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Issued in the Interest of the
MANDOLIN, BANJO and GUITAR



ESTABLISHED 1886

JANUARY

1912

VOL. XVIII

No. 7

SINGLE COPIES

TEN CENTS

Subscription, \$1.00 per year in advance

Canadian, \$1.25

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Foreign, \$1.50

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W PUBLISHED MONTHLY BY
WALTER JACOBS
BOSTON, MASS., U.S.A.

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ENTERED AS SECOND-CLASS MATTER JULY 16, 1908, AT THE POST OFFICE AT BOSTON, MASS., UNDER THE ACT OF MARCH 3, 1879

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MADRID LAMBEAUB. Selection. (Donizetti).....	Arr. R. E. Hildreth	B	50	30	35	35	35	35	35	15	10	20	40	30	
MAZURKA, No. 1. (Saint-Saens).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
MERRY WIDOW. Waltz. (Lehar).....	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	25	25	20	35			
MONSTRAT VIAM. March. (Joy).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
MOON WINKS. Two-Step Intermezzo. (Jaques).....	Arr. Thos. J. Armstrong	B	30	10	15	15	15*	15	15	15	10	20	40	30	
MOOSE. The. March. (Flath).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
MYOPIA. Intermezzo. (Wilson).....	Arr. Thos. J. Armstrong	B	30	10	15	15	15*	15	15	15	10	20	40	30	
NAVAL PARADE. March and Two-Step. (Allen).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
NATIONAL EMBLEM. March. (Bagler).....	Arr. Geo. L. Lansing	B	30	10	15	15	15	15	15	15	10	20	40	30	
NOCTURNE. (Chopin, Op. 9, No. 2).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
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OLE SAMBO. A Coon Serenade.....	A. J. Weidt	A	30	10	15	15	15*	15	15	40	10	20	40	30	
UNION RAG. A Barmaid's Essence.....	A. J. Weidt	A	30	10	15	15	15*	15	15	15	10	20	40	30	
ON THE CURB. March and Two-Step. (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	10	20	40	30	
PANSIES FOR THOUGHT. Waltz. (Blynn).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	25	20	35			
PERSIAN LAMB RAG. A Peppercute. (Wenrich).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
PIZZICATO POLKA. (Strauss).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
POLISH DANCE. (Schwennke).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
PRINCE OF GOOD FELLOWS. Quadruple. (Allen).....	Arr. Walter Jacobs	B	40	20	25	25	25	25	25	25	20	35			
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RED EAR. Schottische and Barn Dance. (Morse).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	10	20	40	30	
ROGUISH EYES. A Filtration. (Gruenwald, Op. 396).....	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
ROMANCE OF A ROSE. Revue. (O'Connor).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
STREB PLANT RAG. A Stretcherette. (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
RUSSIAN POXY RAG. A Synopacted France. (Ramsay).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
RYE REEL. (Two-Step) A Little Scotch.....	Geo. L. Lansing	A	30	10	15	15	15	15	15	15	10	20	40	30	
SALUT D'AMOUR. (Love's Greeting) Morceau Mignon (Eagar).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
SATELLITE. Mazurka. (Assmus).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
SERENATA. (Moszkowski).....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	25	20	35			
HUNGARIAN DANCE NO. 7. (Brahms).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
SEVILLA. Waltz Concert.....	Percy M. Jaques	B	30	10	15	15	15*	15	15	15	10	20	40	30	
SHOW FOLKS. March. (Wenrich).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
SIMPLE AVEU. Simple Confession. (Thome).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
SKATERS, THE. (Les Patineurs) Waltz. (Waldteufel).....	Arr. R. E. Hildreth	B	50	30	35	35	35	35	35	35	30	40			
SKIPPER BUSIE GREENIE. Nautical Novelty. (Two-Step.) (Ramsay).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
SOLARET. (Queen of Light) Valse Ballet. (Allen).....	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	25	25	20	35			
SPANISH DANCE NO. 2. (Moszkowski).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
SPANISH GAIETY. Bolero.....	Paul Eno	B	30	10	15	15	15	15	15	15	10	20	40	30	
SPYING CUPID. Waltz. (Rolle).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	25	25	20	35			
STACK OF FUN. Barn Dance. (Rolle).....	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	15	15	10	20	40	30	
STANDARD. Intermezzo. (V'Connor).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
SWEET CORN. Characteristic March.....	A. J. Weidt	B	30	10	15	15	15*	15	15	15	10	20	40	30	
THIRD DEGREE, THE. Waltzes. (Bendis).....	Arr. Walter Jacobs	B	40	20	25	25	25	25	25	25	20	35			
TRADING SMILES. Schottische. (Ramsay).....	Arr. Jacobs-Hildreth	A	30	10	15	15	15	15	15	15	10	20	40	30	
TRAUMEREI AND ROMANZE. (Schumann).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
TRI-MOUNTAIN. March and Two-Step. (Weekman).....	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	15	15	10	20	40	30	
TROPERS, THE. March and Two-Step.....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	25	20	35			
TURKISH TOWEL RAG. A Rub-Town. (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	10	20	40	30	
TWO LOVERS, THE. Nolette. (Flath).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
U AND I. Waltz.....	R. E. Hildreth	B	40	20	25	25	25	25	25	25	20	35			
VENETIAN ROMANCE. Barcarole.....	R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
VIGOR OF YOUTH. March and Two-Step.....	W. M. Rice	A	30	10	15	15	15	15	15	15	10	20	40	30	
VIRGINIA REEL. Old Hand-Down.....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	25	20	35			
WESTWARD HO! March.....	Geo. L. Lansing	A	30	10	15	15	15	15	15	15	10	20	40	30	
WHIRLING OVER THE BALL-ROOM FLOOR. Waltz. (Ramsay).....	Arr. Hildreth-Jacobs	A	30	10	15	15	15	15	15	15	10	20	40	30	
WHIRLED-IN. Cradle Song. (Hauser).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
WILIAWIAK. A Polish National Dance. (Wieniawski).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
WITH THE WIND. Galop.....	R. E. Hildreth	B	30	10	15	15	15	15	15	15	10	20	40	30	
YANKEE DANDY. Characteristic March.....	A. J. Weidt	A	30	10	15	15	15	15	15	15	10	20	40	30	
YOU LOOK JUST LIKE A GIRL I USED TO KNOW. (Ramsay).....	Arr. Jacobs-Hildreth	A	30	10	15	15	15	15	15	15	10	20	40	30	
YOUTH AND RICHES. Overture. (Whiting).....	Arr. Walter Jacobs	B	40	20	25	25	25	25	25	25	20	35			
ZAMPARITE. Characteristic March. (Lake).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	10	20	40	30	

PUBLISHED BY WALTER JACOBS, 167 Tremont St., Boston, Mass., U. S. A.

It is to the advantage of all concerned that THE CADENZA be mentioned when writing advertisers



ENGLISH MODEL

THE DEADLY PARALLEL

Comparisons are said to be odious, but in order to make my point clear and show the deadly parallel in advertising schemes I shall be obliged to draw a comparison, just this once—and ask the reader's indulgence. Take medical advertisements, for instance: Mr. Jones sees in some "yellow journal" an advertisement of "Raise Them From the Dead Bitters," "Sure Cure for Paralysis," "Father Dick's Medicine" or some other alleged "Cure All"—and buys it because there is printed therewith the picture of some doctor who recommends it. Mr. Jones lies astray temporarily by the lurid advertising and continues to use such stuff until one day he becomes really, seriously ill. What then? Does he depend on patent nostrums for relief? Not he. He sends for a legitimate physician who gives him some real medicine and it cures him! This is where merit counts. The same principal applies in the mandolin, guitar and banjo line. The fact that many makers advertise their instruments as the "greatest"—together with a picture of Mr. So and So—the great artist—as recommending them proves nothing except the deadly parallel referred to. Such recommendations are worthless and are simply devices to catch the unwary. Now, I have never done this kind of business and never will. I do not publish pictures of players nor bribe them to use my instruments. Every testimonial I ever received has come unsolicited. Stahl mandolins, mandolas, mandocellos, harp-guitars and banjos are the best in the world at any price. They are built upon horse and sold on their merits. If your ideal of a perfect instrument is a long scale, hard playing, with stiff action, and hard, unsympathetic tone, you don't want a Stahl. Why? Because the Stahl instruments all have a short, easy playing scale, quick action and a big, round tone of beautiful quality and great carrying power. In short, Stahl instruments are everything good musical instruments should be. A trial will convince you. Let me prove to you the truth of my claims. Send for illustrated catalogue and full information.



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THE MAGAZINE

PUBLISHED IN THE INTEREST OF THE
MANDOLIN, BANJO AND GUITAR

Vol. XVIII

BOSTON, MASS., JANUARY, 1912

No. 7



CHICAGO SYMPHONY MANDOLIN ORCHESTRA, CHICAGO, ILL.
MR. CLAUD C. ROWDEN, Conductor



CONVENTION COSY CORNER



THE CHICAGO SYMPHONY MANDOLIN ORCHESTRA

WHAT environment is to true character building, so is "atmosphere" to the real concert hall. If the only motive in giving concerts is a sensuous one, the mere tickling of the ear by sweet concord of swelling harmonies and pleasing or puissant melody, then indeed is all attempt abortive, cause and effect evanescent, and atmosphere unnecessary. But if the ulterior object be to stimulate, uplift and educate the mental, through the medium of pleasing a subordinate sense, then is atmosphere its most powerful object.

Not one of the human senses, however, can work alone and independently of its fellows, and perfectly fulfill its intended function. Taste is futile without smell; both are lame without touch; and, if, at a concert, the mentality is to absorb atmosphere to feed musical character, the eye must act conjunctively with the ear, and both co-relatively with feeling. When an expectant, music-loving audience, then, is assembled to listen to a concert by some great symphonic orchestra, like, for instance, the Boston Symphony, the New York Philharmonic or the Theodore Thomas orchestras, a pre-requisite to the perfect evening's enjoyment is atmosphere. This is as essential as are the performers and their program, and one jarring note in the assembling of its details will of a certainty mar the symphony of the whole concert for more than one sensitive listener.

With this much understood, then, that if the eye is offended the ear will be hurt, and thus disturb the equilibrium of atmosphere, it is easy to trace the co-partnership of appearance with balance and sound, and to see that much depends upon the appearance of the musicians when *en masse*. In the placement of its men by the symphony orchestra, the prime consideration is, of course, tonal balance and massing of color. But there is a secondary consideration, almost as great as the first, and that is—balance of form.

If one should say that a symphony orchestra presented a soldierly appearance, he would be laughed at. Yet in its placing and in its movements, it is military-like in its formation and precision. How many, who attend a symphonic concert and are not the studied musicians, ever stop to note that the smaller and more graceful playing instruments are placed in the front rank, with the heavier playing and more cumbersome pushed to the rear, such placement being in almost direct ratio to their weight and encumbrance; the infantry and battery of a great musical army? Yet such is the fact, and were this formation to be changed at a single concert it is undeniable that for many a form picture would be displaced, a balance destroyed, their "atmosphere" disturbed, and perfect enjoyment of the whole would be marred, without their sensing the exact reason wherefore.

If then, this be true with the great string orchestra with its wonderful coloring of instrumentation, how much more it is true of the mandolin orchestra, with its lesser tone coloring to draw from. Or to modify this statement, how much more so it *was*, for this faulty short-coming is rapidly fading into the misty past. The mandolin orchestra need no longer be what might well be called "short-

circuited" in its instrumentation. It has found its "double-bass," and discriminating leaders have learned that much also depends upon a perfect ensemble.

Should doubt exist as to the veracity of this latter statement in the minds of the readers, a glance at the frontispiece presentation of The Chicago Symphony Mandolin Orchestra will go far towards its verification. For the first time in its eighteen years of existence, THE CADENZA has the pleasure of showing to its readers in miniature, the assembling of a *real* mandolin orchestra. The basic foundation of the regular string orchestra, the viol family, had long possessed its four voices in the violin, viola, 'cello and bass viol, while the mandolin string orchestra had been limping along with but three. But with the advent of the fourth member of its own quartet, the four instruments of the viol family now find their parallels in the mandolin, mandola, mando-cello and the mando-bass. These, with their variants of piccolo-mandolin and others, now afford the necessary tonal-range, tonal-color and voicings in the string section for a perfect ensemble. Add to these the wood-winds, reeds, and brass, to which the mandolin orchestra is as much entitled as is its elder brother, and what was once an indeterminate problem is now become resultant actuality.

The Chicago Symphony Mandolin Orchestra, with its three choirs of strings, wood-wind and brass, stands as a symbol of mandolin-orchestra futurity; the ideal at last become real. It has attained to tonal balance, color massing and proper voicing; and, as its miniature shows, has not overlooked the second essential of form balance. As a regiment on dress parade may look soldierly or unsoldierly in its formation and "set-up," so this orchestra in its concert alignment looks to be what it really is—an orchestra, and the half-tone will stand close scrutiny and study. It is over fifty players strong, with an instrumentation of twelve first mandolins, ten second mandolins, eight tenor mandolas, six mando-cellos, six mando-basses, two horns, and one each of trombone, flute, clarinet, cornet, oboe, bassoon and harp. Traps and tympani complete the instrumentation.

This is one of the great plectrum orchestras that, under the perfect control of its director, Guild-President Claud C. Rowden, will delight the American Guild of B. M. & G. at the next big meet at Chicago in April.

At the splendid concert given in connection with the Big Trio at the Hotel Sherman on December 14th, the orchestra fully tested its power and capacity as a symphonic organization with a triple number.

- | | |
|------------------------------------|-----------|
| (a) March, "The Thoroughbred" | Engelmann |
| (b) Ballet Music from <i>Faust</i> | Gounod |
| 1 Tempo di Valse | |
| 2 Adagio | |
| 3 Allegretto | |
| 4 Moderato maestoso | |
| (c) Overture, "Light Cavalry" | Von Suppé |

COZY CORNER CONNECTIONS

Three great orchestras will play during the next Convention—The Chicago Symphony Mandolin Orchestra, 50 players; Grand Ensemble Orchestra, 300 players, and a mammoth Banjo Orchestra of 100 players. For soloists there will appear in connection with these orchestras, Mr. William Place, Jr., mandolinist; Mr. Wm. Edward Foster, mando-cellist; Mr. Alfred A. Farland, banjoist; Mr. Carl W. F. Jansen, terz and harp-guitarist, and Mr. Myron A. Bickford, pianist and accompanist. In combinations other than the great orchestras, will be *The Plectrio* of New York (Messrs. F. Landry Berthoud,

Myron A. Bickford and Wm. Edward Foster], and Mr. Paul Eno with his banjo combination of Philadelphia, which is understood to include Mr. George C. Krick, Mr. Carl Tschopp and other noted Philadelphians. Mr. Jansen's program numbers will include a terz-guitar solo with an accompaniment of two mandolins, mandola and mando-cello. This number was originally written for terz-guitar, two violins, viola and violoncello.

