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The CADENZA

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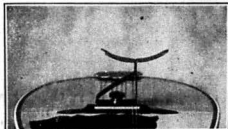
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47. Pert and Pretty. Waltz.....	Weld	30	10	20
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49. Polonaise La Grand.....	Griffin	50	10	20
50. Pranks of the Pixies. Caprice.....	Lanning	30	10	20
51. Rag Tag. March and Two-Step.....	Weld	40	10	20
52. Raiders, The. Galop.....	Weld	30	10	20
53. Rambling Roses. Waltz.....	Morse	40	10	20
54. Red Rover, The. March.....	Weld	30	10	20
55. Rye Reel. Two-Step (A Little Scotch).....	Lanning	40	10	20
56. Sand Dance (Moonlight on the Suwanee).....	Friedman	40	10	20
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58. Sky High. Galop.....	Gilmore	40	10	20
59. Speedwell. Waltz.....	Weld	40	10	20
60. Spitfire. The. Polka di Concerto.....	Griffin	40	10	20
61. Starry Jack, The. March and Two-Step.....	Hildreth	40	10	20
62. Swedish Wedding March.....	Soderstrom	40	10	20
63. Sweet Corn. Characteristic March.....	Weld	40	10	20
64. Sweetheart. Lovel Forsaken.....	Lanning	30	10	20
65. Swing Along. Characteristic March.....	Hone	30	10	20
66. Swing Song.....	Lanning	30	10	20
67. That Bag Rag.....	Weld	40	10	20
68. Troopers, The. March and Two-Step.....	Bacon	40	10	20
69. Turkish Towel Rag. A Rub-Down.....	Allen	40	10	20
70. Under the Spell (Picquet Arrangement).....	Allen	40	10	20
71. Yankee Boys. March.....	Weld	30	10	20
72. Yankee Dandy. Characteristic March.....	Weld	40	10	20
73. Zamparito. Characteristic March.....	Weld	40	10	20

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THE ADENZA

PUBLISHED IN THE INTEREST OF THE
MANDOLIN, BANJO AND GUITAR

VOL. XXI

BOSTON, MASS., JULY, 1914

No. 1

COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

METHOD NO. 4—A METHOD OF TEACHING WHEREIN THE
TEACHER PLAYS OVER A TUNE FOR THE PUPIL WHEN
ASSIGNING IT AS A LESSON

(Continued from the May issue)

SPECIAL NOTICE: METHOD NO. 4 WILL BE OFF THE JOB
FOR THE NEXT TWO MONTHS.



KATISHABOBAROO!
(You try to say it)

Do you remember the supreme joy with which you were filled when as a boy you sported your first pair of boots with those wonderful toe-caps of metal? If you do, then get another pair now, have some real "hobs" put in 'em and then go out and dig in the soil of dear old mother earth. Don a pair of khaki trousers, a flannel shirt and an old hat, and note the "boy" feeling which thrills your very soul as you stand at attention, ready and anxious to do anything under the sun. Everybody needs fresh air, sunshine and exercise, particularly those who think that matters in these good old U.S.A. are going to the dogs. Nature is calling you. Obey, the command! Come out into the open! The world will manage in some way to get along without you for a few weeks, and it is even barely possible that things will go

right while you are away. My word for it, 'twill make you feel you're living!

Modern business—and music teaching is a business, except with those who dabble in it as a side line—is insatiable in its demands, and he is indeed to be pitied who will not or cannot fling off the shackles of work for a brief period of relaxation before being compelled to by a sudden breakdown. For, as surely as he compels himself to work, just so surely will the steady grinder, sooner or later, find himself face to face with a serious situation that brooks no delay in demanding a halt. Heed before you need!

"WHITE MAN, HEAP FOOL!"

"All that most men get out of civilization is a mess of unending toil." Back in the days of Shalmanezzer, man was working just as hard to build a pyramid or temple for some bloated king, as today he is sweating away at the Panama Canal, in order that railroad and steamship kings may raise the freight rates on land and water. "White man like beaver—heap fool, work all time," said the wise Indian.

"All work and no play makes Jack a dull boy." Play and recreation, in their true sense, should be looked upon as a duty and, when simple and wholesome, their effect upon mind and body is refreshing and inspiring. "The Greeks made play festivals almost devotional. Can we not bring to our music-work the fine spirit of happiness that characterizes play?" Thus questions a writer in *Etude*, and there should be but one answer. We are constantly wearing out, and recreation—the real making over of mind and body to fit them for their various tasks—is imperative.

There is nothing more delightful than a vacation which has been earned by conscientious and earnest work throughout the year. This calls for a complete change of surroundings, interests, and occupations, and "knocking off" for a time should not be looked upon as idleness. Nature performs her wonderful achievements in silence. Careless toil becomes in time a tedious drudgery.

At this season of the year, the woodland thrills with the songs of the birds, and myriad fragrant blossoms raise their faces to the sun. Nature has arrayed herself in beautiful raiment for the occasion, and inspiration of man—her holy-dive attire for this holiday atonement.

Play means diversion—fun, frolic, joviality, relaxation—"Quips and cranks and wanton wiles, nods and



becks and wreathed smiles." Music teachers should be "players"—not only musical, but physical and mental. But play does not mean visiting a Corey Island, watching a ball game or a horse race, tangoing—or any of those pastimes wherein the emotions are violently exercised through outside sources, and which are always followed by depressing reaction. What real play should mean is the getting out into the more wholesome games that call for personal effort, deep breathing, fresh air, long tramps, mountain climbs, invigorating swims, refreshing sleep, etc. The simple and natural forms of play-exercise are always the best.

True play is an energy-builder and a great cheer-producer, and while convention prevents us from joining the children in their joyful revelings, nevertheless we can get out into the country and do things equally beneficial. Throw aside your cities, your pet business hobbies—including your choicest grouches—and join the parade to Natureville and—play.

Some enjoyable woods trips, taken from our Adirondack camp, come to mind:

HIKING, HUNTING AND FISHING

We do some hiking. Hunting suggests shooting, and we get game—*some choice game*. Nearly every shot brings down something valuable, without even injuring that which was aimed at. This "game" adds no perceptible weight to the load, gives no trouble to carry and, besides affording temporary gratification, provides permanent pleasure. It is "game" which enhances in value with every passing year and is destined to rank among the most cherished treasures of our old age, when years change active hunting trips into passive seeking through memories, affording a multitude of reminiscences which memory unaided would not recall. It is "game" which serves a higher sense than that of appeasing the palate, satisfies a nobler appetite than the gastronomic. No closed season is necessary to protect it, no laws exist re-

garding its acquisition, nor are penalties imposed for violations. It is prolific, easy to bag and with absolutely no limit regarding quantity placed upon the hunter's desire. One can "shoot" indiscriminately and continually, without in the least reducing the supply or incurring the dreadful possibility of coming under the nomenclature of—"game hog." It is "game" that invites the hunter to "shoot"—in fact, appears and acts best when about to be "shot." (With apologies to *Field and Stream*.) One shot bagged this:



Who wouldn't love Nature—and be a Hunter?

Fishing? Yes! (See the August CADENZA)

Once get a real taste of the great out-of-doors and you'll want more, and there is no better place to go than mid that tumbled heap of wood-clad hills called the Adirondack mountains, where miles and miles of virgin forests, countless lakes, ponds, streams and trails abound. A vacation in the woods infuses one with cheerfulness and stores up a surplus of energy that makes the harness of work fit more easily when it is again put on, while problems of business invite solution in the solitudes—spurring one to eager effort and "Rejoicing as a strong man to run a race." Fortunately, a woodland vacation cannot be transported to men in bottles or cans, but, like Mahomet's mountain, men must go to it.

Just as a duck takes to water, so the writer turns to the woods when the good, old summer-time comes around. Long ago he learned that good friends, fresh air, sunshine, play, health and Nature are necessary allies to happiness. With music as a profession and solace, with photography as a hobby, camp and out-of-doors for health, recreation and stimulus, and with a bunch of the best people that ever graced this old globe for friends and inspiration, the writer joins with the philosophers of the ages in believing that it is a good thing to be alive.

