

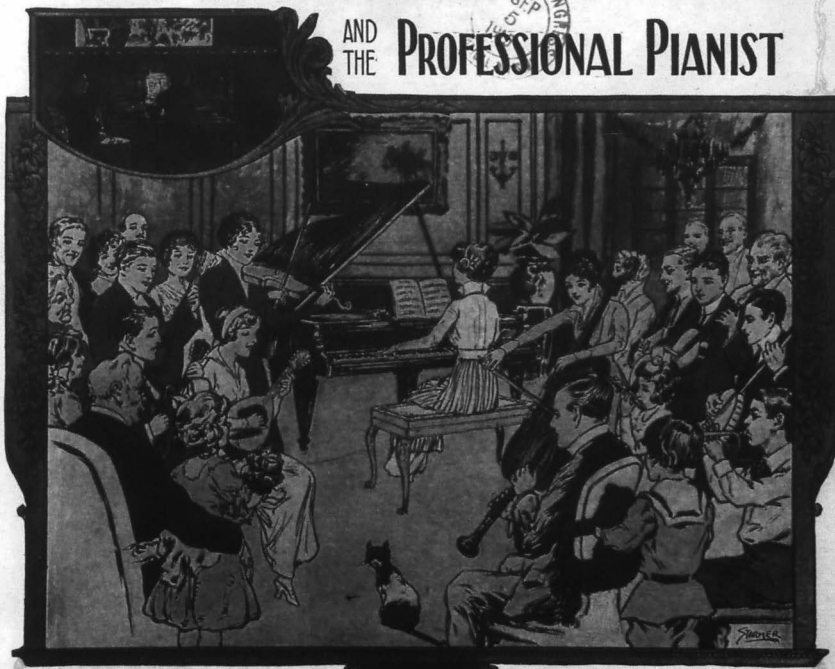
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MUSICAL HOME

AND THE PROFESSIONAL PIANIST



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THE PIANIST



Conducted by
EDWARD R. WINN

Teacher, Composer and Director
Authority on Popular Music, Ragtime,
Motion Picture and Vaudeville
Piano Playing

The great exodus of vacationists^s from town and city to recreation resorts has reached its height. The latter weeks of August yearly observe this general outpouring to shore and inland places. Not until the return in September of the travelers and pleasure seekers will it be possible to form active classes of pupils, and while studio announcements should not be attempted now, it is the wise director, performer or teacher who is making prepara-

tions for the breaking up of the summer colonies along coast and in the mountains.

The home coming of the seashore and mountain musician will soon be in evidence. Many of course will remain away for some time longer, but the greater number of the enormous army of pianists who combine occupation with pleasure, or who take summer recreation, will shortly be back in town, ready and enthusiastic for work. With the approach of Labor Day, which marks the official beginning of the end of the summer engagement season for musicians at most outing resorts, the all-absorbing question now is the planning of the fall and winter campaign for "jobs" and pupils.

The business of booking musical employment, whether it be as leader, performer, school director or studio instructor, is one worthy of the closest study and consideration, for here it is that success to a great extent depends.

But to the host of resorters of great importance also is the continuing of the health benefits derived from the change of scenic and climatic conditions. Those who have become enthusiastic over the outdoor life during their sojourn at vacation settlements may find the city rather tedious at first and the confinement of office or studio vexatious. However, there are a number of ways of retaining the increased weight acquired if one is determined not to lose the advantage of this added vigor and strength. The good results gained can even be extended by continuing the interest in outdoor diversions, fresh air

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and exercise at home. As autumn draws near the air of the city will be found clear and fresh, and while it may not be quite as stimulating as the mountain, lake or seaside ozone, it will prove tonic if indulged in freely, and much health can be gained thereby.

The music profession as a rule involves sedentary occupation, and activity in the fresh air is the best way to counteract and overcome the bad effects of the resultant nerve strain and loss of efficiency. In fact, fresh air is an absolute necessity in recuperating from the ill effects of a constant expenditure of nervous force and physical energy. The routine of indoor work of course interferes to some extent and gives immediate ground for the ever ready excuse of lack of time for this augmenting of health's bank account, but where there is a real concern a conscious effort will be made to keep out of doors as much as possible. A world of good will result from regularity in living and the systematic indulgence in outdoor walking as an exercise. When traveling to points within a reasonable distance, if time can be spared, it will be found beneficial to go on foot.

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Marching Through Georgia.

In Ragtime.. Employing Rhythm No 9 I

Arr by EDWARD R. WINN

The musical score is arranged for piano and straight bass. It consists of four systems of music. Each system has a piano part (treble clef) and a straight bass part (bass clef). The piano part includes a 'Count' line. The chords are labeled as follows:

- System 1: 1st Chord of C, 1st Chord of C, 2nd Chord of C, 1st Chord of C
- System 2: 1st Chord of C, 2nd Chord of C, 3rd Chord of C, 3rd Chord of C
- System 3: 1st Chord of C, 2nd Chord of C, 1st Chord of C, 1st Chord of C
- System 4: 3rd Chord of C, 3rd Chord of C, 1st Chord of C, 1st Chord of C

early, so as to permit of at least eight hours' sleep, and the taking of a brisk early morning stroll will have a wonderful effect in reviving spent energy and restoring tired nerves, giving the outlook upon the day's duties one of pleasure and anticipation, brightness and happiness. Properly employed out in the open Saturdays and Sundays will bring a store of renewed strength. Week-ends in the country or to the shore and day trips to nearby pleasure resorts are another means of securing buoyancy and vim and recuperating worn out energies.

It must be said, after all, that in the end, while greatly beneficial, it is not the short innovation which makes most for robust and wholesome physique, but rather the uniform adherence to the regular daily recreation, outdoor exercise and sufficient rest and sleep. This keeping up of the natural, healthy constitution, then, may be had by any one honestly anxious for its continued retention simply by taking the proper steps. These are small in themselves, but of the greatest importance.

Pianists, conserve and improve your health. Where there's a will there's a way.

Cordially and sincerely yours,

Edward P. Winn

"What is that tune your daughter is playing?"

"Which daughter?" asked Mrs. Cumrox. "If it is the older girl it is Liszt's Hungarian Rhapsody, and if it's the younger one it's Exercise Twenty-seven."—Washington Star.

"While you are asking papa for my hand in marriage, Philip, I'll be playing something lively on the piano," said the sweet young thing.

"No, I wouldn't do that, Jessica," replied the young man. "You know some people can't keep their feet still when they hear lively music."—Yonkers Statesman.

Marching Through Georgia. Continued.

RAGTIME PIANO PLAYING

A Practical Course of Instruction for Pianists *

By EDWARD R. WINN

In each issue for a period of several months we will publish an installment of this serial course of instruction in ragtime piano playing. The complete course will include single and double two-step rag, waltz rag, divorced (passing note) bass, ragged bass, playing the melody in the bass with the left hand and playing the harmony (chords) in the treble with the right hand, various melodic and harmonic embellishments, etc.—Editor.]

Outline of Lesson I in March issue: Formation of the scale—Rule for memorizing the formation of the major scale—Rule for memorizing the formation of the minor (harmonic) scale—Five most used keys—Formation of the three fundamental harmonies upon which all music is based—Straight bass.

Outline of Lesson II in April issue: Letter-names and tones constituting the three fundamental chords, and usual position and manner in which they are employed in "straight" bass shown by notation in the keys of C, G, F, Bb and Eb—How to decide the chord to be used in each measure—Principle of classifying chords—Avoidance of Passing Chords, Altered Chords, etc.

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Outline of Lesson III in May issue: Review of "Straight" bass in all twelve keys—Principle of playing all melody notes in octave form—Avoidance of counting the metre (time) aloud—Full harmony in the right hand—Avoiding the crossing of the hands—Producing variety in the bass.

Outline of Lesson IV in June issue: Rhythm No. 1, ragging one melody note in a measure, including passing note and harmonic tone—Ragging two melody notes in a measure.

Outline of Lesson V in July issue: Rhythm No. 1, ragging three melody notes in a measure—Ragging four melody notes in a measure—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 1—Avoidance of hands "crossing" or interfering—Full harmony.

Outline of Lesson VI, in August issue: Rhythm No.1 given variation by omission of harmonic tone—General directions—How to convert a melody into ragtime—Ragtime arrangement of "Come Back to Erin" and "Melody in F," demonstrating employment of Rhythm No. 1.

LESSON VII

It is assumed that the reader has carried out the instructions given in the previous lessons

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DANCE OF THE SKELETONS	Parade
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DAUGHTER OF THE SEA	Waltzes
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DREAM KISSES	Waltz
DREAM OF SPRING	Morceau
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and has learned to play popular music in the manner explained—the melody in OCTAVES and fall harmony with the right hand and to mark (if necessary) above each measure and play with the left hand the correct "straight" bass—that technical difficulties have been overcome and that compositions can be rendered in this way with facility.

Taking the measures in a piece containing one melody note, rag them as shown in the Rhythm No. 1 exercises previously given. Next rag the measures containing two melody notes. Then those containing three melody notes. Finally those measures containing four melody notes.

The same melody note consecutively repeated must be regarded and treated rhythmically as one melody note.

It is hoped that readers who are interested in this subject will not fail to secure a copy of each number of THE CADENZA, containing an installment of this serial course of instruction. Each portion, if closely followed and thoroughly understood, will constitute a vital link in a chain of information that, when completed, will make it easy and natural for any pianist to convert any melody into professional style ragtime for singing or dancing.

Readers of THE CADENZA who are following Mr. Winn's serial course of instruction in Ragtime Piano Playing are invited to write to him regarding further or special information that will assist them in observing his rules and principles. Mr. Winn will also be interested in learning of the results of these lessons. Address all communications to The Pianist Department of THE CADENZA, 155 West 125th Street, New York.

(To be continued in the October issue.)

Piano Schools and Teachers

Here is a little story of the phenomenal progress of a beginner pupil of Mr. Charles Thorschmidt (a Brooklyn, N. Y., piano teacher, whose musical career and photo appeared in these columns in the July issue), which will interest readers, and to many seem unbelievable.

Not very long ago, Mr. Harry Poole, of 218 Linden Street, Brooklyn, went to Mr. Thorschmidt for piano lessons. As he admits himself, he knew nothing whatsoever of music when he commenced the work. On the initial lesson Mr. Thorschmidt assigned the well known "Mississippi Calaret" and since then, in a period of less than five months, he has learned to play and memorize fifty-one of the latest popular music compositions, the naming of the titles of which constitute a list of the present leading best sellers of the metropolitan district publishers. According to Mr. Thorschmidt, his pupil is able now to connect any song or instrumental number into effective ragtime, employing either straight or discoed bass. He also transposes at sight and improvises with rare taste and musicianship.

"During the second course of ten lessons," said Mr. Thorschmidt, "Mr. Poole decided to take on the study of motion picture piano



MR. HARRY POOLE

playing, and after taking a few lessons he told me, 'Not to bother with the rest,' and stated that he thought he could manage it himself. Yes, he's got the confidence all right. As I have many looking agents, motion picture theatre and cabaret managers coming to my studios for pianists to take engagements or for relief work, I sent Mr. Poole to a photoplay theatre for a tryout, hardly expecting he would make good. But he did. And since that time he has never lacked employment. Recently he has been relieving pianists at two local houses, and the pianists at these places have been high in their praises when told that he has studied but twenty weeks. I think he has done remarkably well for such a short time and have given him an award of merit, which he richly deserves.

That Mr. Poole is a 'natural' piano player there can be no question, but to the method of his instruction considerable merit must be given. His rapid progress would not have been possible under any of the old classical systems, and to the modern, short-cut method of teaching popular music is due in great measure the attainment of this gratifying result."

Mr. Thorschmidt is to be congratulated upon the expeditious development of so promising and remarkable a pianistic performer. Mr. Poole, who talks easily about anything but himself, was at a loss to understand how he had developed into such an unusual pianist in so short a time.

"Remember, Mr. Thorschmidt was my instructor," he said. "To me this would explain my progress. But so many say I have talent that I am going to try to make a name for myself in musical circles."

Mr. Poole, who doesn't seem to like publicity, reluctantly consented to let us have his photo, and it is with pleasure we publish it in this department. From a beginner to a

professional pianist in twenty lessons, certainly speaks well for pupil, teacher, and method.

Cabaret, Cafe, Dance and Restaurant

This department particularly wants the biographies and photographs of motion picture, vaudeville, restaurant, cabaret, cafe, dance, orchestra and all professional or unusual amateur pianists. If you have not the time, or perhaps the inclination, to write your own story, send in the details and the picture and we will prepare the story—but send it in. Don't forget to supply the material.

One of J. Bodewalt Lampe's first successes, "Creole Belles," published by Jerome H. Remick & Co., New York, and the first big hit of this house, is taking on a new life—beginning all over again. This is due to the revival of the cake walk and the requests of dancers.

The June hop of the class of 1915 of the Port Huron (Mich.) High School exhibited a tastily printed programme of twenty-one of the latest numbers furnished by William K. McKanlass, as follows. one-step, "A La Carte"; two-step, "Colonial Rag"; hesitation valse, "Geraldine"; one-step, "Night Time in Dixie Land"; waltz, "Elaine"; one-step, "Everybody Rag with Me"; hesitation valse, "Millicent"; fox trot, "Steepchase"; one-step, "Southern Hospitality"; one-step, "Parisimo"; hesitation valse, "When I Was a Dreamer"; two-step, "I'm on My Way to Dublin Bay"; one-step, "What'll You Do?" waltz, "Sari"; one-step, "Pick a Chicken"; hesitation valse, "Beautiful Eyes"; fox trot, "Rag Picker"; one-step, "Down Among the Sheltering Palms"; and waltz, "Isle of Beauty," composed by the director.

The Phillips, Clark Publishing Co., of Boston, are featuring "On the Sunset Trail" one-step and "The Whole Damm Family" fox trot. Both of these numbers are being heard nightly at Condit's ball room, Revere Beach, Mass., and at many other dance places.

Cabaret is the leading form of amusement in Los Angeles, Cal. this season. We will, therefore, in the present issue, interview some of the principal local pianists of this class—and they are some pianists too.

Los Angeles is a tourist town, a gathering place for tourists and pleasure seekers, a place where amusement and pastime seem to be the main idea of the public, and the cabaret offers so many inducements that it has more patrons than all other forms of amusement put together. This has resulted in the cafes of this city developing into a very superior type. Many people are getting so they go to a cabaret to see a show, instead of a theatre, and many who go to the theatre go to the cabaret afterward.

In most cafes the pianist is also the musical director and director of amusements, which takes not only skill as a musician, but business ability and the faculty of handling people.

One of the best in this line, employed in one of the largest cabarets in this city, is "Eddie" Pomeroy, "the boy with the smile." Just



MR. EDDIE POMEROY

gaze into his sunny countenance, as shown in the accompanying photograph, and you will realize why it is that he has the friendship and good will of everybody he comes in contact with. It is said that a pleasing personality is worth a fortune, and he certainly has it, besides being an exceptionally fine business manager and an accomplished musician.

Edgar L. Pomeroy is thirty years old, and originally came from Minneapolis, Minn., where he first entered the musical profession some years ago. He gradually built up a reputation as one of the best in the business in that city, then spread his wings and traveled through North and South Dakota, Iowa and Illinois, in which latter State he located remaining several years, acquiring a State-wide reputation and considerable money. Finally, tiring of one location, like many others in the amusement world, he drifted West, locating in San Francisco for a while, finally landing in Los Angeles, where he announces he will stay a long time.

"The land of sunshine and roses for me," says Eddie, with his smile, and everybody hopes it will turn out that way, as every community needs a person of his disposition.

For some time he has been pianist and general director at Harlow's Cafe, having entire charge of the booking, producing, etc., of this institution, handling dozens of entertainers and vaudeville acts, and being quite a power among the agents. In addition to this he has a half interest in "The Melody Shop," one of the leading sheet music stores of Los Angeles.

Go to it Eddie! You deserve every bit of success you have achieved and are a credit to the profession, and we wish there were more like you.

In the Portola Cafe the pianist and director of amusements is Leonard C. Stevens. He is an Englishman, and obtained his first ideas

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Edward J. Mellinger, Suite I, Odson Bldg., St. Louis, Mo., started teaching the Christensen System in St. Louis six years ago (see article about him in the June CADENZA). Now he has four "Christensen Schools" and lots of teachers working for him and drives his own automobile. What the "Christensen System" has done for him and other teachers, it can do for you.

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of professional music in London; his first important engagement having been at the Palladium Theatre in that city. He has been in this country three years, most of which time has been spent in Los Angeles. Arriving there an entire stranger, he went to work the next day (something lots of others have not done) and he has not missed a night's work since. A pretty good record, which can be explained by just one word, "Class." He certainly has it in every way.

In addition to being a very clever pianist, Mr. Stevens is a composer, and one of his pieces, a march, is reported to have recently been taken by the Keystone Motion Picture Company and named after their celebrated star, Mabel Normand. It is to be called the "Mabel Normand March" and will, we hope, bring both fame and fortune to the composer.

At the Rathskeller Cafe we have "Ed" ("Dutch") Schroder, a pianist of the opposite type to those described above. There are trained pianists who are proud of their teachers, but Mr. Schroder glories in the fact that he never took a lesson in his life. He has an original system of technique, which enables him to get over the keys as effectively as anybody could possibly wish, and his memory and conception of pitch, melody and harmony are nothing short of marvelous. He can watch a show, then go home and not only play the music, but also sing the songs.

Mr. Schroder is thirty years old and hails from New York. He has been in Los Angeles for the past eight years, which time he has spent, with practically no lay-offs, in the Rathskeller, the Portola, McKee's and Jhanke's, all of which are first class cabarets and well known to local pleasure seekers. With his skill and natural aptitude it is no wonder that he is always working and commands a top notch salary.

Oscar Stern is director of amusements at the Bristol Cafe, but the holder of this position is not supposed to play music at all. Miss Lola Stanton leads a seven piece orchestra, and the entertainment recently consisted of a complete minstrel show, with all the "trimmings."

Speaking of orchestras, Levey's Cafe, which started out a year ago with a twenty-five piece orchestra, has recently added an elegant pipe organ. All the musicians employed are Union men getting union salaries. This does not look like hard times, does it? and shows plainly that money spent for good music, is not money wasted. The original musical director, Banks Cregier, is back at this cafe now, Ben Laietsky, who held the position for some time past, having taken the leadership of the orchestra at the "Jardin De Dance," a well known dancing pavilion in Los Angeles.

Jhanke's Cafe has two orchestras, a men's orchestra down stairs and a ladies' orchestra upstairs. This place has two different stages, and runs two different shows at the same time.

"Jimmy" De Nubilla, who has played at the Louvre Cafe for a long time, has just closed, and Elsie Pfennig has begun the work of

filling his place; a hard thing to do, but she has musical class and a pleasant personality, which are things that count big.

Mr. J. A. Baish and Miss Thelma Lynd are alternate pianists at the "New Pekin" Cafe, while "Dutch" Himmelsbach is playing at the Turner Hall Cafe.

If space would permit, there would be descriptions of the "Oriental" Cafe, "The Breakers," the "Black Cat," Nat Goodwin's, "Violinsky's" and many other places in Los Angeles, but they will have to wait for a future issue. If nothing happens to prevent, we will become acquainted with the pianists of these institutions ere long.

Working in the Orchestra Pit

THE CADENZA advocates the public billing and programming of the house musicians, and urges the theatre managers to recognize in this manner the importance of the pianist as a factor in the performance.

Readers, who are theatre patrons, are requested to repeatedly demand at the box office that their favorite musicians be given mention, as no manager will lend a deaf ear to appeals from his supporters. Help in this movement by getting your friends interested, and write to us telling of your success.

In the list of Brooklyn, N. Y. active pianists, Miss Anna McGinnis finds a prominent place, and moreover, a permanent one. Considering her eighteen years she had made manifest a profound love of music and used her gifts with unusual success.

During the last six years Miss McGinnis has been studying, teaching and playing for the "movies." Ambitious to become proficient and to establish a reputation, she took the Brooklyn Conservatory of Music course, and it was while thus interested in her studies that she decided to embark in the musical profession as a piano instructor. Regarding this determination Miss McGinnis says:—

"When studying the higher branches of music I concluded I would accept a few pupils at my home, and before I realized it I had enrolled more than I really could take care of.

"This cut short further study at the time and later brought me into contact with teaching popular music and ragtime, which most of my new pupils demanded. Even the mother of one of my youngest pupils, May Brock, of Carlton Avenue, Brooklyn, asked that I instruct her in popular music and ragtime just as soon as possible. I believe the ragtime method to be one of the best and most interesting and easiest ways of learning to play the piano. The classical systems are comparatively difficult, but most of all, uninteresting."

Miss McGinnis has played for a number of Brooklyn picture houses, among which may be mentioned the Peerless Theatre, Myrtle Avenue near Clinton Avenue; the Arcade Theatre, Myrtle Avenue and Adelphi Street, and



MISS ANNA MCGINNIS

the Washington Theatre, Myrtle Avenue near Washington Avenue. She is considered a most dependable relief pianist.

Her favorite waltzes for photo plays are "Cecile Waltz" and "Dream Waltz." "In playing for motion pictures," Miss McGinnis says, "I generally used a slow tempo classical or semi-classical waltz for 'society' scenes, for comedies I played popular and ragtime, and for 'weep' scenes the 'Flower Song' or 'Hearts and Flowers,' which are very appropriate for the latter. For Indian and Oriental pictures I improvise."

In the dance auditoriums Miss McGinnis is well known, having played for many dancing schools and instructors, exhibition dances and for receptions and balls. In the line of accompanying she has assisted many singers. With her friend Miss Edna Whistance, a vocalist, as of Brooklyn, she has demonstrated many popular songs for the metropolitan publishers, especially those for Harry Von Tilzer.

That Miss McGinnis is highly enthusiastic regarding her studio success is not to be unexpected, for, as she explained, "I am now devoting practically all my time to teaching popular music and ragtime, having a large and constantly growing class in these branches, and at present but five strictly classical pupils. I suppose they, too, in time will also request instruction in the dance styles of playing."