Nor has the gastronomic convocation been forgotten, for at the banquet will be heard the *Chicago Plectra Orchestra*, the *Rowden Quintet* and others. At the feast, the G. T. M. P. P. E. (which stands for Grand Toast Master of the Post Prandial Exercises) will be Mr. Geo. L. Lansing, a veteran who well understands the marshaling of trembling victims to their doom of forensic, after-dinner speaking, and introducing them with a merry quip and jest that never tends to allay any individual disquietude and self-consciousness.

It is perhaps a trifle too soon for even "coming events to cast their shadows," but through Mr. O. S. Hartung, director of the *Orpheus Club* of Seattle, that city sounds an advance signal. Mr. Hartung and his associates believe that the city of Seattle craves the honor of entertaining a Guild Convention, and are sure that 1915 will be about the right year. He admits to not being a member of the Guild, but intends to "take in" the coming convention and become such, with whatever pomp, ceremony, ritual and financing necessary.

A FEW "SIDE-LIGHTS" ON TEACHING

BY ERASTUS OSGOOD

III

THE vicissitudes through which I passed, and a few of the obstacles that confronted me when I first began teaching the trio instruments at an ultra-fashionable boys' school, formed the subject matter in my last paper. Furthermore I touched on the methods I employed to "win out" in the face of unwarrantable opposition on the part of the faculty, and how I succeeded in bringing something resembling order and discipline out of the chaos of demoralization into which I found my pupils had drifted.

I have no palliating excuses to offer for much of the hostility that a number of the masters exhibited toward me, and the instruments I taught. But the vagaries of the boys I accepted with more indulgence. As I diagnosed the situation, they were laboring under a handicap, engendered by their home environment. It seemed to me that a vast majority of them must have been taught from infancy to believe that money was endowed with almost omnipotent power. They estimated the tone of their instruments by the price that had been paid for them. Music, strings and cases they measured by the same standard. Alas, had I known when I first entered upon my duties, that such an absurd impression prevailed among the fellows, it would have been of no slight monetary value to me, and would have prevented me from becoming involved in rather an amusing complication, and it was all brought about through my earnest desire to do the "square thing" by my pupils. Perhaps it may bring a smile to the lips of the reader—especially if he has been "long in the business"—if I relate in brief detail the little incident.

In the weeks which intervened between my being engaged as teacher, and the opening of the school term, I improved the time by ordering from nearly every music publisher in the country, the very best selections offered in their respective catalogues. At that time "Love and Beauty" waltzes, "Normandie" march, the "Darkey's

Dream" and "Patrol," had recently appeared in print. Wm. Huntley's catalogue supplied me with many a beautiful composition. A number of "best sellers" I ordered from C. L. Partee, then located in Kansas City. I decided that I could probably use to good advantage the bright catchy teaching pieces, from the catalogues of Otto H. Albrecht and James H. Jennings, also a few "dandies" from Walter Jacobs' list; so when ultimately I put in an appearance at the school, my music satchel was filled with positive gems.

The best general discount on music allowed teachers in those days was $\frac{1}{2}$ off. In a misguided burst of generosity, I decided I would share the discount with my pupils, in other words allowing them a discount of twenty five per cent on all the music they purchased. But I soon discovered that my little scheme was not being appreciated. Master "Reggie," "Arthur" and "Percy" admitted that the selections I played for them were "just ripping," or "right jolly, you know," but as soon as I stated the price of such or such a composition, subject to a discount of $\frac{1}{2}$ off, immediately the tip of Reggie's nose was tilted in contempt. It was the same with Arthur and Percy, when it came to buying—nothing doing.

From our first meeting, I had struck up a friendship with a bright, level-headed young fellow whom I will call "Baker." Baker was buying my music with almost, prodigal extravagance, so one day I said to him: "Well, Baker, you are certainly my best customer, and I would be very glad if you could tell me—in confidence—why the other boys turn my music down so flatly. I am sure I am offering it at a very reasonable price."

"Yes—yes—that's just it," replied Baker in some confusion. "The fellows think there must be something the matter with it, when you offer to take $\frac{1}{2}$ off the printed price. They fancy it is some job lot of stuff. Haven't you any music on which there is no discount?"

"O yes," I answered with a grim smile, "I have quite a stock at my studio in town, which I am only allowed to sell on face value."

As soon as the report of advanced prices had been generally circulated through the school, my new (?) stock of music was eagerly snapped up by the fellows. In fact I may say it was the rare exception when the contents of my music satchel did not disappear daily, "like snow flakes on a steam pipe."

I merely mention this little incident to warn the young teacher, that he must be constantly on his guard, and when he finds he is losing his grip in some department, quietly, but persistently try and discover the cause. Perhaps the root of the trouble arises through some error of judgment on his part, which by the exercise of a little diplomacy, can be easily adjusted, and always remember, that no two persons ever look upon any subject from precisely the same viewpoint. Don't lose sight of the fact, that the other fellow has a perfect right to his opinion, and never make the almost fatal mistake of trying to convince yourself, that you are lowering your dignity, or sacrificing your self-respect, by meeting the other fellow's views half way.

Before finally dismissing the "discount" episode, I want to say in all justice to the boys, that as the months sped by, and I grew to know my pupils better, I began to realize that many of them were splendid fellows at heart, and I could mention the names of a score of them who are to-day filling positions of distinction in the financial world, and in affairs of state.

And now to again take up the more direct theme of my talk. I would strongly recommend young teachers to cultivate the science—if I may be allowed to use the

word—of studying the dispositions, and temperaments of their pupils. You know Pope tells us that—

"The proper study of mankind is man."

Some pupils must be governed with an iron hand; others must be handled with gloves. My experience has taught me that discretion is one of the best lubricating oils one can use to keep the machinery of the teaching game running with the least friction.

Another rule that I followed with unremitting persistency was to play, and insist upon my pupils playing, music suited to the temperament of their instruments, for is it too far a stretch of imagination to say that the mandolin, banjo and guitar each has a characteristic temperament, or disposition of its own?

Doesn't the guitar seem to resent the liberty, when you attempt to play jigs and "cake walks" upon it? Speaking broadly, I should say the good old banjo will accommodate itself to a wider range of compositions than the other two instruments, but yet the banjo will "kick over the traces" if its capabilities are taxed too far. In my opinion, the mandolin is equally delightful as a solo instrument, or in ensemble playing, but even so the charm of its sweet staccato notes, are doubly enhanced when rippling through a composition, especially written in its honor. It seems to appreciate the compliment paid it, and responds with an added tone of gladness in its voice.

Another suggestion, that I believe the young teacher may ultimately find advantageous to adopt is this:—Never continue with a pupil when you discover that he is practically tone deaf. I refer to that type of human that Shakespeare describes as—

"The man that hath no music in himself,
Nor is not mov'd by concord of sweet sounds."

"What!" turn good, cold cash away from the door?" I can hear Mr. Tightwad cry aghast, and I answer, "Yes, emphatically yes." From an ethical, physical and business viewpoint, to retain a hopelessly unmusical pupil I believe is a most disastrous policy to follow. In the first place, you are virtually taking money from the pupil under false pretences. You are perfectly well aware that he is mentally or temperamentally incapacitated from ever becoming even a mediocre performer, yet, for the sake of the dollar, you would jolly him into believing that he is making encouraging progress. Is there any other word but dishonesty for this line of procedure?

Again I contend that giving one lesson to an unmusical pupil, saps more vitality from the teacher, than a busy instructor can afford to lose. You may get your dollar for the lesson, but in the end you may be obliged to give your physician many dollars to help tone up your depleted nervous system. And last but not least, the unmusical pupil injures your reputation, which is the teacher's greatest asset. He can never under any circumstances reflect credit on you as a teacher, or as a strictly honest man, and the world is inclined to gauge a man by the quality of goods he produces. Never forget that we are all subject to the inexorable law which decrees that a man's evil deeds are written in brass, his virtues are written in water.

THE MANDO-BASS

THE TRIUMPH OF THE TREBLE—NOT "CLEF"
BUT "READING"

BY A. DE VEKEY, Bournemouth, England

THE recent agitation in favor of uniformity of clef reading for the mandolin and guitar family of instruments having resulted in the entire agreement on the part of the principal publishers in the States,

that the "treble reading" is the reading most suitable and acceptable to players of the mando-bass, is being noted with very great satisfaction by British conductors of large and small organizations. Though the date of writing these notes is only December 7, I am already in receipt of correspondence expressing appreciation of the attitude maintained all along by THE CADENZA (always for the best interests of the mandolin and guitar industry), and unanimous approval of the decision taken.

When one considers the especial requirements and conditions prevailing in the Mandolin Orchestra, a different decision to that arrived at by the publishers would have been inexplicable, and certainly opposed to the aforesaid "best interests of the industry."

Now, all is well. No one need any longer hesitate about going in for a mando-bass on account of clef difficulty with their band members, as there will be plenty of music available from the publishing houses of Jacobs, Witmark and Sons, Boehm, the Gibson Co., Williams, Cundy-Bettoney Co., White-Smith Publishing Co., Oliver Ditson Co., Odell and Co., and others, who will fall into line,—including I hope the publishers in this country.

The fact of the clef sign question still remaining unsettled in a way (with some), won't concern the average mando-bass player much, the "reading" being in treble in all issues from the above firms amply satisfying his needs.

It may be that some publishers will continue to use the treble clef sign, and others the universal—the *ultimate*. In a way this doesn't matter much just now, and need not be argued further. It is sufficiently indicative of the need of the Mandolin Orchestra to note that treble "reading" throughout has been *achieved*,—a definite accomplishment of something of real benefit to the profession, and any further clef sign arrangement can well come later.

The method of issuing mando-bass parts to also suit those who may prefer at the time to read from the bass clef is the combination clef idea, which has its ingenious side, as a double bass player taking on the mando-bass could read from the clef he is accustomed to, whilst the amateur mandolin band member would be reading from the same copy in the universal or treble "reading."

I, however, think that those at present issuing mando-bass parts with the treble clef sign will ultimately adopt the universal clef sign for this "voice," and those issuing in the combination clef sign—or bass and treble on one staff—will find later, that such an overwhelming majority of mando-bass players (never mind the double bass players) will use the treble reading in preference to the bass, that the small notes may be eventually dropped altogether, and the universal clef sign for this instrument substituted.

The unanimous agreement on the part of the above-mentioned publishers that the reading should be "treble" throughout the mandolin orchestra, seems to indicate that the *only* point they can't quite (at present) see eye to eye with each other on, is the clef sign, and the ultimate sign for this voice with the treble reading could not be better than the sign advocated in universal notation—the *treble clef* sign being obviously the wrong one for that voice. All difficulties are eliminated in the universal notation—the notation that is gaining ground in the minds of the progressive element as the inevitable for our instruments.

Let those who are at the present time either indifferent or in opposition note the result a few years hence, or less. Some rather dwell on the piano and violin orchestra instruments to give weight (?) to their arguments "against," but these are not intended to be included. Our industry is that connected with the *mandolin* family

of instruments, and all arguments should apply thereto, and certainly no argument has appeared in any trade paper that would convince us that the bass reading for any instrument of the mandolin family would meet the conditions better than the treble.

The broadminded policy of THE CADENZA in throwing open its columns to all, irrespective of its editor's own private opinion, should receive the hearty thanks of the teaching fraternity.

Here's hoping our British publishers will also soon recognize the "needs" of the Mandolin Orchestra as regards the mando-bass, and with good luck to THE CADENZA, and all its contemporaries.



COLUMBIA UNIVERSITY MUSICAL CLUBS

COLUMBIA UNIVERSITY MUSICAL CLUBS

TWO fine half-tone reproductions of a great mandolin orchestra and a big, college musical club in one issue is of a verity much musical meat. But there was no way out of it. Both were too worthy to pass by, and despite overcrowded space, both must go in. So here is number two, the Columbia University Musical Clubs in replica; a splendid aggregation of splendid fellows, as full of music as a March maple is full of the sap that boils down into pure, unadulterated sugar; music and manliness *en masse*.

Much has been said, and much is still being said, derogatory to the organizing of College Musical Clubs; things about the awful waste of time, the distracting of the attention from the regular college curriculum, the perverting of pedagogic discipline and all that sort of stuff, only longer, wordier and windier. For the most part it is the silly vapors of some crabbed college haters, who really don't know a curriculum from a curry-comb, nor discipline from a dust-pan. They have yet to learn that there are two sides to an acorn, the outside and the inside, and that a squint-eyed view of the outside does not decide whether the inside kernel is sound. The nut must be cracked open and tested before that can be told.

The day of "dry-as-dust" pedagogy is dead. The bookworm and the hookworm are being banished, and the angle-worm in its season catches many more fish. Does not music elevate, stimulate and make red blood; and does not red blood make the better student, turn out the better business man, better professional man and the better citizen? Of a certainty, yes, as surely as a chestnut

carries its burr before it is ripened. And does not the rigid discipline of tune, tone and time endured in the musical clubs better adapt the student to fit into his college groove now; and later, teach him not to "shy" at the business baton when he shall come under its beat? A college without its musical clubs is like a horse with a docked tail—some style, but much mutilation.

If Nero had belonged to a musical club, he wouldn't have been left to fiddle alone. And had he not fiddled, solus, but learned that "there are others," Roman history might now be written differently. To illustrate the discipline of music let us suppose a case, though after all the case chosen may not be so entirely supposititious. Pick out at random some one of these men in the portrait; perhaps one of the centre rushers on the goal line in front; one of the right and left musical fielders, or one of the full backs on the top row. Pick one out from anywhere and imagine him, say in ten years from now. He may be battling against enteric fever or malaria in a South American swamp while boring a great tunnel through the heart of the Andes. His, the Eastern bore, must meet the Western bore true and square in the centre of the mountain, with the two bores coming together like the nicely adjusted cases of a watch. He is the head and brains of a small principality of laborers, willing workers ready to fight at the drop of a hat, who must be held in constant check. Does not the old discipline of "tune, tone and time," now stand him in good stead?