(To be continued in the August issue)

AN ARTISTIC CONCERT

THE concert of original mandolin music given by Mr. Giuseppe Pettine at Recital Hall, in Boston, on April 30, and forespoken in the March issue of THE CADENZA, occurred at the scheduled date and nearly on schedule time. Mr. Pettine was assisted by the Pettine Plectrum Quintette and Quartette, in ensemble as follows: Giuseppe Pettine, 1st mandolin; Michele Di Iorio, 2d mandolin; Vincenzo Carli, mandola; Francesco Mangone, mando-cello; Domenico Di Sandro, guitar. The assisting soloists were Anthony Guarino, tenor, and

Archille Troccoli, guitarist, with Mrs. Avele Salandri-Nininger as accompanist.

It is but rarely that an accompanist is accorded any share in public concert criticism, but Mrs. Salandri-Nininger is too matchless an accompanist to be passed by with only the bare mention of name and function. In touch, temperament and technic, her accompaniment was at all times a perfect musical foil to soloist and solo; never anticipating nor withholding, but always exactly with the performer; always subdued to the solo, but never lost, hesitating or halting. Some of Mr. Pettine's num-

(Continued on page 10)



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It is hoped that both Professional and Associate members will constantly bear in mind that it was principally through the financial support, influence and good will of many of the present Trade members that the American Guild was enabled to keep its youthful and inexperienced head above the turbulent waters that strange so many well-intentioned and worthy new organizations, and that, in the way of reciprocation, they will, one and all, continue, and increase their patronage with Our Trade Members.

OFFICIAL MONTHLY BULLETIN

Convention Cadences

"Om's and 'Com's"

THE strictly stable and—yes, stupendous part (in the way of "doing") of the Thirteenth Annual Convention of the American Guild having been officially taken care of in last month's issue, now inevitably follows the rectifying of errors—the little omissions and commissions which are bound to occur in the best regulated reports. It is a debatable question in ethics whether it is worse to omit than to commit; yet the most of us will admit to rather being called names—and noticed, than to remain unnoticed and not even achieve the humble dignity of being reviled. In the one case there is a concrete injury for which a fellow can punch back, while the other is so very, very abstract and intangible that there isn't the shadow of an excuse for a "come back."

The only omission for which the Official Organ feels in any way responsible—and "responsible," by the way, is quite different from blamable—was the unfortunate one due to lack of page room in the June issue of the magazine. The reason for that omission was fully explained last month, therefore we "acknowledge" rather than "shoulder" it, and are not going to punch ourselves for it, because we really didn't know, until too late, just how much room that report was going to take up. But for all other "om's" and "com's"—well, blame them on the stenographer, the typographer or any other "ographer" than ourselves. We can prove an alibi.

These, in so far as we yet know, are few. The first omission to come to notice was the failure to include in the printed list of persons present at the convention sessions the names of Mr. Edward L. Bailey of New York City—although he was mentioned in the Trade Members' list as representing Messrs. Rettberg and Lange—and Mr. Geo. L. Maulbetsch of the Maulbetsch & Whittemore Co., of Newark, N. J. These two omissions are deeply regretted, but we do not feel an apology to be necessary because they were so absolutely unintentional, besides, we discovered them ourselves.

The next one was brought to our attention by the injured party—Mr. E. F. Goggin, and was both omission and commission—that is, the omission would have committed an error which, later, would have been responsible for wrong historical data, and that's a bad one. For by omitting to report the forming of Schenectady Chapter, No. 1 (with Mr. E. F. Goggin as Chapter Secretary pro tem), and by failing to mention that this Chapter was the first one to be formed in the Convention, some other Chapter might in the future have been committed to a place of honor where it did not rightfully belong. However, as we are not to blame for the omission because of a faulty report, there can be no fault found with us for the consequent commission. So once again we disclaim the need of an apology, but gladly explain and remedy by stating that to

Mr. E. F. Goggin and his Schenectady Chapter belongs the honor of being "Number One" in Guild Chapter formation.

A little commission of error, and one for which we are not in the least responsible, because of undue omission of fact, was giving to the Secretary-Treasurer false credit of snapping the trio which was pictured in the June issue. This would probably never have been rectified, but for the fortunate visit to the editorial rooms of Mr. Theodore T. Peck (one of the trio), and during which he inadvertently let slip the truth. It now transpires that, at the time of the "snapping" in the early morning sunlight, Secretary-Treasurer Jacobs was soundly sleeping in his Pullman bunk. This only serves to deepen the mystery as to Who's Who and Where's Where in the snap-shots. It might prove to be somewhat similar in effect to the controversy in a Western town over the right way of spelling the town's name, each faction claiming its own spelling as the only right one. It was finally settled by the oldest inhabitant claiming, "They ain't no right way to spell it." Probably no one really "snapped" that picture, it perhaps just "took" itself.

Now for a few real "commissions" for which nobody is ashamed and everybody would gladly be responsible. With the exception of the cancelled Artists' Recital, which was booked for Wednesday afternoon, April 22, 1914, convention events moved along as scheduled by Manager Bickford with all smoothness and enjoyment. The gala serenade, with its charming "Big Chief"; the Hippodrome party, at which Mr. Alfred A. Farland received an ovation from his visiting friends; the round tables, interpolated in the business sessions; the concert, and of course, the banquet, all indelibly engraved fadeless memorials upon the tablets of the brain. And the attendance, numerically, was not fully up to that of previous conventions (and the difference was not so startling), characteristically it was above par in *bonhomie*, and the enjoyment was, if anything, intensified by the smaller number present—perhaps upon the principle that a great deal divides bigger among lesser numbers.

THE GALA SERENADE

The Gala Serenade and reception held on Sunday evening, April 19th, in the ballroom of the Hotel Statler, with Miss Ethel Lucretia Olcott as Chief Serenader, was the official opening of the Thirtieth Annual Convention. The Serenade opened with a grand General Ensemble, followed by an address of welcome from Mr. Myron A. Bickford, who was in his most facetious mood. Mr. William Kottman, tenor, then sang the "Celeste Aida" from Verdi's opera, with Mrs. C. V. Buttelman of Jackson, Mich. as piano accompanist. Next came Mr. Sidney N. Lagatree, who convulsed the crowd with his quietly perpetrated "funnygrams," followed by Mr. Rini of the Cleveland Mandolin Orchestra in a mandolin solo, "Boston Ideal March" (Siegel). He was accompanied on the guitar by Mr. Rizio, who after this number displayed his own versatility in a dainty mandolin solo—an Italian air unaccompanied.

Mr. Lagatree then took the baton and swung the General Ensemble through several of his own compositions, handling this duty as he generally does everything—easily and well. An "impromptu quartet" of mandolins and guitars—all natives (Clevelanders)—played a selection from *Tannhauser* (Wagner), and then Mr. Tom Carey proved himself a musical "spellbinder" with his banjo, fairly forcing three insistent encores from the listeners by his delightful playing. His rendering of "For All Eternity" was a splendid exhibition of banjoistic work.

Mr. Kottman (with Mrs. Buttelman again at the piano) appeared for a second number, and sang Madam

Louise Homer's "Banjo Song" in a manner which charmed and delighted. Then came the ever welcome and always ready—Mr. and Mrs. Claud C. Rowden. This sterling "team" illustrated the possibilities of the mando-cello and harp-guitar in duet with Mr. Bickford's charming "Melodie" written for these two instruments. Mr. Rowden then appeared, *solus*, and recited the "Sick King," but without inducing serious illness among the listeners. The General Ensemble then swung into line again, and closed a most enjoyable program. The Convention was now considered to be formally opened, and reception, reminiscence and recollection closed a happy evening.