They Always Sell

He wrote a little melody—

A pretty, catchy song.

'Twas published but it didn't sell.

He wondered what was wrong.

One day he had a bright idea.

He changed the words somehow.

And made them tell of Ireland—

He's very wealthy now.

—New York World.

MUSICAL NOTES —FROM— SAN FRANCISCO



By AL. J. MARKGRAF

2746B Post Street, San Francisco, Calif.

Mr. PIANIST: If you have any items of interest concerning yourself, your pupils, business, engagements, balls, etc., you would like published in this department, get in touch with Mr. Markgraf at the above address.

Following is a list of the leading dancing academies and the names of orchestras playing at same—Ripperdan's Academy, Howard's Orchestra; National, Backstedt's Orchestra; Puckett's, Fitzgerald's Orchestra; Majestic, Gorman & Levey's Orchestra; The Arcade, Dalby's Orchestra; The Penny Dance, Nolting's Orchestra; The Pavilion, Dauerheim's Orchestra; Heinz's, Hynes' Orchestra, and at Findley's, Lovejoy's Orchestra.

With the Music Publishers

Mr. Johnson, Leo Feist's representative here, says his best sellers are "When It's Moonlight in Mayo," "I Want to Be There," "Down Among the Sheltering Palms" and "If We Can't Be the Same Old Sweethearts." The new Feist numbers are "We'll Build a Little Home in the U. S. A.," "Norway, Land of the Midnight Sun," "We Want a Mighty Navy," "Bounce Me, John, I've Got Rubber Heels On" and "California," the \$2,500 cash prize song paid for by the Boosters' Club of California.

Mr. Snowden, Shapiro, Bernstein Co.'s local agent, mentions as the best sellers "Jane" and "Little House Upon the Hill." The new issues are "Piney Ridge," "That's the Song of Songs" and "Down in Bom-Bom Bay."

Chas. N. Daniels' best sellers are "Lotus Land," "Summer Time," "My Little Baby Rose" and "In Monterey." His latest publication is "Nadja," an Oriental intermezzo by Neil Moret.

Al Browne, representative of the Joe Morris Music Co., says the best sellers are "Virginia Lee," "You're More Than

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the World to Me" and "In the Valley of the Moon." New hits will be "My Own Home Town in Ireland," "I'm Just as Good as Single" and "Ragtime Ball."

The Joe Morris Music Co. has opened permanent offices in Pantage's Theatre Building and anticipates great success. Their "My Own Home Town in Ireland" is said to be another "River Shannon," and bids fair to equal same in popularity.

Phil J. Otis, Jerome H. Remick Co.'s local representative, sends word that his best sellers are "Everybody Rag With Me," "When I Was a Dreamer," "I'm On My Way to Dublin Bay" and "Alabama Jubilee." The new Remick numbers include "Mr. Whitney's Jitney Bus," "Twilight of Love," "That's When I'll Marry You," "Sweetest Girl in Monterey," "I Want to Tango at My Tea," "Out Side" and "Syncopated Love."

Don J. A. Gono, composer of "Meet Me at the San Francisco Fair," and California's original song writer, has published two new numbers entitled "A Native Daughter of the Golden West" and "Flying."

Gus Edwards, composer of "School Days," "He's Me Pal," etc., appeared at the Orpheum Theatre recently with "Gus Edwards and His Song Revue of 1915," headed by the boy phenomenon, Little Georgie, assisted by Cute Cuddles.

The Buell Music Co. announce the titles of their latest songs as "Father Is Driving a Jitney Bus," "My Girl Doesn't Live in Dixie," "Honey Bell," "My Rose," "If You Love Me Wear a Rose" and "When Patsy Plays That Ragtime Craze."

Band, Orchestra and Exposition News

The motion picture ball held at the Civic Centre Auditorium was a success, Sapiro's Band of fifty men furnishing the music.

The Republic Theatre, formerly a vaudeville and picture house, has changed its policy and is now featuring musical comedy. "Nick" Brown is the musical director.

The Garrick Theatre, formerly a moving picture house, changed hands and is now called the Post Theatre. A dramatic stock company opened the house with

11 "HE'S A JOLLY GOOD FELLOW"

For Comedy, Banquet, College,
Grottesque and Drink scenes.

Moderato

Arr. by Edward R. Wiman

The musical score is arranged in four systems, each with a treble and bass clef staff. The first system begins with a piano (*mf*) dynamic marking. The second system includes a fermata over a measure in the treble staff. The third system also features a piano (*mf*) dynamic marking. The fourth system concludes the piece. The music is in 2/4 time and G major.

(Cut out and paste on stiff cardboard)

"Within the Law." G. Saldierna is musical director.

E. E. Weigle is now leader of the Lincoln Theatre, which is putting on vaudeville and pictures.

Bert Lytell and Evelyn Vaughan opened at the Alcazar Theatre August 1, in "The Misleading Lady," which inaugurated the season of dramatic stock. William Patterson directs the orchestra and takes the place of Edward Lada, who for twenty-two years was the leader here. Lada is now associated in a managerial capacity with the Post Theatre.

Bill Hayes, of Fresno, Cal., was in town and says he is doing a nice business playing and teaching.

Joseph J. Schwarz, accordionist, reports business is good. Joseph landed four jobs at Union headquarters the other day and wants to know "Who said business is bum?"

Harry Wilson, accordion player, and Prof. Gracia, drummer, are now playing with Markgraf's Orchestra every Sunday night.

E. G. Williams is directing the League of the Cross Cadets Band and the Union Iron Works Band of forty-five pieces.

John Keogh and his band furnished the music for a grand military ball given at Idera Park, Oakland.

Frank Conrad, formerly cornetist of the Wigwam Theatre Orchestra, has left town and settled in Taft. He will teach and direct the town band.

Harold E. Draper of Calgary, Alta., Canada, a cornetist of that town, was a visitor to the fair during July.

Carl D. Bethel, a local cornetist, has charge of the C. G. Conn musical instrument display in the Liberal Arts Building at the fair. Herbert L. Clark, world-renowned cornet soloist, gave a concert and practical demonstration at this exhibit.

A Liberty Bell parade was held here in honor of the arrival of the famous old bell. Several bands interspersed the marchers, among them the Shriner Band of seventy-five pieces from the Lu Lu Temple of Philadelphia, and the San Francisco Municipal Band.

The Ford Motor Band of fifty-five pieces gave concerts in the Palace of Transportation, P. P. I. E.

The 126th anniversary of the fall of the Bastille was celebrated at the Civic Auditorium with literary exercises in the afternoon and a grand ball at night. Those taking part were V. Paris and his band, Miss Mildred Kearney and Miss Inga Ormer.

Alfred Hertz, late of the Metropolitan Opera House, New York, is to lead the San Francisco Symphony Orchestra, taking the place of Henry Hadley.

Jack Rogers and Henry Del Monte are furnishing modern dance music at the Fior D'Italia Restaurant.

Love & Dougherty's Orchestra provided music for the Twin Peaks Boosters' Club picnic and the Eagles' picnic.

Ahearn's Band supplied music for the Molders' picnic.

Milton I. Jacobi begs to announce the opening of the fall term of his piano class at his studio, No. 1158 Webster Street.

Miss Cora Louise Amberg, one of Al J.

Markgraf's promising piano pupils, was married at Honolulu, Saturday, July 17, to Mr. Charles Seymour Ash.

Musicians' Union, Local No. 6, A. F. of M., held its annual outing at Shellmound Park. A parade of a huge band of 250 professional players, preceded by a platoon of mounted police, marched from the Civic Auditorium as escort for distinguished guests, labor leaders and State officials to the ferry, where they embarked for the picnic grounds. Here races were held for the old and young, also dancing, which continued all day, the following bands furnishing the music: Atkins' Band, Williams' Band, Love's Band, Fabris' Band, Backstedts' Band, Less' Band, Payson's Band. Souvenirs were distributed to the children participating in the grand march.

With Our Correspondents

Readers from everywhere are requested to send contributions to this column of THE CADENZA, submitting such on or before the 15th day of each month. For all material accepted from staff correspondents, contributors will receive the usual rate per inch of authorized representatives. We want a "live," energetic and progressive correspondent in each locality. Will you act for yours?

Any reception hall, dance, formal or informal social function or entertainment of any sort taking place in your locality, and at which *Popular Music* is employed or mentioned, will form the basis for a paragraph or two—in fact, we will publish gladly any musical news of interest furnished by any reader.

Address all communications concerning contributions for The Pianist Department of THE CADENZA to 155 West 125th Street, New York City.

New York—With many shows in rehearsal here there is plenty for the melody lane boys to do. While the sales records are almost at a standstill just now, much is expected next month. The usual fall campaigns of the various local publishers are due to start them and with them an avalanche of new numbers will be in order.

It begins to look as if T. B. Harms & Co., M. Witmark & Sons and J. H. Remick & Co. have cornered the publication rights of all the forthcoming musical comedy and production music.

It is expected that a suitable settlement will be arranged to be made to the creditors of the well known publishing firm of F. A. Mills, Inc., which is in bankruptcy proceedings, and that Mr. Mills will resume control of the business. In this event the management will fight shy of "popular" numbers and catalogue high class and unusually meritorious compositions only.

The Greater New York Music Publishers' and Dealers' Association went on an outing to Glen Head, Long Island, for a day of games and sports on August 17. Several surprises in entertainment features were provided, and a shore dinner was served.

Seattle, Wash.—Another large school of

popular music is about to be opened here. This city is considered one of the best fields in the country for the teaching of popular music and ragtime, and the territory would warrant the stimulating influence of "live" competition.

In mentioning James W. Casey's "I Must Leave You, Mother Dear," published by the Echo Music Co., here, the *San Jose Mercury Herald* had this to say:—"Music as well as books is feeling the influence of the war spirit, and James W. Casey, whose jittney song, 'That's How They Spent Their Honeymoon,' has reached the 65,000 mark, has just published a pathetic war song, 'I must Leave You, Mother Dear.' The chorus brings in the melody of 'Home, Sweet Home' melodiously. The music is written in march time and the words are well expressed. With popular sentiment as it is the song will make a strong appeal.

Flint, Mich.—In connection with some of the recent performances at the Savoy Theatre, a vaudeville and picture house here, the following musical numbers have been rendered under the direction of Fred Carter:—"The Periscope" march, Allen; "Flight of the Birds" ballet, Rice; "Chicora" intermezzo, Boehlein; "Cantilena" reverie, Bohn; "Shad-owland," Gilbert; "Lohengrin" selection, Wagner; "After-Glow" tone picture, Cobb; "Girl of the Orient" Persian dance, Allen; "Sandy River Rag," Allen; "The Orpheum" characteristic march, Mutchler; "Stars and Stripes Forever" march, Sousa; "Betrothal" overture, Bagley; "Lakme" selection, Delibes; "Knock-Knees" one-step, Cobb; "Ken-Tuc-Kee" fox trot, Weidt; "Dolores" march, Moret; "Bay-side Fox Trot," Winne; "By Heck" fox trot, Henry; "Cecile" waltz, McKee; "Light Cavalry" overture, Suppe; and "Roses from the South" waltz, Strauss.

Salt Lake City, Utah.—Local business conditions in the music trade during the last month have been more active than is usual just subsequent to Independence Day, and the outlook is promising for an early and prosperous fall season. One teacher who visited the California fairs on her return found a number of new pupils enrolled, in spite of the fact that she had discontinued all advertising for the summer.

This city is a splendid territory for teaching popular music, but one factor of importance in the development of the field here is the lack of recognition of the legitimacy of popular music and ragtime, although the music dealers probably sell nine times as much of this class of sheet music as they do of the classical. Teachers, however, quickly learn that it is less profitable to teach classical exclusively and are gradually employing the ragtime instruction books in conjunction with the other methods employed.

Omaha, Neb.—"Con" Lam, professional manager of the Independent Music Publishing Co. here, reports a steady demand for this firm's latest numbers: "The Little School House on the Hill," "The Dream of Life" and "It's Back to Tennessee for Mine." Professional copies are being mailed to many pianist-leaders.

For Court, Church, Royal and Processional scenes.

PRIEST'S MARCH

(From Athalia)

Mendelssohn
Arr. by Edward R. Winn

12

(Cut out and paste on stiff cardboard)

San Diego, Cal.—Everywhere in California, it would seem, one finds the ukulele, a stringed instrument resembling a miniature guitar in appearance and having a very sweet sound. They are being imported from Hawaii by dealers here, selling from \$5 to \$12. Miss Sophie Sidney of Salt Lake City, Utah, who visited this city recently, states that in San Francisco it is a common sight to see girls strumming them on the streets and elsewhere. This instrument is considered easy to learn to play and, being effective, is justifiably popular.

The business atmosphere here is excellent, and improving constantly. The coming musical season, so close at hand, should record an unprecedented prosperity for teachers and pianists.

What Readers Say

I think *THE CADENZA* a decided acquisition to American musical literature and believe your periodical will take first place in popularity before long. Without being too voluminous, it gives bright, interesting musical news well written.

Very truly yours,
Mrs. John D. Randall, New Orleans, La.

I am favorably impressed with *THE CADENZA* and expect to become a constant reader. I take several other musical magazines, but like

none as well as *THE CADENZA*. Of course you are giving news that is a distinct novelty in the musical publication field. It ought to become a favorite with every pianist.

Very truly yours,
George D. Mayo, Philadelphia, Pa.

The Pianist Department in *THE CADENZA* is a mighty good thing. What Mr. Winn has written in his introductory articles has interested me greatly and is perfectly true.

There must be thousands of pianists who will welcome the opportunity of securing a magazine which will give them the news they are most interested in.

Your periodical shows an improvement with each issue.

Sincerely yours,
T. J. H. Scudder, Baltimore, Md.

The popular music news and interesting articles about the careers of pianists are the features of *THE CADENZA* that appeal to me. The course of Ragtime Piano Playing is also interesting and I think it is a step forward toward popularizing and making syncopation understood.

Very truly yours,
Mae B. Rogers, Atlanta, Ga.



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NEW YORK CITY CHAPTER No. 3.....MISS CORA L. BUTLER, Chapter Secretary, *Pro tem*.....2074 Richmond Ter., Port Richmond, N. Y.
NEW YORK CITY CHAPTER No. 4.....MR. W. J. KITCHENER, Secretary, *Pro tem*.....448 Riverside Drive, New York, N. Y.
PEORIA CHAPTER No. 1.....MR. C. C. TSCHE, Chapter Secretary.....825 Lincoln Ave., Peoria, Ill.
PHILADELPHIA CHAPTER No. 1.....MR. CARL TSCHOPP, Chapter Secretary, *Pro tem*.....1319 Susquehanna Ave., Philadelphia, Pa.
PORTLAND CHAPTER No. 1.....S. A. THOMPSON, Chapter Secretary, *Pro tem*.....Y. M. C. A. Bldg., Portland, Me.
PROVIDENCE CHAPTER No. 1.....MR. DAVID ANDERSON, Chapter Secretary.....23 Broad St., Providence, R. I.
SALEM CHAPTER No. 1.....MR. W. EWING MARKS, Chapter Secretary.....1034 Main St., Salem, Ohio
SAN JOSE CHAPTER No. 1.....MRS. MAE MUNZ, Chapter Secretary.....94 S. Seventh St., San Jose, Calif.
SCHENECTADY CHAPTER No. 1.....MR. F. GOGGIN, Chapter Secretary.....417 Union Street, Schenectady, N. Y.
SEATTLE CHAPTER No. 1.....MR. A. O'NEIL, Chapter Secretary.....Seattle, Wash.
ST. LOUIS CHAPTER No. 1.....MR. A. C. BROCKMEYER, Chapter Secretary, *Pro tem*.....2328 Union St., St. Louis, Mo.
STOCKTON CHAPTER No. 1.....MR. L. W. BALDWIN, Chapter Secretary, *Pro tem*.....214 S. Grant St., Stockton, Cal.
TOLEDO CHAPTER No. 1.....MR. W. J. DEER, Chapter Secretary, *Pro tem*.....1914 Waite Avenue, Toledo, Ohio
UNION HILL CHAPTER No. 1.....J. H. WARK, Chapter Secretary.....612 Union Place, Weehawken, N. J.
WASHINGTON CHAPTER No. 1.....MR. WALTER T. HOLT, Chapter Secretary, *Pro tem*.....11th & G Sts., N. W., Washington, D. C.
WILLIAMSPORT CHAPTER No. 1.....G. KLIEMANN, Chapter Secretary, *Pro tem*.....48 Washington St., Williamsport, Pa.

SECRETARIAL SCINTILLATIONS

All through life he beefs away—

He kicks with every breath;

We've just one hope, for some sad day,

He'll kick himself to death.

* * *

Have you ever seen a man who achieve
success by knocking his own business? Or
by knocking his competitor's business? Or
by knocking anything?

* * *

It's a safe estimate that the energy daily
used in knocking, with no results save
howl echoes and cracked hammers, would
if properly directed, drive Satan's tail
through a reinforced concrete wall seven-
teen and one-half miles wide.

* * *

There are also, sad to say, a few of the
species Licker yet at large, but they are
gradually fading from the earth by the
natural process above referred to. And it
is indeed a pleasing commentary on Guild
future to know that with nearly nine hun-
dred of us listening, the sepulchral reverber-
ations of the knocker and the muffled
footwork of the kicker are heard, and but
faintly, only from without.

* * *

Speaking of Guild spirit, the following
paragraph from the private correspondence
of a prominent Eastern member, is a fair
sample of the general mind:

"... Any teacher or artist should not
only look out for his own interests, but
he will find by looking out for himself in
the proper way he is in reality looking out
for all others who are in any way connect-
ed with him. Just how any man can expect
to succeed in his own particular line with-
out the assistance of anyone else is some-
thing I cannot understand. If he is mere-
ly trying to get all he can out of the
business without offering anything, about
the only thing he will be successful in
getting out will be himself. There may
have been in the past a few members who
tried to use the Guild as a means to en-
hance their own interests, and if this has
been so, and if to any extent it might be
so at the present, the sooner the Guild is
rid of all this element, the better. Every
member should have a square deal in such
a way as to prove to all outsiders that
the square deal is an advantage. I do not
blame any manufacturer for pushing his
own goods to the front at all times. I do
not blame any teacher for believing in
himself, but I do blame anyone who does
not believe in the American Guild, if that
organization is all that it should be, and
must be if every man does his part. Greater
results can be accomplished by organized
effort than by individual; therefore, every
trio instrumentalist should have for his
slogan: "All for the Guild and the Guild for
all."

In looking over the list of Trade mem-
bers, readers will notice a new name—
or rather an old name as a new member
—The Harmony Company of Chicago. It

is a pleasure indeed to call attention to
this addition to the growing roll of Guild
Trade supporters, and to convey to the
Guild for Messrs. Schultz, Sr., and Schultz,
Jr., the assurance of the sympathy and
support of the Harmony Company.

Director Francis Potter, of Omaha, is in
the West, seeking complete rest and free-
dom from professional cares while recuper-
ating. Mrs. Potter writes from Mem-
phis, Tenn., that Mr. Potter hopes to re-
turn to Omaha early in the fall, "comple-
ly recovered from the effects of his recent
serious illness.

The special "Standards of Attainment"
committee is hard at work on the new
draft. The Guild is indebted to Bros. Gog-
gin, Pettine and Thompson for their un-
selfish sacrifice of vacation time in thus
taking up the difficult task of putting the
Standards on a working basis.

Director F. Munro Planque, having
found times rather dull in Vancouver, has
taken advantage of the opportunity to at-
tend the expositions in California, making
the trip by motor.

Bro. Dan Acker, of Wilkes Barre, is an-
other member of the Guild contingent on
whom fortune smiles, he having spent
some sixty days, on a jaunt through West-
ern scenic places and the expositions.

The Guild Directorate was well repre-
sented in the West the past month, Miss
Ida Eschelman being the third member of
the Board to sojourn in the land beyond
the Mississippi valley, visiting at the Fairs
and other points.

The contest announced on page 14 of
this issue should interest every Guildite
with a tune in his soul.

Guild members will be pleased to note
the name of the Vandersloot Music Pub-
lishing Co., of Williamsport, Pa., again on
the roster of Trade members.

Mr. E. E. Winters of Madison, Wiscon-
sin, was one of the first callers at the new
headquarters of the Guild. Mr. Winters is
an instructor in the Madison Business Uni-
versity, and being an enthusiastic banjo
devotee, is interested in the establishment
of a Chapter in his city.

The Secretary-Treasurer was privileged
to spend three days in Chicago in the in-
terests of the Guild, late in July, and had
the pleasure of meeting a large number
of Guild members and friends among whom
were: Mr. J. C. Freeman of Lyon & Healy,
Mr. H. F. Meyers, Mr. Corydon Smith,
Mr. W. Wadhams, Mr. and Mrs. Claude
Rowden, Mr. Larsen of Maurer & Co.,
Messrs. Schultz of the Harmony Co., Mr.
Tom Carey, Mr. F. Jensen of the Wurli-
tzer Co., Mr. H. M. Skinner of Lyon &

Healy, Mr. L. S. Burrirt, Mr. Eugene
Page, Mr. Paul Gardie, Mr. Elmer Herron
of Birmingham, Alabama, and Mr. Wm.
Ford. Chicago boosters have a plan for a
District Chapter Hall and Club Room
which listens very much like near future
reality.

Chapter Reports



MR. W. EWING MARKS, C. S.
Salem Chapter No. 1.

Salem Chapter No. 1 was organized May 7,
1915, and now has a membership of fifty-
eight. Although taking up the work at the
beginning of the so-called dull season, this
Chapter has grown steadily. Rehearsals and
Chapter meetings are well attended and rivat
"teams" are staging a lively membership con-
test with Miss Ethelyn Long and Mr. Ray
Mellingier captains of the teams.

