp-Guitar with black leather case is yours to use and enjoy now.

Twelve page Harp-Guitar treatise giving chords of completeness and fingering versus the incomplete chords generally used on the six string Guitar. The how and why of construction elucidated. Many valuable suggestions to the Guitarist. Read, examine and your belief that "It's more easy to play the more difficult six string Guitar when acquired than the easier — the 'Gibson' Harp-guitar when not acquired" will be understood to be temporary wisdom corrupted by thy brightness. Do business on our capital. Stock furnished. We help sell. We pay the advertising: you pay for goods when sold. Return goods not sold. Try our "Still Hunt." Catalog and new thematic list free.

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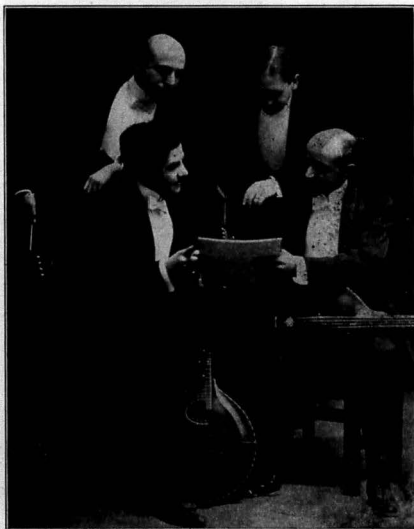
# THE MUSICAL ADVENTURER

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ABT PLECTRUM QUARTETTE

VALENTINE ABT  
WM. EDW. POSTER

MYRON A. BICKFORD  
F. LANDRY BERTHOUD

### ABT PLECTRUM QUARTET

WE frequently see on the bulletin boards of a theatre or concert hall the announcement "Special attraction for today only," and sometimes—not always—the "special attraction" is worth all the rest of the "show."

In the February number of *THE CADENZA* there appeared the half-tones and brief sketches of the soloists who are to appear at the next Guild Concert. A portrait of the distinguished Convention manager, Mr. A. J. Weidt, headed the list. In the March issue we added the half-tone of Miss Lorraine Davies, reader, and also those of the Newark Mandolin Orchestra and the Whyte Laydie Banjo Club, and in this number we present to our readers a portrait of what might be termed a "special attraction," viz., the "Abt Plectrum Quartet," composed of the recognized artists Messrs. Valentine Abt, Wm. Edward Foster, F. Landry Berthoud and Myron A. Bickford. The instrumentation of this recently organized professional quartet will be a distinct novelty on the program of the coming concert, and as each member is a master of his respective instrument, their playing of the classics usually rendered by string quartets of the violin family will be a revelation to all who are fortunate enough to hear them. As a pleasing innovation three of the members will play an obligato to one of Mr. Abt's numbers on the harp.

Sketches of the musical careers of Mr. Abt and Mr. Bickford, who play 1st and 2nd mandolins respectively, have already appeared in this magazine.

Mr. F. Landry Berthoud, playing mandola, though born in New York is of foreign extraction. When a mere lad, he went to live with relatives in Naples, Italy, where he studied the piano. At the age of sixteen he went to Lausanne, Switzerland, to complete his education in the higher schools and the University there. It was here that he began the study of the violin and harmony, and subsequently made the acquaintance of Signor Antonio Barberini-Licari, well known throughout Europe as a mandolin virtuoso. It was with this great master that young Berthoud studied the mandolin for nearly four years, playing with his teacher in concerts, and in time he became 1st mandolinist in a branch of the Royal Margherita Society. At the age of twenty Mr. Berthoud returned to America and located in Brooklyn, N. Y. He soon had a large class of pupils and organized a mandolin club composed of twenty-four members. For six seasons he has played the viola in the German Liederkranz Symphony Orchestra, also in the Young Men's Symphony Orchestra, conducted by Arnold Volpe. Mr. Berthoud is a passionate lover of chamber music, and as violist his name has been identified with several notable string quartets.

Mr. Wm. Edward Foster, mando-cellist of the Abt Quartet, was born in New York on April 20, 1884. He began the serious study of the mandolin when he was seventeen, later taking up the banjo and guitar, and has been teaching the trio instruments in Brooklyn, N. Y., for the past six years. He has organized, coached, and been connected with numerous mandolin orchestras, quartets, trios and duos, and his arrangements of music to suit these various combinations have been most effective and brilliant. Mr. Foster is at present connected with the Eastern Branch of the Brooklyn Y. M. C. A. musical clubs, and is also organizer and director of the Superba Mandolin Orchestra. He is instructor of a large class of pupils and makes a specialty of concert solo work.

The assembling of four such distinguished artists as Messrs. Abt, Bickford, Berthoud and Foster in a single club is unusual, so we contend we are warranted in saying that the Abt Plectrum Quartet should come pretty near being a "special attraction" at the Guild Concert.

As an example of one of the beautiful and novel effects this quartet will introduce in their ensemble work through specially arranged music we reproduce herewith the introductory measures of Abt's celebrated composition, "The Brooklet." We would especially call our readers' attention to the peculiar and fascinating effect of playing two, three and four notes against one.

**THE BROOKLET**

The image shows a musical score for a piece titled "THE BROOKLET". It consists of four staves of music. The top staff is the melody, and the three staves below it are accompaniment. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as "p" (piano) and "f" (forte) are used throughout. The score is written in a standard musical notation with a treble clef and a key signature of one flat.

### KITCHENER'S ANNUAL CONCERT

MR. W. J. KITCHENER of New York City announces that his annual concert this year will take place at Carnegie Chamber Hall on April 16th, 8.15 P.M. As usual the program will follow out an artistic scheme and Mr. Kitchener has, with this end in view, secured the services of a Hungarian virtuoso on the Cimbaló. This concert will be in the Czech style, and brilliant fantasies and rhapsodies will constitute the main feature of the work. In addition, the pupil soloists are all of the highest order and include Mr. John W. Little, mandolin; Mr. W. J. Ehrich, banjo; Miss May Kelly (eight years old), banjo; and Master W. F. Kitchener, vocal.

## JOHANN KUCHARZ

From "Biographies of Mandolinists and Guitarists"

Contributed Exclusively to THE CADENZA by the Author

PHILIP J. BONE, LUTON, ENGLAND

**J**OHANN BAPTIST KUCHARZ (or Kucharz) was a Hungarian musician of repute who was born at Chortecz near Mlázowicz, Bohemia, March 5th, 1751, and died in Prague, Feb. 18, 1829. Kucharz obtained celebrity in the musical world as an organist, mandolinist and operatic conductor. He received his musical education when a youth at the Jesuit College of Königgratz, Bohemia, and at a later date continued his musical studies in the Jesuit Seminary in Gitschin. When he removed to Prague he pursued the study of composition and organ playing under the renowned Seegert.

In September, 1790, he obtained the position of organist at St. Heinrichskirche upon the decease of his able predecessor, the organist Jean Wolf, and at this date Kucharz supplemented his income by teaching the organ, mandolin and the theory of music. About the same period he also acted as organist of the monastery of Strahow. His ability soon made itself manifest, for in 1791 he was engaged as conductor of the Italian opera in Prague, and he remained in this position for many years, during which period several of his own works met with success.

It was during his conductorship at the Prague opera that he first met and became intimately associated with Mozart. After the success of his opera "Figaro" in Vienna, Mozart was invited to Prague and commissioned to write another opera. In September, 1787, Mozart with his wife, arrived in Prague and took lodgings at No. 420 in the Kohlmarkt, the music publishing quarter. During his residence in Prague, Kucharz the conductor, was an intimate friend of the Mozarts, and the association of these musicians is of interest to students of the mandolin and its literature and music.

Mozart's favourite resort was the vineyard of his friend Duschek at Koschirz, in the suburbs of the city, and there are shown to this day his room, and the stone table at which he was accustomed to sit working at his score, often in the midst of skittle playing and conversation. The villa is now named "Bertramka." A bust of Mozart by Seidan has been placed on a slight eminence in the grounds and was solemnly unveiled on June 3rd, 1876, by the then owner of the property, Herr Lambert Popelka, who died June 9th, 1879. A hitherto unpublished letter of Mozart dated Prague, October 15th, 1787, was printed at the same time.

Before the production of his new opera Mozart conducted a festival performance of "Figaro" on October 14th, in honour of the Archduchess Maria Theresa, bride of Prince Anton of Saxony. Mozart

was most anxious concerning the success of his new opera, although, as he assured his friend Kucharz, the conductor of the orchestra, he had spared neither pains nor labour in order to produce something really good for Prague. On the evening before the representation, the overture was still wanting and he worked at it far into the night, while his wife kept him supplied with punch and told him fairy stories to keep him awake! Sleep, however, overcame him and he was compelled to rest for a few hours; but at seven in the morning it was completed, the copyist received the score and it was played at sight in the evening. This, the first performance of "Don Giovanni," took place October 29th, 1787. Upon the appearance of Mozart in the orchestra he was greeted with enthusiastic applause and a triple flourish of trumpets, and the opera was greeted from beginning to end with rapturous marks of approval. This opera, perhaps the most sublime of all operas, has one manifest superiority: all the moods and situations are essentially musical. There is scarcely a feeling known to humanity which is not expressed in some of the situations or characters male or female.

In the score of this opera Mozart writes for the mandolin the famous serenade "Deh vieni" (Come forth to thy window), a passionate love song breathing the soul of tenderness in music, sung by Don Giovanni, with its obbligato of delicate, staccato arpeggios for the mandolin, accompanied by the pianissimo, pizzicato notes of the strings of the orchestra. The inclusion of the mandolin in the score of this, the chef d'œuvre of operas, and by such an immortal genius, if it were the only instance of the instrument's association with the orchestra, is a sufficient justification of the mandolin's usefulness and equality in the orchestra. At the first performance of this opera in Prague, the orchestra was conducted by Mozart, while the usual conductor Kucharz, the subject of this sketch, played the melodious mandolin obbligato under the great master's direction. Berlioz, in his treatise on instrumentation, deplors the fact that the mandolin is not used more frequently in the orchestra, and states that "even at the Opera (the last place in the world where such liberties should be taken) they venture to play the mandolin part of 'Don Giovanni' on violins pizzicato, or on guitars. The quality of these instruments has not the keen delicacy of that for which they are substituted, and Mozart quite well knew what he was about in choosing the mandolin for accompanying the amorous lay of his hero." The late Sir G. Grove said, "The pizzicato of the violins is of a different colour of tone and offers but a poor substitute." Mozart had previously written several canzonets with mandolin accompaniments, particulars of which we hope to give

shortly, and he was thoroughly aware of its charming arpeggios and staccato passages when used as an accompanying instrument. This is evinced in all the music he has written for the mandolin.

After Mozart's success, Kucharz again resumed his conductorship and remained in the opera until the year 1800, when he resigned. He was a consummate artist on the mandolin, and among his compositions are to be found organ concertos, piano sonatas and various pieces for the mandolin.



GALLAGHER'S MANDOLIN CLUB  
CHICAGO, ILL.