It is now the last night before the great day when the two bores are to break through solid rock and meet in the very heart of a mountain that is centuries, if not aeons old, literally the rock of ages. On this day there has been extra labor, bone-racking, heart and back-breaking labor, repelling the insistent advance of a suddenly unloosed,

subterranean river. His men are turbulent, riotous or sullen, and all discipline seems disrupted. For himself, homesick, heartsick and head sick, he is filled with a vague fear that an error in differential calculus or a miscalculated logarithm may prove a potent factor in an engineering fiasco. Too weary to sleep and too tired to assert, he can only sit and listen to the growlings and mutterings of his discontented men. Then he remembers, and quickly going to his tent, he takes from his mess chest the long forgotten banjo or mandolin.

Now through the camp comes stealing the strains of "Columbia Forever," followed by old "Crambambuli" and "The Flyggyboo Bird." Gee! but those tunes get there! Then comes the steady solidity of the "Integer Vitae" ("He who is upright, kind and free from error"). Fail? Shades of Old Columbia! he gives the A peg another twist and breaks into "Stand, Columbia!" and plays it through three times. The men are listening now, and forth comes "Way Down Upon the Suwanee River" and "My Old Kentucky Home." And now the men join in and the camp rings with "Home, Sweet Home" and "Auld Lang Syne." And then to the last lingering strains of "Marching Through Georgia" the men quietly "turn in" and sleep. All fears are gone and he knows that theodolite, clinometre, plumb and line backed by brain will not fail. And he knows, too, that tune, tone and time have for once proved their discipline, and that music and rhythm have quelled turbulence and mutiny.

And now again to the present. The Columbia Musical Clubs are better organized this year than ever before, with the string section under the capable and efficient coaching of Mr. W. J. Kitchener. He has a section whose work in ensemble is noted for sharp attack, precision, technical smoothness and fine degree of shading. Their repertory is large, including all of the "well-knowns" and such others as "Melody in F," Rubinstein; "Entr'Acte Møgley," Le Barge; the "Pink Lady" Valse; "In the Shadows;" "Kaiser Friedrich March," and many more.

The Clubs gave their first concert of this season on Tuesday evening, December 5th, and are planning an itinerancy for the first week in February that will include Washington, Baltimore, Norfolk and several others of the Southern cities. They are also booked for many concerts in and around New York, including New Rochelle, Tarrytown, Larchmont, Montclair and East Orange. Such trips are life giving, and the Clubs cannot but help come back rejuvenated, enthusiastic and imbued with new views and ideas that could not accumulate within the four walls of a college class room.

FROM THE CADENZA to the Columbia University Musical Clubs, Greetings for 1912! A prosperous New Year! and All Hail to Tune, Tone and Time!

BY THEIR FRUITS!

"BY their fruits ye shall know them!" is an aphorism that, while old and trite, is true, whether it be an apple from the tree of Eve, a cherry from George's father's famous tree, a scion of the genealogical tree of Euterpe, or a fiddle or a banjo. And it was the latter on which hangs this little tale of the corraling of the unsophisticated by the sophisticated, and all for the best.

A month or so ago, the date is unimportant, for they would do the same on any old date or occasion, two lights of the banjoistic world (one a displayer of goods and the other a good player of tunes) met by chance in the little town of Berlin, Conn. One was waiting to make connections for another place, the other had missed connections for any place, and they both had an hour of time to kill. It is perhaps as well that they remain incognito, though

if it were not for that execrable habit of punning, it might be said in passing that one was W. C., who is always ready to Knip-fer any professional business; the other was D. L., a man who is the very antithesis of *night*, and who Fair-banks on catching the unlooked-for trade. So their identity shall remain undisclosed.

Now, as every traveler knows, the acme of dull, weary tedium is trying to kill time in a small country railway station; and those so caught are prone to talk to anyone and everyone who has ears to listen, and who can be pinned in a corner. The victim in this case was a young man who was more than cornered. He was literally hedged, "hipped," held-up and hobbled; he was hemmed in one of those little eight by twelve box-like affairs, where they punch tickets, "good for one trip only;" smash all baggage that was smashed on the main line; tick the telegraph ticker to trim time, and swap unswappable stories.

After pumping each other dry (with nothing "on the hip" and the nearest soda fountain two squares removed), and each having told the other all the other would "stand for" from each and not call each other names, D. L. of the Day-time strolled over to the little box with the laudable intention of initiating its occupant, if possible, into the "Ancient Order of Amiable Ananiases," while W. C. paced the platform, pondering if it were possible to perhaps "pipe-off" a little Knip-fer for a thurst.

D. L. reached the window of the little box and stood meditating whether it were better to commence hostilities with the proffering of a "Cremo" londres or a "Pippin" perfecto. But while he hesitated between the offer of a "smoker" and telling the ticket-telegraph clerk to "have a whiff of train smoke on me," he suddenly discovered calmly reposing in one corner of the box a—shades of Colorado Claro and Maduro! yes, it was—a banjo. "By their fruits ye shall know them!" And if that was banjo, then its owner must be a banjoist; it might be a only a near-to, close-by one, but certainly some kind of a banjoist.

Gone was all hesitancy and from a deep-down, hidden, inside pocket there was flashed forth a "two-for-a-quarter" cigar that went through the window, while D. L. was unlimbering his human phonograph. He talked at the window, in the window and through the window; through the door and back again to the window. He descanted and expatiated as only the all-round, good, well-seasoned commercial man can. In the end he sold the young man a beautiful new instrument, and then not content with that he turned that poor, unsuspecting, tired out, beyond-all-resistance ticket clerk over to the tender mercies of W. C.

And W. C., ever keenly on the scent for a prospective pupil, as all good banjo teachers should be, was more than equal to his relegated task. What he talked and how he talked it is not to be related here, for that would be disclosing professional secrets. Enough for the story that he "got him," knows how to keep him, and some time in the future banjo players may reckon in their ranks another good member. "By their fruits ye shall know them!" The fruits of a good salesman is the amount of good sales he makes, and those of the teacher, the number of good pupils he turns out; and all that remains of further fruitage is for the Guild to get the young man safely in its fraternal fold in time for the Chicago trip. Nobody knows whether W. C. and D. L. "whacked up" on the price of that cigar.

THE CADENZA in the next issue will have the pleasure of presenting Mr. Geo. W. Bemis, the veteran Boston guitarist, with portrait and reminiscential writings of over thirty years experience.

PLAYING THE BANJO WITH A PLECTRUM

By A. J. SHAW

IN playing the banjo with a pick, or plectrum, I have found there is one particular advantage to be gained from such method, and that is, its playing is immune to weather conditions; dampness having very little, if any, effect on the strings and tone. There is of course a reason for this, more than the mere use of a pick, and it is in the difference of the strings used. A great many players presuppose that the weather affects the banjo head only; yet this is not so. It also has a great effect on the strings, but the strings used in plectrum banjo playing being so much thicker than the ordinary, and drawn so much tighter, have a less chance of being affected by damp weather or adverse climatic conditions.

Are there any of my readers, I wonder, who have not at some time in their musical career been "billed" to appear at a church or lodge entertainment? Perhaps not, and this may possibly have been your experience. In preparation you have first looked-over the dear, old banjo; put on new strings; practiced night and day for probably a month or six weeks for that concert, and at last flatter yourself that you have reached a pretty fine point of perfection in the way of a performance when the eventual night arrives.

But alas, for you and the eventual night! You deck yourself in the full panoply of a dress suit, with a nice boutonniere in the buttonhole. You try the old banjo and it rings as true and clear as a bell, in your home or at the studio, and everything promises well. Then you arrive at the hall all plumed and bedecked, and proud as the proverbial peacock. Everybody sees you enter, makes note of your "concerty" appearance, and looks forward to something in the way of a treat in banjo music, while you feel equally sure they are going to get it. And they do—but not as the expected treat.

In the meantime a nice, little shower has come up, but you are now in the dressing room and don't, or think you don't, care for the weather. The talent are all there and getting ready for their "turn," running over their lines, humming over their songs, and you, Mr. Banjo-Player, tuning up your instrument. You and your banjo are there, but where, oh where, is the bell-like tone! You now begin to tune in earnest; the fourth string sounds pretty fair, but not just right; you try the third, and it sings, punk! punk! and then the second, which sings, punk! Punk! PUNKO! By this time you are getting to be just a bit worried in mind. You reason that perhaps it will mend matters if you tighten the head. This you hurriedly proceed to do, and notice at the same time that your immaculate white vest has crawled up considerably, and somewhat resembles the corrugations on a washboard.

There! the head is now a little more tense, and you get after that first string. Punk! punk! it sounds, as you vigorously twist and turn the peg. Then you desperately tackle the fifth. Hum! that's not so bad, so you run them all from the third to the fifth. Horrors! there is none of them in tune. Now you begin to perspire a little around the ears; your lily-white vest has crawled a little higher, showing a different line of white between it and the waistband of your dress trousers. Outside, it still continues to—pour.

You know well enough now what is the trouble, for you remember to have been in the same predicament before. O Joy! you suddenly espy a radiator with a

full head of steam on. Ha! you have found assistance; a friend indeed, and you proceed to just warm up that banjo almost to the point of red-hot. But the entertainment, too, has "warmed up"; in fact, is on in full blast and rapidly, oh so rapidly, approaching your number on the program. Nervously, you listen to Chopin's "Military Polonaise" being "done" as a piano and violin duet. How grand it is! almost the entire composition played through at *fortissimo*, but you listen—and wait. Punk! punk! It is only your third string that you have unconsciously struck. "Yes," you mutter to yourself as you pick up the banjo, "and that's the way I feel, punk! punk! Oh, if I had not promised to play!"

Taken from the radiator, the banjo has now cooled off again, and looking around in despair as though for some avenue of escape, you spy a most convenient window. Eureka! Hastily grabbing up your overcoat, your hat, that banjo and its case, you make for that window, but only to be halted in your headlong flight at the sound of a voice on the stage calmly announcing, "We will now listen to a fine banjo solo by Mr. Plunko, the re-nowned banjo-ist." It is too late and you cannot escape your doom. Sheepishly, you lay down the coat, hat and banjo case, and grasping that blessed banjo with a death grip you start for the platform. On the way out you pass the friendly radiator, hesitate, and then turn and go on, for time has been called. A big, hungry audience is out there, you're not quite sure where, but it's "out there"—somewhere—and waiting; waiting for you, the damp banjo, and that heavily billed and specially announced banjo solo. So you accept the inevitable and mount the platform with all the feelings of a man going to the gallows. You try to pull down your crawling vest, mop your steaming face, yank off that boutonniere and surreptitiously twist a peg, all at the same instant. And as you make your entrance you try to "pull" a pleasant smile, assume a careless and jaunty air and make a Chesterfieldian bow, while your legs are wabbling and your knees knocking unpleasantly together from sheer terror of the horrible music-murder you are about to commit in broad daylight.

Never mind the rest. It is time, dear reader, to ring down the curtain, for most of you who read this know the rest, and what is the use of witnessing an execution, unless you have to. You have been there, and I have been there, and we know both the cause and effect. Let me illustrate with a real example. In a small town in the state of Connecticut, some twelve years ago, I had a banjo club of eight players besides myself. On a certain occasion we were booked to play at a Grand Army Post entertainment. It was a delightfully stormy night, yet the hall was packed, as halls usually are at G. A. R. Post entertainments. Just preceding our number on the program was a phonograph selection. It was a banjo solo—a good, snappy one at that—in six-eight time, and bright and lively; just what everybody wanted to hear. And the result? Why, the weather didn't affect that phonograph banjo, not in the least; and its playing drew vigorous applause from an audience that never stopped to consider weather conditions, but just sat and waited for the "real ones" to come on and perform the same kind of a stunt.

After the house was quieted, there came the dreaded announcement that "Mr. A. J. Shaw's Banjo Club will now favor us with a few selections." Well, we were there, and well knew that we were there. We had our banjos out, but not the slightest chance in the world for ourselves to get out. Rather we were in for it. We looked guilty, and felt more guilty than we looked. And what a

(Continued on page 35)

THE CADENZA

Devoted to the Interest of the
Mandolin, Banjo and Guitar

Published monthly by

WALTER JACOBS

167 TREMONT STREET, BOSTON, MASS.

Entered as second-class matter July 16, 1908, at the Post Office at Boston, Mass.
under the Act of March 3, 1879.

WALTER JACOBS, Managing Editor
MYRON V. FREESE, Literary Editor

Subscription

ONE DOLLAR per year in advance
SINGLE COPIES, Ten Cents each
Canadian, \$1.25, single copies, 12 cents.

Foreign, \$1.50, single copies, 15 cents.

Remittances should be made by post office or express money order,
registered letter or draft on New York. Currency, coin and stamps sent at
sender's risk.

Ten cents must be added to all checks to pay the exchange.

Advertising Rates

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

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

N. B. If proof is desired copy must be received not later than the 5th.
Address all communications and make all moneys payable to THE
CADENZA.

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

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

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VOL. XVIII JANUARY, 1912 No. 7

EDITORIAL

"Ring out wild bells, to the wild sky,
The flying cloud, the frosty light;
The year is dying in the night;
Ring out, wild bells, and let him die."

"Ring out the old, ring in the new,
Ring happy bells, across the snow;
The year is going, let him go;
Ring out the false, ring in the true."

Greeting to 1912! Greeting, and All Hail!

A good resolution for the new year is not to "swear
off" on the old, but to "swear in" on the new.

An irrepressible correspondent, who wishes his name
withheld, and with obvious good reason, asks, "If a pretty
mandolinist was needy and in financial distress, would the
tenor man dole her out charity?"

At a recent fraternal dinner in Boston, some post-
prandialisms on "Universal"—ism from a friendly trio
(and it was not the Big one, if you please) were pleasantly
aimed, but happily fell short, and none of us were hurt.
Apropos—is it not better to be a lone candle—and burn-
ing, than a triple arc-light on a grounded circuit?