Newark Chapter No. 1

Again the record is shattered. Chapter Sec-
retary A. J. Weidt, sending in a list of forty-
seven charter members, tacks on this little
postscript:

"Am pleased to add that the Revelers,
a Banjola Orchestra, have decided to
join Newark Chapter No. 1."

And in the same mail is another addition:

"Just to let you know that the Wind-
sor Banjola Orchestra, of which Mr. Al-
bert Powell is leader, has come into the
Chapter. Will send names in my next re-
port."

The Guild is surely well represented in
Newark. With an organization of such
strength, it is certain that a great deal can
be accomplished.

The following is the list of members:

Mr. Elwood E. Shuck,	Mr. H. C. Williams
Pres.	Mrs. C. H. Williams
Mr. George Amos,	Mr. L. Johnson
Vice-Pres.	Mrs. J. Carr
Mr. A. J. Weidt,	Mr. Percy Gunner
C. S.	Mr. Henry Kessler
Miss R. Friedman,	Mr. Fred Kessler
Cor. Sec.	Mr. Wm. Stanton
Miss Edna Reeves	Miss Julia Weidt
Rec. Sec.	Miss Clara Weidt
Mr. L. Johnson,	Mr. Louis Bansemmer
Treas.	Mr. T. D. Rocci
Mrs. R. Patrick	Miss Mary King
Mr. Samuel Werfel	Mr. Fred Monney
Miss Francis Hogg	Miss M. Bowman
Mrs. J. Bertram	Miss Rose Wenzel
Miss Louisa Wenzel	Miss K. Kathiowich
Mr. Jack Davis	Miss Henrietta Aberle
Mrs. D. Hildebrandt	Mr. A. Powell
Miss Gertrude Heyl	Mr. August Soemer
Miss Ida Johnson	Mr. A. P. Knight
Miss Margaret Reid	Mr. W. W. Brecher
Mr. Howland Drummond	Mr. H. H. Haines
Mr. J. H. Critchley	Mr. R. F. Lehman

Mr. Davis Shaw
Mr. Charles Kerr
Mr. R. J. Collins

Mr. J. T. Hill
Mr. Wm. G. Herbst
Mr. Rupert R. Suman

The Revelers Banjola Orchestra
J. Loomis Bartlett
Fred J. Guinther
H. H. Hines, Leader
R. Forest Lehman

Rupert R. Suman
John Hill
Wm. Herbst
Theodore Amos

Union Hill Chapter No. 1

The organization of this Chapter, announced in the July CADENZA, is another Chapter achievement worthy of note. In spite of obstacles, summer dullness and counter attractions, Union Hill Chapter is now a real and live Guild unit, fully equipped and ready for aggressive work. Mr. Wark modestly disclaims all credit for the success of the effort, and names as the responsible ones, Miss Paula Beyer, Chapter Treasurer; New York Chapter No. 2, Mr. William Evans, C. S.; Mr. William Reyelt; Mr. D. E. Hartnett, and the Union Hill Chapterites. Truly, there was and is little chance for aught but success!

At the organization meeting, held at the home of Mr. Wark, officers were elected, plans were made for Chapter work, and a letter from ex-president Hartnett was warmly received.

The following evening, however, was the first gala "Chapter Night," and with New York Chapter No. 2 as guests, a banquet, speeches, music and mirth marked the formal installation of Union Hill No. 1. Among the speakers introduced by Toastmaster Wark, were Mr. Evans, C. S., President H. Pierson, and Bro. Wm. Reyelt, who gave addresses appropriate to the occasion.

Although not the largest Chapter, there are few *more alive*, and we may expect to find Union Hill No. 1 very much in evidence at Washington next April.

Following is the charter enrollment of the Chapter:

Mr. Henry Pierson,
Pres.
Mr. J. H. Wark,
C. S.
Miss Paula Beyer,
Treas.
Mr. Emil Bodmer,
Libr.

Mr. P. J. Greubel
Mr. Mike Greubel
Mr. F. W. Hoffmar
Mr. Morris Samuel
Miss Lizzie Weber
Mr. Henry Wark

At the August meeting of the Chapter held at Chapter Headquarters in Weiss Hall, two new members were voted in—Miss Anna Winkler and Mr. Walter Baumgartner.

Two committees were added to the working force: Membership—the Misses Beyer, Winkler and Weber; Music—Messrs. Samuel, Bodmer and J. H. Wark. Mr. Samuel was elected Musical Director.

Foresight in planning to interest and sign up new members is shown by the plan to hold a "Chapter Social Night" once a month (third Thursday evening) and the appointment of a membership Committee composed of *young ladies*.

Seattle Chapter No. 1

Seattle Chapter indulged in its first annual picnic at Hazelwood, a beautiful spot on the shore of Lake Washington, early in July. The success of the outing may easily be read in the faces of the Chapterites in the accompanying "snap shot" reproductions. Even the



SEATTLE CHAPTER NUMBER ONE

corps of brave Chapter officers who stand guard over the official cake and official ice-cream packer seem to be unduly free from dull care's burden, in spite of their grave responsibility. The Chapter cake, by the way, was really an *institution* worthy of more than passing notice—in fact the pictures bear evidence that there was some rivalry as to who should, or who could, properly *take the cake* in Seattle Chapter. The result, as you see, was a tie between President Chadwick and Director Goerner—although it is possible that honors may be claimed by the Chapter photographer, who *took* the said cake no less than three times. Not having the courage to make a decision, we hasten to remark further on the cake—and some cake it was! Nearly two feet across, and several times taller than the broadest bite recorded by man. Brother Keene, who contracted for the construction of the culinary monument, was visibly disappointed when he found that the Seattle Guildites left nary a sample for the approval of the Directors, President, Field Secretary, et al. However, even our most finished cake connoisseurs may overlook the disappointment in feasting upon the photographs of our happy Seattle brothers and sisters, who have again demonstrated the building power of

Guild co-operation and fellowship in work and in play.

San Jose Chapter No. 1

This Chapter was formally organized July 19, 1915, with twenty-three charter members. From the brief reports in hand, we are assured that San Jose No. 1 has the true Guild spirit of aggressiveness and progressive co-operation, and will have a large part in increasing the plectral population in the West.

The charter membership roll:

Mr. Arthur Volkers, Pres.	R. W. Edwards
Mr. W. H. Crawford, Vice-Pres.	Miss Ella Van Horn
Mrs. Mae Muntz, C. S.	Miss Una Anderson
Miss Elsie M. Lane, Rec. Sec.	Miss Caroline Letcher
Miss Rose Lanham, Treas.	Miss Maude McKay
Mrs. J. L. Muntz, Libr.	Miss May Harris
Mr. J. L. Muntz	Mr. B. A. McClellan
Mr. Oscar Nelson	Mr. Bartley Arbing
Miss Christina Foersterling	Mr. Oliver Engstrom
	Mr. Wm. Gilbert
	Mr. Ernest Shepard
	Mrs. W. L. Wallace
	Mrs. A. H. Smetzer

On another page appears the report of a concert given by Mrs. Mae Muntz, organizing officer, a short time previous to the establishment of the Chapter.

Fresno Chapter No. 1

July 1st was the date of Mr. Polito's application for Chapter organization privilege. August 7 was the date of the letter announcing the organization, and the letter was written on a Fresno Chapter letter head—a short, crisp report of a decisive, business-like transaction. Compliments are in order. Incidentally, we would like to compliment the printer who designed the type arrangement of the letter head. Cast your eye over the fac-simile of the epistle, shown herewith, and you will agree with us.

Stockton Chapter No. 1

Another California Chapter was formally instituted on July 2. J. W. Baldwin, C. S. and Musical Director, writes that the first meeting was successful in every way, and that interest in the work is very keen.

A social dance followed the business of the evening—a precedent happily established. The Chapter has already commenced to book orchestra engagements, and looks forward to a very active season.

The charter members are:

Mr. Louis Voltz,	Mr. H. C. Miller
Pres.	Mr. E. C. Schalk
Mr. Fred Goldin	Mr. J. C. Delmere
Vice-Pres.	Mr. A. M. Clark
Mr. L. W. Baldwin,	Mr. E. G. Martin
C. S.	Mr. Roy Winder
Mr. D. W. Edwards,	Mrs. Reta Voltz
Cor. Sec.	Miss Edna Sexton
Mr. Geo. Roth,	Mr. E. F. Johnson
Rec. Sec.	
Miss Phyllis Baldwin,	
Libr.	

New York Chapter No. 2

This Chapter celebrated Independence Day with a trip on the Hudson—a delightful excursion.

Miss Bertha G. Evans had charge of the July Chapter session, and was responsible for the very pleasant social time and excellent supper. Mr. Wallace, President, will entertain the Chapter in September.

Although the Chapter held no social session in August, rehearsals and the regular business meeting was held—evidence of unusual interest.

One new member has been added—Mr. Frederick Fritz, mandocellist.

Chapter Notes

Misses Burnham, members of the Langham Orchestra of Boston, visited Seattle Chapter No. 1 on July 9th and took part in the rehearsal. The young ladies spent a few weeks in Seattle, from there going on to the San Francisco Fair.

G. C. Wirtz, teacher and soloist, of Stamford, New York, has announced his intention to establish a Chapter early in September.

Eight new members have been added to Cleveland Chapter since last report.

President Sparks of Jackson Chapter No. 1 is establishing an auxiliary Chapter in Parma, Michigan, and is receiving gratifying support from Parma musicians and students.

Mr. B. M. Dixon has been appointed secretary *pro tem* of Akron Chapter No. 1. Mr.

President
Mr. Ray Mann
Chapter Secretary-Treasurer
Mr. S. L. Pulido

ADDRES ALL COMMUNICATIONS
TO THE CHAPTER SECRETARY-TREASURER
1011 ROOSEVELT STREET

The American Guild

of Banjoists, Mandolinists and Guitarrists

Fresno Chapter No. 1

For President
Mr. W. E. Boney
Financial & Recording Secretary
Mr. ADOLPH C. WAGNER
Corresponding Secretary
Mr. HOWARD K. GRIFF

FRESNO, CAL., August 7, 1915.

Mr. C. V. Buttelman, S.T.—F.S.
Jackson, Mich.

Dear Sir:

I take pleasure to inform you that Fresno Chapter No. 1 of the American Guild has been duly organized according to its constitution.

The above are the names of the newly elected officers.

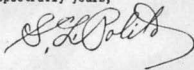
At a later date I will forward you a complete list of the names of our Charter members, together with further particulars.

Enclosed please find check for Five Dollars for Charter Fee. The amount for yearly per capita tax will be forwarded later.

I am,

RG/SLP

Very respectfully yours,



and Mrs. Dixon are teachers of the various stringed instruments and piano, and have a large constituency.

Director W. J. Kitchener has been appointed secretary *pro tem* of New York Chapter No. 4. Mr. Kitchener's acceptance of the appointment justifies us in listing "New York No. 4" as an actual, working Chapter. Look to your laurels, Brother Secretaries!

Jackson Chapter and Battle Creek Chapter planned a joint picnic, early in July. A heavy downfall of rain on the proposed picnic day made postponement necessary.

New York Chapter No. 2 has issued neat announcement cards, carrying an invitation to players of the fretted instruments, and signed by Chapter Secretary Evans and President Wallace.

Mr. Louis Merki, teacher of the violin and fretted instruments and a new professional member of the Guild, will organize a Chapter in San Francisco.

Mrs. Arthur Bridge claims the title of "New York No. 5" for her Chapter, which she will organize early in the fall.

The model Chapter constitution has been passed upon by the directors, and is now in the hands of the printers. Sample copies are free. Quantities will be furnished at cost to Chapters wishing some for general distribution.

The visit of New York Chapter No. 2 at Union Hill, on the occasion of the formal or-

ganization meeting of Union Hill Chapter No. 1, is an event worthy of more than passing notice. This is the first recorded instance of inter-Chapter activity—and a precedent for common practice as the growth of the Guild brings Chapters within "neighboring" distance.

That Seattle Chapter picnic is another worthy example. All work and no play (musically stated, "all play and no sociality") can only make Jack, Frank, Mary and Julia more or less dull as Chapter brothers and sisters.

Chapter charters are finally ready, and, suitably framed, are very handsome documents. If you have not received yours, you know why.

Mr. Milton R. Chittenden, banjoist, of Atlantic City, has made application for Chapter organization privilege, and is preparing to establish a Guild unit.

Guild Concert Bookings

Several inquiries regarding the available Guild artists have been received from Chapters and teachers desiring to secure such artists for concerts, recitals and the like. Artists who are interested in the establishment of a Concert or Booking Bureau are invited to communicate with the Executive Office at once. It will be possible to arrange schedules for the coming season, and to furnish complete courses for teachers and Chapters if prompt action is taken. Needless to say, this

service can be available to Guild members only.

Serious illness has forced Vice President E. F. Goggin to seek complete rest for the past two months. We are glad to report, however, that Mr. Goggin is gaining in health, weight and spirits with the help of rest and mountain air.

The Mail Bag

Stockton, Cal., July 29, 1915.

"... We expect five new members to come into our Chapter next week, and we feel sure that Stockton Chapter No. 1 is on the road to success. . . . We are very much interested. . . ."

Louis Voltz, Pres.

Philadelphia, Pa.

"I am extremely sorry not to have been able to attend the Providence Convention, but I had the closing celebration of my school on Wednesday of that week, which made it impossible for me to go to Providence. The fact of the matter is that I had my date set long before I knew of the date of the convention. "My next letter will tell more of our Chapter."

Carl Tschopp.

Cleveland, Ohio, Aug. 11, 1915.

The Guild Chapter is building steadily, and we added six new members last Tuesday evening.

Walter Piper, C. S., Cleveland, No. 1.

Philadelphia, Pa., Aug. 16, 1915.

Kindly send our Chapter Bulletins to help along the start of Philadelphia Chapter No. 1. Mr. Tschopp and myself are busy gathering candidates for the first meeting night, September 13th, and as the Fairmount Mandolin Orchestra members have all expressed their intentions of becoming Chapter Members, Philadelphia will soon, have something to report.

Elwood J. Stiles.

The 1916 Convention

Convention Managers Holt and Trotter have forestalled the time-honored excuse, "I didn't know the date in time to arrange—" etc., by announcing the third week of next April as the proper place for the heavy red-penciled ring on all Guild calendars. Doubtless the managers are assuming some risk in thus setting the date, even before the 1916 calendars are printed, aside from the uncertainties attending upon local conditions in the Convention City eight months hence. However, the Guild Publicity Corps will see to it that no one has opportunity to forget the date before we receive our new almanacs.

Guild Growth

The following list is not long, but is an exceptional record for midsummer, in that the new Guild strength accruing therefrom is much greater than the mere length of the list would indicate. Read it.

Professional Members

102 Mr. L. W. Baldwin, Stockton, Cal.

193 Miss Mabel E. Brown, Ann Arbor, Mich.

194 Mr. S. L. Polito, Fresno, Cal.

195 Mrs. Mae Muntz, San Jose, Cal.

196 Mr. D. Peterson, Las Animas, Colo.

197 Mr. H. F. Meyers, Chicago, Ill.

198 Mr. H. W. Skinner, Chicago, Ill.

199 Mr. Louis Merki, San Francisco, Cal.

200 Mr. Thos. W. Carey, Chicago, Ill.

Associate Members

139 Mr. L. S. Burritt, Chicago, Ill.

140 Dr. Starr Kline, Parma, Mich.

141 Mr. George Rowan, Parma, Mich.

Trade Members

26 Bacon Manufacturing Co., New London, Conn.

27 The Harmony Company, Chicago, Ill.

28 Vandersloot Music Publishing Co., Williamsport, Pa.

Chapter Membership Contest

The directors of the American Guild of Banjoists, Mandolinists and Guitarists announce a membership contest, open to all Chapters. Substantial prizes contributed by the various Trade Members of Guild will be awarded and will be classified as follows:

Capital Prizes

1. For largest Chapter membership.
2. For largest total membership.
3. *For greatest net increase in membership.
4. *For greatest per cent increase in membership.
5. For Charter membership recording largest per cent of population of city in which Chapter is formed.
6. For total membership recording largest per cent of population of city in which Chapter is formed.

*For chapters organized previous to opening of contest.

Special Prizes

1. For largest Charter membership reported prior to January 1, 1916.
2. For largest membership reported prior to January 1, 1916.
3. For largest net increase in membership for December, 1915.
4. For largest per cent increase in membership for December, 1915.
5. For largest net increase in membership for January, 1916.
6. For greatest per cent increase in membership for January, 1916.
7. For largest net increase in membership for February, 1916.
8. For greatest per cent increase in membership for February 1916.
9. For largest net increase in membership for March, 1916.

10. For greatest per cent increase in membership for March, 1916.

A complete list of prizes will be published in the October number of the Official Organ. Trade members (and professional associate and chapter members) of the Guild may contribute for such prizes, instruments, music, or any articles suitable for Chapter ownership.

Contest Rules

1. Contest will open October 1, 1915, and close March 31, 1916.

2. All officially recognized Chapters of the American Guild of B. M. & G. may compete.

3. New Chapters may enter the contest at any time. Such new Chapters must be organized as stipulated by the Guild By-Laws, and shall not be considered as competing for prizes until Charter fee and per capita tax of charter members have been paid.

4. Only active Chapter members, with paid up per capita tax to December 31, 1916, will be counted in membership totals and percentages.

5. Reports from each competing Chapter must be mailed monthly to the Executive Office. Such reports must bear postmark not later than the fifth of the month to entitle Chapters to place in competition for special prizes for month previous.

6. Not more than one Capital prize may be awarded any one Chapter. Not more than a total of four prizes may be awarded any one Chapter.

7. Reports of standings will be published each month in the Official Organ, but announcement of prize awards will not be made until the convening of the 1916 Convention.

8. Special decisions which may be required in matters not covered by these rules or the Constitution and By-Laws of the Guild, shall be given by the Contest Committee.

9. Final reports of competing Chapters must be mailed to the Executive office on or before April 5, 1916, and must bear postmark not later than that date.

The instruments, music, etc., to be given as prizes to the winning Chapters will be exhibited in a special Chapter room at the 1916 Convention, and the list of awards, with the records of all competing Chapters, will be there shown by the contest committee.

Chapter literature, bulletins, application blanks, etc., will be supplied gratis to Chapters and Chapter organizers.

All communications regarding this contest should be addressed to Chapter Contest Committee, Executive Office, 128 W. Main St., Jackson, Mich.

Note—Complete list of prizes with names of donors and any further particulars necessary will appear in the October number of the Official Organ. A list of all Competing Chapters will be published each month, but no standings will be printed until January. Contest Committee reserves the right, until October 1st, to amend the above rules, should changes or additions be found necessary before that date.

Important Notice

To facilitate the work of the Contest Committee in keeping records of the standing of Chapters entering the Membership Contest, it has been necessary to stipulate that all new memberships taken after October 1, 1915, shall terminate on December 31, 1916. By a special ruling of the Directors, Chapter Secretaries are authorized to issue certificates to new members during October, November and December, 1915, with expiration date December 31, 1916, upon payment of ten cents to cover per capita tax for the balance of the present year and the regular tax of 25 cents for 1916.

Therefore, all new membership lists forwarded by contesting Chapters should be accompanied by a remittance of 35 cents for each member. Membership certificates will then be dated to expire December 31, 1916, as above stated.

Chapter Orchestra Concerts

Schenectady Chapter No. 1

At Tabernacle Baptist Church, Schenectady, Friday Evening, May 28, 1915. Mr. E. F. Goggin, Director.

White Star March	Burdell
Vocal Solo—Bowl of Roses	Clark
Miss Karla M. Torp	
Banjo Duet—15th Regiment Quickstep	Farland
Mr. G. O. Bason and Mr. E. F. Goggin	
Reading	Selected
Miss Beatrice Thomas	
Sanita (Intermezzo)	Moquin
Aeolian Mandolin Orchestra	
Vocal Solo	
a. A Perfect Day	Byrd
b. Philosopher	Selected
Miss Karla M. Torp	
The Masquerader	Goggin
(Mandolin, Banjo and Mando-Bass)	
Harry and Mausel Myerhoff and Mrs. C. M. Root	
Reading	Selected
Miss Beatrice Thomas	
Hawaiian Guitar Solo	Selected
Mr. E. F. Goggin	
The Spooks Frolic	Bacon
Aeolian Mandolin Orchestra	

The above is one of the ten or twelve concert programs produced by Schenectady Chapter during the past season. These concerts were given under the auspices of various church and lodge societies, proceeds being divided on a percentage basis. The plan is well worth the consideration of other Chapters, if we may judge by the success in Schenectady.

Buffalo Chapter No. 1

Concert given at South Park Methodist Episcopal Church, June 13, 1915. Mr. J. A. Stengel, Director.

a. New Era March	Berk
b. True Love Gavotte	Shaffer
Aldrich Mandolin Orchestra	Selected
Dulcimer Solo	Selected
Mr. Marshall	
Vocal Solo	Selected
Miss Ruby Craig	
Cornet Duet	Selected
William F. Wise and Ernest Ritter	
Accompanied by Mrs. E. Ritter	
Solo	Selected
Mr. W. A. Boehm	
Vocal Solo	Selected
Miss N. Bellersheim	
Reading	Selected
Luzifer	Selected
Overture, Tales of Hoffmann	Kela Bela
Mr. Chas. Spatny, Violinist	
Mr. J. Zarky, Cellist	
Mr. J. A. Stengel, Harp—Guitar	

INTERMISSION

a. Zacareas	Codina
b. Daughter of Love	Brenett
Aldrich Mandolin Orchestra	
Duet—Melody in G	Rohatstein
Mr. W. Ritter, Violin; Mr. James Dornin, Piano	
Solo	Selected

Duet	Darkey's Romance	Grinshaw
b. The Noviate	Farland	
Mr. E. Judge, Banjo, Mr. J. A. Stengel, Harp	Guitar	
Reading	Selected	
Solo	Mr. W. A. Boehm	
Dulcimer Solo	Selected	
Mr. George Marshall		
Star Spangled Banner		

Jackson Chapter No. 1

At First M. E. Church, Jackson, May 20, 1915. Mrs. C. V. Buttelman, Directress.