MR. LESLIE H. GALLAGHER, Director

MR. LESLIE H. GALLAGHER of Chicago, Ill., has achieved more than a mediocre success in his chosen profession. As a teacher and club leader he ranks among the best in his home city.

It was about a year and a half ago that he organized the Gallagher Mandolin Orchestra which has been a distinct success from its inception. The personnel of the club is as follows: Leslie H. Gallagher, director and 1st mandolin; Mrs. Leslie H. Gallagher, piano accompanist; John Kruse, Chas. Kruming and Frank Obzewski, 1st mandolins; Chas. Kronwald, John Schmaeckel and Miss Anna Grosh, 2nd mandolins; Harry Deichman, 1st violin; John W. Adolf, 2nd violin; Henry Grosh, mandola; Robert Bolder, guitar; Frank Collins, harp-guitar.

In January the orchestra rendered a reception to their intimate friends and during the evening discoursed some of their choicest selections. Among the numbers rendered we notice "Titania" and "Lustspiel" overtures, Mendelssohn's "Spring Song," waltz "At the Matinee," "Farewell to the Flowers" and Leybach's "Fifth Nocturne." Their efforts received the warmest praise. The orchestra is at present diligently rehearsing for a grand concert they propose to give in the near future.

## A TRIUMPH FOR ABT'S PLECTRUM SOCIETY

In our review of the Guild Concert given last year in the Astor Gallery, New York, we made the following comment, "While listening to the work of the Plectrum Society under the direction of Valentine Abt, the ideal mandolin orchestra of our dreams became a reality." It gives us pleasure to announce that the great musical treat which we enjoyed on

that memorable occasion may now, in a measure, be shared by all lovers of the mandolin having access to a Victor Talking Machine. Early in the year the Plectrum Society made a test record for the Victor Company, the selection played being one of Mr. Abt's own compositions, "Sweet Memories." As this record was accepted, and we

learn from high authority that only about one test record in twenty-five or thirty is, Mr. Abt may well feel proud of the clean-cut work accomplished. This new feature in the life of the Mandolin Orchestra is surely another step forward in the progress and popularity of the string instruments, thanks to Mr. Abt's unceasing labors for the advancement of the mandolin.

## GRACE NOTES from VESS L. OSSMAN

THE name of Vess L. Ossman is, of course, so familiar to our readers that it needs no formal introduction. But perhaps many are not aware that Mr. Ossman can write an interesting and entertaining letter with about the same degree of facility that he can play the banjo, and that's "going some," so we beg to quote a few lines here and there from some of Mr. Ossman's latest communications.

In speaking — with all modesty — of the success he has achieved in making banjo records for talking machines, he writes:

"The phonograph is the thing that will show the good and bad effects, and if some performers want to know just how well they play, there is an opportunity open for any of them to make a trial record, and if successful a good income awaits them."

In connection with the increasing popularity of the banjo he says:

"There was a time when if you approached a hotel manager  
(Continued on page 33)



### IDEAL BANJO CLUB, NEWARK, N. J.

MR. A. J. WEIDT, Director

ALL banjo enthusiasts planning to attend the Guild Concert are looking forward with pleasurable anticipation to hearing the Ideal Banjo Club, under the direction of A. J. Weidt, demonstrate their "quality." In this number on the program Mr. Weidt himself will do a little picking on the "Jo." Messrs. J. I. Freese, R. Johnston, R. H. Barnes, E. Walton, Wm. Meier, H. L. Gorzette, F. C. Fisher, F. E. Savale, W. W. Black and F. L. Crowell make up the *personnel* of this organization.

### THE BANJO PLAYED WITH THE FIN- GERS DOES "MAKE GOOD" IN VAUDEVILLE

MOST vaudeville banjoists will tell you that in order to "make good" you must use wire strings, a "pick," and play popular music. I have never agreed with them.

Saturday evening, February 5th, The Chicago Minstrel Club gave a performance at the Warrington Theatre, Oak Park, Ill. Mrs. Rowden and myself were engaged to do a "banjo turn," which was done "white face," in evening dress.

We opened with *Caprice Heroique*, "The Awakening of the Lion," banjo and piano. It was a big "hit." The second selection was Moszkowski's "Serenata" (unaccompanied), with mute attachment on in the first and last strains. The audience sat as if spellbound, and their very generous applause at the close of that number was most gratifying. The third number consisted of a medley with variations on "My Old Kentucky Home," "Zip Coon," "The Old Folks at Home," "Old Black Joe," "Dixie," "Massa's in the Cold, Cold Ground" and "Auld

Lang Syne," banjo duet, which I put on to be near the *safe side*, as this number wins out with any kind of an audience.

The first two selections made more than good. As the act was fully twenty minutes, and at that the audience wanted more, there was some evidence that good concert music will "go" with a vaudeville audience and "go" big.

I have no intention of going into vaudeville, as our present business comes up to the expected notch, but I would advise some of our vaudeville banjoists to "get busy" and develop a good right hand, a hand that can be

used in a relaxed condition — not the cramped kind that will soon put them out of business —, to use good music in their act, and for the love of good musical effects on the banjo not try to develop this on a day's notice.

CLAUD C. ROWDEN.

### MR. A. DE VEKEY, BOURNEMOUTH ENGLAND

THERE is a trite old saying to the effect that "a man's brain power should never be estimated by the size of the hat he wears," so the dimensions of the half-tone of Mr. A. de Vekey of Bournemouth, England, appearing on the next page, must not be regarded as symbolical of this musician's achievements, for there are few men in King Edward's domain who have accomplished more effective results in promoting the best interests of the banjo, mandolin and guitar than the original of this portrait.

Mr. deVekey doubtless inherited his musical talents, his mother being an Australian vocalist and guitarist, while his father, Colonel Sigismund de Vekey, who went through the Hungarian Revolution as A. D. C. to Kossuth, the famous patriot and leader, was also an accomplished musician. Of Mr. deVekey's early career we have no authentic data at hand, but we are informed that since his arrival at Bournemouth a few years ago, he has skillfully demonstrated to mandolin enthusiasts what delightful music can be evoked from the strings of the charming little instrument when played by a master. The production of rich, sonorous tones of almost



voice quality is where Mr. deVekey excels. This feature in his effective playing he modestly contends can be mastered by anyone if properly taught.

As a banjoist he is also an expert. In referring to his performance a musical critic has written, "How many of us have listened with infinite pleasure to his tasteful rendering of his tremolo arrangements of 'Eileen Allannah,' 'Sweet and Low,' 'Genevieve,' 'Banks of Allan Water,' 'Beautiful Isle of the Sea,' etc., and must admit that the banjo in his hands is indeed a fascinating instrument." His method of teaching the guitar is original and up-to-date and scores of pupils have become proficient guitarists under his able instruction.

In the concert field he has filled many notable engagements. For several years he played at the Garden Tea House, and his "musical mornings" at the Bournemouth Arcade won for him a host of admirers among devotees of the banjo and mandolin.

Though a professional member of the American Guild, Mr. deVekey is best known to the fraternity in this country through the valuable articles he has contributed to the various B. M. & G. journals, and the meritorious compositions he has written and arranged for the three instruments. We believe it was through his efforts largely that the present instrumentation for mandolin orchestra as advocated by the American Guild has been so generally adopted in England.

In his concerts and recitals Mr. deVekey is most ably assisted by his talented wife, who is a trained musician and skillful performer on several instruments.

## THE AEOLIAN MUSICAL TRIO CAMDEN, N. J.

Mr. FRANK J. MACULLEY, Director

**T**HE AEOLIAN MUSICAL TRIO, whose forte we feature on this page, is one of the finest organizations of its kind in Camden, N. J. Its manager, Mr. Frank J. Maculley, is not only a hustler for business and an able musical director, but is an unusually clever performer on the mandolin, mando-cello, banjo and guitar. His strong and accurate playing of the string instruments amply qualifies him to hold the position of leader.

Mr. George Anderson is a valuable member of the trio for he is not only a violinist of rare ability, but is a clever artist on the mandolin and piano.

The varied talents of Mr. David Murphy have won for him more than a local reputation. He is the guitar soloist of the organization and also a pianist of note, but it is his fine baritone voice that has gained for him prominence in musical circles. He is soloist in one of the leading churches in Camden, and his high-class vocal selections are always a feature at the "Æolian" concerts and entertainments.

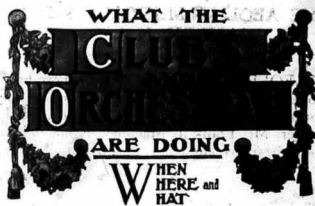
The repertoire of the Æolian Trio comprises the best and latest popular music, but when occasion



demands they can render a program of standard classics in a manner to satisfy the most discriminating musical critic.

Mr. Maculley is always kept busy with a large class of pupils and is also director of The Cadenza Mandolin Orchestra, an organization that may form the subject for a notice in some future number of this magazine.





On the evening of February 16th the pupils of Mr. Ed. L. Bailey, who is director of a flourishing School of Music in Brooklyn, N. Y., gave a most enjoyable entertainment. Over two hundred pupils took part in the concert and the work done by the young musicians reflected great credit on Mr. Bailey and his staff of able instructors.

## PROGRAM

"Melody in F"	Class 1	Rubenstein
Violin Solos		
"Fantaisie Capriccio"		Lester
"Hungarian Dance"		DeBertio
"Bohemian Girl" Selections	Prof. Paul Bertrand	Balfe
Mandolin Solo (Full harmony) "Old Folks at Home"	Class 2	Stauffer-Foster
	Mr. Frank Whealn	
Selected Piece	Class 3	Verdi
Selections from "Il Trovatore"		Thome
"Simple Confession"		
Selected Piece	Class 4	
Violin Solo, "Nearer My God to Thee"		
"Auld Lang Syne"	Abigail Day (five years of age)	
Mandolin and Guitar Trio	Class 5	
"Yankee Dandy"		Weird
"Sing, Smile, Slumber"		Gounod
"Tis Not True"	Messrs. Whealn, Shedrick and Bailey	Mattei
Banjo Duette,	Class 6	Selected
"America"	Messrs. Bailey and Whealn	
	Class 7	
Miss Grace Gilder and Mr. Frank Dooley, at the Piano.		
Teachers—Ed. L. Bailey, Noyes Shedrick, Paul Bertrand, Grace Gilder.		

The Mississippi Heights Music Club of Blue Mountain, Miss., is said to be one of the finest musical organizations of its kind south of the Mason and Dixon Line. The club's director, Mrs. J. E. Brown, is a thorough musician, and the members of her orchestra are an enthusiastic body of young men. On the program of one of the club's recent concerts we notice such pleasing numbers as "Impassioned Dream" waltz and "Onion Rag" by the mandolin orchestra, two choice selections by the Glee Club, a violin and banjo duet by Messrs. Baker and Clark, and several interesting violin solos and vocal solos. Mrs. Brown presided at the piano.