Virtuosity in music is not achieved in a day, nor is it
won by intermittent effort and spasmodic attempt. And
ably directed, and well schooled talent looms larger in the
final playing than brilliant, though all but aimless genius.
Then with talent presupposed, intelligent study, with the
concentration of artistic effort reinforced by the deter-
mination of will, must win the goal of fulfilled desires
despite all obstacles.

A matter that should be of moment to string manu-
facturers and dealers is presented to THE CADENZA by
Mr. Frederick Stephen Miller, a mandolinist of Chicago,

who probably voices the thought of many other trio instru-
mentalists in saying:—

"We hear much discussion as to the mandolin
being related to the violin family, yet we do not
hear of anyone advocating the manufacture of
mandolin strings according to gauge. I for one
have experienced the greatest difficulty in obtain-
ing strings of the proper gauge, they being either
too heavy or else too light, and I do not doubt
that other mandolinists have found the same
trouble. If your magazine would publish this,
thereby bringing the matter to the attention of
the manufacturers of strings, I think it might bear
fruit."

THE CADENZA only too gladly publishes this commu-
nication from Mr. Miller, and earnestly hopes that his
wish may be fulfilled by such publication bringing resultant
fruit.

Miss Eva A. Heidel, a mandolinist of Milwaukee,
Wis., who is a graduate of the Wisconsin College of Music;
a conscientious student, with evident musical tempera-
ment; an earnest player, with faith in her chosen instru-
ment and clear conception of its efficiency as a plectrum
instrument, writes THE CADENZA for advice. Miss Heidel,
who is not accomplishing with the instrument all that
she feels is possible to her, writes in part: "I * * *
feel very much dissatisfied with the progress made. I am
hungry for good music, played by good players; those who
have made a study of the mandolin, and not those who
profess to have mastered it with a few terms of lessons."

The frank honesty of Miss Heidel's attitude is
admirable and commendable, and THE CADENZA would
suggest that she get in touch with the American Guild,
B. M. & G. and attend the big April Convention in
Chicago, with the surety of listening to playing aggrega-
tions and soloists, who know. It also suggests that the
Guild President send convention literature and circular
matter to Miss Heidel, in full assurance that he will
dispose of at least one ticket, since this lady was willing
to journey from Milwaukee to Chicago for the educational
pleasure of listening to the playing of "The Big Trio."

Mr. David E. Hartnett, the founder of the "Hartnett
School of Music" in New York, the originator of the
"Hartnett System of Teaching," and inventor of numerous
useful appliances, is another man who voices a timely
thought at an opportune moment in writing: "Right agita-
tion will serve to give to the banjo the prominence that
can but ultimately lead to its good; the standardization
of size and parts; the manner of its treating from a musical
standpoint, and a better all-round understanding of its
true possibilities."

And a very recent hearing of the Russian Imperial
Balalaika Orchestra has also forced home to Mr. Hartnett
the conviction that, "their coming here proves the need
of a properly equipped Mandolin Orchestra to tour the
United States and demonstrate the almost unlimited
capabilities of our own instruments, and show to America
what Americans can do."

THE CADENZA is one with Mr. Hartnett in these
expressions of opinions. If we have native instruments
then let us demonstrate. Americans are more or less
allied to the proverbial singing-bird that "can sing, but
won't sing," and with all the attendant difficulties of
making it sing. As a whole, we are a curious amalgam
of an innate conviction of strong capabilities, tinctured
with an easy-going indolence arising from this very con-
viction. The spur of printed expostulation may in time

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Salut d'Amour

17

1st MANDOLIN
or VIOLIN

(Love's Greeting)
MORCEAU MIGNON

EDWARD ELGAR, Op. 12
Arr. by R E HILDRETH

Andantino

Guitar

p

cresc. - - - *mf*

p

rit.

Guitar

rit.

2d Mandolin

p a tempo

poco cresc.

mf

2d Mand.
molto rall.

8

p a tempo

poco accel.

rit.

p a tempo

cresc. - - - *mf*

div.

p

cresc.

Mandola 8^{va} lower

pp

cresc.

rit.

ff

f

p

2d Mand.

pp a tempo

Mandola
or 2d Mand.

rit. o dem.

2d Mand.

Mandola

BANJO SOLO

Dat Yam Rag

A DARKIE DELICACY

A. J. WEIDT

Bass to B

Musical score for a cadenza, featuring multiple staves with various dynamics and articulations. The score is written in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#), followed by a series of eighth and sixteenth notes. The second staff is labeled "TRIO" and begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords and eighth notes, with a dynamic marking of *f*. The third staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf-f*. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The seventh staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The eighth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The ninth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The tenth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The eleventh staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The twelfth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The thirteenth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The fourteenth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The fifteenth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The sixteenth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The seventeenth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The eighteenth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The nineteenth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The twentieth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The score includes various articulations such as accents, slurs, and dynamic markings like *ff*, *f*, and *mf-f*. There are also first and second endings marked with "1" and "2" above the notes. The piece concludes with a final cadence marked with a double bar line and a dynamic marking of *f*.

Salut d'Amour

(Love's Greeting)

MORCEAU MIGNON

EDWARD ELGAR, Op. 12

Arr. by R. E. HILDRETH

2^d MANDOLIN

Andantino

mf *p* *cresc.* *mf* *p*

rit. *rit.* *p a tempo*

poco cresc. *molto rall.* *f* *SOLO* *p a tempo*

poco accel. *rit.* *p a tempo*

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

ff *rit.* *f* *p*

SOLO *pp a tempo*

Mandola or Mando-Cello

rit. e dim.

Salut d'Amour

(Love's Greeting)

TENOR MANDOLA

MORCEAU MIGNON

EDWARD ELGAR, Op.12

Arr. by R. E. HILDRETH

Andantino

mf *p* *cresc.* *mf* *p* *rit.* *p a tempo* *poco cresc.* *mf* *f molto rall.* *p a tempo* *div.* *poco accel.* *rit.* *p a tempo* *cresc.* *mf* *cresc.* *f* *p* *cresc.* *div.* *rit. ff* *f* *p* *SOLO* *pp a tempo* *rit. e dim.*

The CADENZA

GUITAR SOLO

The Loreley

F. SILCHER

Arr. by R. E. HILDRETH

Andante con moto

p

a tempo

rit

rit

Within a Mile of Edinboro'

Andante Moderato

JAMES HOOK, 1746

Arr. by R. E. HILDRETH

mf

Har.

Har.

Har.

f

rit

1st MANDOLIN
or VIOLIN

Dat Yam Rag

A DARKIE DELICACY

A. J. WEIDT

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of two main parts: a 1st Mandolin or Violin part and a Trio part. The Mandolin part begins with a treble clef and a key signature of one sharp. It features various dynamics including *mf*, *ff*, and *f*, and includes first and second endings. A guitar part is indicated with a guitar clef and a key signature of one sharp, playing a rhythmic accompaniment. The Trio part begins with a treble clef and a key signature of one sharp, featuring dynamics like *f*, *ff*, and *mf-f*. The score concludes with a *fz* dynamic marking.

Salut d'Amour

(Love's Greeting)

MORCEAU MIGNON

MANDO-CELLO

EDWARD ELGAR, Op.12

Arr. by R.E.HILDRETH

Tenor Mandola

Andantino

mf *p* *cresc.* *mf* *p* *rit.* *p a tempo* *poco cresc.* *mf* *molto rall.* *f* *p a tempo* *poco accel.* *rit.* *p a tempo* *cresc.* *mf* *cresc.* *rit. ff* *f* *p* *pp a tempo* *rit. e dim.*

The CADENZA

Salut d'Amour

(Love's Greeting)

MORCEAU MIGNON

EDWARD ELGAR, Op. 12

Arr. by R. E. HILDRETH

MANDO - BASS

Andantino

mf *p* *cresc. - mf* *p* *rit.* *a tempo* *p* *poco cresc.* *mf* *molto rall.* *a tempo* *p* *poco accel.* *rit.* *p a tempo* *cresc. - mf* *p* *cresc.* *f* *rit. ff* *pp a tempo* *rit. e dim.*

Note: The small notes are for readers of the Bass Clef.

The large notes are in Universal Notation (reading the same as Treble or G Clef) and sound where written, as the lower part of the Combination Clef (Bass or F Clef sign) indicates the voice or pitch.

The Open Strings

E A D G
4th Str. 3rd Str. 2nd Str. 1st Str.

Dat Yam Rag

2^d MANDOLIN

A DARKIE DELICACY

A. J. WEIDT

Musical score for "Dat Yam Rag" (A Darkie Delicacy) by A. J. Weidt. The score is written for Mandola and Trio. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a Mandola part marked *f*. The Trio part enters later, marked *f*. The score includes various dynamics such as *mf*, *ffz*, and *f*. There are first and second endings indicated by bracketed numbers 1 and 2. The piece concludes with a *D.S. al* (Da Capo) instruction and a final *ffz* dynamic.

Dat Yam Rag

A DARKIE DELICACY

TENOR MANDOLA

A. J. WEIDT

The musical score is written for Tenor Mandola and Trio. It begins with a Tenor Mandola part in the key of D major (one sharp) and 2/4 time. The first staff includes a first ending bracket and dynamic markings of *f*, *ffz*, and *mf*. The label "Mando-Cello" is placed below the first staff. The second staff continues the melody. The third staff features first and second endings, with a "last" ending marked. The fourth staff includes a double bar line, first and second endings, and the instruction "D.S. al". The Trio part begins in the fifth staff, also in D major and 2/4 time, with dynamic markings of *f*, *ffz*, and *mf-f*. The sixth staff continues the Trio melody. The seventh staff has first and second endings. The eighth staff features a *ff* dynamic marking and a *f* dynamic marking. The ninth staff continues the Trio melody. The tenth staff concludes the Trio part with a *fz* dynamic marking.

The CADENZA

Salut d'Amour

(Love's Greeting)

PIANO

MORCEAU MIGNON

EDWARD ELGAR, Op. 12

Arr. by R. E. HILDRETH

Andantino

mf

p

cresc.

rit.

p

rit.

p u tempo

poco cresc.

mf

8

molto rall.

p u tempo

8

poco accel.

rit.

p u tempo

ff cresc.

ff

p

ff cresc.

p

ff

rit. ff

p u tempo

rit. e dim.

The CADENZA

Humoreske

BANO SOLO

C Notation

Bass to D

ANTON DVORÁK, Op. 101, No. 7

Arr. by R. E. HILDRETH

Poco lento e grazioso (♩ = 72)

p

Har. 12

p

p rit. *♩ a tempo*

rit.

f a tempo

Musical score for "The CADENZA". The score consists of ten staves of music. The first three staves are in a key with one flat (B-flat major or D minor) and a common time signature. The fourth staff changes to a key with two sharps (D major or F# minor) and a common time signature. The fifth staff changes to a key with one sharp (F# major or D minor) and a common time signature. The sixth staff has a "Har. 12" marking above it. The seventh staff has a key signature change to one flat (B-flat major or D minor). The eighth staff has a key signature change to one sharp (F# major or D minor). The ninth staff has a key signature change to one flat (B-flat major or D minor). The tenth staff has a key signature change to one sharp (F# major or D minor).

Dynamics and performance markings include: *mf*, *f*, *rit.*, *p a tempo*, *p*, *p rit.*, *p a tempo*, *rit.*, and *molto rall.*.

Fingerings are indicated by numbers 1-5 above notes. Some notes have circled numbers 2, 3, 4, and 5. A "8" is written above a final chord in the tenth staff.

Dat Yam Rag

A DARKIE DELICACY

GUITAR ACC.

A.J. WEIDT

The musical score is written for guitar accompaniment and includes a trio section. It is set in 2/4 time with a key signature of one sharp (F#).

Guitar Accompaniment:

- Measures 1-10: Features a rhythmic pattern of eighth notes and chords. Dynamics include *ff* and *mf*. A first ending bracket is present over measures 1-2.
- Measures 11-20: Continues the rhythmic accompaniment. Dynamics include *ff* and *f*. A second ending bracket is present over measures 11-12.
- Measures 21-30: Includes a section marked "last" with a repeat sign. Dynamics include *ff* and *f*. A first ending bracket is present over measures 21-22.
- Measures 31-40: Continues the accompaniment. Dynamics include *mf*. A first ending bracket is present over measures 31-32.
- Measures 41-50: Includes a section marked "D.S. al". Dynamics include *mf*. A first ending bracket is present over measures 41-42.

TRIO Section:

- Measures 51-60: Features a melodic line for Mandolin and Cello. Dynamics include *ff* and *mf*. A first ending bracket is present over measures 51-52.
- Measures 61-70: Continues the melodic line. Dynamics include *f* and *ff*. A first ending bracket is present over measures 61-62.
- Measures 71-80: Continues the melodic line. Dynamics include *f* and *ff*. A first ending bracket is present over measures 71-72.
- Measures 81-90: Continues the melodic line. Dynamics include *f* and *ff*. A first ending bracket is present over measures 81-82.
- Measures 91-100: Continues the melodic line. Dynamics include *f* and *ff*. A first ending bracket is present over measures 91-92.

EDITORIAL

(Continued from page 16)

prove the re-agent to resolve this amalgamation. It is a much to be hoped for consummation.

With this New Year's Number, THE CADENZA is glad to again present its readers with an extra Holiday Edition. The Christmas Number met with naught save enthusiastic greeting, warm reception and demand for "more," from all along the line, and congratulatory correspondence has been literally poured upon the editors of the magazine. This is both a source of gratification and inspiration; gratifying to the editorial vanity, and inspiring to increased effort. It is only too well known that "self-praise covers but small ways," yet on the other hand a "light hid under a bushel" sheds no rays. Therefore, risking even the accusation of self-laudation, we shall venture to quote from some of the many nice things being said of us. No indeed! not in full, but only in part, for even an editor has been known to blush—at times.

Mr. Daniel Acker of Wilkes-Barre, Pa., the "Diamond City March" man, uses ink unsparsingly in writing: "The December CADENZA takes the cake. Simply great! Great! GREAT!" [An inspirational Acker (not acher) poetic effort on the banjo will be published later.—Ed.]

Mr. Edward N. Krook of New York City, writes: "Mr. D. E. Hartnett's article in the December issue of THE CADENZA entitled 'Pertinent Pointers for Pupils' is certainly worthy of 'honorary mention.' I read the same * * * and after a couple of days re-read it. * * * That particular article has made me a subscriber to THE CADENZA."