Review March	Schools
March Guild Chapter Orchestra	
a. Valse Christine	Leatere
b. Ken-Tue-Kee	Wield
Ladies' Orchestra	
Banjo Solo	Selected
Mr. Frank B. Jones	
a. Mariouettes Frolic	Wield
b. Student Walz	
Y. M. C. A. Boys' Mandolin Club	
Pictorial Quadrette—Last Night	Gravell, Reams
Misses Bernice Porter, Bertha Chatterton, Messrs. Lane, Boron, Battelman	
Mandolin Solo—Selections from William Tell	Russini-Loar
Mr. Lloyd Loar	
Reading—White Adonis	Selected
Mrs. C. Walter Tuttle	
Plantation Overture	E. G. Perry
Nearharmonic Quartette	
a. (Glee Club)	Selected
b. (Combined Clubs) Dean Yo' Cry Ma Honey	W. Nell
(Mandolin Club, Vienna Days)	Schools
High School Boys' Glee and Mandolin Club	
Viola Solo—Spring Song	Mendelsohn-Loar
Mr. Lloyd Loar	
a. Aloha Or (Farewell to Thee)	H. M. Owen Liliuokalani
b. Glee March	Allen
Jackson Septette	Selected
Tenor Solo	Selected
Mr. Bert E. Burnett	
Mandola (unaccompanied) Pilgrims' Chorus from Tannhauser	Wagner-Loar
Mr. Lloyd Loar	
a. La Debutante Valse	Schools
b. Automaniacs March	Leatere
Jackson Guild Chapter Orchestra	

Battle Creek Chapter No. 1

Concert given by Battle Creek Women's Christian Association, May 12, 1915. Mrs. Edna Dole Wilcox, Directress.

a. Live Wire March	Monarch Mandolin Orchestra
b. Merry Musician Overture	Selected
Reading	Mr. E. A. Tanser
String Quartet	
Mandolin Solo	Mr. M. H. Mixer
Reading	Mr. E. A. Tanser
Mr. E. A. Tanser	
Reading—Glee's Picnic Novelty	Selected
Mandolin Duet Edna Dole Wilcox and Mr. Raymond Miller	
Bea's Song	Mr. E. A. Tanser
Medley of National Airs	Selected

San Jose, California

"Hawaiian Night" program, given by Mrs. Mae Muntz (organizer and Chapter Secretary of San Jose Chapter No. 1) at her Studio, June 20, 1915.

a. Willow Walz	Hopkins
b. Night Time in Burgundy	Foley
Orchestra	
Selection—Maui Girl Serenades	Lewis
Steel Guitar Solo—Hawaiian Lullaby	Mantz
Miss Deborah Hickhorn	
Trijo—Steel Guitar and Ukulele—Strapalod	arr. Mantz
Miss Maude McKay, Mrs. E. Van Horn, Miss Elsie Lane	
Reading—Beautiful Hawaiian	Selected
Mr. E. Van Horn	
Vocal Solo and Duet—Forget-Me-Not	Hopkins
Misses Rena Medici and Maxine Cox, Mrs. D. J. Gairard, accompanist	
Diets—Steel Guitar and Ukulele	Mantz
b. Pleasant Hours	Mantz
Mrs. H. H. Dyer and Mrs. Mae Muntz	
Steel Guitar Solo:	
a. Wanderer's Dream	Mantz
b. Paraphrase Maana	arr. Mantz
Mr. Oliver Engstrom	
Selection—Like a No Like	Berger
New Era Quintet	
Duet—Steel Guitars:	
a. Twilight Dreams	Mantz
b. Melody of Hawaiian Airs	arr. Mantz
Selection—Honolulu T. Bop	Cuska
Gibson Five	
Guitar Trio—Benighted the Palms	
Mae Muntz, Messrs. O. Nelson and W. Gilbert	
Selection—On My Way to Dublin Bay	Murphy
Violin and Mandolin—Aloha Oe	Liliuokalani
Misses Gertrude Shannon, Ida Hughes, Rena Medici and Miss Maxine Cox	

For the following paragraphs are taken from a two-column report of the "Hawaiian Night,"

which appeared in the San Jose *Mercury-Herald*:

"Hawaiian airs, soft, sweet and alluring, greeted the guests at the threshold of the Mae Muntz studio Monday evening; gay yellow Hawaiian leis encircled the necks of the entertainers, while the interior of the studio was a replica of a Hawaiian home upon a festival occasion. It was 'Hawaiian Night' at the studio—a most delightful affair, attended by practically all of the music masters among many of the music-lovers of this city.

"Altogether it was one of the most pleasing evenings that has been passed in musical circles in this city in some time."

Silver Cup Competition for Guild Composers

The directors of the American Guild of Banjoists, Mandolinists and Guitarists announce a prize contest, open to all Guild members, offering a beautiful silver cup for the best march written and arranged for mandolin orchestra. The march which is awarded the prize will be featured at the 1916 convention at Washington, and may be published by the composer as the official "American Guild March, No. 1." Special prizes will be awarded for marches receiving honorable mention.

Three well known, wholly disinterested musicians will act as judges.

Contest Rules

1. Entries must be original compositions of Professional, Associate or Chapter members of the American Guild of Banjoists, Mandolinists and Guitarists, and may be arranged by the composer and any other member of the Guild as hereinafter stipulated.

2. Entries must be submitted by the composer.

3. Compositions arranged by person or persons other than the composer must be accompanied by composers' original manuscripts.

4. Entries may be written in any key or keys, but must not be too difficult in form or arrangement for performance by mandolin orchestra of average ability.

5. Only entries written in march time will be considered.

6. Entries must be arranged for first and second mandolins, tenor mandola, mandocello, guitar, banjo obbligato, mando-bass and piano. Tenor mandola, mandocello, and mando-bass parts must be written in Universal Notation; banjo in C Notation.

7. Any number of entries may be made by one person.

8. Manuscripts must be clearly written, and must be without signature, but must bear an identifying sign, word or sentence; a sealed envelope accompanying the manuscript and showing only the same sign, word or sentence, should contain the name and address of the composer and the name of the arranger. These envelopes will be opened by the judges and the winners announced at the fifteenth annual convention at Washington, D. C., after the prize-winning manuscripts have been selected.

(Continued on page 46)

THE CADENZA

A MONTHLY MUSIC MAGAZINE

FOR THE

Musical Home and the Professional Pianist

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EDITORIAL

THERE ARE OTHERS

Strange as it may seem it is human nature for those who have had "troubles of their own" to feel just a bit elated when they find there are others in the same boat, although it is the same human element which prompts the extending of the quick and ready helping hand to the "others" when the first have successfully overcome their own troubles. In re Universal Notation—and not with any idea of precipitating a useless argument, but rather as information bordering upon the psychology of thought as running in the same channels in other fields of music than our own—THE CADENZA reprints an open letter to the *Jacobs' Orchestra Monthly* for September, 1915. We are not in any way elated over somebody else's troubles, nevertheless it is reassuring to find that "there are others," and to know that we have not been making a universal mountain out of a notation molehill. Furthermore, THE CADENZA would be only too glad to extend a helping hand and, if it had the power, lift these "others" out of the same troubles.

Here is the story. Mr. Ross Hickernell, who conducts "The Cornetist" department in the other magazine mentioned above, and who never had heard of Universal Notation as adopted by the American Guild for the banjo, mandolin and gui-

tar field, recently wrote an article for his department in which he advocated the use of *one* (universal?) clef and a thorough knowledge of the great staff in this connection, thereby making the reading in all clefs practically the same and overcoming the difficulty of transpositions. The article appeared in his column and the letter reprinted below is the responsive and perfect agreement with the theories advanced by Mr. Hickernell, as expressed by an eminent physician and surgeon of the West, and one who has been an "amateur" musician of long practice.

It may be further stated that "clef troubles" and transposition difficulties are not unknown as a troublesome factor in the other field of music as well as in our own, although some disputants would have us believe to the contrary. For many and constant are the queries and complaints relative to this matter which come to the several departments of the "Orchestra Monthly," and these from "established" musicians who are practicing music as a means of livelihood.

It therefore becomes a self-evident fact that many workers in the violin, woodwind and brass-wind sections of the great field would gladly welcome a universal notation, and this in spite of tradition and the accumulated years of custom and inherited conventions. It may be that the "Father of the Universal" builded better and more far-reaching than he knew, although he is a most thoughtful and far-seeing man. Yet, be that as it may, the banjo, mandolin and guitar fraternity may justly take pride in being the *first*—the innovating pioneer to blaze the way and tear down cumbersome and useless musical machinery which retards rather than accelerates progress. Let us hope that the time is not far distant when there will cease to be "others." Following is the letter.

July 10, 1915.

Mr. Ross Hickernell,
Care *Jacobs' Orchestra Monthly*, Boston.

Dear Sir:—

I have just read your "A Suggestion for the Adoption of a Single Clef," and I want to give you an encore—a big, rousing prolonged encore that you cannot respond to with a simple, modest bow. During the past thirty years I have been an amateur musician, and have felt numberless times that written music as we know it is enormously more complex than necessary. I have suspected that the evolution of written music must have commenced at a time when those engaged in the art felt a need for mystifying the people as a whole—at any rate the means of mystification have been and are now sufficient to justify such a suspicion.

The accomplishment of such a radical change as the one you propose could not result quickly, because we are very largely creatures of habit, and most of us strenuously oppose any and all change, no matter how great may be the beneficial results of change. A generation or two would be required to accomplish the wide adoption of your great staff, but the benefits to students and others using such a staff would be enormous, and I want to congratulate you heartily upon the courage that you have shown in presenting the suggestion. May you not fail in maintaining the continued courage necessary to accomplish a beginning in this or in other corrections of ab-

surd complexities in modern methods of expressing music on paper.

Could your clef be introduced in most of the schools as a means of teaching the source of multiple clefs, it is possible that time would see the adoption of the single clef quite universally in written music. We may not live to see such change, but it would please me to feel that the youngsters to come are not to experience any such nightmare of confusion as has many times been my lot.

Difficulties of this kind are to be found not alone in music. In many other lines of human endeavor, our stupidity and perverse adherence to accidental or other rules of our progenitors handicapped us largely. In order that we may progress, some of us must first stand the grind sufficiently to understand what has been done, and then to pick out the flaws.

Boehm, of Munich, spent a considerable part of his life in the correction of defects seen in the old flute, but during his life he received little praise for his efforts, and the remarkable correction that he accomplished. Nor will you receive justice should you continue in your effort to correct written music, but the tendencies of the present are more toward recognition of merit while we live than they were in Boehm's day.

May you continue the good work, and may you succeed more largely than seems possible.

Sincerely yours,
(Signed) James E. Stuart.

PROOF OF THE PUDDING

The above caption may be exceedingly common, somewhat homely, and also very trite, yet, nevertheless, both it and the unwritten sequence are very much to the point. At the Fourteenth Annual Convention of the American Guild, Mr. S. A. Thompson of Portland (Maine) read an interesting paper upon "The Mandolin Orchestra." As a paper it was illuminating, but (as a paper) it could be nothing more than theoretical. Mr. Thompson was offering, so to speak, other interested directors a mighty nice orchestral pudding, yet (in the convention) necessarily served without the sauce of practical illustration.

Neither must it be forgotten that, if "the proof of the pudding is in the eating," those who really do the proving are the public and press to whom it is served—this is the practical proof and nothing else really counts. Mr. Thompson for some few years has been making and offering to the public of Portland a mandolin music pudding of his own concocting, carefully observing its effect upon the eaters thereof, and with these as criterion, from time to time changing his musical ingredients and spicings to meet the taste of his eaters until he has become a competent orchestral chef.

A brief outlining of Mr. Thompson's musical cooking methods and its effect upon the consumers may help others, therefore space is given. His orchestra has been in existence for eight years, and during this time it has undergone many changes. But by having the organization made up entirely of his own pupils, so far as the trio instruments are concerned,

(Continued on page 33)

Brass Buttons

17

MARCH and TWO-STEP

GEORGE L. COBB

PIANO

f *ff*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment.

mf

The second system continues the piano accompaniment. The upper staff features a melodic line with some rests and slurs, while the lower staff maintains a consistent rhythmic pattern. The dynamic is marked as mezzo-forte (*mf*).

The third system shows further development of the piano accompaniment. The upper staff has a more active melodic line with slurs and accents, while the lower staff continues its accompaniment role. The dynamics are not explicitly marked in this system.

The fourth system continues the piano accompaniment. The upper staff features a melodic line with slurs and accents, while the lower staff maintains its accompaniment. The dynamics are not explicitly marked in this system.

f *ff* *ff* *f*

The fifth system concludes the piano accompaniment. It includes first and second endings. The first ending leads back to the beginning of the system, while the second ending provides a final resolution. Dynamics are marked as *f*, *ff*, *ff*, and *f* throughout the system.

First system of musical notation, featuring piano and bass staves. The piano part consists of chords with a rhythmic pattern of eighth notes. The bass part features a melodic line with a long note in the second measure.

Second system of musical notation, continuing the piano and bass staves. The piano part maintains the chordal texture, while the bass part continues its melodic development.

Third system of musical notation, including dynamic markings *cresc.* and *ff*. The piano part shows a transition to a more complex chordal structure, and the bass part features a melodic line with a long note.

Fourth system of musical notation, including dynamic markings *f* and *ffz*. The piano part features a melodic line with a long note, and the bass part continues with a rhythmic pattern.

Fifth system of musical notation, including dynamic marking *mf*. The piano part features a melodic line with a long note, and the bass part continues with a rhythmic pattern.

Sixth system of musical notation, concluding the piece. The piano part features a melodic line with a long note, and the bass part continues with a rhythmic pattern.

First system of musical notation, featuring treble and bass staves with various chords and melodic lines.

Second system of musical notation, showing rhythmic patterns and chord progressions.

Third system of musical notation, including dynamic markings and articulation.

Fourth system of musical notation, featuring complex rhythmic figures.

Fifth system of musical notation, with dynamic markings *f* and *ff*.

Sixth system of musical notation, including dynamic markings *mf* and *f RH*, and the instruction *D.S. al*.

Chansonette

NORMAN LEIGH

Allegretto Moderato

PIANO

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It is divided into five systems of music. The first system is marked "Allegretto Moderato" and "PIANO". The first measure of the first system is marked "p". The second system is marked "a tempo". The third system is marked "rall". The fourth system is marked "a tempo" and "f". The fifth system is marked "mf". The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of the musical score. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A first ending bracket is present over the final two measures of this system.

Second system of the musical score. It begins with a second ending bracket. The right hand continues with melodic patterns, and the left hand features chords and moving lines. Dynamics include *rit* (ritardando) and *p* (piano).

D.C. ad lib.

Third system of the musical score. The right hand has a complex melodic line with many accidentals. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano), *a tempo*, and *rall* (rallentando).

Fourth system of the musical score. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. The tempo is marked *a tempo*.

Fifth system of the musical score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The tempo is marked *a tempo*. The system ends with a *rall* (rallentando) marking.

Sixth system of the musical score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *a tempo*, *f* (forte), and *mf rit* (mezzo-forte ritardando). The system ends with a double bar line and the marking *L.H.* (Left Hand) for both hands.

Frog Frolics

SCHOTTISCHE

R. E. HILDRETH

PIANO

f *ff* *ffz*

§

f

L. H. *ff*

TRIO

The CADENZA

Jacqueline

VALSE HESITATION

PIANO

ARTHUR C. MORSE

VALSE

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *mf* and features a series of chords and eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with chords and eighth notes. A fermata is placed over the final measure of the system.

The second system continues the piece with two staves. The upper staff starts with a dynamic marking of *fc* and includes a *f* marking. The lower staff begins with a *p* marking. The music continues with various chordal textures and melodic lines.

The third system features two staves. The upper staff has dynamic markings of *mf* and *fc*. The lower staff starts with a *p* marking. The piece continues with a mix of chordal accompaniment and melodic fragments.

The fourth system consists of two staves. The upper staff includes dynamic markings of *fc*, *f*, and *p*. The lower staff has a *f* marking. The music shows a variety of rhythmic patterns and chordal structures.

The fifth system has two staves. The upper staff begins with a *mf* marking. The lower staff starts with a *p* marking. The piece continues with a steady flow of chords and melodic lines.

The sixth and final system on the page consists of two staves. The upper staff has dynamic markings of *mf* and *f*. The lower staff includes a *p* marking. The piece concludes with a final chord and melodic phrase.

TRIO

The CADENZA

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a series of chords and eighth-note patterns in the right hand, while the left hand provides a steady accompaniment of chords and eighth notes.

The second system continues the musical piece. It features a dynamic marking of *f* (forte) and a *cresc.* (crescendo) instruction. The right hand has more complex rhythmic patterns, including sixteenth notes, while the left hand maintains a consistent accompaniment.

The third system shows a dynamic shift to *ff* (fortissimo) and includes a *cresc.* marking. The right hand features a prominent melodic line with slurs and accents, while the left hand continues with a rhythmic accompaniment.

The fourth system continues with a *ff* dynamic and a *cresc.* marking. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

The fifth system features a *ff* dynamic and a *f* dynamic marking. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

The sixth system concludes the cadenza with a *f* dynamic marking. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

GUITAR ACC.

or PIANO (Played 8va lower)

DOLORES

March

NEIL MORET

Arr. by R. B. HILDRETH

Mandola Mando-Cello

2^d Mand. & Mandola

Mando-Cello

D.S. al

DOLORES

29

1st MANDOLIN
or 1st VIOLIN

March

NEIL MORET

Composer of "Hiawatha," "After Vespers," etc.
Arr. by R. B. HILDRETH

The musical score is arranged in ten systems. The first system includes a 1st Mandolin or Violin part and a Guitar part. The second system adds a Flute & Clarinet part. The score features various dynamics such as *f*, *mf*, *ff*, and *mf-ff*. It includes first and second endings, a section marked "last", and a double bar line with a repeat sign. The key signature changes to three sharps (F#, C#, G#) in the lower systems. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

1st MANDOLIN
or 1st VIOLIN

Buds and Blossoms

Waltz

GEORGE L. COBB
Arr. by WALTER JACOBS

Andante

INTRO 

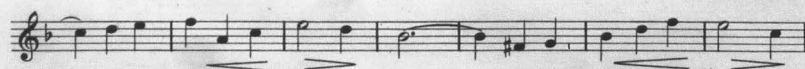
WALTZ 







TRIO 





CODA 



THOMPSON'S MANDO-ORCHESTRA OF PORTLAND, MAINE

EDITORIAL

(Continued from page 16)

he always has managed to keep up a better working ensemble.

The orchestra began with an instrumentation of first and second mandolins, first and second banjos and guitars. He quickly saw the musical disadvantages in this instrumentation, cut out the first banjo idea (a piquant spice, but not just what was needed for his particular pudding) and began developing the mandolin section to the very highest possible standard, and at the same time introducing the octave mandola. The last addition was such a marked improvement to the whole that he at once began to develop the sustained parts in the lower section, and it was not long before he discarded the octave mandola for the tenor mandola, finding (as he says) the latter superior to the former in every way. He also says he found considerable difficulty in interesting players to take up the mandocello, but that it finally came about. Next came the addition of the harp-guitar, drums, traps and also the flute, and then the mando-bass was introduced.

Gradually, and little by little, experimenting, watching and listening, he strengthened the different sections of the orchestra, and last spring it boasted an instrumentation of fourteen first mandolins, fourteen second mandolins, nine tenor mandolas, four mando-cellos, three plectrum banjos, three concert guitars, one harp-guitar, flute, drums and mando-bass. A small organ also was introduced very successfully in certain selections, where such musical spice would not spoil the whole, and beautiful results were obtained.

Mr. Thompson writes: "The orchestra is not a money-making scheme, but is entirely for instruction. It acts as an incentive to individual pupils to better their

standard of playing by giving them an opportunity to play with others of greater ability. The orchestra plays a limited number of engagements each season, but is careful to select only those engagements which are most to the credit of the organization, and at each and every concert the thought of winning new admirers for the trio instruments always is uppermost in our minds.

"There always are two elements prevalent in any cause—those working for and those working against—and just as soon as one side succeeds in pushing their cause to the front, just so soon the other side always is anxious to take advantage of it, and to profit by it in every way possible. Therefore, it always is a struggle between the righteous and the parasite.

"Many people are very reluctant in attending our concerts, but their presence offers us an excellent opportunity to demonstrate in so far as we are able the better qualities of the instruments.

"In making up our programs we always try to use the utmost care in selecting numbers which not only are within the reach of the orchestra, but also to select those which preserve the characteristics of the instruments that created a demand for their services in the first place. We have felt that, if we were employed to give a concert on account of our using the trio instruments, we would not be doing the right thing to work in members of the "bow family," for if a bow orchestra were wanted in the first place we should not have had any application for our services. It is the public to which at all times we have to look for the support of these instruments, either individually or collectively, and, if there are many students studying the instruments, it is a pretty safe guess that the public at large is interested in them."

Thus does Mr. Thompson and his players cook their mandolin orchestra pud-

ding and present it for eating, and proof of its good or bad making is in the manner of acceptance by public and press. Last winter Mr. Thompson read a paper relating to the mandolin and its orchestral uses before the Kotschmar Club (*not mandolin*), the most exclusive musical club in the city of Portland, and this bit of *theoretical* pudding was served to the club with a sauce of *practical* illustration by his own orchestra. This paper, and its somewhat remarkable acceptance by the club, was fully treated at the time by THE CADENZA, and nothing more need be added here further than to say that its eating by musical diners not particularly interested in the trio instruments fully proved its making.