La Cinquantaine Trio of Los Angeles, Cal., is composed of a group of artists who have made an emphatic success in the musical world as soloists on their respective instruments. Mr. J. Woodward Logan who plays 1st mandolin was for some time director of the mandolin and guitar department in the Western

Academy of Music. The Los Angeles *Rounder* in referring to Mr. Logan's work says, "The mandolin solos by J. Woodward Logan attracted marked attention because of the full harmony accompaniment on the instrument itself." Mrs. Mabel Millis Speakman, who plays 2nd mandolin, is an artist who has developed a fine technique. Miss Ethel Lucretia Olcott is the guitarist. Her extended experience as a teacher, and artistic work on the guitar, are favorably known on the Pacific slope. The following program was rendered by the Trio at a concert given in the famous Hotel Raymond, Pasadena, on February 22nd.

## PROGRAM

Selection, "Mignon"	Thomas
Guitar Solo, Serenade from "The Little Duchess"	DeKoven-Fetter
Mandolin Solo, "Autumn Fantasia"	Stoddard
"Belle of Bohemia"	DeKoven
"The Concertmeister Grand March"	Stauffer
Selection, "Midsummer Night's Dream"	Mendelssohn
March, "Niblungen"	Wagner

That the Plectrum Society of New York under the competent direction of Mr. Valentine Abt always awakes great enthusiasm whenever they appear in public seems to be the universal opinion of the press. We reprint the following notice from the *New Haven Union*.

Last evening a sacred concert of unusual merit, in fact one of the best and most finished musical programs ever given in this city, was presented under the auspices of Rodrigo council, No. 44, Knights of Columbus. The Plectrum Society of New York, consisting of thirty-five musicians was under the direction of Mr. Valentine Abt. It was a mandolin and guitar festival. The ensemble playing was marked by a smoothness and precision that was really remarkable. A brilliantly clever program was rendered by the skilled players on these fascinating string instruments.

The Webber String Orchestra of Portland, Oregon, always present an interesting program and the following is no exception. Mr. Harry A. Webber is not only a competent orchestra leader but one of the most successful teachers of the string instruments in the Northwest.

## PROGRAM

March, "The Moose"	Flath-Jacobs
Capriccio, "Violetas"	Rebagliati
Selection, "Rigoletto"	Verdi
Song, "I Wonder Who's Kissing Her Now"	Howard-Webber
"A Viscayan Belle" (Serenade Filipino)	Ema
"Simple Aveu"	Thome-Hilbreth
Waltz, "Symposia"	Bendix-Odell
"My Dream of You"	Rodney-Webber
Selection, "A Yankee Tourist"	Robyn
"The Flatterer"	Chaminade
March, "The Hazelwood"	Webber

# THE CADENZA

Devoted to the Interest of the  
Mandolin, Banjo and Guitar

Published monthly by

WALTER JACOBS

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ERASTUS OSGOOD, Associate Editor

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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 relating to the Mandolin, Banjo and Guitar, but we must reserve the right to condense articles and to reject such as are found unavailable or objectionable. Unjust criticism or personal abuse positively ignored.

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## IT'S UP TO YOU

IT is hard to realize that almost a year has elapsed since we bade our friends good-bye on the steps of the Latham Hotel in New York, and the cry "I'll see you at the next convention" seems to be still ringing in our ears. But "time and tide wait for no man," and again we are on the threshold of another annual convention of the American Guild of Banjoists, Mandolinists and Guitarists.

We believe it was generally conceded that the last convention and concert was perhaps the most successful ever held in the history of the Guild, but we all want to unite in striving to make this next one a record breaker and it's up to you, Mr. Reader, to do your share. If it does not come up to the most sanguine expectations, at whose door can we lay the blame? Most assuredly not at the door of the manager, for no man could have worked harder, more persistently and faithfully than has Mr. A. J. Weidt in the discharge of his manifold duties. Among the array of talent he has secured for the concert can be found the names of many of the most distinguished artists connected with the profession, and only those who have passed through a similar experience can fully appreciate how much valuable time and labor the manager must have of necessity expended on drilling the grand orchestra and the mandolin and banjo clubs which will appear under his direction. Probably even Mr. Weidt himself could not begin to estimate the almost countless number of letters he has felt obliged to answer, nor cite the thousand and one details that have demanded his personal supervision. The circulars and advanced printing he has mailed to the Guild members all bear evidence that he has left no stone unturned to make the Ninth Annual Convention and Concert a notable event in the Guild's history. That his untiring efforts will be crowned with success seems almost a foregone conclusion, for Mr. Weidt writes us that tickets for the concert are in brisk demand and that those who wish to secure good seats should apply for them at once. In a late communication he emphasizes this warning by saying that "from present indications it seems inevitable that the S. R. O. sign will be brought into requisition."

Briefly, and perhaps inadequately, we have touched on the work Mr. Weidt has accomplished, but there is one thing he is powerless to effect, and that is your presence at the concert and convention. Though the genial manager has frequently been credited with possessing a magnetic personality, he can't compel you to join your professional brethren in Newark, N. J., on April 25th and 26th if, through a spirit of apathy or obstinacy, you persist in ignoring the call of duty. Again, we repeat, it's up to you.

(Continued on page 33)

1st MANDOLIN  
or VIOLIN

# Aggravation Rag

17

GEORGE L. COBB  
Composer of "Rubber Plant Rag"  
Arr. by WALTER JACOBS

Not too fast

The musical score is arranged in three systems. The first system contains the first five staves, with dynamics *f*, *ff*, and *ffz*. The second system contains the next five staves, with dynamics *mf*, *ffz*, and *ff*. The third system contains the final five staves, with dynamics *f*, *ff*, and *ffz*. The score includes various musical notations such as slurs, ties, and repeat signs with first and second endings. Instrument labels include "Guitar" and "2d Mand.".

2d Mand.

TRIO

2d time *f*

The CADENZA

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Guitar *ffz*

# Aggravation Rag

BANJO SOLO

GEORGE L. COBB  
 Composer of "Rubber Plant Rag"  
 Arr by WALTER JACOBS

Bass to B Not too fast

*f* *ff* *mf* *ff* (See note)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Note: Play with alternate fingering, or tremolo

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Musical score for "The CADENZA". The score is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first three staves are for a solo instrument, with dynamics *mf*, *ff*, and *f*. The fourth staff is marked "TRIO" and begins with a *f* dynamic. The fifth staff includes performance instructions: *ff*, *mf*, and "2d time f". The sixth staff contains various fingering and articulation markings. The seventh staff concludes with first and second endings, marked with circled numbers 1, 2, 3, 4, 5, and 6, and a final *ff* dynamic.

*mf* *ff* *f*

TRIO *f*

*ff* *mf* 2d time *f*

*ff*

8va *ff*

1 2 3 4 5 6 *ff*

## Chanson sans Paroles

(Song without Words)

PIANO

P. TSCHAIKOWSKY, Op. 2 No 3

Arr. by R. E. HILDRETH

Allegretto grazioso e cantabile

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Allegretto grazioso e cantabile'. Dynamics include piano (p) and mezzo-forte (mf). The score features a variety of textures, including arpeggiated chords, flowing lines, and rhythmic patterns.



Musical score for a piano piece, featuring six systems of music. The score is written in G major and 4/4 time. The first system includes markings for *poco rit.* and *p a tempo*. The second system includes *mf*. The third system includes *cresc.*. The fourth system includes *ff rall.* and *p a tempo*. The fifth system includes *dim.*. The sixth system includes *pp* and *ppp*.

GUITAR ACC.

## Aggravation Rag

GEORGE L. COBB

Arr. by WALTER JACOBS

Not too fast

*f* Mandola *ff* *ffz*

*mf*

*ffz* 2d Mand.

Mandola 1 2 *ffz*

*ff*

*mf*

1 2

*ffz* 2d Mand.

Mandola *ffz*

TRIO *f* *ffz* *mf-f*

1 2 *ffz*

The CADENZA

Published by Walter Jacobs, Boston

# Aggravation Rag

2<sup>d</sup> MANDOLIN

GEORGE L. COBB  
Arr. by WALTER JACOBS

Not too fast

*f* Mandola *ff* *ff*

*mf* *ff*

Mandola *ff* *ff*

*ff*

*ff*

Guitar *mf*

Mandola *ff* *ff*

*ff*

TRIO *f* *ff*

*mf-f*

*ff*

*ff*

*ff*

*ff*

# The Guitarist's Reverie

GUITAR SOLO

FRANK W. BONE

Moderato

*mf*

Har.12

Har.12

Har.12

Har.12

Har.12

*poco rit.* Har.12 Har.7

Har.7

*a tempo*

*poco rit.* Har.12 Har.7

Har.7

*a tempo*

*poco rit.* Har.12 Har.7

Har.7

*a tempo*

Har.12

Har.12

*mf*

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Har.12

*poco rit* Har.12 Har.7 Har.7 *a tempo* *p*

Har.12 Har.12

Har.12 Har.12

*mf*

*D.C. al*

## Chanson sans Paroles

(Song without Words)

2<sup>d</sup> MANDOLINP. TSCHAIKOWSKY, Op. 2 N<sup>o</sup> 3

Arr. by R. E. HILDRETH

Allegretto grazioso e cantabile

*p*  
*mf*  
*p*  
*mf*  
*p*  
*Mandola*  
*p*  
*f*  
*poco rit*  
*p a tempo*  
*mf*  
*f*  
*Mandola*  
*p*  
*cresc.*  
*ff*  
*rall.*  
*mf*  
*p a tempo*  
*dim.*  
*ppp*  
*ppp*



# Chanson sans Paroles

27

GUITAR ACC.

(Song without Words)

P. TSCHAIKOWSKY, Op. 2, N<sup>o</sup> 3

Arr. by R. E. HILDRETH

Allegretto grazioso e cantabile

*p*

*mf*

*p*

*mf*

Mando-Cello

*p*

*f*

*p*

*f*

*p*

*a tempo*

*poco rit.*

*mf*

Mandola or 2<sup>d</sup> Mand.

*f*

*cresc.*

*ff*

*rall.*

*mf*

Mandola

*p*

*a tempo*

Mando-Cello

*pp*

*ppp*

# Aggravation Rag

PIANO

GEORGE L. COBB

Composer of "Rubber Plant Rag"

Not too fast

The musical score for "Aggravation Rag" is presented in seven systems. Each system contains a treble and bass staff. The piece is in the key of D major (one sharp) and 2/4 time. The tempo is marked "Not too fast". The score includes various musical notations such as eighth and sixteenth notes, chords, and rests. Dynamic markings include *ff* and *f*. The fifth system features first and second endings. The piece concludes with a final chord in the seventh system.

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First system of musical notation, featuring treble and bass staves with various rhythmic patterns and dynamics.

Second system of musical notation, featuring treble and bass staves with various rhythmic patterns and dynamics.

Third system of musical notation, featuring treble and bass staves with various rhythmic patterns and dynamics.

Fourth system of musical notation, featuring treble and bass staves with various rhythmic patterns and dynamics.

TRIO

Fifth system of musical notation, labeled "TRIO", featuring treble and bass staves with various rhythmic patterns and dynamics.

Sixth system of musical notation, featuring treble and bass staves with various rhythmic patterns and dynamics.

Seventh system of musical notation, featuring treble and bass staves with various rhythmic patterns and dynamics.

Eighth system of musical notation, featuring treble and bass staves with various rhythmic patterns and dynamics.