From Miss Elsa Leigh of Bristol, England, an accomplished Balalaikan and pupil of Mr. Clifford Essex, comes this most gratifying communication: "I just had to send congratulations. * * * It is clear enough that those who run THE CADENZA intend to leave no stone unturned to convince the great American Public that they (THE CADENZA) cater for earnest musicians, and fully intend to leave the world better than they found it."

Our regular contributor, Mr. John Douglas, which name, by the way, is simply the *nom de plume* of a dramatic writer, and a well-known and distinguished contributor to the great monthly magazines, writes: "Your Christmas issue does you credit. It is a 'live wire,' and is teeming with inspiration, encouragement and entertainment. I wonder if the players and makers realize what a blank, a void, there would be if it were withdrawn from circulation?"

In his own modest and eccentric way, Mr. D. E. Hartnett, placing himself in the "third person, nominative" writes: "Hartnett writes to express his appreciation of the honor conferred upon him by the publication of his article, 'Pertinent Pointers for Pupils' in the December number. The changes made in the presentation of cuts and the general arrangement of reading matter—editorials, and splendid articles by Osgood, Douglas, Vreeland, Meecham, Pettine, Foden and Bacon, make this issue the greatest literary feast ever placed before lovers of the plectrum instruments. Hartnett is indeed elated to appear in such distinguished company. * * * I wish to particularly congratulate you upon the positive stand you have taken on universal notation."

A letter from an unknown source and signed "Banjo" Munroe, coming from out "on the road" in the great professional world, is all but overwhelming in its fulsome-ness of praise, saying in part: "The acme of perfection was reached with the Christmas number of THE CADENZA,

and the pace set will be hard to follow even for its creator. The great number of good and instructive things to be found in this magazine could have been secured only by indefatigable and unselfish efforts. * * * There is an unalterable law that 'what affects one affects all' and the musical quickening for the banjo, mandolin and guitar spread by THE CADENZA affects, in ever-widening circles, a far greater number of people than even it suspects; and this in spite of the fact that many teachers, who are glad to receive the influence cast by THE CADENZA, refuse to pass it along to their pupils. * * * They overlook the fact that the most liberal distributor of musical literature is also the most successful teacher. * * * Unity is the fundamental keynote of success. Long live THE CADENZA."

As the last man in a quartet is always the bass, the commendations of Mr. L. A. Williams of Kalamazoo, Mich., he of the Universal Notation and mando-bass fame, has been reserved until the last. Mr. Williams writes in part: "The December CADENZA strikes the writer as marking a new era in the history of the magazine. * * * The large music supplement, and the genuine strengthening of all the articles and departments, cannot help but be recognized by every thoughtful reader, as raising THE CADENZA service to cover many more needs of the student and profession."

"Osgood's second installment of 'A Few Side Lights on Teaching,' is the best argument I've seen in print for the B. M. G. magazines. He is capable with the pen."

"Oh, you Kenneth!" [Mr. Williams evidently grasped the situation.—Ed.]

"Hartnett has packed his article with some of the best 'Pointers' that have ever come to the writer's attention. It was a surprise."

"Vreeland likewise knows his business, and writes with the authority of experience."

"It pleases us mightily to see the magazine strengthened in an editorial way. All B. M. G. magazines have been weak in this particular, and it does us good to see THE CADENZA blazing a trail in its consideration of interesting and timely topics. We especially compliment you upon the masterly written, and unprejudiced and frankly stated remarks on the Clef question. There is no equivocation * * * and yet, withal, it is handled most graciously."

"The 'Problem Department' handled by Bickford is one of the most interesting parts of THE CADENZA to the student."

"Douglas is a good writer."

"Pettine's technical illustrations are especially momentous to students and teachers."

"Foden starts like a progressive and systematic writer, beginning at the bottom and working up."

"Bacon will flood THE CADENZA's editorial sanctum with 'Fingers vs. Pick' agitation." [The CADENZA (B)ark is builded to withstand just such floods. Its 'Creed, Policy and Practice' is now, was and shall be to impartially present both sides of a question, whenever it is given us to present.—Ed.]

"The International Competition suggests that which ought to be started in America."

"If the writer be any judge of THE CADENZA, past and present, I am confident that the December issue is the most 'bang-up' and virile in subject matter, from cover to cover, that has ever marked CADENZA merit in the past. * * * greatly disappointed if THE CADENZA does not make strides that neither it nor we have hardly anticipated. Best wishes to you [Mr. Jacobs] and it strikes me that you are well 'hooked' up with F—— and H——."

The foregoing are a few of the many letters, in part,

that have been received. Seriously speaking, the quotations have been made with deeper purpose and intent than to please editorial vanity. THE CADENZA wishes every reader to know what other readers are saying of it. To weld more firmly the bond of fraternal sympathy between all banjo, mandolin and guitar players, each should keep as closely in touch with the other as possible, and for one to read the expressed opinion of another should be of mutual benefit.

TRIO TRAVELLINGS

In all banjo, mandolin and guitar history there never have been three such men playing together in combination, as are Messrs. Bacon, Pettine and Foden, now generally known as "The Big Trio." It is only fair and just in recognition of their talents and efforts that their movements be chronicled, not at all in the way of any free advertising, but as incentive and example to other players as showing what may be accomplished by mutual conversation of interests and united action.

Mr. C. S. DeLano, teacher, composer and performer of Los Angeles, and well known to trio instrumentalists throughout the country, writes of the Big Trio's concert in that city: "Their ensemble work is perfect and their solos beyond criticism." Mr. DeLano is not a tyro in musical art, and his criticism carries weight.

Mr. H. R. Smart writes THE CADENZA, "I arrived here (at Seattle) just in time to attend the concert of 'The Big Trio' at the Seattle Conservatory on November 22d. The hall was packed to its limit and the big audience was most enthusiastic, each of the artists being recalled again and again. The masterful execution of Mr. Foden on the guitar must have been a revelation to those who had never before heard him play."

From the rugged North to the sunny South, and out into the wide West, the Big Trio is certainly "on its way and hitting the pace," leaving a broad trail of enthusiastic encomium and eulogy behind. Mr. S. A. Thompson booked them for a successful concert in Portland, Me., on October 13th, and the Portland *Evening Express and Advertiser* commits itself to the following: "S. A. Thompson deserves thanks of everyone for providing so delightful a musical treat as was given at his studio last evening. The three artists of the evening were: William Foden, guitar soloist, Giuseppe Pettine, Italian mandolinist, and Frederick J. Bacon, banjoist."

In the Southland, under the local management of Mr. Walter T. Holt, President of the Washington Institute of Music, and Mr. Charles Stutsman, a progressive teacher and active worker in the B. M. G. field, the Big Trio gave a concert on November 4th in Carroll Institute Hall in Washington, D. C., that was a success artistically, financially and educationally.

From Omaha, Neb., Mr. Charles Thiessen, a man who two years ago lost interest in the trio instruments, but has since re-entered the field with rejuvenated enthusiasm, writes that the Big Trio appeared at the Y. W. C. A. Auditorium in a successful concert on November 10th, under the auspices of Mr. Francis Potter, a man who is always in the vanguard. Mr. Thiessen in his correspondence makes note of a most significant occurrence, illustrative of the fine work and holding power of these players. He states that, "I was at the extreme rear of the hall taking tickets and could distinctly hear the ticking of the clock at the other end of the room, and they held the audience that way throughout the entire evening."

From Mr. C. A. Templeman of Fremont, Neb., comes a press clipping filled with enthusiasm and adulation for

the conjunctive concert work of the Big Trio and the Templeman Mandolin Orchestra at the Larson Theatre on November 13. In commenting, the *Evening Tribune* says in part: "The combination of the three stringed instruments is an unusual one. Just the right amount of tone and a perfect unison are the requirements for altogether pleasing results and Messrs. Foden, Bacon and Pettine produce it. The three artists were assisted by Mr. Templeman's mandolin orchestra with a finely rendered opening number, and by Miss Forbes, who gave two readings in a rich, full voice. Mr. Templeman added to the effectiveness of one of her selections by an accompaniment on the guitar.

"Ring out a slowly dying cause,
An ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws."

To the Fraternity and Readers! To You, to Us, to Everybody! The Happiest of Happy New Years!

NEW SYSTEM OF NOTATION

CONSIDERABLE attention is being given in the musical world, especially in Europe, to a new system of notation invented by a man from the Argentine Republic and adapted to a new series of keys of which he is also the originator. Nearly ten years ago he tried to get his system recognized, but could not conquer the indifference of musicians; now, however, he has so improved upon his work that many musicians in Europe are enthusiastic over the idea. Aside from the fact that it is said to facilitate note-reading, it is expected in time to reduce the present more or less complicated musical writing to comparative simplicity.

This system of musical notation consists of a scale of a dozen sounds, which are called *la, se, si, do, du, re, ro, mi, fa, fe, sol*, and *na*. These correspond respectively, the *la* to *la* sharp or *si* flat, *si* to *do* sharp or *re* flat, *re* to *re* sharp or *mi* flat of our present system.

It is claimed that this will finally do away with the system of sharps and flats as we know them in playing and reduce the writing of music to three simple signs, notes on, above, or below the line, and some slight modifications to express duration, intensity, bass, treble, etc., more exactly than at present.

The keyboard which in time will accompany this system of notation is adapted to pianos actually in use, there being no differences between the spaces of white and black keys. The *la* is indicated in azure, while the new scale tones (*du* and *ro*) are designated by white lines drawn down the center of the black keys.—*Harper's*

The Juvenile Orchestra of Webber's Academy of Music of Portland, Ore., gave an interesting concert for the benefit of the Orenco Presbyterian Church on August 29th, with program as follows: March, "The Observatory," Lincoln; Overture, "San Souci," Kula; Song, "The Flag of Uncle Sam," Chamberlin-Webber, (Hazel Van Avery and Chorus); Barcarolle, "Beautiful Night," Offenbach-Odell; Violin Solo, selected (Francisca Bliss); Idylle, "The Mill in the Forest," Eilenburg-Odell; Song, "Let Me Spend my Vacation with You," Welsh-Webber, (Bonita Henry and Chorus); Intermezzo, *Cavalleria Rusticana*, Mascagni-Jacobs; Medley Overture, "Who Are You With Tonight," Campe; Song, "Sleepy Head," Sherman, (Francisca Bliss and Chorus); Sextet, *Lucia di Lammermoor*, Donizetti-Webber; Galop, "Whip and Spur," Allen-Jacobs.

MUSIC A MENTAL MEDICAMENT

By THOMAS J. ARMSTRONG

OF all the recreative pleasures of life, there is none so harmless and yet so potent; none that so inspires, rejuvenates and rehabilitates the tired man of business, as the pleasures of music. It softens all the hard cares, perplexities and worriments accumulated through the business day, and with mental invigoration and stimulus sharpens and spurs the jaded ideas to a wonderful degree. After a strenuous day of perplexing problems, with a tired mind, limbs weak and eyes ready to close from weariness, it is no wonder that, when night comes, the business man may be irritable or morose. Yet let him but listen to the harmonious tones of a soothing melody, and note the change. Immediately he becomes transformed; his cares of business are temporarily forgotten and he lives and revels in a new and marvelous realm.

When, "Music, heavenly maid, was young," and first came to Old Mother Earth, no doubt it was to make man forget all the little and big troubles of life. A precious gift, indeed, is this, and within easy reach of all who care to call it, and to hear and drink in its gentle, delicious power. Of true happiness there is none equal to that which is gained through the pleasures of music. It is nerve quieting, fear allaying, temper calming, thought brightening and pleasure giving. For the man of business, then, music is especially a blessing. No matter whether he be merchant or mechanic, architect, bookkeeper or salesman; whatever his vocation, he will find in music a genial companion, and a palliative that exerts a most marked effect on his temperament, changing his actions, and his attitude toward others.

The face of the true lover of music is indelibly stamped by expressions of refinement, contentment and congeniality. Even those who have never held serious thoughts of music are visibly moved by its subtle, penetrating power. Staid men of affairs, after a musical performance, are seen leaving the place where "sweet concord of sound" held sway, with a new and soul-satisfied look softening the contour of the face, and walk with the air of one feeling one hundred percent better in spirit. Frivolous and mischievous youngsters become more refined and more amenable to rules of decorum, and even with the confirmed old bachelor, the frigid stare of a perpetual frown merges into a smile of pleasantry. Is it not marvelous that this unseen power of melody should have such singular effect on our minds and bodies? No, not when it is understood.

This sweet union of tonal forces, flowing rhythmically from voices and instruments well attuned, cannot help but elevate, mentally and physically, for its action is directly on man's own hidden and reciprocal forces. If then we but seek music, and make of it an inseparable friend, its mighty power becomes irresistible for good. And if this wonderful force of music is responsible for such tremendous mental and physical change and control, by being merely the passive partakers of it from the hands of others, it is an hundred times greater in potentiality, an hundred times more soul satisfying and revealing to him, who for his own benefit, can induce it for himself through the medium of his own instrument in his own hands.

It is for this reason that he who devotes a certain portion of his spare moments to playing an instrument, gains more than does the mere listener. The double pleasure of listening and producing is his, and close at hand, whenever he is in the mood to secure it. And

so, too, are the mechanical players and reproducers always ready at the call to give forth their music. But the pleasure is lessened by their very mechanism, for that which is real must have spontaneity. It is true that the phonograph and the graphophone have had their influence in materially extending musical interest. But their beauty and companionship is not that of the actual instrument in one's own hands, instantly responsive to every touch and every mood of him who plays it.

These thoughts were brought forth by recently hearing a young Philadelphia merchant impetuously exclaim, "I have obtained more enjoyment from my banjo than anything I have ever taken up!" Similar expressions from many other professional and business men clearly show that music is looked upon as a profitable diversion; that its study is an agreeable pastime, and that no small number of commercial people are devoting themselves to its particular cultivation, and recognize its helpfulness without pursuing it as a profession.