THE CONCERT

As before noted, this year the concert preceded the banquet for reasons that were sound, logical, cogent and potent, and came on Tuesday evening, April 21. In a court of law, "they say" would not be permitted as evidence, and it should be no more valid in musical criticism, even though dependable. Yet, through uncontrolled force of circumstances, this critique must be made up of such evidence, although in this particular instance objection to hearsay is not raised because of any question of unreliability, but because of its paucity of detail, for what there is is drawn from correct sources. The reason for this paucity is easily explained. The editor—who, by the way, does not pose as a critic, but can tell when a thing pleases him, and why—was kept from the convention by illness, and is entirely dependent upon a program annotated by the Secretary. With the new Constitution looming in the shadow of Wednesday morning, the Secretary, with others, was constitutionally engaged elsewhere, and his visits to the concert were intermittent and his annotations more so, hence an incomplete criticism.

In some respects, the concert this year was less notable than previous ones, while in others it was more so. In choice of soloists, Manager Bickford was particularly happy, presenting no less than four prominent artists in one program, and while the interpolation of a vocalist would have made an agreeable foil to the instrumental, nevertheless the program was faithful in its presentation of the instruments which the Guild represents. In ensemble, the Cleveland Mandolin Orchestra (composed of nearly all men players) rendered a good accounting of themselves under Mr. Bickford's baton. The opening number was given with a good march tempo, nearly perfect in its swing and precision and with splendid tonal balance, while their final number afforded a fine chance, and well advantaged, for contrast between the beautiful "Song to the Evening Star" of Wagner, and the "Praeludium" of Jarnefelt. The Wagner number was orchestrated in full Universal Notation by Mr. Nelson C. Powers of Capitola, Cal., and dedicated and presented to the American Guild at its New York Convention. Mr. Powers' orchestration is full and well colored, and follows the conventional closely.

The "Middle West Plectrum Quintet" is composed of sterling individual players—Mr. Myron A. Bickford, Miss Ethel Lucretia Olcott, Mr. Sidney N. Lagatree and Mr. and Mrs. Claud C. Rowden—who are always sure and play well, whether in solo or ensemble. They were well received and gave their numbers with good shading and nuance. In the closing ensemble number of the program, the "American Guild Banjo Orchestra" presented a novelty—a "Fantasie Militaire" composed by Mr. Thomas J. Armstrong for this special occasion. Mr. Armstrong was programmed to conduct this number, but Mr. Bickford assumed the baton in his absence.

Much anticipation had been aroused by the programming, as solo mando-cellist, of Mr. Theodore T. Peck of

Providence, R. I. a player young in years, young in musical experience, young in the Guild and the solo field, and the mando-cellist of the Place Mandolin Quartet—and, contrary to general rule, anticipation did not exceed realization. In accepting the engagement as Guild soloist, Mr. Peck had himself placed in a most trying situation, for the Guild concerters have, in the past, presented some exceedingly brilliant and time-seasoned soloists, and it was inevitable that, perhaps all unconsciously, comparisons would be drawn between present and past. But Mr. Peck proved that he knew what he was doing, and demonstrated that what might have been looked upon by some as assurance, was, in reality, surety—the innate knowledge of his own powers. For this reason he has a supreme and well justified confidence in himself and in his work, and quickly swept aside any lingering prejudice for past favorites, his modest and unassuming boyishness lending an additional charm to aesthetic artistry, and compelling comparison to be forgotten in admiration.

If Mr. Peck is compelling in stage presence and physique, he is more compelling in his work. His execution is marvelous in rapidity, yet never stumbling and jumbling, but always clean cut in its surety, distinct in its articulation and as delicate in its adjustment, when interpretation demands, as the hair spring of a watch. His technic, combined with this marvelous execution, gives him superb control of the most difficult technical passages, but never to the sacrifice of tone. It is too often the case that the brilliant executant is the poor tonalist, but in tonal qualifications this player seems never to fail in delicacy, sonority and absolutely true intonation. In interpretation he appears mature beyond his years, getting into the very heart and soul of a composition, yet keeping musical enthusiasm well tempered to intellectual judgment and instrumental possibilities.

We cannot say who discovered Mr. Peck, or whether he just discovered himself, but whichever way it was, it was inevitable. If he were younger, he would be the "prodigy." As it is, beyond shadow of doubt, and without exaggeration, he is the peer of any mando-cellist now before the public in this country. His numbers were well chosen, and he would have modestly declined the vociferous encore, but was forced into repetitions by an enthusiastic audience.

Miss Ethel Olcott of Cleveland gave two program numbers—a triple group of unaccompanied guitar solos, and a double group, accompanied by Mr. Bickford on the harp-guitar. Miss Olcott, unlike Mr. Peck, has been too long in the public eye to require being categorized, and her work is too well known to need any extended technical criticism. Her selections were broadly varied, although the operatic predominated, and conception, interpretation and presentation met all requirements. She is a splendid guitarist, plus the musician, and never errs in trying to exceed the possibilities of her instrument.

Another much heralded man, but not an entire newcomer, was Mr. S. A. McReynolds of Alton, Ill. Mr. McReynolds is a master of the technical intricacies of the mandolin, as well as a composer for the instrument, and chose one of his own compositions—Concerto No. 1—as his solo number. The number bristles with difficulties that might daunt a less experienced player, although apparently the ABC of music to him. The composition, however, seemed more nearly the heavy overture than a concerto with an orchestral accompaniment.

It is, perhaps, more apt than elegant to say of a man that he is like old wine that improves with age. But the implication is strong to start with that the wine must have been exceptionally good in the beginning, otherwise

it would simply be said, "It improves." Mr. J. J. Derwin, once a President of the Guild, was always a good banjoist, but he seems even bigger than ever. He had selected a most exacting solo for the banjo, but covered its exactions with wonderful ease, technically, tonally and artistically. For a demanded encore, he chose the direct contrast—"Massa's in the Cold, Cold Ground"—and gave it with all tenderness of feeling and expression.

The full program was as follows:—

Ensemble—Cleveland Mandolin Orchestra	
March, "The Stars and Stripes Forever".....	Sousa
Mando-cello Solo—Mr. Theodore T. Peck	
<i>a.</i> Allegro molto (Finale) from Concerto for Cello. Golttermann	Tours
<i>b.</i> Romanze	
Guitar Solo—Miss Ethel Lucretia Olcott	
<i>a.</i> Capriccio, "Loïen de Trôi".....	Ferranti
<i>b.</i> Cavatina from "Ernani" ("Come Fly with Me")	Verdi-Mertz
<i>c.</i> Prelude No. 7 (arranged by Tarrega)	Chopin
Mandolin Solo—Mr. S. A. McReynolds	
Concerto No. 1 (with orchestra).....	McReynolds
Ensemble—The Middle West Plectrum Quintet	
<i>a.</i> "The Rosary".....	Nevin
<i>b.</i> "In the Mill".....	Gillet
Banjo Solo—Mr. J. J. Derwin	
Allegro Vivace (Finale) from Overture to "William Tell" Rossini	
(Orchestral accompaniment arranged by M. A. Bickford)	
Guitar Solo—Miss Ethel Lucretia Olcott	
<i>a.</i> Celeste Aïda.....	Verdi
<i>b.</i> Dance of the Hours (La Gioconda).....	Ponchielli
Ensemble—Orchestra	
<i>a.</i> "Song to the Evening Star".....	Wagner-Peters
(From "Tannhauser").....	
<i>b.</i> Præcludium.....	Jarnfelt
Ensemble—American Guild Banjo Orchestra	
Fantastic Militaire.....	Armstrong

THE BANQUET

There are some men whom fate seems ever to select as victims of mysterious "happenings," and the "old lady" was neither sound asleep nor caught napping this year. It may be remembered that, at the Chicago convention, Mr. Sidney Lagatree was "unavoidably" detained from the banquet. Fate had chosen him as her victim and had him assigned to a room wherein hung some beautiful French etchings, and the seemingly apparent necessity (to him) of translating the titles of those pictures eradicated all thought of time and "speech" from his memory—at least, so he claimed when called upon for a few remarks.