The CADENZA

# Montclair Galop

BANJO SOLO

C Notation

A. J. WEIDT

Bass to D

The musical score for "Montclair Galop" is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a forte (*ff*) dynamic and includes a triplet of eighth notes. The second staff begins with a mezzo-forte (*mf*) dynamic. The third staff continues with a mezzo-forte (*mf*) dynamic. The fourth staff includes a forte (*f*) dynamic. The fifth staff begins with a mezzo-forte (*mf*) dynamic. The sixth staff continues with a mezzo-forte (*mf*) dynamic. The seventh staff includes a forte (*f*) dynamic. The eighth staff begins with a forte (*ff*) dynamic. The ninth staff continues with a forte (*ff*) dynamic. The tenth staff includes a forte (*f*) dynamic and ends with a double bar line and a repeat sign.



## Chanson sans Paroles

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

(Song without Words)

P. TSCHAIKOWSKY, Op. 2 N<sup>o</sup> 3

Arr. by R. E. HILDRETH

Allegretto grazioso e cantabile

*p*

*mf*

*p*

*mf*

*f*

*p*

*poco rit*

*p a tempo*

*mf*

*f*

*p*

*cresc.*

*Guitar*

*ff*

*rall*

*mf*

*p a tempo*

*Mando-Cello or Guitar*

*Mandola*

*dim.*

*pp*

*ppp*



## IT'S UP TO YOU

(Continued from page 16)

But other Guild members have not been idle during the past few months. The two magazines published in the interest of the trio instruments have endeavored to exert their influence to induce their readers to make every effort to be present on the one occasion in the entire year when matters of vital interest concerning the fraternity to which they claim allegiance are discussed. In the January, February and March numbers of THE CADENZA many columns were devoted to matters pertaining to the Guild. Space in the magazine is valuable. Printers are not working for their health, and neither were we in this instance, but rather for the advancement of our respected profession.

Another group deserving of special mention is the Guild trade members. Last year there were two exhibitions. This year there will probably be at least a dozen, viz., the Oliver Ditson Co., the Gibson Mandolin-Guitar Co., the Vega and Fairbanks Co's., Retberg and Lange, Frank E. Cole, the White-Smith Music Pub. Co., H. F. Odell & Co., the Rhode Island Music Co., H. A. Weymann & Sons, Wm. C. Stahl, D. E. Hartnett and Walter Jacobs. The names of nearly all these firms are familiar to our readers through their attractive ads which have appeared in the various trade and musical journals, but in their respective show-rooms at the Continental Hotel in Newark, the visitor will be given an opportunity to examine and test the various makes of instruments and become acquainted with the latest and best musical publications. They say "comparisons are odious" but they are sometimes very convincing.

Ask yourself this question, Mr. Guild Member, do you honestly think in justice to yourself, your pupils and your profession that you can afford to remain away from the coming convention when such a feast of new ideas and practical knowledge is awaiting your absorption? "To have the heart open, and the eyes clear, and the emotions and thoughts, warm and quick, . . . is the state needed for almighty doing in this world." Your intention may be the best, but "the heart is not always a royal mint, with patent machinery, to work its metal into current coin." The greatest talents and the shrewdest brain require practical guiding.

IN the last issue of THE CADENZA we quoted a certain leader as saying, "The mandolin orchestra has come to stay," and the opinion expressed by our musical friend seems to be the sentiment entertained by teachers, club leaders, music publishers and mandolin and guitar makers in general.

We would call the attention of some of our pessimistic readers to the fact that in this very num-

ber of our magazine can be found two paid advertisements each seeking the services of two mandolin and guitar teachers who will locate in the West on an assured salary; and we might state that we frequently receive letters from various parts of the country asking if we can put the writers in communication with some good, live teachers who might be induced to locate in their towns. A well-known manufacturer writes as follows: "March so far is running the biggest of any in the history of our business. . . . We see big things, and we are working for them. The time has come, when the mandolin and guitar business is going forward by leaps and bounds."

So take courage, Mr. Croaker, you can't stop the march of progress by grumbling. Rejuvenate your mandolin orchestra by equipping the members with up-to-date instruments, and play as good — and a little better — grade of music than your rivals, and you will then take your place among the live ones. Remember "Success comes in cans, failure in can't's."

## GRACE NOTES from VESS L. OSSMAN

(Continued from page 12)

and suggested banjo music he would laugh at you; now you can see the same man and he takes you into his private office and talks salary, et cetera."

And to substantiate his claim Mr. Ossman encloses the following clipping from the New York *Sunday American* in its issue of March 27.

## REVIVAL OF BANJO MUSIC

The banjo, as played by real masters of that instrument, is noticed to be enjoying a recrudescence of interest among music lovers. The use of the plectrum or "pick," as with the mandolin, by thoroughly up-to-date players, by which a greater volume of tone is obtained, has restored the instrument to even more than its former popularity for solo purposes, in society, at the clubs and in hotels and restaurants.

As another indication of the banjo's return to popular favor, Miss Kitty Cheatham, for her recital at the Lyceum Theatre on Monday afternoon, has engaged the services of Vess L. Ossman, probably the most finished master of that instrument before the public. Mr. Ossman will play several selections, including his own arrangements of favorite compositions.

From the New York *Sunday World*, March 27.

The request of Mr. Robert Lehman, domiciled at the Hotel St. Regis, however, was a far more modest one and was promptly gratified. Mr. Lehman had been ill some time and while flirting with recovery asked if he might be supplied with some banjo music characteristic of the Southland, where he evidently hails from. No time was lost in obtaining the services of a banjoo\* employed at the Kaiserhof. For more than an hour he picked, planked and plunked away on Southern melodies and popular airs while Mr. Lehman sat propped up in bed in a valley of downy pillows.

Mr. Ossman is at present playing at the Kaiserhof in New York and he authorizes us to say that he extends a cordial invitation to all Guild members to call on him if they can contrive to escape Manager Weidr's watchful eye for an hour or so.

\*NOTE: No other than the genial and popular Vess L. [Ed.]



WE are in receipt of the subscription of Mr. "Jack" Rivers of Wailuku, Maui, T. H. Mr. Rivers writes that he belongs to the "old school" and in his youth was acquainted with some of the best banjo talent then in the East.

There are many talented amateurs of the string instruments to be found in the Middle West, and in that connection we might mention the name of Mrs. A. Schrader of Dayton, Ohio. The mandolin, guitar and piano are Mrs. Schrader's favorite instruments.

Mr. Allan B. Cole of Putnam, Conn., teaches the banjo exclusively and, as he was a former pupil of W. A. Huntley, who in his day was one of the greatest banjists in this country, Mr. Cole must be well equipped to follow his chosen profession.

The clever team of Gould and Rice who at will can produce "Mirth, Music and Mystery," has of late been playing a succession of dates in and around Providence, R. I. These talented performers seem to be equally successful either on the lyceum or vaudeville stage.

A new musical club has just been organized in Austin, Texas, which will be known as the "Bush and Gerts Mandolin and Guitar Club." It has a membership of twenty. The manager, Mr. J. S. Caldwell, writes us that the club is to give a grand concert on the evening of April 7th.

Mr. Henry Haug of Detroit, Mich., is not only a soloist and teacher of violin, mandolin, guitar and banjo, but is director of a mandolin orchestra that can deliver the "real goods" at a concert or social function, not once in a while but every time they are engaged to furnish the music.

Mr. Thomas Nichols, the veteran mandolin, violin and banjo teacher of Syracuse, N. Y., has very large classes this year. Besides teaching in town Prof. Nichols has pupils in eight surrounding villages. Mrs. Nichols is also a teacher and their pupils are to give a concert later in the winter.

Mr. Wayne M. Sayre, violinist of the Venetian Quartette of Odesholt, Iowa, always has his eyes open for new and attractive music. What he says in a recent communication about "Gloriana" Overture—well, it would look pretty good in print, but this is not "With the Progressive Publishers" department.

Mr. S. A. Thompson of Portland, Me., writes us that he has had a very busy teaching season and is at present planning to give a big M. B. & G. concert the last of April or early in May, on which occasion he hopes to have about fifty in the grand orchestra. The Bowdoin College Club will be in evidence we understand.

Mr. Fred A. Briggs, assistant manager of the Rutgers College Glee and Mandolin Club, writes us that a college or-

chestra has recently been started by the students and that they are on the lookout for new and attractive music. We wish the "boys" down in New Brunswick the best of success with their new organization.

One of the popular ladies' mandolin and guitar clubs in England—and, judging by the half-tone on their letter-head, one of the most attractive—is the Sisters Eckersley Mandolin and Guitar Quartette of Bolton. The many flattering press comments these talented young women have received stamp them as artists of unusual ability.

Mr. R. J. Rickman, a banjo enthusiast of New Westminster, B. C., writes us as follows: "Allow me to congratulate you upon your publication, THE CADENZA, which I look forward to receiving every month with the greatest pleasure. Your advertisements are also the means of procuring the latest music published for banjo at most reasonable prices."

Mr. Thomas Murray, a mandolin enthusiast of Medicine Hat, Alberta, Canada, was one of the recent callers at THE CADENZA office. Mr. Murray informed us that there is considerable interest being manifested in the trio instruments up in his locality, and in his opinion, a good live teacher might do well if he located in that section of Canada.

Manager Weidt informs us that Miss Claribel Jeffery of Newark, and Messrs. D. E. Hartnett and W. J. Kitchener of New York have worked hard to help make the Guild Concert a great success. We have no doubt but what it will be a success alright for we understand that the rehearsals of the big orchestra and the different clubs are progressing famously.

We were pleased to learn in a recent communication from Mr. W. Eugene Page, the celebrated mandolin soloist, that his artistic work is meeting with most flattering recognition at every vaudeville house where he appears. He has been playing for thirty consecutive weeks under the management of one agent. Mr. Page and his mandolin are always billed as head-liners.

Mr. Frank M. Ewing, the popular banjo teacher of South Williamsport, Pa., one of our "faithful correspondents," writes us that the well-known banjo soloist Parke Hunter appeared at the leading vaudeville house in Williamsport the week of March 14th and delighted the audience by his marvelous skill. Mr. Hunter was engaged to play at Elmira, N. Y., the week of March 21st.

"You can reckon on me as a subscriber as long as I play a banjo. I am delighted with the journal," writes Mr. I. Wood of Vancouver, Canada, in renewing his subscription to THE CADENZA. In the course of his letter Mr. Wood speaks most enthusiastically of Mr. Alfred A. Farland's work on the banjo, which he enjoyed for the first time on a recent visit of this great artist to Vancouver.

Mr. W. Irving Salter of Baltimore, Md., is one of the earnest and hustling type of teachers. He is director of Salter's String Orchestra and the Hollywood Mandolin Orchestra. In a recent communication Mr. Salter was good enough to say, "I think I can attribute at least ten per cent of my success this busy season to information and ideas secured from THE CADENZA. . . . I wish you the greatest success with both your papers."