A word as to *substance* (quantity and quality). As with the culinary comestible, the mandolin orchestra should not be other than what it pretends. A good chef never would load a light *meringue* with the *plums* and *spices* which belong to a heavy suet pudding and expect it to be eaten—not even by concocting a new name for the experiment. Neither would he serve the suet thing with a light lunch. A mandolin orchestra dinner is not supposed to masquerade as a heavy orchestral banquet, serving course after course of heavy musical meats and puddings which send the feasters away with a bad attack of tonal indigestion. Therein is where some of our directors make a grave mistake, not realizing that it is better to let the guests depart craving for more rather than satiated. For the mandolin orchestra a short program of the beautiful lighter music is far better than a stretched out course of fourteen or eighteen numbers, made up of all sorts and kinds of heavy musical food that the listeners are unable to digest or the orchestral chefs *able to properly serve*. The eating of such leavers a bad taste in the mouths of the eaters.

As a final substantiation of our premise that the proof of the pudding is in the hands

of public and press—Mr. Thompson and his "Mando-Orchestra" gave their annual spring concert on Thursday, May 20, 1915 (the program is elsewhere in this issue), and the Portland *Sunday Telegram* not only reported the concert in nearly full column length, but featured the orchestra with the same photo-reproduction accompanying this article, only, enlarged by the paper to a five-column width—a very fair proof from the press, when the value of space in a Sunday newspaper is considered, that the musical pudding was well worth the eating. A crowded house and an enthusiastic audience was the public's proof. The *Telegram* said in part:

A very large and enthusiastic house attended the spring concert of Thompson's Mando-Orchestra at Pythian Hall, Thursday evening. These annual events, of which this is the eighth, have come to be regarded as very important in music annals, and a notable improvement in musicianship and ensemble work, with a steady heightening of the standard set, is marked from season to season.

The Mando-Orchestra now numbers 52 members, made up of pupils on the mandolins, mandola, mandocello and mando-bass.

This orchestra is the only one in this part of New England that has added the big mando-bass to its instrumentation. There are many other features that are new this season.

In addition to the very fine program of orchestral selections there were quartet numbers by the Harvard Male Quartet, mandolin solos by Miss Margaret Redlon, and readings by the favorite local entertainer, Mrs. June Shaw Baker, so that a variety of tastes was pleased by an excellently arranged program.

While popular selections are the peculiar province of the stringed orchestra with the above make-up the high aspirations for his pupils have been indicated by Mr. Thompson in more exacting numbers which have been placed on his programs at his annual events, for instance, the Berceuse from Jocelyn by Godard, which was given Thursday evening was a selection rendered with a fine appreciation of its melody, its shading and its ambitious technical requirements.

The orchestra played in a really inspiring manner, with delightful precision and style, and the variety of well chosen selections was heartily endorsed and many additional numbers given.

The selection by Hildreth, "Frog Frolics," seemed especially well done and admirable in its finish and shading, besides being popularly very pleasing.

Miss Redlon, mandolinist, gave an unaccompanied solo Mazurka-Concerto, by Munier, with skilled technique,

splendid volume and tone and was recalled, playing "Come Back to Erin" in a most acceptable fashion. Her hearers were very enthusiastic.

Extended space has been accorded this writing not from partiality for any particular organization, but because the one chosen affords a striking example of practical accomplishment that may help others—the younger orchestras in the field which are trying to upbuild and enlarge. It is sometimes a bitter fact to realize that the full glory of achievement is more often reaped by the followers than the precursors, but the pioneers in any field of effort seldom receive any reward other than the innate consciousness that they are building solidly for posterity, and this is the true philosophy of life and living.

The mandolin orchestra is very young in the field of music, and the fact neither can be overlooked nor forgotten that the full fruition of what it is accomplishing today will ripen only tomorrow, therefore the seed must be well chosen and well planted and nurtured. All things which are worth while improve by careful and conservative treatment. Fruits, flowers, music—yes, even puddings—through careful blending, grafting, eliminating and experimenting may offer a present making well worth future eating.

Sincere Thanks

The attention of THE CADENZA readers is called particularly to Mr. Myron A. Bickford's interestingly written and almost exhaustively compiled list of the magazines which have been and are now being published throughout the world in the interests of the banjo, mandolin, guitar and allied instruments. Mr. Bickford's article will be found on page 42 in the columns of his department, The Problem Prober, and it is somewhat remarkable that it should come to hand to be published coincidentally with Mr. De Vekey's reply in The British Department; to nearly the same query from Mr. Lefebvre of Providence.

THE CADENZA has long had in mind just such a compilation, as valuable data for itself and readers, but is none the less grateful to Mr. Bickford for taking so onerous a task from its shoulders and performing it in such a painstaking and capable manner. We also rest assured that every reader of the magazine will feel equally grateful to the compiler for valuable data which each recurring year renders it more and more difficult to gather. Incidentally, THE CADENZA has a few more "things" up its editorial sleeve, which it trusts will be of value when space and opportunity permit their publication. In passing—we shall not shiver a string nor puncture a plectrum, if Mr. Bickford or someone else "beats us to it" another time.

A Slight Omission

THE CADENZA also has reserved for this month's issue a brief account of the not-

able concert given in New York City by Mr. Myron A. Bickford and Miss Valhda E. L. Olcott, but again we were "beaten to it," and this time by "The Mandolinist" in his department, who has included this concert in an account of others.

Mr. Pettine—and probably through haste to rush "copy" to the magazine—does not tell quite the whole story of the purpose of the concert, however, therefore we do not feel that we are "trespassing upon another's preserves" in adding a bit to his account, and bringing out a particular feature. The program of this concert published in Mr. Pettine's column on page 37 in this issue was designed for the express purpose of bringing into broader public notice, by exploiting them before a promiscuous audience, compositions originally written by the great masters in music solely for the mandolin and guitar, as well as arrangements from the works of other noted composers by masters of these instruments. According to the specially annotated program the Paganini and Giuliani numbers were given their first public presentation in this country at this concert, and the two songs by Mozart were given in their original form.

Congratulations

The many friends and admirers of "The Bickford-Olcott Duettists" will be interested to know that the team has become a permanent organization—Mr. Bickford and Miss Olcott having been recently married, although Mrs. Bickford will retain her maiden name for professional use.

Mrs. J. A. Olcott, the bride's mother, who has been with her daughter during her residence in the East, will make her home with the couple for the present. Mr. and Mrs. Bickford will be at home to their friends after September 1st, at their new residence-studio, 315 West 94th Street, New York City.

In Re Partee Fund

THE CADENZA is gratefully pleased to acknowledge two additional contributions to the Partee Fund from warmly sympathetic friends. One is from the well-known concert artist, premier musical entertainer and professional member of the Guild—Mr. Lloyd A. Loar of Lewistown, Ill., who sends \$10.00. The other is from Miss Lidia E. Sykes of 502 Peoples Bank Building in Seattle, Wash., instructor in special orchestral practice and manager and director of the Sykes Music School which specializes on mandolin, guitar, banjo, ukulele and Hawaiian guitar—who encloses \$1.00.

NOT ENOUGH

Hokus—Old Gotrox is devoted to music. There is a clause in his will leaving twenty-five thousand dollars to establish a home for poor singers.

Pokus—How inadequate. Twenty-five millions wouldn't begin to house all the poor singers.—Life.

THE BANJOIST



Conducted by

W. M. RICE

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of the
Harvard University Banjo and Mandolin Clubs, Several "Prep" School Clubs, etc.

Tuition in Banjo Technic

A new diagram is presented in this month's installment of Tuition in Banjo Technic, which shows all the notes on the second string from the third to the twelfth fret, both ascending and descending. The student should memorize the position of each new note in reference both to its letter and the fret upon which each new note is found. The positions of the natural notes should be memorized first, after which it will be a simple matter to locate the sharps and flats.

Study 45. This study is made up of exercises introducing notes upon the second string, and showing how these notes may be used to advantage to aid the movement of the left hand in rapid passages. As the previous running exercises have all been in the key of C, and did not extend above high C, the use of the second string has not been necessary. But now that other keys are to be employed, the second string can be used to advantage, and finger extension will be avoided, i. e., using four fingers of the left hand on five frets, and caused by two major intervals following one another.

It of course must be understood that in any scale, because of its definite beginning and ending, the left hand may so finger that the extension will not be necessary. In practical playing, however, runs do not always progress as smoothly as in scales, therefore the hints given in the text matter, as to the use of the second string in runs, should be carefully thought out and closely followed by the player. The diagram given in the April (1915) number of THE CADENZA should be reviewed, as several notes not before used on the first string will be introduced in this study.

Exercise A. An exercise in the key of G major. In the first measure allow the second finger of the left hand to slide on the fourth string from D to E. This brings the fourth finger in position to cover F sharp. In the second measure E and F sharp are fingered respectively with the second and fourth fin-

TUITION IN BANJO TECHNIC

LOCATION OF NOTES ON THE SECOND STRING
FROM THE THIRD TO THE TWELFTH FRET

Exercises Introducing Notes on the Second String

3450-3

gers. This fingering should be compared with that given for the same two notes which appear in the third measure. Here the left hand advances to the fourth position with the second finger covering E at the fifth fret of the second string, while the first finger holds F sharp.

When playing G these same two fingers, without leaving the strings, should slide up the fingerboard to the ninth position. These fingers now cover A on the second string at the tenth, and B at the ninth fret of the first string. To play C the second finger, holding A, should be allowed to collapse at the first joint. This forms a small bar over the first and second strings. The fourth finger is to be used on D, a new note at the twelfth fret of the first string.

In the fourth measure on the descending run the first and second fingers should slide down the strings to again cover F sharp and E. In the fifth measure, however, these same

fingers advance to the ninth position to cover A and B. By using the second string it will be plainly seen that several moves of the left hand have been eliminated, and one awkward reach avoided.

Regarding the fingering of the right hand: the first finger picks all single notes occurring on the second string and the second finger begins all runs on the first string as previously explained.

Exercise B. An exercise in the key of D major. In the first measure allow the second finger of the left hand to slide from D to E. Cover F sharp with the fourth finger. C sharp is to be covered by the second finger, as it is found at the second fret.

In the third measure, after the second F sharp has been played, allow the fourth finger to slide along the string to cover A. Instead of going back to the first position to play E and F sharp, still retain the fourth position to cover E on the second string with

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the second finger, the first finger covering F sharp on the first string. Use the first finger glide in playing D and E.

In the latter part of the fourth measure advance the first and second fingers to the ninth position as in the previous exercise. The student is cautioned to be sure and sharp C. This is a new note and should be covered by the third finger.

In the last part of the fifth measure allow the left hand to descend to the fourth position, and hold the second finger on E until half way through the sixth measure. This finger then should slide down the second string to cover C sharp. In the seventh measure play F sharp and E in the first position.

Exercise C. An exercise in 3-4 rhythm in the key of F major. In the first half of the exercise it will be noticed that, when the left hand is called upon to advance to notes in the higher positions, only the first string is used; in the last half of the exercise notes on the second string are employed. This gives the player both styles of left-hand fingering and should be studied carefully.

In the first four measures the dotted brackets should be followed closely. In shifting from F to A in the fifth and sixth measures, the third finger should be used for both notes. After playing F the finger should move to A, and then return to F without leaving the first string. The first finger should then advance to the seventh position in the seventh measure. In the eighth measure it should be noted that B flat, a new note, appears.

In the ninth measure advance the first finger to the tenth position, allowing it to cover C on the first string and A at the tenth fret of the second string, thus forming a small bar. This finger is to be held down through the ninth and tenth measures. In both of these measures play B flat on the second string. This note is found at the eleventh fret.

Compare the right-hand fingering in these two measures. In the ninth measure the first two notes occur on the first string, and these are to be picked with the second and first fingers respectively. Strike the B flat on the second string with the thumb. In the tenth measure pick the first note with the second finger. Strike the first note occurring on the second string with the thumb, and the next with the first finger.

In the eleventh measure allow the first finger of the left hand to slide to the eighth fret without leaving the string. Here another small bar is formed, covering B flat on the first string and G at the eighth fret of the second string. Cover A on the second string with the third finger. The right-hand fingering is the same as in the previous measure. In the twelfth measure allow the first finger to descend to the sixth fret of the second string to cover F. Play G on the open fifth string.

In the thirteenth measure cover E on the second string with the third finger, the first finger to hold F. Taking advantage of the

open fifth string, advance the hand to its eighth position, allowing the fingers to remain on the strings in sliding. The third finger now holds A on the second string, while the first finger covers B flat on the first beat of the fourteenth measure. Still holding these notes, allow the third finger to fall on C, forming a small bar. In the descending run the same fingering should be used, the only difference being that the hand moves down the fingerboard. Compare the left-hand fingering in these two measures with that given for the seventh and eighth measures of this exercise.

Exercise D. An exercise in 6-8 rhythm in the key of B flat major. In the first measure use the thumb glide in playing F and G as this will prevent cross fingering from A to B flat. In the second measure strike B flat with the thumb and pick the C with the first finger. In the third measure advance the left hand on the fifth count of the measure to the seventh position. This position is to be held throughout the next measure, and all notes with the exception of G are to be played on the first string. In the fifth measure allow the first finger to form a small bar at the third fret, covering F on the first string and D on the second string. Cover E flat at the fourth fret of the second string with the second finger, and hold until this note appears again.

In the sixth measure allow the first finger to descend to the first fret, forming a small bar upon E flat and C. Hold this throughout the measure, and cover D on the second string with the third finger. In the seventh measure strike the first B flat with the thumb, using the first finger on C. When the C occurs again strike this note with the thumb, and then alternate as in the descending scale of D major. In the tenth measure advance the left hand to the third position, playing E flat on the second string with the second finger and F on the first string. Hold these two notes until they occur again in the following measure.

Now advance the first finger to the tenth position, forming a small bar over A on the second string and C on the first string and hold this position through the twelfth and thirteenth measures, using the second finger on B flat on the second string, and the third finger on D on the first string as these notes occur. Follow carefully the right-hand fingering as indicated.

In the fourteenth measure allow the first finger of the left hand to descend to the eighth fret, forming a small bar to cover B flat on the first string and G on the second string. Cover A with the third finger. In the last half of the measure descend to the sixth position, using the first finger on F. In the next measure descend to the third position, using the first finger on F and the second on E flat. Hold these fingers until B appears, then release. Play the last measure in the first position.

Exercise E. An exercise in the key of F flat major. In the first measure C is indi-

cated to be picked with the first finger and B flat to be struck by the thumb. When runs in this key do not descend to the fourth string this fingering is to be used, but when runs do descend to the fourth string the right-hand fingering should be reversed.

In the second measure cover A flat at the sixth fret of the first string with the third finger, and after this note has been played the finger should slide down the string to cover F. In the third measure the B flat and its following octave should be covered by the third finger. This fingering is permissible, owing to the first B flat being an eighth note. Place the first finger on A flat, and after playing this note the first finger should slide down the string to E flat, the third finger covering F in the meantime.

In the fourth measure advance the third finger to high C, cover B flat with the first finger and then play A flat on the second string with the second finger. The first finger glide of the right hand should be used in playing these last two notes. Taking advantage of the open G string, the first and second fingers should slide down the strings to the third position where they will cover F and E flat.

A similar fingering in the opposite direction is used in the ascending run in the fifth measure. Use the first finger glide in picking the high C in this measure and the octave C at the beginning of the sixth measure. The last named note could be struck by the thumb but the glide is preferable for practice. Use the second string in playing E flat and A flat, but do not allow the fingers to leave the strings when shifting from the third to the eighth position. Compare this fingering with that given for the second measure, where only the first string was used.

In the seventh measure the second and first fingers should again be placed on E flat and F. While playing G slide the first finger to A flat, and although no note is to be played here upon the second string, the second finger should still remain upon the string.

In the eighth measure advance the fingers to the tenth position to cover B flat and C, and cover D with the third finger. In the descending run the same fingering should be used, only that now the left hand is moving in an opposite direction. The student is urged to play each exercise of the study through many times, until the fingering of both the right and left hands seems perfectly natural and easy.

Very British Guest: "What! Brahms? You're surely not going to sing German?" Hostess (apologetically) "Well, of course I shall take care to sing it flat."—London Punch.

The Song Writer

He writes about old Normandy,
For Dixie he moans and cries,
The way he describes these places
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—New York Journal.

THE MANDOLINIST



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Plectrum Concerts

Of the many concerts which have been given during the past season, four are deserving of special attention as having introduced, each in a new particular way, something novel and instructive that will help to stimulate the culture and love of the plectrum and kindred instruments, as well as bring them to the notice of modern musicians. These concerts, all of which were given with the same end in view, were all given during the month of May, and it is both pleasing and encouraging to note that the love of our instruments is so strong that the vibrations are caught by different persons in different parts of the country and of the world, urging them to work for the same results and at the same time.

The first of these concerts was given in Naples, Italy, on May 2nd; the second in New York City on May 4th, and the remaining two in Providence, R. I., on May 24th and 25th in connection with the Fourteenth Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists.

The concert given in Naples was under the direction of Sig. Raffaele Calace, the noted virtuoso and composer with whose work the readers of THE CADENZA should be more or less familiar, as a sketch of his life was given in this department not long ago. This concert was advertised as, "Concerto Classico Storico (1600-1700) di Strumenti a Plectro," and the program was illustrated by half-tone portraits of Bach, Beethoven, Mozart, Rameau, Vivaldi and Durante. It also contained half-tone cuts illustrating the ancient dances played at this concert, with notes explaining the manner in which these pieces were danced. Under the name of each composer who was represented on the program by a number, was appended a brief sketch of his life—in all a most instructive and interesting souvenir program.

Sig. Calace looked after every detail—even to the construction and decoration of the instruments used, which were designed after models preserved in the different museums in Naples, the home of the mandolin. He was assisted on the program by an orchestra of fifty, with an instrumentation composed of the plectrum family augmented by a flute, oboe and cembalo, and the program was as follows:

Sonata	Antonio Vivaldi (1675-1743)
(Andante, Gigs, Sarabanda, Allegro Scherzando)	Orchestra
Sonata	Francesco Maria Fracisci (1685-1750)
(Largo, cantabile, Vivaci, Largo, Gigs)	Orchestra
Solos for Plectrum Instruments L. von Brethoven (1770-1827)	
(a) Adagio	Antonio Lotti (1667-1700)
(b) Sonatina	F. Rameau (1683-1764)
(c) Allegro	F. Durante (1684-1755)
Solos for Lute and Cembalo	
(a) Aria	Antonio Lotti (1667-1700)
(b) Le Rappel des Oiseaux	F. Rameau (1683-1764)
(c) Aria	F. Durante (1684-1755)
Classic dances played by the Orchestra	
Pavane	Bach
Gavotte and Minuette	Mozart
Minuette	Mozart
Bolero	Mozart

The concert given in New York was one of the usual series of "Auditorium Concerts" given each season by John Wanamaker in the Wanamaker Auditorium, and was under the joint direction of Miss Vahdah E. L. Olcott and Mr. Myron A. Bickford, assisted by Gordon Kahn, violin; A. Vedder, 'cello, and Lillian B. Heyward, soprano. This concert brought to the notice of musicians the fact that the mandolin and guitar were often used by the great masters in conjunction with other instruments, as well as for solo numbers, and gave an excellent demonstration of the capabilities of these instruments when used conjointly with instruments of the bow family and with the voice. The program was as follows:

PAGANINI, Quartet, Op. 4, No. 1. For violin, viola, 'cello and guitar.	Miss Lillian B. Heyward
Violin, Gordon Kahn; Viola, Myron A. Bickford; 'Cello, A. Vedder; Guitar, Vahdah E. L. Olcott	
MOZART, Songs with Mandolin Accompaniment (Mr. Bickford)	
(a) "Come, dearest Mandolin, come"	
(b) "Contrastment"	
ZANI de FERANTI, Guit. Solo	Miss Lillian B. Heyward
Captive, "Loin de Toi," Op. 6 (Far From Thee)	
BETHOVEN (Solo composed expressly for the mandolin in 1795)	Miss Vahdah E. L. Olcott
"Sonatine"	Miss Vahdah E. L. Olcott
SCHUBERT (Song originally published with guitar accompaniment)	Miss Vahdah E. L. Olcott
"Serenade" (Mando-cello and guitar)	Miss Vahdah E. L. Olcott
CHOPIN (Guitar solos arranged from piano)	Miss Vahdah E. L. Olcott
(a) Prelude, No. 7 (Transcription by Tarrega)	
(b) Mazurka, No. 2, Op. 68 (Transcription by Ferrer)	
GIULIANI, Mandolin and Guitar Duets, "Variations," Op. 84	Miss Vahdah E. L. Olcott
Mr. Bickford and Miss Olcott	
DONIZETTI-FERRER, Guitar and Piano, Fantasia on "La Fille du Regiment"	Miss Olcott and Mr. Bickford

The program contained brief annotations regarding the numbers played and their composers, together with a short historical essay on the mandolin and guitar.

The remaining two of the four concerts were reviewed at length in THE CADENZA for June and July, and it would be superfluous to speak of them again in detail.

With the success of the above mentioned concerts as precedents, we may safely

*The names of the composers of the Pavana and the Bolero were not given, but there is every reason to believe that both were composed by Calace himself.

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cate of membership on the wall of your studio! Think of the prestige resulting from the fact of being empowered with the authority to grant a diploma for the correct passing of the different Standards of Attainment! Isn't that worth two dollars a year?

—What prestige and reputation I hold have been built by my own efforts. I am ever doing my share of work towards the uplifting of our instruments. As for the Guild, it looks to me as if a few members were getting all the benefits, while the majority pay the dues and look wise. So far as I know the Standards of Attainment exist only in theory any way.

—A little while ago you remarked that a member does not derive any benefits from the Guild, yet you have just stated that a few do get some! As a matter of fact, my dear friend, every single member comes in for his share. Naturally among all aggregations of men there are some leaders, and we are proud to have some mighty good ones amongst the Guild. These do most of the work and, if by "getting all the benefits" you refer to the publicity they receive through the Official Organ for their efforts in behalf of the Guild, please allow me to tell you that you are either mistaken or misinformed.