It is not distinctly remembered whether any specially untoward affliction of fate was visited upon him at the New York convention, other than the somewhat unnecessary braving of a hitherto (again to him) unknown and uncharted soup at a little private dinner, and where he boldly invited fate and side-slings from Mr. Pettine. But at the Cleveland convention, the elderly dame was lying in wait for him, and introduced herself in a most unkind, if not downright cruel, and altogether informal manner. In consequence of this little unlooked for social amenity, Mr. Lagatree's geniality and uncorked jollity was denied his fellow banqueters with what seemed like hours—it is strange how it always catches him at "eats"—and this time it was through being unaccountably and securely locked within a bathroom between two connecting rooms. The occurrence was funny enough (to others) without getting into public print, but fate ordained that it should—and it did. The newspaper account is quoted here, but the quotation need not be accredited with full veracity—at least, in so far as it concerns the cruel jibes flung at him by his fellow members.

Here is the way in which the incident is related in the *Sunday Leader* of Cleveland, as a preface to that paper's account of convention proceedings. In passing, it may be remarked that this is the first time in many years that a Guild convention has been reported at any length in a great

daily, even to a number of cartoons of the officials, which were strikingly like because they were so absolutely different, but unutterably funny.

From almost every corner of the world, those who help the banjo sing gathered in Cleveland last week to attend the Thirtieth Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists, and Wednesday night the brotherhood of fretted instruments sang their farewell song at a banquet in the Hotel Statler. The hurry and bustle of a busy session were forgotten, and S. N. Lagatree, the newly elected President of the organization, forgave his accidental jailers who held him prisoner in a bathroom for nearly two hours.

Lagatree, whose home is in Detroit, told the diners that water was no curiosity to him, and that he was on friendly terms with it. "I don't have to be locked up with a rectangular section of Lake Erie, in order to be induced to take a bath," said he.

"'Twas a mistake," said Dennis E. Hartnett of New York City, President of the organization.

"Nothing else," chimed in Walter T. Holt of Washington, D. C.

"Maybe!" It was Myron A. Bickford of Cleveland who spoke, and the syllables were fairly saturated with incredulity. "But we are not here to discuss aquatic," continued Mr. Bickford, "and to show Mr. Lagatree that misfortunes are not lonely flocks, as manager, I delegate Mr. Rowden as roastmaster—yes, that's exactly what I mean, r-o-a-s-t-m-a-s-s-t-e-r—"

"Revenge is mine," declared the roastmaster, as he rose to his feet. "Dinnis Haartnet, stand up! Ye will lock th' dure on min, will ye? Now torruk, and sorry I am I can't give ye a harder task. Torrukin' is just spoort to ye. Oh, I know, I know will where ye hail from. "Tis my land, too, and it's pritty and grane beyant belafe."

Mr. Hartnett ran true to schedule and convulsed his listeners with incidents which go to make up the life of a musician.

Walter Jacobs, he was an Oberlin boy, by the way, was next to take the "revenge" treatment. The fact that his home is now in Boston and that he had just been re-elected Secretary-Treasurer of the organization did not save him. But he took his medicine like a little man.

"I was sorry," said he, "about Lagatree's mishap, but now I'm glad," and he paused as if to reflect. "Yes, I'm glad, but I would have been gladder if we'd never let him out. It happened this way," he explained. "I locked the door connecting my quarters with the bathroom, and Mr. Hartnett did the same on the other side. Neither of us knew that Mr. Lagatree was in there."

And thus ended the only dampening episode of the whole convention, and that was not so very wet, after all. In appointing Mr. Claud C. Rowden as the toastmaster, in place of himself, Manager Bickford gave many facetious reasons, which more closely resembled excuses. But in either reason or excuse, modesty had no part, for he did not claim that he was not an excellent toastmaster, himself, but merely that Mr. Rowden might possibly prove a shade better. He explained, however, that it was only after the most urgent persuasion and almost fearful entreaty that he finally prevailed upon Mr. Rowden to accept the post. The listeners swallowed the "urgent persuasion" and "finally prevailing" business, but it was noticeable that many of them spilled a lot of salt on the table.

Mr. Rowden was a most happy choice for a better

toastmaster never graced a Guild banquet table. He was quick on the word and quicker on the firing line; now brilliant, now witty and now humorously satirical, bringing his speakers to the front with the most apt allusions and happy introductions, and judiciously interspersed talk with music, thus giving that essential variety which lends spice and "ginger" to the postprandial. THE CADENZA has no official banquet "report" upon which to rely, the Secretary, who was late in getting to the banquet room, having had no time to arrange for official notes and, unfortunately, making none himself. Therefore, the strict order in which the participants in the postprandial played their parts may not be exact, the editor relying wholly upon the memory of the Secretary.

The first speaker called upon was, of course, President Hartnett, according to banquet etiquette, and it does not require notes, either official or otherwise, for authority in giving him the first "turn" in this, while it lasted, continuous performance. Now everyone who knows Mr. D. E. Hartnett personally, also knows that he is gifted with, has inherited, or had "wished" upon him, a "wop" dialect so wonderful when it is wound up that it would almost deceive the natives themselves for a minute. But none who know him ever before heard him use that wound-up-wop so freely, fully and fluently as when, in replying to the call of Toastmaster Rowden, he hurled full upon that poor individual and at point blank range his best pocket edition of "wop," in polyglottous, polysynthetic and heterogeneous dialectology, until his listeners were convulsed in uproarious laughter.

Yet Toastmaster Rowden proved to be a mighty hard man to fease, for, in his time, he has been a "vordevillyun." So when, and to the utter astonishment of everybody who thought they had a line on all of his accomplishments, he calmly arose with a back fire, and "wopped" the President one better—the woppee, as it were, giving the wopper a wop-wopping that was woppier and more wop-whimsically woppified—the listeners were more "convulseder" convulsed than ever. Then for a minute it became a wopistical, linguistical and gesticulatory duo, and in such a tango tempo, that one almost expected to see the "razzers" fly. But even so, everyone was far too weak from excessive laughter to have successfully "ducked." When at last the Toastmaster had subsided, and President Hartnett ceased jingling and came down to mother earth with father English, by funny anecdote and whimsical reminiscence he shook out the few laughs remaining in the aching sides of the listeners.

We almost believe that, with those wonderful thimbles of his, "Tom" Carey could extract melodic harmony from a strung up dishpan. But with a splendid instrument well tuned, and he in the "Carey mood," with or without thimbles, then melodic harmony becomes merged into entrancing tone of tune. When called upon by the Toastmaster for either a speech or a "pick," while he did not claim to be a great banjoist, he nevertheless intimated that he could banjo better with his fingers than he could tango with his tongue, and he proved his argument—at least, one side of it. Then Mr. H. M. Skinner, of Lyon & Healy of Chicago, took his post modestly beside Mr. Carey and they produced music that was not modest enough to remain in the background. They banjoed brotherly together in some bang up banjo duos—boisterous, beatific and mellifluous. Encores? That's foolish question—some million and something.

Secretary Walter Jacobs was the second speaker (this on good authority) and, by the way, he repudiates what the *Sunday Leader* said he said about Mr. Lagatree, and says he said only just what anybody would have



SIDNEY N. LAGATREE
Field Secretary
80 WASHINGTON BLVD.
DETROIT, MICH.
To whom all Chapter correspondence should be addressed.

OFFICIAL BULLETIN
CHAPTERS of the AMERICAN GUILD
of
Banjoists, Mandolinists and Guitarists

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WASHINGTON CHAPTER No. 1	Mr. WALTER T. HOLT, Chapter Secretary, Pro tem	11th & G Streets, N. W., Washington, D. C.

said they said it, but he does not say just what he said, and therefore we can't repeat it. He did say, however, several things to the point concerning the issues which had been put through by the Guild, and believed the organization was standing in the bright light of a very brilliant future.

Although a formal introduction was unnecessary and almost superfluous, Mr. Lloyd A. Loar gracefully acknowledged such by the Toastmaster by solos on the mandola—a beautiful solo instrument made doubly so under Mr. Loar's manipulating fingers. What this player does with the ordinary mandola of four strings is beyond the attempting by the average instrumentalist, but with his specially strung instrument of five strings, the effects he produces verge on the wonderful. This is, of course, due in part to the increased scope and volume of the instrument, but mainly to the skill of the artist. He was given a cordial reception, which he well justified.