Mr. Edward S. Warren of Pasadena, Cal., manager of Warren's Mandolin and Guitar School, with several branches in different parts of the state, writes us that he will make his tenth annual trip East the latter part of June. We trust Mr. Warren will not forget when he stops off at Boston, that the address of THE CADENZA office is 167 Tremont Street. "Business never better than this season — and prospects for the next even greater," says Mr. Warren.

Mr. Joseph Valdes of Brooklyn, N. Y., is a mandolin soloist whose unquestionable talent and passionate fondness for the instrument seem destined to win for him substantial recognition in the musical world. Mr. Valdes was a pupil of Vincent DeLeon and is enthusiastic in his praise of his instructor's methods. Mr. Valdes has a well-chosen repertoire which comprises many grand opera selections, standard classics and a few dainty concertos written in a lighter vein.

"Dorva" and DeLeon, the "great musical artists," are making a tremendous success in vaudeville. "Dorva" is billed as "the only prima donna instrumentalist." We quote the following from a Woonsocket (R. I.) daily: "Dorva and DeLeon proved to be the star attraction at Lynch's Theatre last night. . . . Madame Dorva possesses a voice admirably adapted to operatic numbers. She has her voice under marvelous control and it has a range above high C as clear as a bell."

Mr. Harold D. Holden, a mandolinist of Hartford, Conn., writes us that he has recently organized the Æolian Mandolin and Guitar Club, and that it will soon be ready for business. Mr. Holden states that all the members are most enthusiastic and that the general outlook for the club is bright. He also remarks "THE CADENZA has been more help to me in my music the last year and a half than anything else." THE CADENZA wishes the "Æolians" the greatest possible success.

Mr. James D. Taylor of Albany, N. Y., is an enthusiastic admirer of the trio instruments. He writes us that he is "going to make a strenuous effort to attend the Guild concert" and has his reserved seat already secured. That's the right kind of an enthusiast to be. We trust all our friends will make some "strenuous efforts" in the same direction. Manager Weidt has arranged a magnificent program. Help make the convention and concert a record breaker by lending your presence. Yes, we mean you.

The Newport (R. I.) Mandolin Orchestra is a musical organization which has received the endorsement of the "smart set" in the fashionable summer resort of Newport. It was formerly known as Good's Orchestra, but since the removal of Mr. Lewis Good to another field of activity the orchestra is now under the direction and management of Mr. George DeMille Congdon. The instrumentation consists of three first mandolins, a second mandolin, mandola, mando-cello and harp-guitar. Mr. Congdon is anticipating a very busy season.

Our readers will probably be interested to learn that a large mandolin orchestra, which will be known as "The Pettine Philoptero Orchestra," has recently been organized in Providence, R. I., under the direction of Giuseppe Pettine, the well-known teacher and soloist, with William Place, Jr., as assistant director and concert master. The instrumentation will consist of mandolins, mandolas, mando-cellos, guitars and piano. Rehearsals are now being regularly held for a grand concert

to be given in the near future. Sig. Pettine hopes to make the orchestra a permanent organization with a membership of fifty or more.

The ever popular Tuxedo Mandolin and Guitar Club of Hartford, Conn., gave one of their popular concerts, under the auspices of the Chester Military Band, at Chester, on the evening of December 9th. The opening numbers on the program "The Toastmaster" march by Odell and "Yellow Jontique" gavotte by Johannning, were received with great enthusiasm, as in fact, were all the subsequent numbers, especially the comic song by E. W. Atkins and K. Bingham Krans. "The Great American Fantasia," Bendix-Odell, "Perstian Lamb," Rags Wenrich, and "Big Chief Battle-Axe," Allen, also won spontaneous applause.

In a recent communication received from Mr. S. W. Fredrickson, a progressive mandolin soloist and teacher of Ironwood, Mich., he deplores the fact that there are not more hymns and church music obtainable arranged for full mandolin orchestra. We are in a position to know that there is an ever-increasing demand for this class of music for the mandolin orchestra, and we are confident that the owners of the copyrights of some of the more popular sacred publications would do well to issue several of them for the small instruments. "Yes, we will want fifty or more church hymns and songs as vocal solos with mandolin orchestra accompaniment," writes Mr. Fredrickson.

It is with deep regret that we learn of the serious illness of Mr. Otto H. Albrecht, the well-known Philadelphia music publisher, composer and teacher of mandolin, banjo and guitar. The tuneful compositions by Mr. Albrecht have been used by a majority of the teachers in this country interested in the trio instruments. The composer's son, Mr. Wm. H. Albrecht, writes us that his father is a patient at a tuberculosis camp and that it will probably be two years before he will again be able to attend to business. Young Mr. Albrecht states that he has taken charge of his father's studio. THE CADENZA wishes him the best possible success for, like his father, he is a talented musician and has already made a name for himself as a banjo soloist on the vaudeville stage.

We were much interested in a letter received from Mr. E. B. Hunt of Ossining, N. Y. Mr. Hunt writes us, "I am one of the old-timers, being a pupil of Weston of banjo fame. I have played and taught the banjo for forty years, and for many years the mandolin, guitar, flute, violin and other instruments." Until stricken with rheumatism about two years ago, which has incapacitated him for practical service, Mr. Hunt was a very successful teacher of the string instruments, and also well known as a club leader. Notwithstanding his misfortune, he keeps in close touch with matters transpiring in the musical world, and is kind enough to say, "I consider THE CADENZA the best magazine published that is devoted to the interest of the mandolin, banjo and guitar."

That Mr. Adolph E. Wegle, the enterprising teacher of mandolin, banjo, guitar and zither of Newburgh, N. Y., is doing much to promote the interest in the string instruments in his home town is clearly demonstrated by the fact that he has recently organized an orchestra to be known as the Newburgh Mandolin, Banjo and Guitar Club. The personnel and instrumentation is as follows: Buster Lester, Harold M. Marsden, ten mandolins; John Cahill, Joseph Jones, two mandolins; Paul Prettie, tenor mandola; Adolph E. Wegle, mando-cello; George Rudolph, Fred E. Whittaker, banjos; Mrs. E. C. Truppner, Earl Johnson, Earl Colter, guitars; Nelson Marsh, E. C. Truppner, harp-guitars; Preston C. McMullen, violin; Leslie Lendrum, flute. One of the first engagements of this new club was at a "smoker" of the Newburgh Canoe and Boating Association on March 15.

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 Octave Mandola, Tenor Mandola, Mando-Cello, Flute, 'Cello,  
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 Octave Mandola, Tenor Mandola, Mando-Cello, Flute,  
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#### WE FAVOR EXHIBITS

We are in favor of exhibits just as you are. You are in favor of them because they enable you to make careful comparisons and make them quickly.

An exhibit enables you to put competing Banjos side by side and go over them point by point.

We invite comparison point by point. We have often wished in selling our Banjos that we could put them side by side with other Banjos which are being considered. It is the only way to arrive at a right conclusion.

It is not our purpose in advertising, or in having an expensive exhibit to try and rush people into buying our Banjo. We are trying to help you go into the Banjo question as thoroughly as you want to go into it.

We are trying constantly to teach everyone to make careful comparison. All we ask is that you examine our "Orpheum" in comparison with all other Banjos, point by point; test it out as well as you possibly can; take into consideration the professionals who are at

present using them; then if you buy some other Banjo, we have nothing more to say.

Thousands of Dollars are spent yearly for advertising Banjos. But you are not far with yourself if you buy solely by an advertisement.

Perhaps some one can write a better advertisement than we can write, yet we are honestly convinced that no one can offer you the Banjo we do.

Consider the "Orpheum" very carefully, it pleases first through the sense of tone, second through the sense of sight, the lines of construction are beautiful, the finish is the very best, nothing Skippy about the "Orpheum," absolutely nothing cheap.

Every "Orpheum" Banjo has that tailor made, well groomed, carefully finished appearance that is always a source of delight and pride to the owner.

#### LITTLE THINGS MEAN PERFECTION

So many "little things" have been carefully looked after on "Orpheum" Banjos which have been left undone on other Banjos; go over our Banjo from peg head to tail piece, put any other Banjo alongside while you are doing so, note the long string and short scale making the vibrating perfect and sustained, the high bridge fitting giving the proper pressure to bear on the head, adjusting the neck to proper pitch, thus giving easy action: note the thoughtful attention given to the general assembling of the entire instrument and all its parts. The "little matters" of taste and style mean perfection and have been taken care of in "Orpheum" Banjos. Good taste has a commercial value and we realize it.

Be careful to examine Banjos on following points, long vibration and sustained tone, easy action, clear harmonics and carrying power. We have confidence that "Orpheum" Banjos will come out of any comparison on these points with flying colors.

We know that the "Orpheum" Banjos have a splendid reputation the World over. We know it from what owners say, all over the country. This is the most gratifying fact we could possibly know. This could not be a fact simply because of advertising. It could be a fact only because the "Orpheum" Banjos themselves have made good. They have made good with the people who have purchased them, one by one.

#### ORPHEUM BANJOS ARE CHAMPIONS

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#### SOMETHING NEW! Phonograph Banjo Solos

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

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#### 3 MANDOLIN HITS BY W. G. Knipfcr

AT THE MANITRELS Melley; JUANITA, March; COLD SPRING, Schottische

Send for Catalogue and SPECIAL OFFER

W. C. KNIPFNER.

10c. each

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## JACOBS' ORCHESTRA MONTHLY

A Music Magazine for Professional and Amateur Orchestra Players. 16 pages Music. 36 pages Type Matter. SAMPLE COPY 10 CENTS POSTPAID.

(Continued from page 6)

have ever used or heard." The Vega instruments, the makers claim, "help the ambitious performer to a higher plane and reduce his efforts to a minimum." Mr. Wm. Place, Jr., of Providence, R. I., whose mandolin solos aroused positive enthusiasm at Lansing's Concert given in Chickering Hall, Boston, on Feb. 24th, writes, "Just a word in regard to the Vega mandolin. I have seven mandolins here at the present time that I have used anywhere from two to fourteen years, and a number of them are the finest products that their manufacturers are able to put out. All are well-known makes, yet the Vega has that rich, yet fine, soprano quality of tone that every good mandolinist is looking for and that I have yet to find in any other make." The John Wanamaker Co. of New York City, Broadway, 8th and 9th Streets, especially invite all Guild members to inspect their beautiful music rooms where there will be a special exhibition of the Fairbanks and Vega instruments during the week of April 25th.