These men get very little in comparison with what they give, while every member

by expect that the coming season will bring many such instructive concerts to a musical public. My reasons for writing of them at such length lies not only in the fact of their novelty and the magnitude of some of the numbers performed, but with the wish to encourage lovers of the plectrum instruments and their kindred to give many such concerts in the future, and I sincerely hope that plans will be started now for giving many such concerts next season.

Overheard

—Well, you had a good chance to see the "American Guild of B. M. G." at its best, as one of its annual conventions was given in your city. You have learned through THE CADENZA all the business transacted, and presumably by this time are well acquainted with the purpose and standing of that body. As a teacher of the mandolin, guitar and banjo you should be a member. May I send in your application?

—I have been approached on this matter several times before, and have given it

some consideration. I never had the desire to belong to that body, because I never could see of what benefit the Guild could be to me.

—If you gauge all things from a financial standpoint, of course there is little to be gained by belonging to the Guild, although I assure you that my own business has been greatly improved ever since I have been a member.

—Well, I don't see any benefit whatsoever that can befall a member of that organization.

—Then I am convinced that you have not given the matter any serious consideration. Think of the prestige arising from the fact of being a member of an organization whose paramount aim is that of raising the status of the very instruments you teach! Think of the pleasure and satisfaction derived from associating with some of the best players and teachers in the country, with a view to improving conditions in your profession and building a uniform technique! Think of the prospective pupil who might be influenced to start his studies with you by noticing your certifi-

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A Talk to Parents

With this issue of THE CADENZA the musical season of 1915-16 will have begun, and thousands will return from vacations at the seashore and country to again resume their musical studies. Besides the countless numbers of students who already have established themselves in the study of some particular instrument there will be many others who are not so established, and who perhaps for the first time will consider the matter of choosing an instrument for themselves or possibly for their children. Inasmuch, therefore, as THE CADENZA is now read by thousands who are interested in music merely as a pastime, I am taking the liberty of devoting my allotted space for this month to the purpose of having a little heart to heart talk with parents who may be undecided as to the instrument for their children to study. I really cannot recommend the two instruments represented by this department as being applicable to every student, but I can say that among all of the plectral instruments at least one may be found which will serve to stimulate an interest in music not equalled by many of the so-called "standard" instruments. Our topic of discussion for this month then, will be the plectral family considered as rudimentary instruments.

All fond parents who are considering a course in musical instruction for their child presume that their individual son or daughter will develop into a "Paderewski," a "Kreisler" or a "Maud Powell," and parents often expend thousands of dollars only to have their hopes ultimately shattered. The "prodigy farce" is worked continually by unscrupulous teachers, who play upon the imagination of pupils and the credulity of parents with the promise of "virtuosity." Among the more wealthy classes a college education also is considered necessary, and with brain cramped to the capacity of "standing room only" the

young student, in addition to all his other work, is burdened with the study of music.

A man with only a general college education is not a specialist, and to become a power in his chosen work he must go further and post-graduate courses are a necessity. Yet fond fathers and mothers, with sons or daughters who display a little musical talent, expect them to become musical virtuosi along with their regular college work. Encouraged by an unscrupulous teacher in the belief that their children will be great, besides the money paid for a regular collegiate course thousands of dollars are expended only to result in final disappointment.

This is the day of the specialist. To be great in his profession a man must know much that is unknown to the rank and file of the same branch, and he must spend his study years in specializing. It is impossible to become a virtuoso upon two hours of daily practice as it is impossible to become conversant with a foreign language in a week. "Jack of all trades and master of none" runs the old proverb, and with brains crammed with Latin and Greek there is no room for harmony, counterpoint and fugue—that is, not more than a superficial knowledge, for as a matter of fact life isn't long enough to master all. This preamble brings us face to face with the open question:

"If an individual has decided upon a college education, and unless he takes a special musical course, should he consider music seriously?" Emphatically, the answer is "NO!" If he does choose music as his profession, the more education he gets musically the better. Let him in every way possible strive to obtain a degree, for a musical degree conferred by a reputable college is of inestimable value. If, however, one has chosen engineering or some other scientific work other than music for a life work, visions of grand opera and symphony orchestras never should enter his head except from the standpoint of hearing others as a means of recreation.

Music at this stage of civilization is too highly developed to be treated as a secondary consideration—not even with a child of ten years. I realize that it is difficult for parents to decide the life work of their children, yet close observation even in infancy will give decisive clues. The prodigy is born, and not developed. Prodigies cannot be made, and parents should be extremely wary of the teacher who tells in glowing terms of the child's great future, and concludes his tale by requesting a check for "five hundred" as a "starter."

Even a prodigy must practise constantly—five or six hours a day at the very least—during a period of ten years or more to develop. It cannot be accomplished within a shorter time. The study of music is something more than merely a routine in which the fingers and brain are trained to act simultaneously, and without the intuitive sense of musical refinement—which may be termed the ability of phrasing—all the technical work of years is of no avail. Therefore, a parent

who decides upon music as a profession for his child should think long and think well before making that decision final.

Having considered the profession of music from the *negative* side of the question, let us see what can be done *positively* for the boy or girl who is receiving a standard education in school or in college. From the standpoint of becoming a pleasing performer, or all musical instruments none are quite so easily learned as are those of the mandolin family, and none can be learned with the outlay of so little money. Thus we have two points primarily in favor of the plectral family—time and money.

At this time the mandolin and kindred instruments are so well advanced in musical standards that their teachers usually are good musicians, and it is well to remember that all the instruction received from them is good, sound musical knowledge which can be applied through life and will be valuable in application to the study of any standard instrument in later years. To become even a mediocre performer on the piano or violin requires at least four years of steady "grind," while one season of work on the mandolin will not only prove satisfactory to the player, but will give endless pleasure to others.

And what is true of the mandolin is equally applicable to the mandola, while the mandocello is even more remarkable in many respects. The size of this instruments forbids the lightning technic required of the mandolin, and in six months the student of average ability may execute music of the ballad type in a highly pleasing manner. The rich depth in tone quality of the mando-cello is in itself appealing, and the satisfaction to be obtained through the study of this instrument amply repays the effort. Considering, then, the foregoing statements to be true—is it not more reasonable to choose an instrument which may be played pleasingly and with a minimum of effort, when one is striving in the world of education for a goal as far removed from music as we are from Arcturus?

If music is to be one's life work, let him study music *first* and with all other branches of education as secondary. But if he has chosen some other profession, let him at once forget the ideals of virtuosity for never can they be reached when made subsidiary—no, not even with greater talent than ever has been known. Talent does not mean that one can sit at a piano and play the Beethoven Sonatas at sight. Talent is an attribute which requires development, and the development of years at that. To be really great in any line requires years of careful and thoughtful study, and it is well for parents to remember the proverb:

"Jack of all trades and master of none!"

Questions and Answers

A. P. A., Somerville, Mass.

Q. Please accept my thanks for your answer to my question which appeared in the August number. I have purchased a mandola, and am more than pleased with it. Will you kindly recommend a course of study? I

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have played the mandolin for a number of years, and of course can play mandola like a mandolin, although the fingering troubles me a little. I am told that I should learn Universal Notation. What do you advise?

A. Procure the Tocaben Method for the Mandola in Universal Notation, either through your local music dealers or Walter Jacobs of Boston. Your knowledge of the mandolin will allow you to play "transposed" parts, but for your own satisfaction you should learn "U. N." After you have completed the Tocaben Method, write me again, and I will suggest another branch of study.

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B. M. G. Magazines

A. R. G., Portland, Ore.

Q. Will you please give me a complete list of the magazines which have been published in the interest of the mandolin, banjo and guitar, both in this country and abroad, and which of them are still in existence?

A. The first magazine of which I have any knowledge was called the "Giulianiad," and was published in London solely in the interests of the guitar. As may be inferred from the title, it was published in the time of the great guitarist—Giuliani, and in addition to instructive articles contained some of this famous guitarist's music, as well as that of Sor, who also was then at the height of his popularity. The magazine was started in January, 1833, but continued for only 12 issues.

The writer vividly recalls his own introduction to a magazine of this sort in the early '90's—Gatcomb's Musical Gazette, published by L. B. Gatcomb in Boston. This is not mentioned as being the first magazine to be published in this country, but simply as the one which first chanced to fall into the hands of a certain, budding young banjoist, who was having his first lessons from the banjo veteran, Ike Brown. While this publication, like most of the early ones, was largely a "trade paper," it yet was very "newsy" and gave considerable more information as to what the "big fellows" were doing than do most of the magazines published at the present time. I am unable to give the exact dates of its birth and death, but believe that the "Gazette" began publication in the '80's and discontinued about 1898.

The "S. S. Stewart Magazine" probably was the first to be published in this country, for I believe it was launched in 1884. As would be but natural, it was devoted largely to the banjo and the doings of the banjoists, especially—if not exclusively—to those who played the Stewart banjo. The mandolin and guitar were not exactly ignored by the magazine, but it must be remembered that this early part of its existence covered a period when the banjo was nearing the height of its popularity, while the modern mandolin orchestra was yet a thing of the future. The Stewart journal was published in Philadelphia, and was continued for several years after the death of its founder, under the editorship of Charles Morris—the real father of the American Guild movement.

Other magazines of this early period were Griffith's "Mandolin and Guitar," published in Baltimore; "Staton's Magazine," published in Philadelphia by Harry M. Staton; "The Enterprise," published and edited in Philadelphia by Otto H. Albrecht; "The Musical Tempo," published in Philadelphia by Graupner and Meyer; "The Chicago Trio," published in Chicago by J. E. Henning, and "THE CADENZA," established in Kansas City, Mo., by the late Clarence L. Partee in 1894.

The "Mandolin and Guitar," "Staton's Magazine" and "The Enterprise" were comparatively short lived, while the "Musical Tempo" had a prosperous existence for several years, its editor being the prominent teacher, soloist and member of the firm—Fred C. Meyer, who used the pen name of Alvin Budgeign. From an educational standpoint this magazine ranked with *THE CADENZA*, and wielded a considerable influence for good. The "Chicago Trio" had only a short existence, yet was a very pithy and interesting little booklet, in size being but slightly larger than Elbert Hubbard's "Philistine." *THE CADENZA*, as most of the B. M. G. fraternities are aware, has had a somewhat eventful career—having changed its residence from its birthplace to New York City where it was actively continued for a number of years by its founder; witnessed and was largely responsible for the organization of the American Guild; was sold to Walter Jacobs (its present publisher and manager) in 1908, after a short period of inactivity; was made the Official Organ of the Guild at the Chicago Convention in 1912, and still continues with a record of 21 years of life to its credit.

Another paper of this early period was "The Reveille," founded in San Francisco by C. H. French and later taken over by Charles H. Graeber, by whom it was continued until the year of the great earthquake. This magazine usually contained a banjo arrangement by some well known soloist—such as Farland, Appleby, Hastings, O'Connell and others, together with one of "Prof. D. Mansfield's" guitar com-

positions. There were various short stories and an occasional instructive article.

The '90's saw the advent of "The Major," published in Saginaw, Mich., by The Barrows Music Co. This sprightly little magazine was edited by F. L. Keats, who had as a silent partner or assistant no less a personage than the prominent teacher and soloist, Sidney N. Lagreer, at that time a resident of Saginaw. After a few years, "The Major," like several of his predecessors, was retired from active service. At about the same time a magazine called "The Concerto" was launched at Dwight, Ill., by The Adams Bros. Music Company. After a few years the name was changed to "The Allegro," and in this form it flourished for two or three years. This magazine was a pioneer in publishing complete club or orchestra parts in each issue.

Shortly after the demise of "The Major" its former editor removed to Philadelphia, and there established the first exclusive magazine—"Ye Banjoist." This was exclusive in the sense that it catered solely to the interests of the banjo, and banjoists were very enthusiastic—at the outset. The enthusiasm, however, was apparently shortlived, for the magazine was discontinued after a few issues.

Another publication established in the '90's was the "F. O. G. Journal," published by F. O. Gutman, of Cleveland. This was an interesting and instructive little magazine, and was successful for a number of years. In 1904 or 1905 it was transformed into a more bulky magazine and called "The American Music Journal," in which form it was continued for two or three years and then discontinued. In its later form, this magazine catered to bands, orchestras and to musicians in general, reserving a department for mandolin club interests. Many instructive articles by prominent present-day artists appeared during its career, and it wielded a beneficial influence in the fraternity.

In 1906, or thereabouts, "The Crescendo" made its appearance in Boston under the editorship and management of H. F. Odell, and like a certain brand of something, known as "Johnny Walker" and born in 1820, it is still "going strong." It is scarcely necessary to go into details regarding the achievements of this ably conducted magazine as it is able to speak for itself. The latest addition to the magazine ranks in this country is "The Banjoist," published by Fred J. Bacon in New London, Conn. In spite of its name, which might be slightly misleading, the new magazine is devoted to the mandolin and guitar as well as to the banjo, and has started off in a very successful manner. It is "newsy" and interesting from cover to cover.

With the exception of the magazine first named in this article, the foregoing list has been confined entirely to publications in this country, but England also has a

very creditable past and present list which must not be ignored. If I am not mistaken the pioneer journal devoted to these instruments was "The Jo," founded somewhere about 1890 by Barnes and Mullins. After a few years the name was changed to "The Troubadour," in which form it continued for about 15 years. This was a representative magazine and held an important place in England, its staff of writers containing many of the most prominent names in Britain as well as an occasional American contributor.

"The Banjo, Mandolin and Guitar News," published by W. E. Temlett, came on the scene shortly afterwards, and enjoyed an existence of about 10 years. In this, and in most of the succeeding English magazines, the banjo received the major portion of attention, for England even today, is predominantly a banjo country. Many instructive articles appeared in this magazine, as well as banjo solos of a high order—such as Parke Hunter's arrangement of "Narcissus" and others of a similar character. Unless I am wrong from the prominent English banjoist, Will Pepper, was the editor for a time.

"The Banjo World," published by Essex and Cammeyer, was one of the early English magazines, and for a long time one of the most important. It contained a series of instructive articles (or "lessons") by Clifford Essex, and also a monthly biographical sketch of some famous player with portrait. After the partnership of the publishers was dissolved the magazine remained in the possession of The Cammeyer Music and Manufacturing Co. and has been issued regularly ever since, although I am unable to state positively that it is being issued at the present time, not having seen a copy for somewhat over a year.

About a year following the dissolution of the partnership of Essex and Cammeyer, Clifford Essex launched the "B. M. G.," which is still being issued regularly. This magazine has always been most ably conducted, and is one of the most interesting and instructive papers the fraternity has ever had. The present editor, Emile Grimshaw, is an able teacher and soloist, and many American writers—including the late C. L. Parrot, T. J. Armstrong, G. L. Lansing and the writer of this article—have contributed to "B. M. G." columns from time to time.

Somewhere about ten years ago Frederick H. Grix established a journal called "The Mandoline," which name was shortly changed to "The Minstrel." This was a very interesting and instructive magazine catering, as can be inferred, largely to the mandolin and the mandolin orchestra, which at that time was beginning to gain a slight foothold in England. Unfortunately, however, "The Minstrel" had only

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a short existence and was compelled to follow the fate of some of its predecessors.

At a still later period "Keynotes" was established by John Alvey Turner under the able editorship of Havoclock Mason. It had a successful existence for several years, but its publication was temporarily suspended about a year ago. "Keynotes" was one of the most impartial of magazines, and wielded a strong influence for good in the fraternity, the articles and music selections being invariably of a broad policy and high order. Another interesting paper is the "Dallas Musical Monthly," published by J. E. Dallas and Son, edited by the well known authority, A. H. Nassau-Kennedy. It is still very much alive in spite of war and other adverse conditions.

To the best of my recollection the above covers the list of magazines that have been printed in English. Among the magazines published in the German language are "Mitteilungen der Freien Vereinigung zur Foerderung guter Gitarrenmusik," published in Augsburg; "Der Gitarrenfreund," published in Munich and "Moderne Musik," published in Zurich, Switzerland. The first two were devoted exclusively to the guitar, while the last mentioned is devoted to the mandolin, guitar and lute.

The French journals include "Le Plectre," published in Marseilles; "L'Estudiantina," published in Paris and "The Mediator," also published in Paris. Those published in Italian include "Il Plectro," published in Milan, "Vita Mandolinistica," published in Bologna and at least one other, the name of which is not recalled. All of those published in French and Italian cater to both the mandolin and guitar.

It is believed by the writer that the foregoing list covers in a fairly complete manner the magazines which have been and are published in all civilized countries in the interests of the banjo, mandolin, guitar and allied instruments.

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As conductor of this department, I cordially invite the cooperation of all in England, connected with any of the Banjo, Mandolin or Guitar family of instruments, whether Amateur or Professional, and if they will send to me at my Bournemouth address (No. 3, Manor Parade, Christchurch Rd., Bournemouth) all news of general interest, concerts, improvements and suggestions of all kinds, they will be reviewed in the columns of *The Cadenza* as they appear to the eye of an absolute free lance, with unwavering impartiality.

Mr. P. A. Lefebre of Providence, R. I., writes:

"Would you please give me through *THE CADENZA* at your earliest convenience information on the following queries? I would like to know the names and addresses of all the B. M. G. papers and magazines in all the different countries of the world, and the price of subscriptions to same. I have asked Mr. Walter Jacobs, and he has referred me to you. I mean papers besides *THE CADENZA*, 'Crescendo' and the 'Sounding Board,' in either English, French, Italian or other languages."

Other than the three publications mentioned above, I think another exists in the States—"The Studio," edited by Sidney N. Lagatree. If my memory serves me right, I think I have seen some advertisement regarding this paper. However, I am not positive upon this point, but information could be obtained by dropping a card direct to Mr. Lagatree.*

As to the British papers, here is the list: "The Banjo World" (4/-p. a.), published by the Cammeyer Music Co., 3 Swallow Street, Piccadilly, London, Eng. "The B. M. G." (5/-p. a.) Clifford Essex Co., 15a, Grafton Street, Bond Street, London, Eng. "Keynotes" (4/-p. a.) (temporarily suspended), John Alvey Turner, 139 Oxford Street, London, Eng. "The Troubadour" (5/-p. a.), Barnes and Mullins, 3 Rathbone Place, Oxford Street, London, Eng. "Dallas' Musical Monthly" (2/-p. a.), J. E. Dallas & Sons, 202 High Holborn, London, Eng.

Regarding the Continental papers, I have made enquiries and find there are no papers of this kind issued on the Conti-

nent at the present time. All these ceased appearing after the outbreak of the war, together with the various musical societies. Some may never appear again, but, on the other hand, others may "resume as before" when conditions on the Continent permit. It may be that some new ones will spring up. However, I can only make a note of this query, which will be taken up at some future date when I hope it will be possible to furnish Mr. Lefebre with more definite particulars.

Although this department was created for the purpose of putting American readers in touch with purely banjo, mandolin and guitar matters in Great Britain, the conditions today are such here that it almost is impossible to delete occasional reference to the great conflict, and still keep this department up-to-date—the influence of the war permeating practically everything here. As regards music, the existing conditions are unique in many ways, due of course to the unparalleled "trench" nature of fighting which is seemingly inseparable from the present campaign. To brighten up this condition as far as possible, appeals in all the papers have resulted in a large number of musical instruments of every description being collected and dispatched to various centres, finally to be received by the troops, "somewhere in France," or by the gallant sea dogs who ceaselessly guard our shores.

It is doubtful whether this same cheerfulness of spirit prevails in the forces of the enemy, though no doubt Hans, Carl, Fritz and Company occasionally find some solace in the strains of a zither, or other instrument, when circumstances permit. Regarding our latest Ally, it is said that the Neapolitan soldiers have asked the Italian government for permission to take their mandolins with them, and recently in London, immediately after Italy's "decision," a corps of mandolinists took part in an enthusiastic procession, playing the "A Frangese March." With quite a number of musical instruments available, the "duetting" and "trioing" at the Front will be associated with many an incident which indeed will linger long in the memory of those spared to return.

Naturally, the music business is one that suffers the worst at a time like this, and while things with some may be tolerably satisfactory, *considering everything*, a complete cessation of business is to be noted with less fortunate members of the fraternity. Owing to lack of engagement, some members of a much traveled and famous quartet of mandolinists are indeed in sore straits. According to a tale unfolded to a magistrate recently, some of the late members of this party stated that they had to walk several miles in order to line up in a queue formed by applicants at the cheap bread distributing centres.

Mr. F. Winslow and his mandolin have recently been paying frequent visits to a camp—"somewhere in England." Seated

on a chair or any old box, with the soldiers all round him in their bunks, some merry times have been spent, often for a couple of hours at a stretch the men thoroughly appreciating his fine playing.

Deep sympathy is extended to Mr. and Mrs. F. W. Hawes, of London, who have had the sad news that their son, Sergeant Hawes of the 12th London Regiment, was killed in the heavy fighting on April 18th. Captain Arbutnot pays tribute to the gallantry of Sergeant Hawes, whose Regiment advanced in support of the Canadians.

Mr. B. M. Jenkins has recently been playing mandolin solos to the soldiers in some of the Hampshire Y. M. C. A. tents.

"Concert parties" behind the trenches are now quite an institution, everything being done to help brighten the lot of the soldiers, who often find the time very dull in between the periods of fighting.

The latest to return, after some weeks of touring, is one organized by the "Three Arts Club," who assuredly must find their town-entertaining experiences quite flat and commonplace, in comparison to those recently passed through. These entertainers gave some 18 concerts a week—anywhere and everywhere; in a hospital ship bound for England carrying the wounded, on a race course, in Y. M. C. A. tents, on the roadside by a veterinary camp hospital, in fact anywhere behind the trenches where soldiers could listen to them.

Miss Lena Ashwell, the well-known actress, who accompanied the party, in the *Daily Express* gives some interesting notes of the tour. "Very strange," she writes in part. "Very wonderful! In the whole world there cannot be a queerer audience to listen to than a band of strolling players."