Mr. Sidney N. Lagatree answered the toastmasterly call to the "front" better than the summons to "feed," this time on time because he was already there and out of danger from isolated swimming pools. He was as bright and fresh (figuratively) as if just from an invigorating salt water swim, despite his two-hour immersion—or next thing to it. Of course he talked about Chapters and "Standards" in his own inimitable way. It would be useless to try and reproduce Lagatreeisms in the Lagatree way, but if he works with the same enthusiasm with which he spoke, there will be "something doing" in Chapterville before snow flies, and prognosticators predict an early snow-fall this year.

Another talented addition to the Associate membership of the Guild, and a remarkably fine vocalist, violinist, pianist and director, is Mrs. C. V. Buttelman of Jackson, Mich. Mrs. Buttelman responded graciously to the persuasiveness of Mr. Toastmaster Rowden—it is his natural gift—and in a brilliantly executed piano solo speedily proved that the Guild has a new member which it may well be proud.

The American Guild has a number of women members who are militants, but only musically and mentally so, and Miss Cora L. Butler of Port Richmond, L. I., is not one of the least of these. She is most unassuming and quietly spoken, and therein is the deception, for she not only possesses well defined ideas upon matters of Guild jurisdiction, but the very quietness of her putting forth gives added power to their forcefulness. Miss Butler spoke briefly and well.

Miss Ida J. Eschelman of Meadville, Pa., is another woman who proves the capability of the feminine side of the Guild to rank on an equal level with the "lords of creation." Miss Eschelman did not make an extended speech, but knew what she wished to say and said it to the point. She amply proved her right to membership in the Board of Directors, and justified the Guild's action in so electing her at this convention.

When Mr. S. A. McReynolds of Alton, Ill., was "nominated" by the energetic and all pervading Toastmaster to play his after dinner part, probably all eyes bulged and ears "pricked up" in anticipation of another solo from this mandolinist of the Tuesday evening concert. In this, however, they were disappointed, but Mr. McReynolds made amends by disclosing himself as a humorist who can bring laughter spontaneously, and not perfunctorily pumped up by an hydraulic ram from an artesian well.

If it was a pleasure to hear Mr. Theodore T. Peck of Providence, and the brilliant mando-cellist of the night before, glide over the strings at the concert, it was still more of a pleasure and greater fun to listen to him at closer quarters—in the intimacy of the banquet room. It is of course understood that in speaking of Mr. Peck "gliding over the strings" the figure used is merely a simile, for Mr. Peck stands near to six feet and weighs close on to some pounds (he wouldn't tell it)—stockings and scales—and a personal glissando would result in an instrumental fiasco—or worse. Although Mr. Peck is young in the matter of years, he is old in a certain wisdom and has

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VOL. XXI

JULY, 1914

NO. 1

EDITORIAL

No, the new Constitution won't buy laws for anybody, but it is constituted of rational laws that everybody may abide by.

The Cleveland slogan was—"Ware the Secretary and the new Constitution and By-laws!" Our word for it, they'll wear all right.

Did you see that Constitution and By-laws marching last month three abreast, shoulder to shoulder and with "Eyes front?" Some turn out, that!

When you C a notation that would be A notation seen, don't turn it down nor "scale" clefs at it. Give it a chance to play with the "boys" on the Universal team.

Speaking of names, Lagatree is quite different from legatee. One is prey to be fleeced for good and plenty, the other is free to be placed for plenty of good. And both refer to a person who has had something "wished" on him—work for one, worry for the other. Blessed be Business!

It will take a good chapter of accidents to undo those Guild Chapter incidents. Let Field-Secretary Lagatree once get his heavy ordnance, charged with hot Chapter shot, to the front and on the firing line, with fuse ready, and Guild Chapters are destined to write a chapter of conquest. "Charge, Chapter, charge! On, Standards, on! were the last words they thought upon." (with humble apologies to Scott)

PUEBIL PROPHESY

Since the earliest known records, and heaven knows how long before then, the inglorious ending of this old world has been perennially predicted by pessimistic preachers. Yet the great sphere continues to whirl on around its still greater central sun to paralyze the prophesiers, and to, perhaps, remind them that they have never been officially appointed as private secretaries to the Great Infinite.

It has been personally remarked to us by a once supposed staunch Guildler, even after reading the last convention report, that "The Guild is dead!" Well, perhaps it is dead, and possibly we don't know a "dead one" when we see it. But we do know it to be the liveliest corpse he ever saw, and one that does not require the services of official embalmers to preserve it. He seems to forget that men who would make mummies must mope among the moribund, and those who doze with the dead cannot leap with the living.

AN ARTISTIC CONCERT

(Continued from page 10)

bers were punctuated by long piano passages between the movements, many of them of great technical difficulty. These were never given as perfunctory transitional or modulating measures, but were played as piano soli, yet carrying out the spirit of the composition and making perfect musical linkings in taste and feeling between the preceding and succeeding movements of the solo instrument.

The full program was as follows: Quartet in D major (Munier)—*Allegro deciso, Andante espressivo, Canzonetta, and Rondo*—the Pettine Plectrum Quartette. "Che Gelida Manina" from "La Boheme" (Puccini), Mr. Anthony Guarino. Fantasia for guitar, "I Pirati" (Bellini-Petrolletti), Mr. Archille Troccoli. Concerto in D major (Ranieri), a recent publication and first performance in this country)—*Allegro maestoso, Romanza, Allegro giocoso*—Mr. Giuseppe Pettine. "Se!" (Denza), Mr. Guarino. (a) 2d Prelude (Calace), unaccompanied; (b) "Sua Maesta" (Pettine), Mr. Pettine. (a) Canzonetta (Pettine) (MS.), (b) Serenata (Silvestri), (c) Valzer Sentimentale (Pettine) (MS.), the Plectrum Quartette.

The concert, as anticipated, proved an entertainment par excellence, both in program selection and individual artistry, but from this it is not to be understood there were no marbling flaws, for such is impossible to all human performance. The slight musical shortcomings, however, and due for the most part to the nervousness of over-anxiety—were so heavily outweighed by the points of artistic merit that lack was lost in abundance, and the assembled audience attested its enjoyment and appreciation in lavish and enthusiastic applause.

It is with absolutely no intent of personal criticism or invidious comparison to say that there was a surprisingly small percentage of Mr. Pettine's own countrymen present to greet—not only a mandolin virtuoso of exceptional brilliance and of their own nationality, but a remarkable exponent of the instrument so closely connected with the music of Italy. Nor was he supported by the attendance in general which a concert of such musical merit deserves.

With the opening number of the program, the Pettine players made their initial bow to a Boston audience and showed some degree of nervousness in the beginning of their work, which soon passed as they settled into the atmosphere of the evening. The *Allegro* was taken at a good tempo—neither too fast nor too slow, but with a wavering uncertainty was noticeable in unison passages, together with raggedness of attack. The closing crescendo of the movement was exceptionally good. The *Andante*, which is a more interesting piece of writing, was better played. In the *Canzonetta*, the players had become musically acclimated to the surroundings and displayed splendid unanimity of feeling, together with a beautiful delicacy of touch and tone, which latter might possibly be traced directly to Mr. Pettine's insistence upon the proper angle of contact of the plectrum. Particularly enjoyable in this movement were the mando-cello obligatos

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DENGOZO

17

1st MANDOLIN
or VIOLIN

BRAZILIAN MAXIXE

E. NAZARETH
Arr. by R. E. HILDRETH

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 12 staves of music. The first staff begins with a dynamic marking of *f* and includes a *ff* marking. The second staff includes a *p* marking. The third staff is labeled "Flute or Extra Mandolin" and includes a *mf* marking. The fourth staff includes a *cresc.* marking and a *f* marking. The fifth staff is labeled "Guitar" and includes a *mf* marking. The sixth staff includes a *p* marking. The seventh staff is labeled "Flute or Extra Mandolin" and includes a *mf* marking. The eighth staff includes a *cresc.* marking and a *f* marking. The ninth staff includes a *p-f* marking and is labeled "Guitar". The tenth staff includes a *mf* marking. The eleventh staff includes a *ff* marking. The score concludes with a *D.C. al C* instruction.