Back of all his "grace and elegance of manner" there was a deal of wisdom locked up in the brain of the suave Lord Chesterfield. It was he who said, "To doubt and be astonished is to recognize our ignorance, and this is the first step towards acquiring knowledge." The Gibson Mandolin-Guitar Co. of Kalamazoo, Mich., in their little "talk" this month endeavor to impress upon the minds of our readers the importance of being progressive. They cite the instance of the mighty Bach and his contemporaries who could not be persuaded to abandon the harpsichord with its inferior capacity and power of expression for the piano. Then they go on to say that many a present day master of the guitar, with the habit of technique established, continues to stick to his six string instrument because it requires no readjustment of technique to manipulate. "All such players," the Gibson Co. claim, "dally with time, with progress, and with themselves." Does this hit you, Mr. Reader? Are you playing false to your best

interests? You have probably heard that "all other swindlers upon earth are nothing compared to the self swindler." Have you ever played on a Gibson Harp Guitar? Then you only know of them by reputation? Learn something about their construction by reading the Gibson ad, the paragraph beginning, "The thinner the sounding board, and proportionately light the body of the instrument, the more easily vibrated." They must be built on scientific principles, eh? Now, why don't you send for that "twelve page treatise, giving chords of completeness and fingering versus the incomplete chords generally used on the six string guitar." Free for the asking. Also send for catalog and thematic list. Do this today. "How much wiser to take action at once than to trust to uncertain time." If there are so many benefits to be derived from using a Harp Guitar as the makers claim, don't you want to join the ranks of progressive teachers and soloists who have enlisted under the Gibson banner. Don't



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

48 Pages

*Contents*

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Our sales-books for the past thirty years show the names of practically all the famous Banjoists who have played and taught in America. What's more, each and every one of them paid cash for his Cole "Eclipse" Banjo. Not one of them got an instrument or anything else of value for playing the Cole "Eclipse."

Some of the most famous banjoists have played Cole "Eclipse" Banjos for twenty years. And they wouldn't hold on to the "Eclipse" all those years if any other make were as good. Among the twenty-year users we find such names as these—

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Ella Carr Carpenter, now playing Waukeganville from Chicago to Frisco, has played an "Eclipse" for 18 years, and she says she can't find another make as good.

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send for the following pieces, arranged for full Mandolin Orchestra, 10 parts including Tenor Mandola and Mando-Cello (Treble Clef).  
 Dancing Mid the Palms. Schottische. Queen of the Valley. Gavotte.  
 Dawn of the Rose. Waltz. Royal Crest. Schottische.

Also the following easy teaching pieces, arranged for 1st and 2nd Mandolin and Guitar.

Sylvan Roses Waltz, Oradell Galopade, La Jeanette Waltz, Maid of Honor Mazurka, Orange Blossoms Waltz, Coaching Club March, True to Thee Waltz, Juniata Waltz. Write for Catalog and discount. Teachers send card.

E. D. GOLDBY & SON, Publishers, 55 West 29th St., Paterson, N. J.

lose your prestige by letting "I dare not wait upon I would." It is a mighty easy thing to be driven from vantage ground in this world and, as Josh Billings says, "If a fellow gets to going down hill it seems as if everything were greased for the occasion." So avoid getting started on that toboggan, and on the other hand make every effort to get on

in the direction of Newark, N. J., the latter part of April. The next Guild convention is going to be a "rouser" and one of the most interesting exhibits at the Continental Hotel will be found in the Gibson show rooms. Your criticism and suggestions are "courted on the carrying power, quality, voicing, finish, action, construction and adjustment of the

Gibson instruments." If you are entertaining the thought of becoming a Gibson agent, this is your opportunity to hold a private interview with "the powers that be." Stock yourself with questions you want to ask and ask them. Clean all the knowledge you can from your trip to Newark, for knowledge in every instance is power.



CONCERNING THEIR LATEST AND BEST

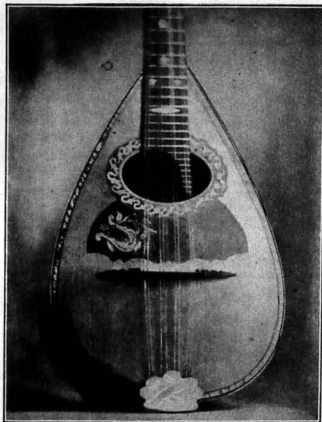
NO, we are not going to refer to Miss "Lilly McNilly," who had a passion for "Whirling Over the Ball-room Floor." The "girl" we have in mind is a southern beauty which the Hogue Music Co. of Washington, Georgia, beg to introduce to your notice. This "Waltzing Girl" is a most accommodat-

ing Miss; she will show off to advantage as a guitar solo, and is simply a charmer if two mandolins, banjo and guitar are played in her honor.

Are you pretty swift in mental arithmetic? Good. What's half of twenty? "Ten." Correct. That's just the number of cents a copy of "Ohio Field" march will cost you. What's half of twelve? "Six." Right again. That's the name of the composer and publisher to whom you must mail your dime, and you will find he can send you a very pleasing selection for either mandolin or banjo. Or

your dime will purchase a sample of the New Imperial damp-proof, true-tone banjo string.

Three new ones for mandolin by W. C. Knipfer and they are winners—"At the Minstrels" medley, full of ginger; "Juanito" march, a classy two-step; "Cold Spring" schottische, written in the composer's happiest vein; to cents each. Mr. Knipfer of Meriden, Conn., is a teacher and club leader of wide experience and knows precisely what material his professional brethren can use in their business. Become acquainted with the Knipfer banjo music published in C Notation.



(Patent Applied For)

THE PLACE MANDOLIN ARM REST

Price, \$1.00

## INVALUABLE TO THE SOLOIST, TEACHER *and* PLAYER

EASILY ATTACHED TO ANY MANDOLIN

Ladies wearing short sleeves; gentlemen taking off their coats in the summer, can practice for any length of time without having their arms nearly

cut in two by the sharp edges of the mandolin.

With this "Rest" on your mandolin,

You will improve your tone and be doubly sure of your technique.

It keeps the arm of the player in the correct position at all times; thus enabling the beginner to master the tremolo in a few days.

It positively prevents the buzzing of the strings and tail-piece.

### NOW MADE IN TWO STYLES

Style A (as shown in the cut) is adapted to players who hold their arm above the tail-piece.

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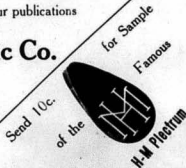
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TWO FIRST-CLASS, NEAT APPEARING TEACHERS  
of the *Violin, Mandolin and Guitar*. MUST BE EXPERIENCED.

Permanent position. Address AT ONCE with references.

J. N. SAUNDERS, Tulsa, Oklahoma

Haven't we been telling you for the last few months that you could use the "Diamond City" march to advantage? But perhaps some of the skeptical club leaders have exclaimed, "Give us a better proof." Well, that is just what D. Acker produces in his ad this month—"Played four times in one evening by request; puts life into clubs and hits the audience hard." It is not a difficult composition and every part in the full arrangement is a "bird." The banjo obligato especially puts a "zim" into the two-step that is positively irresistible.

You know "the first requisite towards enjoying a breakfast, or anything else, is the willingness to be pleased." For many years banjohits have been enjoying the compositions by Paul Eno, so we cannot doubt they will hail with delight the two new selections by him which the Maximum Pub. Co. feature in their ad this month. "Shiney Eyes" is a plantation intermezzo which we believe is destined to become very popular. "The Marksonian Caprice" is an inspiring beauty. Be sure you are the first "fellow" to make a hit with them in your locality.

"Economy is not tight wadism." When such a reliable teacher and publisher as A. J. Shaw of Chicago, Ill., offers to send you a sample copy of his Modern Method for the Mandolin for ten cents, pick him up. These studies of Shaw we understand are a great help to the student wishing to acquire rapid fingering, and to become initiated into the very important routine of mandolin study, playing in the positions. The "duo style" is another feature introduced in the Shaw Method. Give the books a trial. Ten cents will give you a line on the actual merits of this work.

We must all try to gain the good will of people with whom we come in contact if we wish to retain their friendship. Now, supposing you called on a young lady and presented her with a bunch of celery instead of a few American Beauty roses; don't you think it would be a case of "Here's your hat, what's your hurry?" And teachers, as far as practical, must try to keep their pupils interested in their work and frequently a tuneful little melody will serve to revive a student's flagging energy. Here's where the "tuneful tunes"

## GIVE US A BETTER PROOF

of the quality of a March, than playing it four times in one evening by request. Such is the report coming in from Mr. C. J. Lovell, of Fredericktown, Ohio, speaking of the already famous DIAMOND CITY MARCH. Many unsolicited testimonials coming in daily, saying The Diamond City March excels everything. It puts life in everyone. Livers up rehearsals, hits the audience and arouses them. They want it played again. They call it the best number on the program. Clubs repeat it over and over again. Get it. Your children of younger years can play it. Has been proven. Solo for Mandolin or Violin, 30c; 2nd or 3rd M., 20c; Tenor Mandola, Mandolin-Cello and Guitar parts, Flute and Violinello parts, each, 20c; Piano part, 40c; Banjo acc. or obligato, 20c. No Banjo Solo part in print as yet.

D. ACKER, Publisher, 61 So. Main Street, Wilkes-Barre, Pa.  
DISCOUNTS TO CLUBS AND TEACHERS.

published by M. B. Waite of Racine, Wis., are true restoratives.

Nothing pleases an audience more than a novelty number on a program. If you have sent for a copy of "The Passing Band" by Boston's famous composer, Mr. Geo. L. Lansing, then you know what a splendid patrol it is. Great effects are introduced, eh? First you can hear the "band" away in the distance, then perhaps only a block away, then they come around the bend in the street, with every mother's son of them playing for all he is worth. The band swings around the corner, and the music gradually dies away in the distance. Mandolin solo part 30 cents, banjo solo or duet 50 cents.

All good, live teachers who attend the next Guild Convention will doubtless have the pleasure of renewing their acquaintance with Mr. E. D. Goldby of Paterson, but that he will be discovered "Dancing 'Mid the Palms" until the "Dawn of the Roses" with the "Queen of the Valley" wearing her "Royal Crest" is hardly probable. But Mr. Goldby

**"C" NOTATION****BANJO MUSIC**

	Banjo Solo	Banjo Duett	Guitar Acc.	Piano Acc.
AH SIN.....Walter Rorfe	.40		.10	.20
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COLORED GUARDS, THE.....A. J. Weidt	.30	.30	.10	.20
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DIXIE TWILIGHT.....Chas. L. Johnson	.40			
Characteristic March				
KALOOLA.....A. J. Weidt	.30	.30	.10	.20
A Darktown Intermezzo				
KENTUCKY WEDDING KNOT. A. W. Turner			.40	.10
Novelty Two-Step				
KISS OF SPRING.....Walter Rorfe	.40		.20	.35
Waltz				
ONION RAG.....A. J. Weidt	.40		.10	.20
A Bermuda Esauce				
RAG TAG.....A. J. Weidt	.40		.10	.20
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SWEET CORN.....A. J. Weidt	.40		.10	.20
Characteristic March				
SWEET AND LOW Arr. Geo. L. Lansing and FORSAKEN	.30			
YANKEE BOYS.....A. J. Weidt	.30	.30	.10	.20
March				
YANKEE DANDY.....A. J. Weidt	.40		.10	.20
Characteristic March				

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**OH YOU BLONDY**

NOVELTY TWO STEP

By ED EDWARDS

2 Mandolins, Guitar &amp; Piano, Special this month to readers of Cadenza, 10 cents.

**THE JOS. MORRIS CO.**

136 North 9th Street

PHILA., PA.

has written some rattling good pieces for the banjo and mandolin, and if you turn to his you can get posted on some of his club arrangements. A letter will bring you his latest catalog and teachers' discount slip, if you enclose your card and mention THE CADENZA.