The spirit of the men is indicated by the concluding paragraphs of Miss Ashwell's article:

"Over there you get the impression that this is a war absolutely of extermination. The men are very grim and they are very earnest. On board boat a soldier said to me that there was only one in one thousand who shirked; and at a convalescent camp almost every man stepped forward when asked who were ready to return to the front. A rare good fellowship unites them all. One night, I remember, we were in a hut which was perfectly packed with men. Outside there were scores of others about to go off to the trenches. 'Look here,' said the colonel, 'a lot of them outside are going up tonight. Will some of you make room for them?' Every man left the hut. The others came in, and a concert with choruses made them very cheery."

"That is the great value of our idea. In one hospital a man about to die asked one of us for some music. 'Give us something nippy, miss,' he whispered. She played, and he was happy as he went on to the unknown."

*Note: Mr. Sidney N. Lagatree's magazine, "The Studio," never was devoted to the interests of the Banjo, mandolin and guitar.—Ed.]

WHAT THE

ARE DOING

WHEN
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At a recent meeting of "The Gibson," "The Avon" and "The Venetian" Mandolin Orchestras of Lawrence, Mass.—the personnel of each consisting largely of the pupils of Mr. J. Lawrence Ivers—it was decided to combine and form a new organization to be known as "The Lawrence Plectral Society," and later on to affiliate with the American Guild as a Chapter. The object of the organizing is to merge the same interests of the several into a harmonious whole, and thus give an added impetus to the plectral interests of the city through strength of combination. It is confidently expected that very shortly the new society will number at least fifty members, for invitation has been extended to all players of the banjo, mandolin, guitar and kindred instruments to come into the fold by making application to Secretary Ivers at 373 Howard Street.

The officers elected to serve the new society—the first one of its kind in Lawrence—are: Miss Catherine Sullivan, President; Miss Frances Finegan, Vice-President; Mr. Sterling Haight, Treasurer and Assistant Secretary, and Mr. J. Lawrence Ivers, Secretary and Director, with a Board of Directors to be created in the near future. The different orchestras which are the nucleus of the new organization do not wholly lose their individuality, as they will still continue their weekly meetings and rehearsals, but once a month the combined society will meet for a concert and a general good time, with a program arranged in advance. At the close of the enthusiastic meeting which formally launched "The Plectral Society," a short concert was given with the following program:

Ensemble—The Plectral Society	
(a) March, "The Tallman"	
(b) Waltz, "Pepi and Preety"	<i>Widd</i>
Mando-Cello Solo—J. Lawrence Ivers	
Air and Variation, "Old Black Joe"	<i>Foster</i>
The Gibson Trio—Messrs. Ivers, Haight and Cahoon	
(a) Waltz, "Delectation"	<i>Widd</i>
(b) Fox Trot, "Ken-tue-kee"	<i>Widd</i>
(c) Mandolins and Tenor Mandola	
Ensemble—The Plectral Society	
(a) March, "Adiald"	<i>Hall</i>
(b) Caprice, "Dance of the Moths"	<i>Widd</i>
Ensemble—Gibson Mandolin Orchestra	
"The Knary"	<i>Nevin</i>
Ensemble—The Plectral Society	
(a) Waltz, "Chain of Daisies"	<i>Widd</i>
(b) March, "The Crescendo"	<i>Odell</i>

Mrs. Alice Kellar-Fox of San Francisco presented her pupils in a recital at Eiler's

Auditorium on Sunday afternoon, June 27, 1915, in the following program:

"Crescendo March"	<i>Odell</i>
"Angel" Lullaby	<i>De Lano</i>
Banjo, Mandolin and Guitar Orchestra	<i>Drumkeller</i>
Piano Solo—Caprice Op. 147	
Miss Lucille Crámer	
Banjo Solo—"The Rosary"	<i>Nevin</i>
Miss Myrtle Parker	
Mandolin Trio—"Chère Sultiana"	<i>Belluzzi</i>
Helen Crooks, Halcyone Payne, Wm. Temles	
"My Flower, Hazel"	<i>Lilivakani</i>
Barcarolle (Tales of Hoffmann)	<i>Offenbach</i>
Orchestra	
Mandolin Solo—Mazurka-Concerto, Op. 224	<i>Mosvir</i>
Miss Helen Crooks	
Mandolin Solo—Madras (Reverie), Op. 44	<i>Odell</i>
Mr. Harry Anthony	
Mandolin Obligato—Mr. Wm. Temles	
Piano Solo—"The Robin's Return"	<i>Fischer</i>
Miss Ruth Knudsen	
"Hamoretski", Op. 101, No. 7	<i>Donak</i>
"Cradle Song" (Wiegendorf)	<i>Hawter</i>
Orchestra	
Mandolin & Guitar Duet—"Le Carnaval de Venice" (Fantaisie)	<i>Paganini</i>
Wm. Temles, S. Safrides	
Ukulele Solo	<i>De Lano</i>
Miss Myrtle Parker	
Banjo Solo—Rhapsodie Honneur, No. 2	<i>Liszt</i>
Mr. Paul Whitson	
Guitar Solo—Valse de Concert	<i>Safrides</i>
Wm. T. Safrides	
"The Swan" (Le Cygne)	<i>Saint-Saens</i>
"Albino Oe"	<i>Lilivakani</i>
Orchestra	

The Penn College Orchestra of Oskaloosa, Ia., Mr. J. Worth Allen, director, gave its Eighth Annual Home Concert on Wednesday, March 7, 1915. The Orchestra had the assistance of Eva Wickcrsham, reader; Flo Jones, 'cello; J. Worth Allen, violin and banjo; Allen's Banjo Club and Allen's String Orchestra, in the following program:

Ensemble—Orchestra	
(a) Boy Scouts of America"	<i>Mackie-Beyer</i>
(b) Selections, "Il Trovatore"	<i>Ferdi</i>
Ensemble—Banjo Club	
March	<i>J. Worth Allen</i>
Ensemble—Orchestra	
Selections, "Bocaccio" (Arr. by Ferrazzi)	<i>Suppe</i>
Cello Solo—Flo Jones	
"Chant du Berger", Op. 23, No. 1	<i>Schubert</i>
Ensemble—Orchestra	
"Pilgrims' Chorus" from "Tannhauser"	<i>Wagner</i>
Ensemble—String Orchestra	
"La Flor de Mexico" (The Flower of Mexico)	<i>Curti</i>
Violin Solo—J. Worth Allen	
"Romance sans Paroles" (Song Without Words)	<i>von Goern</i>
Reading—Eva Wickcrsham	
"Alone on a Wedding Trip"	<i>Tompinis</i>
Banjo Solo—J. Worth Allen	
Selections from "Rigoletto"	<i>Ferdi</i>
(a) The Duke's Song, "La Donna e Mobile" (Act 3)	
(b) Quartet, "Bella Figlia" (Act 3)	
Ensemble—Orchestra	
Patriotic Overture	<i>Bowman</i>
(a) Bagin Call, "Assemble!"	
(b) "Battle Cry of Freedom"	
(c) "Old Folks at Home"	
(d) "Soldier's Farewell"	
(e) "Dear Old 1 Left Behind Me"	
(f) "The Star Spangled Banner"	

The Institute Mandolin Club of Philadelphia, Mr. William H. Albrecht, director, gave the Sixth Students' Recital at the Wanamaker Institute of Industries in that city on Tuesday evening, April 27, 1915. The program was a trifling long, as all student recital programs necessarily must

be, but it was interesting as showing the musical calibre of the performers.

The personnel of the Club is: Miss Marie Kavanaugh, Mr. E. H. Singer, Mr. Frank Benson and Mr. L. L. Byers, first mandolins; Miss Elizabeth Kersey, Miss Edith Freeman and Mr. C. G. Blacklock, second mandolins; Mr. Wendell Osborn, Jr., Mr. H. O. Madara, Mr. Frank Fratanuando, Mrs. Karlene Albrecht, Mr. William H. Albrecht and Mr. Charles Martin, first banjos; Mr. William H. Baker and Mr. Charles Zeigler, second banjos; Miss Emma Frank, Miss Anna Jones, Miss Eva Mensch and Mr. E. C. Fisher, guitars. The full program was as follows:

Institute Banjo, Guitar and Mandolin Club	
(a) March—"Lafayette"	<i>Wagner</i>
(b) Characteristic Dance—"Lilliputian Frolics"	<i>Raukka</i>
Piano Quartet—"Festival Procession March"	<i>Wagner</i>
1st Piano—Miss Dorothy Wilson, Nathan Sangree	
2nd Piano—Miss Olive Billings, Julia Hortz	
Solo—(a) "Selektie"	<i>Meyer</i>
(b) "Open Thy Blue Eyes"	<i>Maurer</i>
Reading—"An Old Sweetheart of Mine"	<i>Riley</i>
Violin Solo—"Adoration"	<i>Borevski</i>
Miss Irene Gust	
Violin Solo—"The Flight De La Jeunesse"	<i>Dickinson</i>
Miss May Richards	
Reading—"Queen Esther's Petition"	
Miss Elsie S. Parker	
Banjo Trio—(a) March, "Institute"	<i>Arr. Albrecht</i>
(b) Selected	<i>Arr. Albrecht</i>
Wendell Osborne, Jr., 1st Banjo; Charles Zeigler, 2nd Banjo	
William Albrecht, Acc. Banjo	
Piano Duet—(a) "March Lyrique"	<i>Kodling</i>
(b) "The Holidays"	<i>Mueller</i>
Misses Isabelle Clugh, Dorothy Wilson	
Solo—"My Heart at Thy Sweet Voice"	<i>Saint-Saens</i>
Mrs. E. A. Lord	
Violin Duet—"Polish Dance"	<i>Scharwenka</i>
Misses Irene Gust, May Switzer	
Reading—"How Two Girls Study"	
Miss Sarah Mabel Coates	
Solo—(a) "Down in the Forest"	<i>Ronald</i>
(b) "How Lovong"	<i>Salter</i>
Piano Quartet—"Over Hill and Dale"	
1st Piano—Misses Frances Shapiro, Marie Osterly	
2nd Piano—Misses Evelyn Alexander, Sarah F. Herberg	
Reading—"What the Violin Told"	
Miss Reba Bonnell Bellis	
Institute Banjo, Guitar and Mandolin Club—	
(a) Value Hesitation—"Merry Madness"	<i>Allen</i>
(b) Fox Trot—"Ken-tue-kee"	<i>Weidt</i>

The Monarch Mandolin Orchestra of Seattle, Wash., Miss Edna Dole Wilcox, director, assisted by Mrs. E. A. Tanner, reader, gave a concert on May 12, 1915, with the following program:

Ensemble—Monarch Mandolin Orchestra	
(a) March, "A Live Wire"	<i>Johansson</i>
(b) Overture, "Merric Musicians"	<i>Randall</i>
Reading—Mrs. A. Tanner	
Ensemble—String Quartet	<i>Kerckat</i>
"Foraker"	<i>Selected</i>
Mandolin Solo—Mr. M. H. Minier	
Reading—Mrs. Tanner	
Ensemble—Orchestra	
"Teddy Bear's Picnic"	<i>Bratton</i>
Mandolin Duet—Edna Dole Wilcox, Raymond Miller	
Selected	
Reading—Mrs. Tanner	
"The Girl I Left Behind Me"	
Ensemble—Orchestra	
Medley of National Airs	<i>Miller</i>

Mr. William Place, Jr., assisted by Miss

Edith Castle, contralto, Miss Evelyn Blair, soprano, and Messrs. George Slocum and Harris Shaw at the piano, gave a concert at the Oak Bluffs Country Club, Oak Bluffs, Mass., on Saturday, August 14, 1915. The program was a fairly long one for a summer concert, but one of exceptional merit. Mr. Place played three double groups as follows: (a) Andante from the Concerto in A minor, La Scala, (b) "Capriccio Spagnuolo," Op. 279, Munitz; (a) "Serenata," Alexander, (b) Concerto, Op. 64 (Allegro molto Assai), Mendelssohn; (a) "Souvenir di posen," Wieniawski, (b) "Souvenir di Venice," Place. Miss Castle gave a group of five songs: (a) "Sous les oranges," Homes, (b) "Il neige," Bemberg, (c) "Night and Dawn," Fairfield, (d) "Hayfields and Butterflies," Riego, (e) "The Rose Leans Over the Pool," Chadwick. Miss Blair gave a group of four songs: (a) "Down in the Forest," Ronald, (b) "Come Down Laughing Streamlet," Spross, (c) "My Laddie," Thayer, (d) "Song of Joy," Woodman. For the closing number Miss Blair and Miss Castle gave a duet, "Gondeliera," Henschel.

Mr. S. A. Thompson's Mando-Orchestra gave its eighth annual concert at Pythian Hall in Portland, Maine, on Thursday evening, May 20, 1915, assisted by Miss Margaret Redlon, mandolinist; Mrs. June Shaw Baker, entertainer, and the Harvard Male Quartet. This concert received unusual attention and featuring from the press, and delighted a large audience. The program was as follows:

Waltz, "Barcelona Beauties".....	Bilibeth Orchestra
"Reveries".....	Harvard Male Quartet
Reading.....	Mrs. June Shaw Baker
"Eug Frolics".....	Orchestra
"De Coppah Moon".....	Harvard Male Quartet
Unaccompanied Mandolin "Mazarka-Concerto," Op. 224.....	Mrs. Margaret Redlon
"Berceuse" from Jodelyn.....	Orchestra
Reading.....	Mrs. June Shaw Baker
"Farewell".....	Harvard Male Quartet
"March Ensemble".....	S. A. Thompson Orchestra

The combined Mandolin and Glee Clubs of the University of Illinois in Urbana, Ill., Mr. A. L. Bevis, manager and director, celebrated the closing of the most successful musical season in the history of the institution by a smoker held in the Phi Psi house, and at which each member of the club was presented with a monogrammed sweater. Through the untiring efforts of Manager Bevis, this season the clubs varied the usual two concerts at home by taking a Christmas tour, which included two concerts in Chicago and one each in Savannah, Moline, Keokuk, Springfield and Bloomington, the performances in these places usually being given under the auspices of "Illinois Clubs" established in

the visited cities. Two short trips also were made to Kaintoul and Kankakee.

One of the important changes, which was adopted this season and will be continued in the future, was instituted at the Interscholastic Concert held on May 14th, when the last half of the program as usually presented was changed from formal music to informal fun, in the nature of a dramatic skit mixed with nonsense and set in a college atmosphere. The cordial reception of this change decided the management upon its continuance.

Mr. William H. Scamell is a popular teacher of the mandolin in Randolph, Mass., as well as a dealer in instruments. Mr. Scamell reports business as good, with indications of better.

Mr. Lewis Spindler of St. Louis when at home, but more cosmopolitan than citizen; the warm personal friend of Professor Andreeff, who toured America with the Russian Imperial Bahalaika Orchestra; the founder of the same kind of an orchestra in his home city and a man with a warm interest in matters luteistic, mandolinistic, and guitaresque, will sail from America some time this month on another of his innumerable foreign trips—this time with Madrid as the destination. Mr. Spindler reports that ragtime piano music is especially popular in "Old Madrid," and it is his intention to take over some of the real, genuine, simon-pure Yankee ragtime publications to show the Spanish rag-fimists the American professional article. After a two month's sojourn in Madrid, Mr. Spindler will embark for Paris.

Mr. Burton Gedney of Mamaroneck, N. Y., well known as a member of the Ildajo team, Magee, Gedney and Magee, sends THE CADENZA a half column account from the Port Chester (New York) Daily Item of a mandolin concert given in Brooksville, N. Y. Now there is nothing startlingly novel about a mandolin concert, but this one was given entirely by "fire-laddies"—the Brooksville Fire Company, which made its professional debut at this concert and astonished friends and critics by the musicianly performance. The Club has been organized only a few months, and according to the Daily Item "Played difficult selections with a precision and technique which would have done credit to musicians with many years' experience." The members of the Club are: Walter Fladley, George Birket, William Warner, Frank Fladley, William Garlarie, Charles Guthrie, John Haight, John Maroney, George Dozan, Harry Bitz, Henry Braun, Roy Taylor, Ralph Ketchum and Randolph Smith. After the concert by the Club, selections were rendered by Magee, Gedney and Magee in solos and ensemble.

A fire-brigade banjo and mandolin club is a novelty that breaks out in a fresh place and sounds a new "call" in ensemble work. It is quite evident these fire fighters can do excellent "team work" at other things besides fires, and if one can—why not others? Why not do a little proselytizing and start a fire propaganda? The weather may be a little

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warm for the suggestion, but Field Secretary Buttelman might ignite the spark to kindle the flame that will incite some one to organize Fire Chapter No. 7.

THE AMERICAN GUILD

(Continued from page 15)

- All manuscripts shall remain the property of contestants submitting same.
- Contest will close February 1, 1916. Prizes will be awarded at the 1916 annual convention at Washington.
- Judges may reject any or all entries.
- Entries must be mailed to Contest Committee, American Guild headquarters, 128 W. Main St., Jackson, Mich., and must bear postmark date not later than Feb. 1, 1916.

The Chapter Membership Contest

Every Chapter, every teacher, every pupil and every trade member will be interested in the announcement of the big Chapter Membership Contest, which will be found on another page. The directors have so planned the contest that every Chapter—new, old, great or small—may have an equal chance to win at least one prize.

And the prizes—will they be worth working for? Well—leave that to the trade members! That "prize exhibit" room at the 1916 convention will be a remarkably interesting place.

Get ready to start at the drop of the hat on October 1st. Whether your Chapter is organized now or not; whether your work is in a village or a large city; whether you start with a hundred Charter members or five—you have a chance to win.

Write the Contest Committee that you are "in" today. Watch for the announcement next month, but don't wait for it—get busy now!

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Many numbers in this list are also published for both Banjo Solo and Banjo obligato in the old A Notation.

Transposed Tenor Mandolin and Mando-cello parts will be supplied in MANUSCRIPT form but WITHOUT discount from catalog price.

Numbers marked thus † are British copyrights and cannot be purchased for use in England and Colonies.

	Grade	1st Mandolin	2nd Mandolin	3rd Mandolin	Tenor Mandolin	Mando-cello	Mando-bass	Pure Obligato	Banjo Obligato	(Spectrum style)	Guitar Acc.	Piano Acc.	Banjo Solo
*ADALID. (The Chlefian) March (Hall).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	15	15	30
*AFTERGLOW. A Tone Picture (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*AGGRAVATION RAG (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*AH SIN. Eccentric Two-Step Novelty (Roife).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	40
AHY FAIRY. Schottisch.....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	30	15	15	20
*ALLURING GLANCES. Waltz (Roife).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	15	15	15	15	20
*ALPINE FLOWERS. Waltz.....	A. J. Weidt	B	30	10	15	15	15	15	15	15	15	15	20
*AMOURETTE. Waltz (Leigh).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*ANGEL'S SERENADE (Brage).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*ANGELS. From "Seaman Hittowood" (Massenet).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*ANTRIA'S DANCE. From "Peer Gyt Suite" († Grieg).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*ARBITRATOR. THE. March and Two-Step (Tauber).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*ASPHODEL. Waltz.....	R. E. Hildreth	A	30	10	15	15	15	15	15	15	15	15	20
*AT THE HAMLET. (Au Hameau) († Godard).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*AT THE WEDDING. March and Two-Step (Young).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*AUBADE PRINTANIERE. Spring Serenade († Lacombe).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	15	15	15	15	20
*BABOON BOUNCE. THE. A Rag-Step Intermezzo.....	George L. Cobb	B	30	10	15	15	15	15	15	15	15	15	40
*BALLEZ DES FLEURS (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*BARCAROLE. From "Tales of Hoffmann" († Offenbach).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*BARGAROLE. From "Tales of Hoffmann" († Offenbach).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*BARN DANCE. The Bunnetter and Cabbol (Went).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*BASHFUL BUMPKIN. Schottische and Barn Dance (Roife).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*BATTLE ROYAL. The Bunnetter and Cabbol (Went).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*BEAN CLUB MUSINGS. March Characteristic.....	Paul Eno	B	30	10	15	15	15	15	15	15	15	15	20
*BERGUESE. From "Jocelyn" († Godard).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*BERGUESE. (Schyvo).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*BOYS OF THE MILITIA. March (Boehlein).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*BUTTERSCOTCH. Characteristic March.....	Frank W. Bone	B	30	10	15	15	15	15	15	15	15	15	30
*CAMILLA. Chilean Dance.....	Frank W. Bone	A	30	10	15	15	15	15	15	15	15	15	30
*CATHEDRAL CHIMES. (Reverie (Arnold and Brown).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*CHAIN OF DAISIES. Waltz.....	A. J. Weidt	C	40	10	15	15	15	15	15	15	15	15	20
*CHANSON SANS PAROLEZ. (Song Without Words) (Tchaikowsky).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*CHAU-CHIEF. Two-Step Intermezzo (Phillip).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
COLORED GUARDS. THE. Characteristic March.....	A. J. Weidt	A	30	10	15	15	15	15	15	30	10	15	20
*COME BACK TO CONNEMARA. Irish Novelty Two-Step (Grey).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*COMMANDER. THE. March and Two-Step (Allen).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	15	15	40
*CONSOLATION No. 61 (Liszt).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*CONVENTION CITY. March.....	Thos. S. Allen	B	30	10	15	15	15	15	15	15	15	15	20
*COPPELLIA. Valse Lentef (Delibes).....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	25	25	25	35
*COWBOY CAPERS. Characteristic March (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*CUPID ASTRA. Waltz (Roife).....	Arr. Hildreth-Jacobs	B	40	20	25	25	25	25	25	25	25	25	35
*CUPID'S VICTORY. Waltz.....	A. J. Weidt	A	30	10	15	15	15	15	15	30	10	15	20
*DANCE OF THE CLOWNS (Macedoni) (Trinkaus).....	Arr. W. F. Odell	B	30	10	15	15	15	15	15	15	15	15	20
*DANCE OF THE LUTINIC. An Idiotic Rave (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*DANCE OF THE MOONISH. Caprice.....	A. J. Weidt	A	30	10	15	15	15	15	15	15	15	15	20
*DARKY'S DREAM. THE. Characteristic (Barn Dance).....	Arr. W. F. Odell	B	30	10	15	15	15	15	15	15	15	15	20
*DART YAM RAG. A Darkie Delicacy.....	A. J. Weidt	A	30	10	15	15	15	15	15	15	15	15	20
*DELEGATION (Delight). Valse Hestiation (Roife).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*DENZOGO. Brazilian Mazur (Nazaroff).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*DIXIE RUBE. THE. Characteristic March (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*DIXIE TWILIGHT. Characteristic March (Johnson).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*DREAM KISSES. Waltz (Roife).....	Arr. Hildreth-Jacobs	A	40	20	25	25	25	25	25	25	25	25	35
*EL TORERO. Waltz.....	R. E. Hildreth	A	30	10	15	15	15	15	15	15	15	15	20
*ELVIS DREAM. Nolette (Reivland).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*EVOLUTION RAG (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*FAIR INFANDANTIN. Waltz (McVeigh).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*FAIRY FLIRTATIONS. Dance Caprice (Boehlein).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*FANFON. Mazurka.....	A. J. Weidt	A	30	10	15	15	15	15	15	30	10	15	20
*FARMER BUNTING. March (Les Joyeux Pastilons) (Creggh).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*FASCINATION. Waltz.....	Frank W. Bone	A	30	10	15	15	15	15	15	15	15	15	20
*FAUST. Selection (Gounod).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*FIRE-FLY. Polka.....	A. J. Weidt	A	30	10	15	15	15	15	15	30	10	15	20
*FLEUR D'AMOUR. Hestiation Waltz (Cobb).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*FLIGHT OF THE PIRLS. Ballet.....	Arr. W. F. Odell	B	30	10	15	15	15	15	15	15	15	15	20
*FOUR LITTLE BLACK BERRIES. Schottische (O'Connor).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*FOUR LITTLE PINK BERRIES. Schottische (O'Connor).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*FROG FROLICS. Schottisch.....	R. E. Hildreth	A	30	10	15	15	15	15	15	15	15	15	20
*FUN IN A BARBER SHOP. Novelty March (Winna).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	15	15	20
*GAY WITTENBIEBS. Novelty March (Winna).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	15	15	20
*GEN. MIXUP. U. S. A. March Characteristic (Allen).....	Arr. Jacobs-Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*GER-NONE. (Two-Step or Two-Step).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*GIRL OF THE ORIENT. Terlan Dance (Jacobs).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*GLORIANA. Overture.....	A. J. Weidt	B	40	20	25	25	25	25	25	25	25	25	35
*GOT. THE. Descriptive Maz. (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*GRETCHEN MY RATISKELLER FAIRY. Medley Waltz (Ayer).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	15	15	15	15	20
*HASHED BROWN. Novelty Two-Step (Allen).....	Arr. Walter Jacobs	A	20	10	15	15	15	15	15	15	15	15	20
*HEAP O' LAMB. Arr. Walter Jacobs.....	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	15	15	20
*HEART MURMURS. Waltz (Roife).....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	25	25	25	25	35
*HICKER. THE. Novelty March (Winna).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20
*HOME, SWEET HOME. Medley "Good-Night" Waltz.....	R. E. Hildreth	B	30	10	15	15	15	15	15	15	15	15	20