And in passing it may be said that there are no more attractive mediums for acquiring a knowledge of music than are the banjo, mandolin and guitar. They are inexpensive; have a charm in appearance and handling; are easy to play, and everybody likes them. Compared with the orchestral instruments, they are less complicated and decidedly more home-like. A young man may easily become fairly proficient on one of these instruments by spending upon it one half the time that is wasted in playing pool or cards. And as an accomplishment, or even only for pure recreation and pure amusement, he will find that either banjo, mandolin or guitar playing possesses inestimable qualities that invite attention and promote true sociability.

Any one of these fascinating instruments may be employed alone or as an accompaniment for vocal selections. Mandolin or banjo playing are both extremely simple to comprehend. Guitar playing, while being more difficult for instrumental solos, is quite easy for harmonies and accompaniments.

Active business men, who are seeking for a few restful hours of relief from the bustle and tumult of a day, can find nothing better, nothing more diverting and nothing more elevating than the playing of these delightful instruments. Their music smooths down the rough edges of a temperament made jagged by the daily worry and care of a busy career, and provide a mental tonic and uplift far greater even than a summer vacation.

PLAYING THE BANJO WITH A PLECTRUM

(Continued from page 15)

tuning up! One half of us were in tune part of the time; the other part of us couldn't stay in tune half the time, and the whole of us were half out of tune most of the time. Dimly realizing the situation, I whispered, "Boys, don't play too loud!" But oh, what needless advice! as it proved in the playing.

Our first number was a heavy march, also in six-eight time like that other one from the phonograph. We had played it in our club room, and under ordinary conditions that banjo club was a "rattler" that sounded like forty banjos. But now our best double forte sounded like a puny pianissimo. The audience looked first at us and then began to look at each other, and at the back of the hall first one, and then another hand would go up back of its owner's ear to make sure that we were playing at all. Oh! it was "fierce," but might have been more so

had it been louder. Why, that little banjo solo in the phonograph had played with twice the volume that came from our nine banjos in the hands of nine husky players. However, we plunked it through and at its finish got quite a hand, as the saying is. But I believed then, and shall always believe, that audience applauded our white vests.

Now all this has its moral and its reason, and after this experience I began to think and ponder over the reason, and to wonder if it were not possible to get a "sure-fire" banjo. I tried all kinds of heads, all kinds and varieties of strings, and all sorts of expedients. I varnished the head, greased the head, and oiled the head, but all to no purpose. There was always some drawback; and this trying was not of a few weeks or months duration, but of years and years. And then I began playing the banjo with a pick, or plectrum.

At first, as a matter of course, this was without much of success. But although the playing might be rough, I soon noticed that the tone was there, and it was always there, rain or shine. Then I figured out the possibilities, and that which is possible can always be worked out to its fullest extent, even though it may require years for its working. Many times my listeners said the music was coarse and raspy, but they need not have told me that for I already knew it myself. And I also knew, a fact of which they were ignorant, that it did not sound so coarse and raspy as when I first began with the pick.

I was a mandolin player at that time, as well as a banjo player, and so had a fair tremolo. But this very thing proved itself to be my first stumbling block. For there is a vast difference in the tremolo when you have to use two strings, and when you have but one. So I set to work to improve the tremolo. Down and up, beginning slowly and gradually increasing in speed, I practiced for hours together, and soon made fairly good progress; but yet there was something lacking. Then suddenly I saw a great light—there was not enough resistance in the strings. "I must have heavier strings," I thought, and in this I was right.

I put on a violin E string for the *first*, a medium A for the *second*, and a heavy A for the *third*. For the *fourth* I used the regular string, but did not bother with the *fifth*, as at that time I had but little, if any use for it. At the present time, however, I use for the fifth string a bass, nearly twice as thick as the fourth, wound on silk or gut—not steel, ye Gods, no! never steel strings on the banjo—and this new fifth is tuned an octave lower than the third string. This makes the lowest note possible to the banjo, on the third space below the staff, the same as with the violin.

After putting on the heavier strings, I again got after the tremolo, and now the effect of my previous practice with the thinner strings was at once made manifest. From that time, and on, I could fairly *feel* my tremolo improve. It was becoming much more rapid of execution, and its coarseness was wearing off—but why? Boys, it was the touch! I now had acquired a gut string touch and tremolo, where before it had been a steel touch and double string tremolo. Is it any wonder that the tones were harsh?

But now another obstacle attendant on the train of pick playing loomed up in the path before me. I found that my left hand was weak. With the heavier strings I now was using, I found I could not press them down hard enough to produce a clear tone. Yet I knew that by bending the right effort it could, and should be accomplished. I at once began exercising my fingers in order to

strengthen them. I went through with a regular system of finger gymnastics; such as laying my hands on the table; raising each finger, individually and in turn, as high as possible, and then seeing how hard a blow could be struck on the table, with the raised finger. Then after a time I commenced to work the fingers faster and faster, but taking care to always keep the speed commensurate with the increasing power and strength. At first it greatly tired the fingers, but with constant practice I was finally able to exercise them for fully five minutes at a time, at great speed, and with great strength. This is without doubt one of the best of exercises for giving to the fingers elasticity and strength.

In a few months I found that I was able to get a very good tone from my instrument. My listening friends no longer complained of the harshness of the tone; indeed, all were ready to assert they never knew there was so much music in the banjo. This, as might be expected, both pleased and encouraged me. I knew that I was fast getting out of the wilderness, coming from darkness into the light, and all accomplished in about one year from the time I began practicing with the pick. Then, on one ever-to-be-remembered night, I tried my banjo with piano accompaniment—not a very difficult selection, I think it was the "Narcissus"—and oh, what a surprise it was to that room full of people, to the pianist, yes, and even to myself. I can tell you that I walked on air that night, when on my way home. At last I had found what I wanted, gained what I had worked for, was encouraged and fresh heartened.

The next bit of bother that obtruded itself was rapid fingering and the simultaneous stroke of the pick. Yet as I had overcome the troublesome tremolo and the weakness in my fingers, I knew that so, too, I could overcome this new difficulty. I realized that the success of rapid fingering was closely allied with the up and down strokes of the pick. In order then to meet this I must change the manner of playing the scales, and also create at least from two to three different ways of making runs and passages. This of course meant a thorough study of the fingerboard and, in my case, of C notation.

I conquered in the long run, and here is the way in which I conquered. I would lay awake nights and mentally study the fingerboard. And as a method of learning, let me say that such study cannot be beaten. Try it for yourselves by just closing the eyes and bringing a mental picture of it before you. The effort itself impresses it indelibly in the mind. Another very good way is to write on a piece of manuscript paper a three octave scale of each string. Do this every day for a week and you will be surprised at the amount you have learned at the end of the week.

It was not a very long time after I began this practice before I found great improvement. The whole thing, so it seemed to me, was to get away from the A notation and finger playing. I was surprised to find in this manner of playing and fingering how easy it became to play the runs and passages so numerous in difficult violin music. I had at last overcome the greatest difficulty, and now all that remained was plenty of hard practice.

In conclusion I wish to state that what I have written has been my actual experience with the banjo. I have not written with any intention of antagonizing finger players; of saying anything detrimental against finger playing. I have written only with the desire to help others struggling as myself, and if this little article shall prove instructive and helpful to anyone groping in darkness, I will feel amply repaid for the time expended in its writing.



The PROBLEM PROBER

CONDUCTED BY
MYRON A. BICKFORD

Eminent Teacher, Performer
and Literateur

This department has been created in the express interests of teachers, students and readers of The Cadenza, and questions are solicited. To insure prompt answer, and as evidence of good faith, all queries MUST be SIGNED. Signatures will NOT be published, but ALL A NONYMOUS communications will be consigned to the waste basket. Address "The Problem Prober," care of The Cadenza.

H. M. A., Franklin, Pa.

Q. 1. When a chord is marked with a curved line before it, as in the guitar solo "Juanita" in the October CADENZA, how is it to be executed? Authorities seem to differ as to the meaning of such marks, and I am at a loss to know how to interpret them.

2. Is it advisable for a fairly advanced student to use a concert size guitar rather than a standard size, and are gut strings much preferable to steel for the first three strings?

3. Also please tell me if the tremolo is much used in banjo playing.

A. 1. The mark you refer to means that the thumb is to sweep across the strings included in the chord, in a similar manner to that used on the mandolin with the pick. This effect is known by different names, one English authority calling it a "dash," while Carcassi calls it a *pouce*. I think the various authorities are fairly well agreed as to the execution of this particular mark, though they may differ as to some of the others. For example, the waved line placed before a chord means that it is to be played in arpeggio style, that is, the notes following each other in quick succession from the lowest to the highest, and while most authorities and teachers agree in picking each note with an individual finger, it is occasionally done with the thumb alone, or even with the finger nails, similarly to the banjo "drum-slide."

2. The size of a guitar for a student (or soloist) to use is almost entirely a matter of personal preference, although several things naturally enter into the decision, such as the purpose for which it is to be used—whether for solos, club or purely for personal pleasure. The concert size naturally has more volume, and the basses are apt to be deeper and a little more solid, which, of course, makes it more desirable for public playing and for orchestra work. On the other hand, the standard size is slightly more convenient to hold and to manipulate, not to mention its "toting" features. Aside from these few points there is practically no choice, unless it might be in the very slight difference in cost. The question of gut versus steel for strings is perennial and when I am asked to defend steel strings for the guitar I always feel like making the controversy of the same length and sentiment as the schoolboy's essay on "Snakes in Ireland," which began and ended, "There are no Snakes in Ireland." The one redeeming feature, if it can be called such, is that they last longer than gut, but this is outweighed many times by the bad features, such as stiffness, lack of musical tone,

and the disastrous results to the fingers, the bridge, the instrument in general, and especially to the musical taste of the performer. I am aware that there is a diversity of opinion on this question, but since you are asking me, I must simply say "They are."

3. I regret to say that the tremolo is not used as much on the banjo as it deserves to be, for it gives a most beautiful effect, and makes it possible to interpret music of the better class, so that one's repertoire need not be confined to what is known as characteristic banjo music. I am supposing that you refer to the regular finger tremolo, in which the thumb very often has an accompanying part.

By the use of a plectrum it is possible to get many beautiful effects, both in the way of chords and in single notes, but this method of playing should be undertaken in a very careful manner, and if possible, under the direction of a teacher who has had experience in this particular style, or at least who knows the mandolin thoroughly.

The possibilities with a plectrum are, if anything, even greater than with the fingers, although the finger or "guitar style" of course permits of peculiar banjoistic effects which will always appeal to lovers of the instrument.

C. C. S., Clarion, Pa.

Q. When there are two players, which is the better combination, first and second mandolin or first mandolin and mandola? What, in your estimation, is the best make of mandolin?

A. The combination, when there are only two players and both using instruments of the immediate mandolin family, must be largely a matter of individual taste. For certain kinds of music probably two mandolins, each playing a different part, would be more effective, while in another style, the effect would be better with the mandola. Since the instruments in question are comparable to the violin and viola, it is interesting to note that the literature for two violins is much more extensive than that for violin and viola, which would seem to indicate, in the minds of composers at least, that the former combination is preferable.

In speaking of the mandola, I assume that you refer to the tenor mandola instead of the old style octave instrument. The whole thing might resolve itself into the question of whether one preferred to have two voices or parts running along in duet fashion or to have one of the voices of a lower compass so that it could give more of a foundation to the structure, in which latter case, the mandola would be preferable.

My suggestion would be to hunt up another player or two, and make it a trio, using mandolin, mandola and mando-cello or two mandolins and guitar; or, with four players, either the regular string quartet—two mandolins, mandola and mando-cello, or the substitution of the guitar for either the mandola or mando-cello.

In reply to the latter part of your question, I can only refer you to the advertising columns of THE CADENZA and say that all the standard makes are good, the "best" being a matter on which there are, at the very least, as many opinions as there are makes.

The old proverb goes that "the laborer is worthy of his hire." In the way of news we learn that Mr. George B. Kimball of Bridgeport, Ct. has just "bought" that distinguished banjoist, Mr. Alfred A. Farland, for a concert on February 6. "Bought" seems either a solecism or a joke, yet really carries the double implication that one will not degrade his art by playing for "love," but expects and receives fair honorarium; and the other, recognizing the artist, extends a just compensation for artistic service.



The BANJOIST

CONDUCTED BY
FREDERICK J. BACON

VIRTUOSO
and Member of the Famous "Big Trio"
Bacon-Pettine-Foden

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PLAY THE BANJO MUSICALLY

MY last article carried reference mostly to the position of the right hand, and the art of striking the strings in such manner as to produce a more musical tone. In this same connection, I wish to add a few more words before proceeding to take up the study of left-hand fingering.

The thumb should be kept straight at all times, and never be allowed to bend at the first joint. In playing the third and fourth strings, strike them with the thumb inclined slightly downward, and when passing from the fourth string to the third, let the thumb slide from one string to the other. By using the thumb in this manner (instead of picking the fourth string and carrying to the third), the strings will have a chance to vibrate freely and a good, full, round tone will be the result. It is understood, of course, that in rapid playing and alternating with the thumb and first finger, the thumb cannot be used in this manner.

In playing chords of four notes, learn to play them in two ways; by sliding the thumb quickly from the fourth string to the third, at the same time playing the second string with the first finger, and the first string with the second finger; the other way being to pick the first string with the third finger, the second string with the second finger, the third string with the first finger, and the fourth string with the thumb.

Do not strike the chords with the fingers firmly set or rigidly held, but allow them to "give" a little.

We are now ready to begin the study of proper left-hand fingering. This also is very important in helping to produce a musical tone on the banjo. The fingers should always be pressed firmly against the strings directly back of the frets. The tone will then be clear and distinct. The fingers should be slightly curved, and in chord playing see that no part of the fingers touch any string other than the one intended.

The following chords will be found excellent practice. When the fingers have been placed in position, pick each note separately to see that all sound equally clear.



And here is a point worthy the student's especial attention. Do not remove any finger from a preceding chord until necessary. For example: the first finger must remain on the A found in the first chord of the study until ready to play the ninth chord (the first in the third measure); the second finger remains on C sharp in the

first measure until the third chord is to be made. In this entire chord study every change required in its fingering is marked for the proper finger; \circ signifying an open string; 1, the first finger; 2, the second finger, etc. Too much time cannot be given to analyzing the fingering of these chords. To be able to play this example with ease and absolute surety, and correctness in every detail, means that the student has mastered one of the requisites of good banjo playing. To repeat then, *do not remove any finger from a preceding chord until necessary.*

Of incalculable value in the analyzing and playing of the preceding chord study are the following eighteen examples of broken chords. First, observe that the first group of notes in each example are exactly the same as those composing the first chord in the chord study. Second, that the right-hand fingering of each first group is identical with that of the first chord. Third, although the left-hand fingering is not indicated, it is in every case, the same as for this chord.