Well, well, we are pleased that the banjo is at last given a chance to tell a little story. Such descriptive pieces as "Mill in the Forest" and "A Day at West Point" have been written for bands and orchestras, but now owing to the facile pen of Frank B. Smith, the good old banjo—with your assistance—will describe a little "Trip to Atlantic City." The start is made at 4 A.M.; then comes the "journey," followed by "A ride on the shell road," after which a "song of the waves" is next in order. Of course, the visitor always takes a "promenade" on the board-walk, and in the finale you're "homeward bound." Sample copies of this novelty will be sent you by the publisher, Walter A. Norwood of New York City, for 15 cents.

In the old minstrel days, when "Mr. Bones" was asked which type of girls get married first, the brunettes or blonds, he used to reply, "why, sar, the light-headed ones." The reason why we recall this old "chestnut" is that there is a certain "blondy" we have heard a good deal about recently, who appears to be in great demand. In fact her publishers claim she is "the novelty two-step of the season." If you wish to become acquainted with "Oh You Blondy" write to the Joseph Morris Co. of Philadelphia, Pa. They offer a special price to CADENZA readers this month; two mandolins, guitar and piano, 10 cents. This is the same music house that published that tremendous success, the "Singing Bird" intermezzo two-step. Mr. C. W. Clark, who is manager of the band, orchestra and small instrument department, will see to it that your orders are filled promptly.

"We row in the same boat," said a literary friend to Douglas Jerrold. "True, my good fellow," agreed the great English wit, "We do row in the same boat, but with very different skulls." And in the realms of music, there

**Attention Guitarists**

I will mail to any address, postpaid, upon receipt of 50c. the following collection of Guitar Solos and Duets, which, if bought in Sheet Music form would cost at least ten times as much. Any one will be found to be worth the price asked for the whole collection, as each and every piece is a gem of Melody, and the best arrangements to be had.

Kensington Schottische	Stahl	Massa's In the Cold, Cold Ground and	Foster
Annie Laurie and Variation	Newton	Variation	
Old Kentucky Home and Var.	Newton	Melody in E. (Rubenstein)	
Pride of the Empire March	Newton	Day Dreams Reverie	Arr. by Newton
Mendelssohn String Song, Arr.	Newton	Rememberance Waltz (Duett)	Newton
Song Without Words	Newton	Silver Lake Schottische	Newton
Badge of Honor March	Seamon	Golden Moments Waltz (Duett)	Newton
Butterfly Dance (Duett)	Newton	Flower Song (Langs)	Arr. by Stahl
In Cupid's Path (Duett)	Moyer	Jasmine Blossoms Waltz	G. Muder
Always Faithful Gavotte	Stahl	Under the Balcony Waltz	Seamon
Toledo Waltz	Burford		
Schubert Serenade	Arr. by Russell		

**NEW MANDOLIN ORCHESTRA MUSIC**

Dainty Dame (March and Two-Step). Wm. C. Stahl. A bright and spirited march, beautiful melody, finely arranged. Easy grade. Price, Mandolin Solo, 30c., 2nd or 3rd mandolin, octave mandola, mando-cello, tenor mandola, cello, flute or guitar accompaniment, each, 15c., piano accompaniment, 30c., banjo obbligato in C or A Notation, 30c.

**MEDLEY OVERTURE OF NATIONAL SONGS**

Arranged by CHAS. MILLER

Without a doubt the finest selection ever issued for mandolin orchestra. A big hit on any programme, contains the following melodies.

Just Before the Battle Mother, The Girl I Left Behind Me, Dixie, Old Kentucky Home, Zip Coon, Swanee River, Red, White and Blue, etc.

Prices, First Mandolin, 40c.; Piano Acc., 40c.; all other club parts, 30c. each.

1/2 off printed prices to everybody to introduce these two positive hits. **FREE TO ALL.** Catalogues of the finest mandolin club music published.

**WM. C. STAHL, MILWAUKEE, WIS.****Learn to Compose and Arrange Music**

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C. W. WILCOX, Director, Dept. W

225 FIFTH AVENUE

NEW YORK CITY

are composers and composers. Men with the talent of a Bellini are rare. We never tire of his immortal Opera "Norma," and a "Fantasia" from this grand work is now obtainable, arranged for full mandolin orchestra. Among the modern writers the name of Reeves is identified with some of the most stirring marches ever published. By consulting the ad of the Cundy-Betrony Co. you will see that the Fantasia from "Norma" and "Nahant" march by Reeves are the "headliners" this month. The full instrumentation is given, and list of prices. Also read about the advantages to be derived from being a subscriber to C-B Co.'s new issues.

Henry Wood must have been in somewhat of a cynical mood when he wrote, "Lovers do not love each other but rather their own ideals of each other," but there seems to be no doubt that mandolin orchestra leaders have been completely won by the genuine sweetness and delicacy permeating every measure of that dainty caprice "In Lovers Lane," published by Percy M. Jaques of Jacksonville, Fla. Whenever a club or

## DON'T PICK A LEMON!!

Follow the lead of the greatest professionals of the day and arrange with us for a trial of the **ORPHEUM BANJO** — compare it point for point with any banjo or number of banjos you may choose; test it under every condition and we'll await your verdict, confident of but one result — You'll Ever After

## PICK AN ORPHEUM!!

### THE ONE PERFECT BANJO

You are cordially invited to visit our exhibition and demonstration of the "Orpheum" Banjo at the "Guild Convention," Continental Hotel, Room 5, Newark, N. J., April 25th—26th.  
B. G. Gedney, Demonstrator.

Style 1, \$60. Style 2, \$80. Style 3, \$100. Style 4, \$150.

Write us for catalogue and descriptions at once.

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Strong testimonials on file of very recent dates, by those who know.

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Made by **ALFRED WEAVER** Established 1878  
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These banjos are used by the leading players to-day in all parts of the world. Write direct for testimonials of the genuine goods that have stood the test for 30 years. (Refuse imitations.)

orchestra has played it, it has appeared to have struck a responsive chord in the hearts of the audience. Though not difficult it is just enough so to be worth while. This charming caprice comes arranged for full mandolin orchestra with very effective parts for banjos. If your program is not already made up for your Spring concert better send for a copy of "In Lovers Lane." You will like it; your pupils will like it, and so will your audience.

At the mere mention of Harry Von Tiltzer's name how many pleasant recollections are revived. We grin as we think of "I Love My Wife But Oh You Kid," and grin some more at "Don't Take Me Home," and become sentimental as we hum "Just One Sweet Girl." Well, all these and a whole lot more popular songs are in the Harry Von Tiltzer "Cubanola" Mandolin and Guitar Folio; separate books for 1st and 2nd mandolin and guitar, 25 cents each; piano accompaniment, 50 cents. You will find them first-class material to play at banquet "jobs" and

encore pieces. The numbers in this collection are now all the rage with the regular orchestra and with bands. As to straight instrumental selections, the "Easiest Way" waltzes — played at every performance of the powerful drama by that name — have scored tremendously; the "Cubanola Glide" has long been an established favorite; and nothing could be daintier than "Just Like the Rose." In short the "Harry Von Tiltzer 'Cubanola' Mandolin and Guitar Folio" is needed if you are to be strictly up-to-date.

They say "all things come to him who waits," and now, Mr. Guitarist, it is your turn to buy a collection of choice guitar music for almost the price you have frequently paid for one good, standard composition; so look for the ad with the caption, "Attention, Guitarists." Yes, you read it aright; but it seems hardly possible, does it, to buy for fifty cents a collection of guitar solos and duets "which if in sheet music form would cost at least ten times as much"? Themes with variations always make delightful solos,

## DO NOT WASTE YOUR TIME



and patience in unfolding and folding a large chart which, in a short time, becomes torn and soiled. The **Eddy Arrangers' Assistant** can be carried in the pocket, and shows at a glance the compass of all the commonly used band, orchestra and club instruments, as well as the relative keys in which each plays. Price 25c. The **Eddy Music Meter** is equally compact, and gives much valuable information in regard to keys, scales, chords, clefs, etc. Price 50c.

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

## FOR SALE GIBSON MANDOLIN

ARTISTS MODEL, with leather case

Will sell very reasonable. Cash or Easy Payments.

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## New "THE WALTZING GIRL" New

Guitar Solo just from press. This is a brilliant waltz, beautiful Trio, Intro., and Finale.

Special Price: Solo G. M. or B., 10c. G. acc., 2nd M. or 2nd B., 5c. each. Piano acc., 10c. Mandola, Flute or Cello, 4c. each. Full M. or B. orchestra, 50c.

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and in this collection there are several selections written in this form, interspersed with charming waltzes, stirring marches and pretty serenades. Better take advantage of this offer before Mr. Stahl withdraws his ad. The leader of your mandolin orchestra will doubtless be interested in the "two positive hits," arranged for full orchestra with banjo obligato in C or A notation, "Dainty Dame" march, and the new "Medley Overture of National Airs" introducing "Just Before the Battle Mother," "The Girl I Left Behind Me," "Zip Coon" and other old-time favorites. One-half off list price. Send for Mr. Stahl's free catalog of mandolin club music.

A little squib in *Life* tells us that "it is more sinful to be stupid than wicked" — as this did not appear in the "Improper number" our readers need not be shocked at our reprinting it. We would hardly like to put ourselves on record as saying that stupidity is a crime, for then we might get into no end of trouble, but we do feel constrained to say



## WHY YOU WILL GET THE

should they not be at the top, the Fairbanks and Vega flags, signifying as they do the symbol of Satisfaction and Quality.

who are near will surely attend the 9th annual Convention of Banjoists, Mandolinists and Guitarists at Newark, N. J., April 25th and 26th.

it pay? Do you know those who are under the greatest expense and have been from a few days to a week from their work feel repaid more than a hundred fold for their attendance.

out of a rut, hear advanced ideas by Leaders in their respective lines and exchange views with those whom you have often heard of but have not had the opportunity of meeting personally. You get in touch with real live wires and issues that benefit you.

Guild Concert is a fitting finale to the convention and the Director, Artists and Clubs deserve full credit for their efforts. There is a reason why

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are in evidence at every gathering of the fraternity.

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The John Wanamaker Co. of New York City, Broadway, 8th and 9th Streets, especially invite all to inspect their new building also their Music Rooms and Egyptian Hall on the second floor. A special exhibition of the Fairbanks and Vega lines may also be seen there.

**Orders** given in advance, ensure delivery when promised.

**Terms** to suit you, either from us or the John Wanamaker Co.

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Mandolin and Guitar \$1.00  
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Each part contains thirty-one (31) pieces for either of the above combination of instruments. The Guitar Part is arranged in such a manner that over one half of the pieces can be used as duets for Guitar and Mandolin. The Guitar Part for the balance of the work comprises easy accompaniment chords. The combination of Mandolin, Guitar and Piano is an unusual one, and will recommend itself.

### Trios for Mandolin, Guitar and Piano

By George Barker  
Price 50c.

Three pieces for this combination of instruments for the price of one.

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### BANJOISTS

Here's something entirely different from anything ever written before for the Banjo; it's a beautiful Descriptive Promenade in 2-4 and 6-8 time, fresh from the pen of Frank B. Smith, entitled "A Trip to Atlantic City."