(Continued on page 48)

MANUSCRIPT ORCHESTRA MUSIC

(Continued from page 47)

Playable in any Combination of the Instruments listed

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult.
The numbers marked with * are also published for regular Orchestra; therefore parts for Violin, Cornet, Clarinet, Drums, etc., are obtainable. Prices same as for Flute.
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*HOOP-E-KACK, Two-Step Novelty (Allen).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	20
*HUNGARIAN DANCE No. 31 (Brahms).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*HUMORESQUE (Dvorak).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
IDABEL, Waltz.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	10	20
*IN CUPID'S TOILS, Waltz (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*IN ROYAL FAVOR, March and Two-Step (Porter).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*IN THE CONNING-TOWER, March and Two-Step (Brail).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*INTOXICATION RAG (Whidden and Conrad).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*IRVINA, Intermezzo (Two-Step) (Rofe).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*KAISER FRIEDRICH, March (Friedemann).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	10	20
*KALOOLA, A Darktown Intermezzo.....	A. J. Weidt	A	30	10	15	15	15	30	10	20
*KEN-TUC-KEE, Fox Trot.....	A. J. Weidt	A	30	10	15	15	15	15	10	20
*KENTUCKY WEDDING KNOT, Novelty Two-Step (Turner).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*KISS OF SPRING, Waltz (Rofe).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	20	35
*KNOCK-KNEES, One-Step or Two-Step (Cobb).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*LA FONTAINE (The Fountain), Idylle (Lysberg).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	10	20
*LA PALOMA, (The Dove) Spanish Sereenade. (Tradler).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	10	20
*LIGHT HEART, Polka.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	10	20
*LILIES OF THE VALLEY, Waltz.....	Arr. A. J. Weidt	A	30	10	15	15	15	30	10	20
*LORAIN, Mazurka (Rubinstein).....	Arr. Hildreth-Jacobs	B	30	10	15	15	15	15	10	20
*LUSTSPIEL OVERTURE (Keler-Bela).....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	20	35
*MADE IN THE U. S. A., March (Samtos).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*MAZURKA No. 1 (Gaius) (Santus).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*MAY BELLE, Schottisch.....	Arr. A. J. Weidt	A	30	10	15	15	15	30	10	20
*MELODY IN (Rubinstein).....	Arr. A. J. Weidt	A	30	10	15	15	15	15	10	20
*MR MELICAN MAN, A Pitiail Rag.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	10	20
*MERRY MADNESS, Value Hestration (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*MERRY MIDWINTER, Waltz (Lisberg).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*MI AMADA (My Beloved), Danza De La Manola (Leigh).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*MIMI, Danse Des Griottes (Leigh).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*MUSIDORA, A 2/4 mazurka high.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*NEW ARRIVAL, The, March and Two-Step.....	Anthony S. Brail	A	30	10	15	15	15	15	10	20
*NIGHT IN JULY, The, March and Two-Step.....	Anthony S. Brail	A	30	10	15	15	15	15	10	20
*NOCTURNE, OP. 9, No. 2 (Chopin).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*NORTHERN LIGHTS, Overture.....	Arr. A. J. Weidt	C	40	20	25	25	25	25	20	35
*ON DESERT SANDS, Intermezzo Two-Step (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*ON THE CURB, March and Two-Step (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*ORFÈUM, THE, March and Two-Step (Bluman).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*OUR DIRECTOR, March (Bigelow).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*PANSIES FOR THOUGHT, Waltz (Blum).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	20	35
*PAPRIKA, One-Step or Two-Step (Frisman).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*PAS DES AMPHORES, Air de Ballet (Chaminade).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*PALLINE, Waltz (A. J. Weidt).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*PERFUME OF THE VIOLET, Waltz (Rofe).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*PERT AND PRETTY, Waltz.....	A. J. Weidt	A	30	10	15	15	15	15	10	20
*PEPETA, Vale Espanol (Rubinstein).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*PIZZICATO POLKA (Strauss).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*PUZZY FOOT, Eccentric Rag (Hoffman).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*RAIDERS, THE, Galop (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*RAMBLING ROSES, Waltz (Morse).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*RED ROSES, THE, March, From "Carmen" (Bisset).....	Arr. A. J. Weidt	A	30	10	15	15	15	30	10	20
*ROSEMARY, Mazurka (Bohnshiein).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*ROUND THE RING, Galop (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*RYE BELL (Two-Step) A Little Scotch.....	Geo. L. Lansing	A	30	10	15	15	15	15	10	20
*SALUT D'AMOUR (Eliar).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*SANDY RIVER RAG (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*SBERENAT (Danzon).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*SERENADE (Pierne).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	10	20
*SERENADE (Pierne).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	10	20
*SERENADE (Pierne).....	Arr. R. E. Hildreth	C	30	10	15	15	15	15	10	20
*SPECIAL DELIVERY, March and Two-Step (Friedrich).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*SPYING CUPID, Waltz (Rofe).....	Arr. Walter Jacobs	A	40	20	25	25	25	25	20	35
*STARBUCK JACOB, March and Two-Step (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*STEP LIVELY, The, March and Two-Step (Allen).....	Arr. Walter Jacobs	A	30	10	15	15	15	15	10	20
*SUMMER FINE, Waltz.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	10	20
*SUMMER DREAM, Mazurka Characteristique (Frach).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*SUN RAYS, Characteristic Dance (Morse).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*SWEET WEDDING MARCH (Sodermann).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*SWING ALONG, Characteristic March.....	F. W. Bone	A	30	10	15	15	15	15	10	20
*THAT BANJO RAG.....	A. J. Weidt	A	30	10	15	15	15	15	10	20
*THAT'S ANOTHER, March.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*TOP OF THE MORNIN', Medley March.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*TORNADO'S OVERTURE, March and Two-Step (Bisset).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*TRADING SMILES, Schottische (Ramsey).....	Arr. Jacobs-Hildreth	A	30	10	15	15	15	15	10	20
*TRUMPET MARCH, From "Aida" (Verdi).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*TRI-MOUNTAIN, March and Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*TROOPERS, The, March and Two-Step.....	Fred J. Bacon	A	30	10	15	15	15	15	10	20
*ULTIMATE, The, March and Two-Step (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*UNDER THE SPELL, Waltz (Allen).....	Arr. Walter Jacobs	B	30	10	15	15	15	15	10	20
*U AND I, Waltz.....	Arr. R. E. Hildreth	B	40	20	25	25	25	25	20	35
*UT-TEZ, A Rag (Maurice).....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*WESTWARD HO! March.....	Geo. L. Lansing	A	30	10	15	15	15	15	10	20
*WINTER SCENES, Waltz.....	Whidden and Conrad	B	40	20	25	25	25	25	20	35
*YANKEE BOYS, March.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	10	20
*YANKEE DANDY, Characteristic March.....	Arr. A. J. Weidt	A	30	10	15	15	15	15	10	20
*YOU TALK, March.....	Arr. R. E. Hildreth	B	30	10	15	15	15	15	10	20
*ZORNOKA, Mazurka (Three-Step) (Asny).....	Arr. R. E. Hildreth	A	30	10	15	15	15	15	10	20

Each Each Each

Banjo Obligato (Plectrum style)
Guitar Acc.
Piano Acc.
Banjo solo

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MANDOLIN ORCHESTRA

Degrees of difficulty are marked thus: A, Easy; B, Medium; C, Difficult.

The Tenor Mandolin and alto-cello parts are transposed. However, these parts in UNIVERSAL NOTATION (non-transposed, trace reading) will be supplied in MANUSCRIPT form, but WITHOUT discount from catalog prices.

Regular bass parts in the bass clef can be had for Mandolin-bass to most of the numbers.

	Grade	Cello									
		1st Mandolin	2nd Mandolin	3rd Mandolin	Tenor Mandolin	Alto-cello	Bass-cello	Flute or Clarinet	Bassoon	Tuba	Drum
AL FRESCO (Zaverlet).....	B	30	15	15	15	15	15	15	15	20	20
AMERICAN REPUBLIC, March (Thiele).....	B	40	15	15	15	15	15	15	15	20	20
APRIL'S SMILES (Souris d'Avril), Waltz (Dupret).....	B	40	15	15	15	15	15	15	15	20	20
ARTIST'S LIFE, Waltzes (Strauss).....	B	50	30	30	30	30	30	30	30	40	40
AWAKENING OF SPRING (Rach).....	R	30	15	15	15	15	15	15	15	20	20
BABILLAGE (Chit-Chit) (Gillet).....	B	30	15	15	15	15	15	15	15	20	20
BARCAROLLE and MINUET, from "Tales of Hoffmann" (Offenbach).....	B	40	15	15	15	15	15	15	15	20	20
BEAUTIFUL GALATEA, The Overture (Suppe).....	C	50	30	30	30	30	30	30	30	40	40
BELOVED COUNTRY (Jungmann).....	A	30	15	15	15	15	15	15	15	20	20
BENEATH THE WINDOW, Serenade (Le Thiere).....	A	30	15	15	15	15	15	15	15	20	20
BETHANY COMMANDERY, March (Meyer).....	B	30	15	15	15	15	15	15	15	20	20
BLUE DANUBE, Waltz (Strauss).....	B	50	30	30	30	30	30	30	30	40	40
BOHEMIAN GIRL, Fantasia (Halle).....	B	40	30	30	30	30	30	30	30	40	40
BRIDAL ROSE, THE, Waltz (Haller).....	B	40	30	30	30	30	30	30	30	40	40
CALIFORNIA EXPOSITION, March (Mackie).....	R	30	15	15	15	15	15	15	15	20	20
CALL ME THINK OWN, Romance (Haley).....	A	30	15	15	15	15	15	15	15	20	20
CHARMED GIRL, THE, March (Freer).....	B	30	15	15	15	15	15	15	15	20	20
CHIMES of NORMANDY, Waltz (Planquette).....	A	30	15	15	15	15	15	15	15	20	20
CIRIBIRIBIN (Pezalozza).....	B	40	15	15	15	15	15	15	15	20	20
CZARDAS NO. 1 (Danse Styrienne) (Michiels).....	B	40	15	15	15	15	15	15	15	20	20
CZARDAS NO. 2 (Michiels).....	B	40	15	15	15	15	15	15	15	20	20
EN MASSE, March (Revue).....	B	30	15	15	15	15	15	15	15	20	20
ENTRACTE, Waltz Intermezzo (Helmsberger).....	B	30	15	15	15	15	15	15	15	20	20
ETERNELLE IYRENE, Valse des Flanccilles (Camae).....	B	30	15	15	15	15	15	15	15	20	20
EVENING BREEZE, Idyl (Langley).....	B	30	15	15	15	15	15	15	15	20	20
FONDLY I THINK OF YOU, Gavotte (Haley).....	B	30	15	15	15	15	15	15	15	20	20
FOUR MEXICAN DANCES.....	B	50	30	30	30	30	30	30	30	40	40
FROM LOFTY CLIFFS TO SILENT DALES, Cavotte (Waldow).....	A	30	15	15	15	15	15	15	15	20	20
GARDEN OF DREAMS, THE, Waltz (Stimson).....	B	50	30	30	30	30	30	30	30	40	40
GYPSY LIFE, Descriptive Fantasia (Thiere).....	B	40	30	30	30	30	30	30	30	40	40
HUMORESQUE (Dvorak).....	B	30	15	15	15	15	15	15	15	20	20
IDYL (Sanford).....	B	30	15	15	15	15	15	15	15	20	20
IL TROYATORE, Selection (Verdi).....	B	50	30	30	30	30	30	30	30	40	40
IN SPRINGTIME, Scherzo (Frank).....	B	30	15	15	15	15	15	15	15	20	20
KEHR AUS A Partina Waltz.....	R	30	15	15	15	15	15	15	15	20	20
KING OF DIAMONDS, Overture (Lavallee).....	B	50	30	30	30	30	30	30	30	40	40
KUYAWIAK, Polish National Dance (Wienlawski).....	B	30	15	15	15	15	15	15	15	20	20
LA FILLE de REGIMENT, Selection (Donizetti).....	B	40	15	15	15	15	15	15	15	20	20
LA MAURESQUE, Ballet Oriental (Tavan).....	B	30	15	15	15	15	15	15	15	20	20
LA PALOMA (Yradier).....	B	30	15	15	15	15	15	15	15	20	20
LITTLE PIERROTS, THE, Waltz (Haller).....	B	30	15	15	15	15	15	15	15	20	20
LES BAISERS (Kissas), Waltz (Margia).....	B	30	15	15	15	15	15	15	15	20	20
LE SECRET, Intermezzo (Gautier).....	B	40	15	15	15	15	15	15	15	20	20
LIMP KILN CLIP'S SONGS (Larsen).....	B	30	15	15	15	15	15	15	15	20	20
LOS BANDERILLEROS, Spanish March (Volpatti).....	B	30	15	15	15	15	15	15	15	20	20
LUSTYBEL, Overture (Klein-Bell).....	B	40	30	30	30	30	30	30	30	40	40
MAGNOLIA SERENADE (Misaud).....	B	30	15	15	15	15	15	15	15	20	20
MARCH ESPANOL, Pasodoble (Granado).....	B	30	15	15	15	15	15	15	15	20	20
MERRIE MUSICIAN, THE, Overture (Ramsdell).....	A	50	30	30	30	30	30	30	30	40	40
NAHANT MARCH (Thomas).....	B	30	15	15	15	15	15	15	15	20	20
NORLA, Fantasia.....	B	30	15	15	15	15	15	15	15	20	20
ON THE STEP, March Two-Step (Charlie).....	A	30	15	15	15	15	15	15	15	20	20
ORPHUS, Overture (Offenbach).....	C	50	30	30	30	30	30	30	30	40	40
QUILD SOLD, THE, New-England Minuet (Langley).....	B	30	15	15	15	15	15	15	15	20	20
PIQUE DAME, Overture (Suppe).....	C	50	30	30	30	30	30	30	30	40	40
PREMIER BONJOUR, Overture (Douglas).....	B	30	15	15	15	15	15	15	15	20	20
QUARTET from RIGOLETTO (Verdi).....	B	30	15	15	15	15	15	15	15	20	20
RECREATION, March.....	B	30	15	15	15	15	15	15	15	20	20
RIFFLES, Intermezzo.....	B	30	15	15	15	15	15	15	15	20	20
ROUND UP, THE, March and Two-Step (Ramsdell).....	A	30	15	15	15	15	15	15	15	20	20
SECOND REGIMENT CONNECTICUT, March (Reeves).....	B	30	15	15	15	15	15	15	15	20	20
SERENADE (Mowakowski).....	B	30	15	15	15	15	15	15	15	20	20
SERENADE MADINE (Gabriel-Marie).....	B	30	15	15	15	15	15	15	15	20	20
SERENADE MANDOLIN (Waldow).....	B	30	15	15	15	15	15	15	15	20	20
SERENADE OF THE MANDOLINIS (Desormes).....	A	30	15	15	15	15	15	15	15	20	20
SLEUMBER SONG (Warren).....	A	30	15	15	15	15	15	15	15	20	20
SONGS OF IRELAND, Intermezzo (Douglas).....	B	40	30	30	30	30	30	30	30	40	40
STRAUSS MARCH (Mezencapo).....	B	30	15	15	15	15	15	15	15	20	20
SWAN, THE (Le Grand) (Sauter-Susan and Carle Song (Hauer).....	B	40	15	15	15	15	15	15	15	20	20
SYMPATHIE, Waltz (Mezencapo).....	B	30	15	15	15	15	15	15	15	20	20
TALES OF HOFFMAN, Waltz (Tchaikoff).....	B	50	30	30	30	30	30	30	30	40	40
TALISMAN, THE, Overture (Gruenwald).....	B	50	30	30	30	30	30	30	30	40	40
TRAUMEREI, Rhapsody (Langmann).....	B	30	15	15	15	15	15	15	15	20	20
VENETIAN CHORUS, Recreation (Frank).....	A	30	15	15	15	15	15	15	15	20	20
VENUS OVERTURE.....	C	40	30	30	30	30	30	30	30	40	40
WILLIAM TELL, Overture (Rossini).....	C	40	30	30	30	30	30	30	30	40	40

DISCOUNT 1/2 OFF

WALTER ACOBS, 8 Bosworth St., Boston, Mass.

THE DENVER GIBSON MANDOLIN ORCHESTRA

E. E. England, noted teacher of the West, Director, Soloist and Mandolin Orchestra Coach writes:

"The long sustaining qualities, easy action and trueness in positions are a 'God-send' to the student as well as the player.

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Notwithstanding all this, hundreds of inquiries are received monthly from territory in which we are not represented, resultant of "Gibson" national advertising; which sales we handle direct for lack of teacher-agents to take care of the business.

And this in spite of our standing advertisements: "Do business on our capital. Stock furnished. We help sell. We pay the advertising. You pay for goods when sold. Return goods not sold. Try our 'Still Hunt'."

Capable teachers and correspondence schools are turning out Mandolin and Guitar teachers as rapidly as possible, and still the demand is far in excess of the supply. That's why the compensation for Teacher Agents is so splendid.

Here's a sample letter, not the extraordinary, but a letter that tells the way the teaching and instrument business is developing in towns the size of Sioux City.

"Gibson" Instruments (built on the Violin construction) sold at 5c to 16⁷/₈c a day. Do business upon our capital. Stock furnished. We help sell. We pay the advertising. You pay for goods when sold. Return goods not sold. Try our "STILL HUNT."

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Gibson Mandolin-Guitar Company, June 5th, 1915
Kalamazoo, Michigan.

Gentlemen:
Have just closed the very best year in the business, over \$3,000,000 in nine months. Will reach all summer, so will get up to nearly \$3,500,000 for the year. The "Gibson" sales are about \$1,500,000 and will probably get that up to nearly \$2,000,000 for the year (September 1st).

Will do my best to make next year better than this. I find that we must keep selling instruments in order to keep our time filled, and in looking over my books I find that sales were best in September, and that I held those pupils all year. The latter part of the year I did not have time to do very much in the way of looking for new prospects, as my time was full.

(Signed) C. A. Templeman,
2713 Orleans Ave., Sioux City, Ia.

Forty-five hundred dollars' gross business, as per Mr. Templeman's letter, you can likewise do if you are not afraid of work and follow the "Gibson" selling plans.

Another teacher, in a town of about 40,000, after forming a Guild Chapter, wrote us that he averaged for over a month a "Gibson" instrument sold a day. We wrote him congratulating him upon his success, and wished him a \$5,000,000 business for the year. He replied: "Make it seven or eight thousand."

And there's one teacher, a "Gibson" agent, who has done close to \$12,000 gross business within a year.

Space forbids further review.
If you are a teacher, write for a "Gibson" agency. You don't need capital to do business with us; but you do need instruments of most genuine musical worth, with which you can defy price cutting competition, cheap production, little or no guarantee and no assistance in the selling.

If you are not a teacher, but a good player, and will work a definite territory, we have a place for you. Write for it.