The CADENZA

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D.C. al C

1st MANDOLIN
or VIOLIN

PAPRIKANA

ONE-STEP or TWO-STEP

LEO FRIEDMAN
Arr. by WALTER JACOBS

Musical score for "Paprikana" (One-Step or Two-Step) by Leo Friedman, arranged by Walter Jacobs. The score is in 2/4 time and consists of several parts:

- 1st MANDOLIN or VIOLIN:** The main melody, starting with a *ff* dynamic and featuring various articulations like accents and slurs. It includes a key signature change to one sharp (F#) and a 3/8 time signature change.
- Guitar:** Provides harmonic accompaniment, with a *mf* dynamic.
- Flute or Extra Mandolin:** A secondary melodic line, often playing in unison or harmony with the mandolin/violin part. Dynamics range from *f* to *ff*.
- TRIO:** A section in 2/4 time, marked *mf*, featuring a new melody. It includes a key signature change to two flats (Bb) and a *f* dynamic.

The score includes various musical notations such as accents, slurs, and dynamic markings (*ff*, *mf*, *f*). It also features a key signature change to one sharp (F#) and a 3/8 time signature change in the mandolin/violin part. The Trio section is marked *mf* and includes a key signature change to two flats (Bb) and a *f* dynamic. The score concludes with a *ff* dynamic marking and a *D.S. al.* instruction.

DENGOZO

BRAZILIAN MAXIXE

19

2^d MANDOLIN

E. NAZARETH

Arr. by R. E. HILDRETH

The musical score is written for a 2^d Mandolin in the key of D major (one sharp) and 2/4 time. It consists of 12 staves of music. The score begins with a dynamic of *f* (forte) and includes a *ff* (fortissimo) section. The tempo is marked *mf* (mezzo-forte). The score features various musical notations including slurs, accents, and dynamic markings such as *p* (piano), *mf*, *f*, and *ff*. There are also markings for *cresc.* (crescendo) and *p-f* (piano-forte). The score includes first and second endings, indicated by '1' and '2' above the notes. The piece concludes with a *ff* dynamic and a *D.C.al* (Da Capo) instruction.

Guitar

Mandola

The CADENZA

ff
D.C.al

PAPRIKANA

ONE-STEP or TWO-STEP

LEO FRIEDMAN

Arr. by WALTER JACOBS

2^d MANDOLIN

The musical score for the 2nd Mandolin part of 'Paprikana' is written in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (*ff*) dynamic and includes a first ending bracket with a repeat sign. The second staff is marked *mf*. The third staff is marked *f*. The fourth staff features a first ending bracket and a *ff* dynamic, with the label 'Mandola' written below. The fifth staff is marked *mf* and includes the label 'Mando-Cello'. The sixth staff is marked *mf* and includes the label 'Mando-Cello', ending with a double bar line and a repeat sign, followed by the instruction 'D. S. al C'. The 'TRIO' section begins on the seventh staff, marked *mf*, and changes to a key signature of two flats (Bb). The eighth staff is marked *f* and includes the label 'Mandola'. The ninth staff is marked *ff* and includes the label 'Mandola'. The tenth staff is marked *ff* and includes the label 'Mandola'. The eleventh staff is marked *ff* and includes the label 'Mandola'.

TENOR MANDOLA
and 3^d MANDOLIN

DENGOZO

BRAZILIAN MAXIXE

21

E. NAZARETH
Arr. by R. E. HILDRETH

sf *ff* *mf* *p* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *ff*

mf (In absence of Banjo or Mando-Cello, play small notes on upper staff 24 times only)

mf *ff*

D.C.al.

Note: The small notes are for 3^d Mandolin, but should be played as though the Treble instead of Tenor clef was used
The large notes can be played also on the Octave Mandola

The open strings, scale and fingering of the TENOR MANDOLA

0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 1 2 3 1 2 3 4

4th Str. 2^d Str. 2^d Str. 1st Str. Frets 7 8 10 12 14 15

The CADENZA

PAPRIKANA

TENOR MANDOLA
and 3^d MANDOLIN

ONE-STEP or TWO-STEP

LEO FRIEDMAN
Arr. by WALTER JACOBS

Mando-Cello

TRIO

Note: The small notes are for 3^d Mandolin, but should be played as though the Treble instead of Tenor clef was used
The large notes can be played also on the Octave Mandola

The open strings, scale and fingering of the TENOR MANDOLA

The Commander

GUITAR SOLO

MARCH and TWO-STEP

R. B. HALL

Arr. by WALTER JACOBS

The guitar solo section consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff starts with a forte (*ff*) dynamic and includes fingering numbers (1, 2, 3, 4) and a 7-measure rest. The music features a mix of eighth and sixteenth notes, often beamed together. There are several repeat signs with first and second endings. The piece concludes with a final chord and a fermata.

The trio section consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff starts with a piano (*p*) dynamic. The music is primarily composed of chords and simple rhythmic patterns, with some melodic lines in the upper voice. There are repeat signs with first and second endings. The piece concludes with a final chord and a fermata.

THE OPEN STRINGS OF THE MANDO-CELLO

WILLIAM PLACE, JR.

4th
or C String

3d
or G String

2d
or D String

1st
or A String

MANDO-CELLO

PIANO

C D E F G A B C D E F G A B C D

□ = Down Stroke of the Plectrum

Exercises for Learning to Read the Notes on the Open Strings

1

A

Count 1 2 3 4

B

1 2 3 4

1 2 3 4

C

1 2 3 4

D

E

1 2 3 4

F

G

1 2 3 4

The Mando-Cello clef, C_2 , is the clef used in Universal Notation to indicate that the notes sound two octaves lower than when written with the treble clef, C_4 . Therefore the C (C_2) of the open 4th string of the Mando-Cello is not the C (C_4) of the treble clef (middle C on the Piano), but the C sounding two octaves lower. Study the above Mando-Cello and Piano staves

BANJO SOLO
C Notation

PAPRIKANA

ONE-STEP or TWO-STEP

LEO FRIEDMAN
Arr. by WALTER JACOBS

The musical score is divided into two main sections: a Banjo Solo and a Trio. The Banjo Solo section consists of 11 staves of music, starting with a treble clef and a 2/4 time signature. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *ff*, *mf*, and *ffz*. Fingerings are indicated by numbers 1-4 above notes. The Trio section begins on the 12th staff, marked 'TRIO' on the left, and continues for 10 staves. It is written in a 3/4 time signature and includes triplets, slurs, and dynamic markings like *mf* and *f*. The score concludes with a *ffz* marking.

BANJO OBLIGATO
C Notation-Plectrum Style

DENGOZO
BRAZILIAN MAXIXE

E. NAZARETH
Arr. by R. E. HILDRETH

f *ff* *mf* *p* *mf* *f* *mf* *p* *cresc.* *f* *cresc.* *f* *ff*

The score is written for a Banjo in C notation using a plectrum. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (*p*) to fortissimo (*ff*). The piece includes several accents and a crescendo section. The key signature is one sharp (F#), and the time signature is 2/4. The score ends with a double bar line and a fermata.

MANDO-CELLO

DENGOZO

BRAZILIAN MAXIXE

27

E. NAZARETH

Arr. by R. E. HILDRETH

Musical score for Mando-Cello, Tenor Mandola, and Plectrum Banjo. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features various dynamics (f, ff, mf, p, cresc., decresc.) and articulations (accents, slurs). The Mando-Cello part starts with a forte (f) dynamic and includes a decrescendo (decresc.) section. The Tenor Mandola and Plectrum Banjo parts have their own rhythmic patterns and dynamics.

The open strings, scale and fingering of the MANDO-CELLO

Diagram showing the open strings, scale, and fingering for the Mando-Cello. The scale is written in treble clef with a key signature of two sharps. The notes are grouped into measures with fingerings indicated by numbers 1-4. The strings are labeled as 1st Str., 2d Str., 3d Str., and 4th Str. The fret numbers 7, 8, 10, 12, 14, and 15 are indicated below the scale.

ff D. Cal.