How to practice examples A to R: Example A has no connection with example B, nor example B with example C, and so on to example R. Observe that in example A the first group of notes is the first chord in the study played from the lowest to the highest note; the second group is the second chord, the third group is the third chord, and the fourth group the fourth chord.

This explanation applies to example B, with the exception that the notes are now inverted and played from the highest to the lowest note. In example C the lowest note comes first, the highest second, and the middle note last.

The student should now practice the entire six measures of chords after the manner of example A, *always* using the fingering of both hands as indicated. Then take up example B, then C, and continue in rotation to example R. When the student is able to begin with example A and to end with example R without having made one mistake, in other words, to play every note distinctly, in uniform time, and with the proper fingering, he is to be congratulated as being well ready to take up the next study.



The MANDOLINIST

CONDUCTED BY
SIG. GIUSEPPE PETTINE

VIRTUOSO
and Member of the Famous "Big Trio"
Bacon-Pettine-Foden

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MANY young mandolin players are doubtless striving to become virtuosi. Some of them will succeed. I wish to give a little advice to these young players.

If you desire to reach a real height of virtuosity, do not pay much attention to all the compliments that are paid you, especially by your friends. Mandolin virtuosi are not very plentiful; therefore the majority of people have never heard one. The result is that if they hear an ordinary good player they are ready to pronounce him a genius. Young man, look within yourself and find your real worth. Don't let praise turn your head and blind you, but let it be an incentive and a stimulus to your future improvement. Remember that some compliments are paid to encourage, some to ingratiate, and some even in a sarcastic mood. Very few, yes, very few compliments (one can always distinguish these) are paid by the person who really appreciates your playing by knowing its real worth. Be careful then, work, work, work, and never lose the opportunity to listen to the true virtuoso, whether he be performing on the mandolin or another instrument.

Don't imagine just because you can play one difficult piece that you are a full-fledged virtuoso. That certain piece may just suit your technical proficiency, or you may have practiced years to learn it, shutting your mind to everything else for that length of time, thus making very little real progress.

You should make yourself acquainted with the technical exercises and original compositions of the old and modern mandolin masters. You should study their different ways of securing beautiful effects, and learn three or four of each one's best pieces. Remember, however, that the best pieces are not always those that are the most difficult in points of rapidity of finger work or complications of chord effects.

I have heard some mandolinists whose rapid work in single and double stops was excellent, but who failed utterly in cantabile. Young man, study tone, spend half an hour every day in sustaining long tones in all degrees of intensity, watching the quality produced. A good mandolin tone must have no scratch or click of the plectrum, and the strokes must follow one another at equal intervals. These strokes must be so short that the plectrum will never reach further than either of the pair of strings on which you are playing.

Don't make the mistake of trying to learn some great violin concerto without going through most of the well-known concert pieces written for the mandolin first. I know of young players who try to play the violin concerto of Mendelssohn, when as a matter of fact they are not well enough equipped technically to play an air with variations by Dancla. If one wishes to play one or more

of these monuments of violin literature, he must gradually work up to them, and remember one will never play intelligently until he can analyze his piece; in other words, until he understands its harmony and construction.

EXPRESSION

(Continued from the December issue)

THE EXPRESSIVE ACCENT

The metrical and rhythmical accents recur more or less regularly, but the expressive accent may occur at any place or on any note, and without any regularity. This accent belongs to the domain of feeling. It expresses sentiment and poetry. Both the metrical and rhythmical accents must give way to it.

A musical composition follows a certain tonality, time and rhythm. When any of these qualities are abruptly changed we have a chance for the expressive accent. The most expressive pieces are those that have greater variety in harmony, and do not follow a certain design and rhythm throughout.

I will not go into details regarding this accent, because only those conversant with harmony and composition could follow the subject intelligently, but will give a few simple examples and explanations to help the ordinary mandolin student to distinguish the expressive notes, and thus give them the required accent. The expressive accent is generally stronger than any other accent.



The above well-known phrase from "Il Trovatore" gives a splendid example of the expressive accent. Every note of the triplet must be accentuated on account of the change of rhythm that it (the triplet) causes.



This gives an example of an abrupt change of tonality on the last chord, which must be played with a strong accent. Notice that had this chord been in the tonality implied by the signature (C major), it would have been played without the accent.

Notes foreign to the chord or key, and repeated notes, are also the sources of the expressive accent. (The star marks the expressive accent).

Example of notes foreign to the key:



Example of notes foreign to the chord:



Example of repeated notes:



Notes producing a discord (suspensions, altered notes, passing notes, etc.) take a strong expressive accent.

(To be continued)



The
GUITARIST
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HAVING accustomed the right hand to the proper position, raise it a little above the strings, curve the fingers under the hand, and with the thumb strike all the strings one after another, beginning with the bass E, allowing it to glide and rest against each string in its turn, without raising the thumb. Do this slowly, repeating it a number of times. Be careful to strike with the side of the thumb near the nail.

The habit of gliding the thumb being established, place it on one of the covered strings and let it remain there. Now strike the G string with the first finger, drawing it sideways with a quick motion up towards the palm, allowing it to glide off without pulling or jerking the string. Do this with the second and third fingers on the B and G strings; then with the three fingers strike G, B, and E together, gliding them off in the same way "up toward the palm." Now strike the bass E with the thumb and the three gut strings each with a finger, gliding the thumb to the next string without raising it. At the same time the fingers strike their respective strings, gliding off toward the palm. This will require much practice before it can be done neatly and smoothly. See that all the strings sound together, not broken.

When you have mastered this, you have done much toward producing a good round tone. This can now be varied by striking the bass E first, and then the three gut strings together. It can also be broken, played one after another in arpeggio form.

It is assumed that the student can read music, at least knows the scales and chords in the easy positions. He will, therefore, readily understand that he can practice the arpeggios in the different keys after the manner explained. Beginning with the scale of C major, practice first in the usual way, the thumb striking the basses, and the first and second fingers the gut strings alternately, after which the thumb and first finger should be employed alternately. Also the first and second fingers should be used in the same manner. All scales may be played the same way.

It is well to remark that when striking with the thumb and first finger, the thumb cannot rest on any of the strings. The hand must be steadied from the forearm, care being taken that there is no useless rising and falling of the hand or wrist.

In the illustrations following, the cross represents the thumb, and the dots the fingers—one dot for the first finger, and two dots for the second finger.

The examples show three ways of playing the scales, and the student should give much time to the practice of all three methods.



A BABY BANJOIST

A GAIN it is a prodigy, and this time a mere baby; a four-year-old, though playing with the savoir-faire of a forty-year-old. This remarkable youngster is Tyler Dingee of Brooklyn, N. Y., whose father is a well-known and well-to-do merchant. We quote from the New York *Telegram* an account of this interesting, prodigious baby banjoist.

Residents of the Flatbush section of Brooklyn were treated recently to the spectacle of a four-year-old boy playing the banjo with all the poise and self-confidence of a professional. It was at a church entertainment in Prospect Avenue and the baby banjoist made the hit of the evening, although it was his first appearance in public. He was referred to on the programme as "the tiniest banjoist in the world."

"Baby," as the little fellow is affectionately called by his family, has taken only about a dozen lessons on the banjo, but he can play nearly every popular tune. Not only that, but he sings, too, accompanying himself on the instrument.

"Baby" became interested in the banjo through watching his sister play. This girl, who is about twelve years old, has been taking lessons for some time from Mrs. Mina Drummond Leavitt. While she was practising at home Tyler would sit and look at her interestedly, and whenever he got a chance would slyly pick up the instrument and twang the strings.

He pleaded frequently with his parents to let him take lessons, but they hesitated for some time, because of his youth. He begged so hard that they finally consented. He showed a great aptitude for the banjo and his instructor had little trouble in teaching him.

Almost immediately he could do with the instrument what it took other pupils months to learn. His parents were delighted and his mother helped him in his practice at home, accompanying him on the piano.

Although Tyler does not go to school yet he attends Sunday School with his sister and when it was planned to give an entertainment for the benefit of the church he was eager to take part in it. He had his own way once more.

When Miss Carrie Peters who conducted the entertainment, introduced Tyler to the audience there was a murmur of astonishment. The little fellow bowed gracefully and took his seat before the footlights with the air of an old-time banjoist. He did not seem a bit disconcerted at facing an audience.

Without any hesitation he began to play "Silver Bells." When he finished there was a storm of applause. For an encore Tyler sang a comic song and accompanied himself on the banjo. The crowd went wild at this and would hardly let the little chap leave the stage.

His parents are very proud of Tyler's accomplishment. In speaking about it to a reporter for the *Evening Telegram*, Mr. Dingee said:—

"Tyler is an unusually bright child and he seems to have an especial fondness for the banjo. He only started to take lessons in October last and we hesitated long before we allowed him to do so. But since he seemed so anxious to play we thought it would not harm him. His sister, who is taking piano lessons, accompanies him to the music teacher's. He practices at home two or three times a day and does it of his own free will. We never have to ask him. His mother accompanies him on the piano. As far as I can learn he is the smallest boy that plays the banjo, at least in New York."

"Does he show any fondness for any other musical instrument?"
"Well, no, I can't say that he does. But it is too early yet to say. He may take up something else when he is a little older."

THE CADENZA is in receipt of a beautiful portrait of Mrs. Jennie M. Durkee-Ostrander, formerly of Chicago, but now located in Denver, Col. Mrs. Durkee-Ostrander is one of the most brilliant of American lady guitarists now before the public.



MISS Gladys Moore, the promising pupil of Mr. Geo. L. Lansing of Boston, is directing the High School mandolin orchestra in Malden, Mass., besides teaching at the Melrose School of Music.

Mr. Geo. I. Pettingill, well known in Boston and formerly of Malden, Mass., is now the teacher of languages at the Allen School in West Newton, Mass., and is also coaching and directing the school Mandolin Club.

Mr. Clifford Essex of London, England, announces the date of his next grand concert at Kensington as December 13th. Two of the special features programed for this concert will be the "Clifford Essex Russian Balaika Orchestra" and "The Royal Pierrots."

Mr. Myron A. Bickford appeared at a concert given by the Eastern District Young Men's Christian Association of Brooklyn, N. Y., on November 22d. The *Plectrio* of New York, of which Mr. Bickford is a member, was part of the assisting talent.

Miss Lyda E. Sykes is the proficient principal and head of a progressive school of music in Seattle, Wash.—the "Sykes Music School" for mandolin, banjo and guitar. Instruction is given in both class and private lessons, with regular orchestral practice.

Mr. Chas. H. Will of Columbus, Ohio, holds the record as a banner magazine subscriber. Mr. Will writes, "I have received every number of THE CADENZA since Mr. Partee sent me a sample copy of Vol. I, No. 1." THE CADENZA was founded in September, 1904, and is now in its 18th volume.

The Sixth Festival Mandolin Concert of Messrs. Geo. L. Lansing and H. F. Odell will occur at Jordan Hall in Boston on March 28, 1912. This year the orchestra will number 300 pieces and will repeat Sullivan's "Lost Chord" with which the orchestra created a furore at the last concert. These two eminent B. M. G. impresarios are hard at work whipping their great orchestra into concert form.

Mr. Myron A. Bickford, the "Problem Prober" of THE CADENZA, is to give a series of lectures in the New York public schools on the lives and works of the great composers. Some of the lectures he will illustrate at the piano, and in others will have the assistance of the Haydn String Quartet in which he plays the viola. It is a question when Mr. Bickford sleeps; probably in the short transition between midnight and morning.

Seattle will suffer a professional loss when Mrs. Harla Sloan-Bryant leaves that city, as she expects soon to do, and joins her husband now in Prince Rupert, B. C. As a musical pace setter, Mrs. Sloan-Bryant is almost inimi-

table, teaching at the Seattle Conservatory, teaching privately, with a clientele of over 40 pupils and directing two large clubs. The selection of a competent substitute to take up and carry forward her work is all that now detains her at Seattle.

A very brilliant and talented woman of Los Angeles is Mrs. W. H. Evans; as an artist in decorative work, painting daintily and beautifully on china; as a vocalist, charming and delighting her listeners; and as an instrumentalist who excels in solo guitar performance. Mrs. Evans is now a full fledged member of THE CADENZA "Round Table," joining the circle first by a mutual friend's persuasion, but remaining there by personal election.

Mr. William Place, Jr., the renowned mandolinist of Providence, R. I., takes enough of time from his many business cares and concert engagements to reply to that "daffydillie" question of E. O. in the November CADENZA regarding himself, by suggesting that "E. O." should "consult William C. Knip-fer further information." Mr. Place also lies in the face of Providence by perpetrating this one, "If the clothes line caught fire, would the Washburn?"

Yet another ratification of the universal notation question comes from the Pacific slope. Mrs. Alice C. Broughton, whom all readers of THE CADENZA know to be an active partisan of the trio instruments, and a progressive teacher of Los Angeles, Cal., writes:—"I think Mr. Williams has conceived the proper idea. And let us 'join hands across the sea' with Mr. W. J. Stent. I agree with him, and how can the American Guild come to any other decision and be logical?" [Mrs. Broughton's reference is to Mr. Stent's letter in the November *Crescendo*—Ed.]

Prof. S. A. McReynolds, a talented mandolinist, 'cellist and musical director of Glade Spring, Va., is at present located in Italy perfecting and polishing an already brilliant musical equipment. He is studying at the "Giuseppe Verdi Institute of Music" in Genoa, playing first mandolin in the "Estudiantina Genovese" orchestra there, and teaching five Italian pupils. Of the five plectral organs published in Italy: *Il Mandolino* and *Il Mandolinista* in Turin; *Il Plectro* in Milan; *Il Concerto* in Bologna; *Il Pianista Moderno* in Genoa, he writes: "From a journalistic standpoint they are not the equals of the American publications along this same line though their music supplements are good." Mr. McReynolds is evidently a firm believer of the precept, "Whatever your hands find to get, get it with all your might," since he orders THE CADENZA delivered at his Virginia home "until further notice" to be read on his arrival there.