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Embracing the following Synopsis: Introduction, 4 o'clock a.m., The Journey, A Ride on the Shell Road, Song of the Waves, Promenade, Homeward Bound. Not too easy for the most critical, not too difficult for the amateur. Banjo solo 40 cents, sample copies 15 cents. Published by

WALTER A. NORWOOD, 500 E. 162 St., New York City

### BANJOISTS



PAT. SEPT. 6, '04  
Invented by A. D. GROVER Price, 15c.

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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, Esser, 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.

that teachers and club leaders who do not take advantage of the special offer made by Carl Fischer in his ad this month come pretty near the danger line of density. Such selections as "Artist Life" waltzes, Chopin's celebrated Nocturne, the Waltz from "Faust," and "The Palms" are always standard. Many other numbers in the list, written in a lighter vein, Carl Fischer classes as his "best sellers." Remember this offer is good for *thirty days only*. The "Empire Collection" contains fifteen choice melodic compositions arranged for three mandolins and guitar, each book 30 cents; piano acc., 50 cents. This is an excellent folio for clubs. Have you a dictionary of musical terms? If not, do not fail to provide yourself with one. The one Carl Fischer features in his ad will cost you only a quarter. A musical dictionary is indispensable to the teacher, the student and the music lover. Read over the list of "best sellers" carefully, make your selections and fill out the coupon (or mention THE CADENZA) and be sure you enclose enough cash to cover the cost of the musical directory.

Carmen Sylvia tells us that "Duty only

knits her brow when you fly from her. Follow her and she smiles." We contend it is every teacher's duty, or we might go a step further and say it is every musician's duty, to become acquainted with the best music published for his favorite instrument, and from a business viewpoint we believe it is also his duty to take advantage of all special offers, for "a penny saved is as good as one earned." Probably most of our readers make it a point to turn to the White-Smith Music Pub. Co.'s ad every month, and we feel confident they always find something featured there that especially interests them, and we believe the announcement in this number of THE CADENZA will prove no exception, for it would be almost futile to look for three more attractive folios than "The Washburn Collection," "The Elite Collection" and "Trios for Mandolin, Guitar and Piano." The music in the "Washburn Collection" consists of choice original compositions by Harrie A. Peck, the man who wrote the famous "U. S. A. Patrol," and a host of other successes. Note such contrasting selections as "Dance of the Lily" and "Gorilla Dance," one dainty and sweet, the other more on the grotesque order;

"Rosamund," and "Vaquez," a characteristic Spanish serenade. Observe carefully the combinations and prices of this collection. "The Elite Collection" also has its special features. The guitar parts are most unusual in their arrangements, but you will just delight in them. The price of the "Trios" for mandolin, guitar and piano is 50 cents, virtually "three pieces for the price of one." Have you placed your name on the White-Smith "new issue" list?

When the Prince of Wales—now King Edward the VII—first heard Mascagni's exquisite intermezzo "Cavalleria Rusticana" played by an orchestra, he requested the musicians to repeat it again and again, which goes to show that a really good thing will bear repeating. This is exemplified in the case of the M. Witmark and Son's ad which appeared in the March number of our magazine. It was so filled with valuable, attractive matter that this popular music publishing house decided to give THE CADENZA readers one more chance to select some of the reigning hits that have struck New York hard this last season, and that are now offered to mandolin



# 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, 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

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Send for price list direct to A. A. F. or nearest agent, as follows: C. C. Rowden, 40 Randolph St., Chicago; J. W. McLouth, Hotel Hermitage, Gd. Rapids, Mich.; P. Morton, 3924a Kennerly Ave., or Geo. Shipley, 2802 Lucas Ave., St. Louis, Mo.; Francis Potter, Barker Bldg., Omaha, Neb.; Knight-Campbell Music Co., Denver; Lewis 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 M. Paul Jones, 4415 Coronado St., New Orleans; Frank S. Morrow, 1614 State St., Harrisburg, Pa.; J. J. Levert, 332 St. Catherine St. W., Montreal; Geo. L. Lafrance, 82 Cote d'Abraham, Quebec, Can.; H. A. Gould, Barre, Vt.; H. E. LeValley, 51 Broad St., Providence, R. I.

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Send for Catalog of good banjo music, heads and sundries.

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Send for thematic catalog which also contains simple mandolin parts to

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Just the thing for those vacant spots in teaching

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orchestra leaders compiled in folios, with parts for 1st and 2nd mandolin, guitar and piano. Now is your opportunity to secure some rattling good numbers to play at your spring concert, and if you contemplate filing a summer engagement at one of the mountain hotels you can't expect to make good unless you have plenty of "popular" material on rap. Such swell numbers as "Temptation Rag," "Marcelle" march, or "Hello, Mr. Moonman, Hello," will put every guest in the bungalow in good humor. The "bell hops" begin to shuffle their feet; the prim old ladies over in the corner put down their knitting and stop to listen; even the proprietor's face wears a smile, and for the moment he forgets that he lost money last year, probably because he didn't have a live orchestra like yours to entertain his guests, and if you could only read his thoughts you would begin to play "You Don't Know How Much You Have to Know in Order to Know How Little You Know." So by all means don't fail to order Mandolin and Guitar Folios 17 and 18. If in one of your orchestras there is a guitar soloist, like the "kid" in the Pears Soap ad he will reach out for Guitar

Folio No. 10 and "Won't be happy 'till he gets it." Your banjo soloist will find enough material in Banjo Folio No. 10 to last him all season. Of course you will want some comic opera and musical comedy selections and M. Wirmark and Sons can supply you with a fine collection. Are you using the "Wirmark Class and Club Instructor"? Better get into line. They are selling by the thousands.

Whenever we hear a beginner trying to teach himself to play a musical instrument we are reminded of those words of Prior—

"Who fastest walks, but walks astray  
Is only farther from his way."

For we are aware that of necessity he is forming bad habits, which will prove stumbling blocks in the pathway of his future progress. Horace Mann tells us that "Habit is a cable. We weave a thread of it every day, and at last we cannot break it." Take the ear player on the mandolin for example. For a few measures he may run along quite smoothly in some popular melody and then there will be a blurring of notes, a hitch, and in an instant the fact is proclaimed to the

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Edited by Sir Home Gordon, Bart.

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experienced teacher that his picking is faulty, or his fingering incorrect. If a student is so situated that he cannot profit by the instruction of a competent teacher, then the next best thing for him to do is to procure a good reliable method for the mandolin, and study it faithfully. On the back cover of this magazine will be found listed a number of valuable mandolin methods published by the Oliver Ditson Co., and the Odell method heads the list. For many years Mr. H. F. Odell has been one of Boston's most successful teachers of string instruments, and his solo work on the mandolin has received special recognition. The Odell method is thoroughly comprehensive, systematic and progressive, and presents the latest ideas adopted by the American Guild. The Odell method comprises three books: 75c. each, postpaid. The contents of each book will be found in the Ditson ad. Among the other methods endorsed by many of the most celebrated teachers, we would call the readers' attention to Branzoli's Method, the famous Cristofaro Method, and Winner's Eureka Method. Over 150,000 of the latter have been sold. In the way of amusement we would suggest

A PRACTICAL METHOD FOR CLASS AND PRIVATE INSTRUCTION

FAMOUS FROM  
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Besides the Scales, Exercises, Chords, Diagrams of the Fingerboards, Tuning Charts, etc., and two pages of other Exercises, Amusements and Pieces especially composed for the one particular instrument and intended for Private Study, the following GRADED CONCERT NUMBERS are contained in

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The author of this excellent work is one of the most popular and successful teachers in America; he had twenty years of practical experience, and is a talented and favorite composer of Mandolin, Banjo and Guitar music.

Among his successful compositions published in sheet form are Kaloala, a Parktown Intermezzo; Luella, Waltz; Northern Lights, Overture; Colored Guards, Characteristic March; Red Rover, March; Speedy Galop; Koooville bonnies, Take-ways, etc.

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THE MAR COSMIAN CAPRICE.—An inspiring beauty having that go and spirit which bring you an encore every time.

Price each: Banjo Solo, 50 cents. Piano Ac., 40 cents. Banjo and Piano, 75 cents.

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THE MAXIMUM PUBLISHING COMPANY  
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that the student or teacher send for a copy of the "Bay State Mandolin Collection," or "Favorite Duets" for mandolin and piano, or mandolin and guitar. For legitimate mandolin club work plenty of sterling material will be found in the Grand Opera and Light Opera melodies arranged for 1st and 2nd mandolin with guitar or piano accompaniment; and for a miscellaneous collection of popular selections the "Imperial" Folio is strongly recommended. Send for the new Ditson catalog of mandolin, banjo and guitar music.

The writer of "Publishers Notes" always finds it a difficult matter to present to THE CADENZA readers a fair, reasonable and concise "tip" in reference to Walter Jacobs' publications. For you see the professional music rooms in Mr. Jacobs' establishment are on the floor below the editorial rooms of THE CADENZA, and sound ascends. Just for a moment fancy that you are seated at the typewriter and had planned to say that "Rubber Plant Rag," for example, is a rather pleasing composition, when suddenly the strains of that identical two-step are borne to your ears from below, and involuntarily your

feet begin to get uneasy and you find yourself trying to keep time to the merry measures as you pound the keyboard. Can't you see how "pleasing composition" would seem dreadfully tame? Or maybe the night before your own mandolin orchestra had been rehearsing and you recall that the "fellows" had all agreed that A. J. Weidt had written a more than worthy successor to his famous "Northern Lights" in his latest composition "Gloriana" overture. Wouldn't you feel like putting that down in black and white? Then again maybe the "chief" had assigned you the task of writing up a certain mandolin club concert, and you find it is almost impossible to forget that "King Mydas" overture scored tremendously, and that "Bashful Bumpkin," "Monstrat Viam" march and "Cupid Astray" were encored vociferously, but you have to restrain your inclinations and enthusiasm and tap out on the machine some such stereotyped line as "Many of the Jacobs' publications are having quite a sale." Now, to quote a line from "Torchy," "wouldn't that jiggle the grapes on sister's Easter lid?" Now, probably if you were writing the publishers' notes and had not been

"cautioned," you would tell THE CADENZA readers that Mr. Geo. L. Lansing, who is the banjo soloist at the approaching Guild Concert, declares that "Rubber Plant Rag" is one of the "best characteristic selections for the banjo" that he has played in years. At the very start-off it begins with the highest note of the banjo and works down to the open bass string. Then you would tell how Mr. Jacobs is constantly receiving letters from prominent mandolin orchestra leaders expressing their pleasure that he is publishing so many of the standard classics for their favorite instruments, as they realize that it is this class of music that is going to give the mandolin prestige in the musical world. But we will simply say that we advise our readers to keep their eye on Mr. Jacobs' ad on page 7, for new numbers are added to the list every month, with full instrumentation, including tenor mandola and mando-cello parts. The Valentine Abr superb mandolin catalog is a valuable collection of some of the finest compositions and arrangements ever published for the instrument, and the Gatecomb catalog is made up of "music that made the banjo popular."

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ESTABLISHED 1880

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