MANDO-CELLO

PAPRIKANA

ONE-STEP or TWO-STEP

LEO FRIEDMAN

Arr. by WALTER JACOBS

The musical score is arranged in five systems. The first system includes the Mando-Cello part (marked *ff*) and the Tenor Mandola part (marked *mf* and *f*). The second system continues the Mando-Cello and Tenor Mandola parts, with the Mando-Cello part marked *ff* and *mf*. The third system introduces the TRIO part (marked *mf*) and the Plectrum Banjo part (marked *f* and *ff*). The fourth system continues the TRIO and Plectrum Banjo parts, with the TRIO part marked *mf* and *ff*. The fifth system concludes the TRIO and Plectrum Banjo parts, with the TRIO part marked *ff*. The score includes various musical notations such as dynamics, articulation marks, and fingering numbers.

The open strings, scale and fingering of the MANDO-CELLO

The diagram shows the open strings and scale for the Mando-Cello. The scale is written in treble clef with a key signature of one flat (B-flat). The notes are C, D, E, F, G, A, B, C. The fingering is indicated by numbers 0, 1, 2, 3, 4. The strings are labeled as 0¹ str., 2² str., 3³ str., and 4⁴ str. The frets are numbered 7, 8, 10, 12, 14, 15.

DENGOZO

29

BRAZILIAN MAXIXE

GUITAR ACC.

E. NAZARETH
Arr. by R. E. HILDRETH

The musical score is written for guitar and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a dynamic marking of *f* (forte). The first staff contains a melodic line with a *ff* (fortissimo) dynamic marking. The second staff features a rhythmic accompaniment with a *mf* (mezzo-forte) dynamic marking. The third staff continues the accompaniment with a *mf* dynamic. The fourth staff includes a *cresc.* (crescendo) marking and a *f* dynamic. The fifth staff starts with a *f* dynamic. The sixth staff has a *mf* dynamic. The seventh staff begins with a *p* (piano) dynamic. The eighth staff has a *mf* dynamic. The ninth staff starts with a *p-f* (piano-forte) dynamic. The tenth staff concludes with a *ff* dynamic and a *D.C. al C.* (Da Capo) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings throughout.

The CADENZA

ff
D.C. al C.

PAPRIKANA

GUITAR ACC.

ONE-STEP or TWO-STEP

LEO FRIEDMAN
Arr. by WALTER JACOBS

Musical score for guitar accompaniment of "Paprikana" by Leo Friedman, arranged by Walter Jacobs. The score is in 2/4 time and features a mix of treble and bass clefs. It includes dynamic markings such as *ff*, *mf*, and *f*, and performance instructions like "D.S. al C" and "TRIO". The piece concludes with a "The CADENZA" section.

DENGOZO

BRAZILIAN MAXIXE

PIANO

E. NAZARETH
Arr. by R. E. HILDRETH

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It consists of eight systems of music, each with a treble and bass staff. The piece begins with a piano (p) dynamic and features a variety of textures, including arpeggiated chords and rhythmic patterns. Dynamics range from piano (p) to forte (f). A crescendo (cresc.) is marked in the sixth system. The piece concludes with first and second endings in the eighth system, both marked mezzo-forte (mf).

A musical score for a piano piece titled "The CADENZA". The score is written in G major (one sharp) and 3/4 time. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The piece begins with a *mf* dynamic. The first system includes a *p* dynamic marking in the bass line. The second system features a *crs* (crescendo) marking. The third system includes a *f* dynamic marking and a *p-f* marking with the instruction "cello 2^d time only". The fourth system has a *mf* dynamic marking. The fifth system includes a *mf* dynamic marking. The sixth system includes a *mf* dynamic marking. The seventh system includes a *mf* dynamic marking and a *mf* dynamic marking. The score concludes with a *mf* dynamic marking.

AN ARTISTIC CONCERT

(Continued from page 16)

of Mr. Mangone, played with clean-cut technic and smooth sonority of tone. Throughout the movement there were delightful bits of delicate shading and dynamic touches. The *Rondo* is a brightly written number that was played brightly and with good accent, the fugue figure never being marred by musical sloppiness but always held to the original tempo and rhythm.

Mr. Guarino was evidently suffering from a slight cold, which hampered his vocal delivery of a most exacting aria but did not prevent the tonal delivery of some wonderfully effective and ringing high notes. His word enunciation in both English and Italian was noticeable for its distinctness, the words being plainly understood. He received enthusiastic encores for both of his program numbers, but in his second number he was warned to the hall and in much better voice.

Mr. Troccoli, who played at Mr. Pettine's concert a year ago, improves upon acquaintance. He played with a clean, facile technic and executed some rather remarkable guitar arpeggios. He has greatly improved in tonal force since last listened to, playing with greater freedom and spontaneity, yet lacking in that perfect abandon to his instrument which probably will develop later.

Mr. Pettine was, of course, the scintillating star of the concert and was in splendid musical fettle and artistic temper, losing himself in the sheer enjoyment of his own work. As we have before remarked, it is senseless to attempt to criticise a virtuoso in technical detail and much better to confine criticism to generalities. He was listened to with rapt attention and at the close of the first movement of the Ranieri Concerto was greeted with an overwhelming and spontaneous outburst of delighted applause.

He played the *Allegro maestoso* with brilliancy and verve, yet never overdone and always indicating reserve force. In the *Romanza* he interpreted with all the temperament of the true artist, playing with a tone remarkable for its bell-like purity, and disclosing a wonderful control over double pianos. The *Allegro giocoso* is a very long and thoroughly interesting movement and here Mr. Pettine was at his best. His double octave work was a revelation, and his crescendos and accelerandos were made with perfect ease, forceful power and great discrimination, never over-reaching instrumental limitations. Perhaps the most remarkable feature, unknown, of course, to the audience, was Mr. Pettine's memorizing in less than two months this new Concerto of considerable length, bristling with exacting technical difficulties and demanding complete control of temperament, tone, touch and technic. In listening to this artist, one may be forgiven the paraphrase of the Koran in writing, "There is but one Pettine and the mandolin is his prophetic."

CONVENTION CADENCES

(Continued from page 15)

learned one secret of the true artist—to play at the smaller, intimate function with the same artistry and conscientious effort as at the larger, brilliant concert. It was this qualification which made him *persona grata* at the banquet, and gained him his merited ovation. Mr. Myron Bickford at the piano was a splendid material aid to Mr. Peck in his work.

When Miss Ethel Lucretia Olcott of Cleveland, perched awed by the mesmeric, Rowdenesque eye of the Toastmaster, responded to the autocrat of the banquet table, it was a disappointment not to have heard her play in the same sort of musical intimacy as Mr. Peck—practically, chamber music. It is in such playing that many smaller

points of essential beauty, so apt to be overlooked in the broader swing and rush of concert work, disclose themselves to the listeners. But Miss Olcott was quite seriously ill and over tired as all the banqueters well knew, and it was not to be. She took some of the sting from the disappointment of not hearing her play, however, by a recitation, and its delivery was a surprise to the listeners. But it must be remembered that the troubadours of old sang and recited as well as played the guitar.

In the two Kalamazoo members, Messrs. L. A. Williams and Geo. D. Laurian, the Toastmaster reserved his heavier ordnance—two of the deeper, deliberative and calmly conservative speaker-members, although Mr. Laurian's remarks are often punctuated with a quaintly satirical humor, while Mr. Williams more often than not bubbles over with irresistible bits of fun. Both of these members came to the scratch—we should have said, the call of the commander—nobly, and although speaking along the more argumentative lines, did not fail to make bull's eyes, because they both know how to put that kind of "shot" over.

Mr. C. V. Buttelman is a new Professional member who looms large in the sky of Guild luminaries. One might think that so brilliantly musical a woman as Mrs. Buttelman would be sufficiently illuminating for one family, but the insatiable master of ceremonies evidently had a different opinion and pressed the button that turned on the blaze of Mr. Buttelman. The latter proved that he is no moon "shining by the light of reflected glory," but that he is capable of shedding his own illumination, and did so through his own individuality. He commenced his after dinner speech by saying that he too, like Mr. Williams, was the son of a minister. Now there is an old saying about ministers' sons being—well, anything but ministers, and while Mr. Buttelman all too evidently stops far short of the limit generally ascribed to the ecclesiastical offspring, he certainly belongs to the worldly-worldlings in mundane music, managing and methods, and is a merry mixer. He was at home in his speech and made his hearers feel at home with him, and even the iron clad Toastmaster looked as pleased as if he had been directly instrumental in making the speech, whereas he was only the button-pusher.