THE concert given by Mr. William Edward Foster's *Superba Mandolin Orchestra* on Wednesday evening, November 22d, at the Auditorium in Brooklyn, N. Y., was a brilliant one that scored heavily both for their artistic calendar and their private coffers. The orchestra had the distinguished assistance of *The Plectrio* of New York—Messrs. Myron A. Bickford, F. Landry Berthoud and William Edward Foster; Mr. Harry S. Six, banjoist; Mr. John F. Scheurich, guitarist; and Mons. Gustave Borde, baritone soloist, with Mr. Bickford also officiating at the piano. The concert was given before an audience of 450 in a 525 capacity house and notable in the gathering were many prominent members of B. M. G. circles such as Miss Cora Butler, Miss Anna Tuttle, Miss Thordnick, Miss Julia Griner, Messrs. Retberg, Lange, L. A. Franklin, Demetrius C. Dounis, Master Kitchener and many members of *The Serenaders Club*. The program was a splendid example of program making; primarily in its ensemble of good compositions to the exclusion of the ephemeral and frivolous, with even balance between light and heavy numbers; and secondly in its correctness of detail and clarity of form. It is appended in full:—

PART I

<i>Superba Mandolin Orchestra</i>	
a. "El Banderillo," Caprice Espagnol	Bara
b. "Charme d'Amour," Valse lente	Kendall
Mando-cello Solo—Wm. Edward Foster	
a. "Evening Star," Tannhauser	Wagner
b. Melody, Op. 10, No. 5	Massenet
Baritone Solo—Mons. Gustave Borde	
"Le Roi de Lahore," Arioso	Massenet
Mandola Solo—F. Landry Berthoud	
"Au Bord de la Mer"	Dunkler
<i>The Plectrio</i> —Messrs. Bickford, Berthoud, Foster	
a. "Souvenir" (Kubelik)	Drdla
Mandolin, Mandola, Mando-cello	
b. "Salut d'Amour"	Elgar
Mandolin, Mando-cello, Piano	
Mandolin and Guitar Duets—Messrs. Foster, Scheurich	
a. "Menuet l'Antique"	Paderewski
b. Gavotte, 1734-1829	Gossec

PART II

Banjo Solo—Harry S. Six	
a. "Castle Square Fantasia"	Stuber
b. "Old Folks at Home" (variations)	Foster-Berthoud
Piano Solo—Myron A. Bickford	
"Annie Laurie," Transcription Brillante for left hand	Robyn
Mandolin Solos (unaccompanied)—Wm. Edward Foster	
a. "Serenade"	Gounod
b. "Misere," Il Trovatore	Verdi
c. "D" Concerto (last movement)	Siafferi
Baritone Solo—Mons. Gustave Borde	
a. "For You Alone"	Geehl
b. "Bonjour Suzon"	Pessard
<i>Superba Mandolin Orchestra</i>	
a. "Solaret," Valse ballet	Allen
b. "Almeria," Bolero	Bara

Mrs. Alice C. Broughton's Coralletta Mandolin and Guitar Club of Los Angeles, assisted by others of her

pupils, Miss Irene Wadey, vocalist and reader, and Miss Ernie Wallon, violinist, rendered a delightful program to a large audience at Prudhon's Hall on Wednesday, August 30. The club and soloists were greeted literally by showers of flowers, and Mrs. Broughton's individual number held her audience entranced. The instrumental program follows, the titles of Miss Wadey's vocal and elocutionary numbers not being listed on the program.

- a. March, "After the Review" Payne
 b. Selection, *Faust* Gounod-Saenger

Coralletta Mandolin and Guitar Club

- Guitar Duets
 a. "Les Vivandieres" (Patronille) Chenet
 b. "Message of Love" Chenet

Mrs. Alice C. Broughton and Mrs. Emma Zeidler

- Violin Obligato, by Miss Ernie Wallon J. W. Wagner
 a. "Dude's March" Molloy
 b. "Love's Old Sweet Song"

Coralletta Mandolin and Guitar Club

- Mandolin Solo
 a. "Star of Hope" (Reverie) Kennedy
 b. "My Old Kentucky Home" Foster

Miss Lilian De Groot

- a. March, "Phenomenon," Op. No. 42 Odell
 b. "Imperial Polka" Brockmeyer

Coralletta Mandolin and Guitar Club

- Guitar Duets
 a. "Pearl Waltz" Broughton
 b. "Wilhemina" Chenet

- a. "Life is a Dream" Zickoff
 b. "Silver Ring Polka"

Coralletta Mandolin and Guitar Club (request numbers)

- a. "Oriental Schottische" Hausdorf
 b. "Kentucky Two-Step" Hausdorf

Coralletta Mandolin and Guitar Club

- Guitar Solo
 "The Shepherd in the Storm" (descriptive) Broughton
 Mrs. Alice C. Broughton

- a. "Under the Mistletoe" Rollinson-Lansing
 b. "Estrella March" Broughton

Coralletta Mandolin and Guitar Club

Mr. C. A. Templeman's mandolin orchestra of Fremont College, Fremont, Neb., journeyed into an adjoining county and gave a concert at Valley on Friday evening, October 20th, to an audience that filled the hall to capacity. The visiting talent of eighteen people went in automobiles, and not only scored a financial success, but secured a right, royal good time.

At Jordan Hall in Boston on November 17th, the combined glee, mandolin and banjo clubs of Harvard and Dartmouth colleges gave their fifth annual joint concert. The Dartmouth clubs are under the coaching of Mr. Geo. L. Lansing, who reports that, for smoothness and color of tone, in gradations of light and shade, precision of attack, ensemble technic and general rendition, these college clubs compare favorably with the big professional clubs. Program in full was as follows:—

PART I	
a. "Monstrat Viam"	Joy-Jacobs
b. "Evening Chimes"	Rollison-Odell
"The Kavanagh"	Dartmouth Mandolin Club Bullard
"Ragtime Mesley"	Harvard Glee Club Arr. Rice
"Hanover Winter Song"	Harvard Banjo Club Honey, '85
Valse Lente from Ballet Coppelia	Dartmouth Glee Club Delibes-Rice
"Gypsy John"	Harvard Mandolin Club Clay-Page
PART II	
"In the Shadows"	Harvard Mandolin Club Finck
"Breeze of the Night"	Harvard Glee Club Lamothe
"The Pickaninnies' gone to Sleep"	Harvard Glee Quartet Johnson
Overture Mosaic	Dartmouth Glee Club Arr. Lansing
"Ciribiribin"	Dartmouth Mandolin Club Pestalozza
a. "The Dartmouth Song" (Dartmouth)	Harvard Glee Club Segar, '92
b. "Fair Harvard"	Harvard Glee Club Arr. Gilman, 1811
	Dartmouth and Harvard Glee Clubs

It is pleasant to chronicle the advent of new comers in the B. M. G. field of music, especially so when they show vigor and virility in their growth. The "Euterpe Musical Club," while only a youngster that was born in Albany, N. Y., on March 20, 1911, already seems well advanced in years by the surety, cleverness and proficiency of its ensemble work. It is an organization of young men from the Southern section of the city, with the avowed purpose of cultivating musical talent, promoting good fellowship among its members and associates, and entertaining the public with social recreation through the medium of frequent music recitals. Its weekly meetings and rehearsals are held in Klein's Hall, and although organized in the early Spring, the Club possessed enough of acumen and foresight to not make its initial appearance until the late fall. It then filled a three nights' engagement.

The personnel of the Club, and its instrumentation is: violins—John Gander (Director), John J. O'Neil and Patrick Toohey; mandolins—John E. Salin (Club President), Stephen Dumas (Vice President), J. Raymond Roos (Treasurer); Guitars—Frederick Abele (Secretary), and Frank McCullough; Piano—Eugene Dumas (Librarian) and George Klein.

The coaching of children, and especially so in music, requires a teacher of peculiar adaptability united to perfect evenness of temperament, and as such, Mrs. L. F. Wing of Seattle seems to be the instructor and trainer *par excellence*. The training in precision necessary for the rendering of the appended program by the Wing Guitar and Mandolin Clubs, consisting of children whose ages range from 7 to 13 years, is abundant proof of this, particularly when it is understood that numbers 1 and 6 of Part II were performed by a class of ten, with lessons covering a period of but two months.

PART I	
a. "Fairies Waltz"	Weidt
b. "Love's Old Sweet Song"	Molloy
Piano Solo, "The Happy Farmer"	Mandolin and Guitar Club Schumann
Selection, "Little Quakeres"	Arnold Johnson Weidt
Piano Solo, "Wake, Dearest, Wake"	Guitar Club Lusciano
Mandolin Duo, "Remembrance"	Frances Walker S. C. James

PART II	
a. "The Troopers"	Bacon
b. "Kaloola"	Weidt
Piano Solo, "Silver Wings"	Mandolin and Guitar Club Fassbinder
Mandolin Duo, "Lullaby"	Blanch Ranning Stoddard
"The Holy City"	Mildred Ranning Adams
Song and War Dance, "Big Chief Battle Axe"	Roy Brasfield Allen
(Acc. by Wing Mandolin Club, and chorus in costume)	"Home, Sweet Home"
	Mandolin and Guitar Club Bishop

Under the auspices of the Orpheus Mandolin, Guitar and Banjo Club of Seattle, Wash., Mr. O. H. Hartung director, a brilliant concert was given on the evening of November 22nd, at the Seattle Conservatory of Music Hall, with the "Big Trio" as the stellar attraction. The Orpheus Club is an organization of thirty-five members, representing the best banjo, mandolin and guitar players of the city, and this concert was the initial one of a proposed winter series. The opening number was played by the full club, with an instrumentation of harp, flute, cello, four banjos, four guitars, three second mandolins, two tenor mandolas, and the balance of first mandolins. The full program follows:—

Orpheus Mandolin, Guitar and Banjo Club	Taubert
March, "Arbitrator"	
The "Big Trio"—Messrs. Foden, Pettine and Bacon	Arranged
Grand Operatic Melley	
Mandolin Solo—Giuseppe Pettine	Pettine
Fantasia for mandolin unaccompanied	
Banjo Solo—Frederick J. Bacon	Bacon
a. Waltz Brillante, "The Fascinator"	Bacon
b. March, "The Conqueror"	
Guitar Solo—William Foden	Gounod-Foden
Fantasia, Faust	
Potlach Banjo Quartet—Messrs. Diegman, Dines, Borgum, Reeves	
"Seattle Spirit March"	
Mandolin Solo—Giuseppe Pettine	Schumann
a. "Traumerel"	Verdi
b. Selection, <i>Il Trovatore</i>	Pettine
c. "Murmuring Brook"	
Banjo Solo—Frederick J. Bacon	Paderewski
a. "Minuet a l'Antique"	Ascher-Bacon
b. "Alice, Where Art Thou?"	Foster-Bacon
c. "Massa's in the Cold, Cold Ground" (varied)	
Guitar Solo—William Foden	Donizetti-Foden
a. Sextet from Lucia	Foster-Foden
b. "Old Black Joe" (varied)	
Orpheus B. M. & G. Club, Bacon, Foden and Pettine	Offenbach-Pettine
Overture	

Mr. Walter Francis Vreeland's Mandolin Orchestra, under the auspices of the Boston Institute of Music, Joseph Emile Daudelin director, gave a most successful and delightful concert in the Y. M. C. A. Hall at Malden, Mass., on Thursday evening, November 23rd. An innovation that met with instantaneous and warm response was the playing together of eight guitars, the selections for the eight instruments having been especially arranged for the occasion by Mr. Vreeland. The full program was:

a. March Characteristic, "Zamparite"	Lake
b. Waltz, "Dream Kisses"	Rolfe
c. "Pizzicato Polka"	Strauss
Mandolin Orchestra, Walter F. Vreeland, director	
Guitar Solo	Vreeland
a. Intermezzo, "Love's Joy"	Ferrari
b. "May Breezes" (varied)	
	Miss Anna K. Billings

a. "Polish National Dance"	Wieniawski	
b. Popular Songs	Arr. Vreeland	
<i>Mandolin Orchestra</i>		
Banjo Duets		
a. "Sweet Corn"	Weidt	
b. "Cake Walk"	Robbins	
<i>Miss Marion Doble and Mr. Vreeland</i>		
a. "Barn Dance"	Arr. Vreeland	
b. Operatic Potpourri	Tabacan	
<i>Mandolin Orchestra</i>		
a. Selection, "Il Trovatore"	Verdi	
b. "Rondo Militaire"	Bohm	
c. "Battle Scene"	Arr. Vreeland	
<i>Guitar Club (Eight Instruments)</i>		
Banjo/In Solo (novelty) Overture, "Lustspiel."	Arr. Vreeland	
<i>Miss Maud Moulton</i>		
<i>(Guitar acc., Mr. Vreeland)</i>		
a. "Monstrat Vienn"	Joy	
b. "Indian Characteristic"	Arr. Vreeland	
<i>Mandolin Orchestra</i>		

The Tuxedo Mandolin and Guitar Club of Hartford, Conn., Mr. K. Bingham Krans manager, is doing big things at concerts, banquets and smokers, with engagements booked ahead as far as April next. A special feature of the Club programs is the singing of Messrs. Krans, Smith and Atkins, the 'cello playing of Mr. Wood, and the beautiful harp-guitar work of Mr. Henderson.

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MANDOLIN			
Humoreske. (Dvorak)	Arr. R. E. Hildreth		
Vigor of Youth. March	W. M. Rice		
Dat Yam Rag. A Darkie Delicacy	A. J. Weidt		
Salut d'Amour (Love's Greeting)	Arr. R. E. Hildreth		
<i>Foreword Misonen (Elgar)</i>			
Westward Ho! March	Geo. L. Lansing		
1st Mandolin, 30; 2nd Mandolin, Guitar Acc., each, 10;			
3rd Mandolin, Tenor Mandola, Mando-Cello, Mando-Bass, Flute,			
'Cello, Banjo Obligato, each, 15; Piano Acc., 20.			
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Entr'Acte. Waltz Intermezzo (Helmshberger)	Arr. H. F. Odell		
Czardas No. 2 (Michiels)	Arr. R. E. Hildreth		
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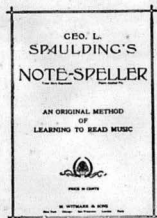
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