Vice-President-elect Walter T. Holt, although coming straight from Washington, D. C., never said a word about the tariff or grape juice or Mexico, but he did manage to make a few interesting points concerning things nearer home—the Guild and its doings. Mr. "Ted" Goggin of Schenectady, N. Y., got there with a few "pertinents" weil pointed, and Mr. Arthur Bamford "Philadelphied" for Vice-President Carl Tschopp, who was unavoidably absent from the convention.

In our anxiety to carefully dispose of the intellectual food, we had nearly forgotten the actual "feed," and there was one and a good one, thanks to Manager Bickford, the Hotel Statler and the "two dollars per" of the feeders. The menu was on a neat four-page card, with the date and occasion in black, and the hotel monogram in gold on the front page. The second page was as empty as the stomachs of the diners before they sat down, and on page three was the "table of contents." On the fourth and last page, and plumb in the centre, was the Guild emblem in—what do you think—lobster tint. In the usual, post-boiled red? Nay, in the pre-boiled, elemental green, and it spoiled nobody's appetite. For the "cats" themselves, there were,

Cream of Tomatoes—delightful bisque,
Olives in green and Radishes in red,
Salted Nuts that would cause no risk
Of sending the eaters straight to bed.

(Continued on page 36)



THE MANDOLINIST

Conducted by
SIG. GIUSEPPE PETTINE

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

This Department has been created for your special interests, Mr. Soloist, Teacher and Amateur. All questions and suggestions made in good faith, will receive prompt and due consideration. Anonymous communications will NOT receive attention. Address "The Mandolinist," care of THE CADENZA.

I HAVE the honor of presenting to the readers of *THE CADENZA* an essay upon the origin of the mandolin by one of Italy's greatest mandolin composers and soloists, and a high authority upon mandolinistic matters in general. This article has never before been published, for it was written especially for the conductor of this department, the original being in the Italian language.

The Mandolin and Its Origin

By RAFFAELLO

The origin of the mandolin, if not ante-dating the old troubadours and minstrels, is intermingled with their legends and embodied in their lore, and it is certain that the instrument with which they accompanied their serenades, love songs, madrigals and others, had something in common with the mandolin, mandola or lute. But, however that may be, it has long helped the voicing of man's most delicate expression of tender sentiment—Love! What would prove more conclusively that its importance among the family of musical instruments was not small?

In the earlier times, we find this instrument in the mansions of the nobles and at the courts of royalty, where it was played to the accompaniment of the spinet or clavichord. Neither did the old masters disdain the writing of music for the voice with mandolin accompaniment. Mozart wrote quite a few of such compositions, and also utilized the mandolin in his "Don Giovanni." Bach wrote preludes for the lute, while Beethoven composed several sonatas for the mandolin and clavichord. The importance of these compositions clearly demonstrates that the musical colossi held the mandolin in high esteem.

The early mandolins were very deficient in their construction. The neck had but very little resistance,

Construction of the Mandolin

the fingerboard had only ten frets and the strings were made of gut and wound brass. The tone produced by such instruments was weak and dull, especially as they were played with plectrums made from the bark of the cherry tree or the hard side of an ostrich feather. For such reasons, lovers of the instrument could not develop its technic to any great extent. They attempted to lengthen the fingerboard by extending it over the sounding board, but it brought no results in so far as any more elaborate compositions were concerned. From a study of the pieces written in that period, it is clearly discernible that the fingerboard did not exceed ten frets, and that the instrument was considered capable of producing only the staccato effects. The people of Lombardy constructed a mandolin with six strings, but the Neapolitans held to the classical four strings, tuned in pairs. To them is due the artistic development of the mandolin.

There were several mandolin makers who loved the

mandolin and saw the necessity of constructing this beautiful instrument with a perfect tension, a strong neck and a longer fingerboard, in order to gain a greater extension. About the year

1700, Vinaccia of Naples studied its construction, bringing about many modifications. Later, came Fabriccatori and Filano, both making instruments that were superior to the older ones. Between 1800 and 1850, Pasquale Vinaccia manufactured for the first time a mandolin strung up with steel strings. He had great trouble in securing wires for the first strings, as there was not a manufacturer who made them fine enough to be used for that purpose.

It was during this period that a somewhat serious culture of the mandolin began, and the players, assisted by Vinaccia, introduced the machine-head for the mandolin, instead of pegs through the head of the instrument—an improvement no doubt suggested by the mechanism of the guitar. They also added seven more frets, making seventeen in all, but there all improvement stopped, as it seemed tacitly understood that such would suffice for all demands of composers and soloists.

Later, however, came Ferdinando De Christoforo, Giuseppe Silvestri, Carmine De Laurentis, Raffaele Gaudieri, Belisario Mattera, Achille d'Ambrosio (who first introduced the octave mandola), Ferdinando Bideri (who would not change from the wooden pegs to the machine), Alberto Tramontano, Francesco Della Rosa, Giennaro Volpe and Salvatore Giandolfi—all cultured musicians, who studied the mandolin seriously and demanded better instruments. Some had the daring to have mandolins made with 24 frets, and in Rome Sig. De Sanctis also made instruments with the same number of frets. In the same city, Bertucci and Curti were also very proficient in the construction of fine mandolins.

A great impetus was given the culture of the mandolin in 1869 when Princess Margherita, who later became

Queen of Italy, studied the mandolin under Belisario Mattera, Pasquale Vinaccia building a special instrument for her. Later, when Vittorio Emanuele III (the present King of Italy) was born, there

was an Exposition held in Naples, at which a grand orchestra of more than 100 plectrum instruments performed a composition especially written by *Maestro* Giorgio Miceli, entitled "Serenata dell' Esposizione Marittima." Its success was tremendous, and all the nobles began to study the mandolin. Many more mandolin orchestra concerts followed, notably those directed by De Christoforo at the "Wauscall," and many given in private places. The mandolin was also used in the regular orchestra.

At about that time, Belisario Mattera conceived the idea of adding one more string to the lute, making the tuning E, A, D, G, C. Pasquale Vinaccia made the first one of these instruments, and Carlo Munier played it.

Soon there arose the necessity of more mandolin makers, for the instrument was now in great demand and this, of course, made more teachers necessary. Anyone

who could play a couple of pieces called himself a teacher of the instrument and taught popular songs, marches and the like, totally regardless of his culture as a musician. Soon other Italian cities began to produce mandolins built on the Vinaccia model, but these manufacturers considered the commercial side only, and their product was only fit to be used as toys.

The Advancement of Teachers and Makers

Among the many players, however, there were some who studied carefully and deeply, Carmine De Sanctis writing the first Mandolin Method, *The Mandolin takes* and many thousands of copies were sold within a short time. This method, however, is not adaptable to the needs of modern times. Fortunately, there were some among the manufacturers who looked after the artistic side of their products, and gave their earnest consideration to the construction of the instrument. The most prominent of these were: Antonio Calace (a house founded in 1844), Gennaro and Achille Vinaccia (sons of the famous Pasquale), the Calace Brothers (Nicola and Raffaele), De Sanctis, and Heinberg.

(To be concluded in the August issue)

The Querist

It is a cause of much gratification to hear occasionally from the readers of this department. The satisfaction of being read, and receiving words of appreciation now and then, repays one for whatever trouble he may incur in preparing matter that might not, perhaps, be of any interest after all. I thank one and all for the many kind words, which are ever a source of inspiration, and hope that everyone interested in the mandolin will make free use of this department.

Following is a letter that should be of interest to my readers, as I have had several queries along the lines upon which it touches. The system which is mentioned therein should be thoroughly investigated and thoroughly tested by serious mandolin teachers, for everyone who has had any experience with mandolin players in general will admit that ninety-nine out of every hundred of them cannot read ordinary music at sight.

Dear Sir:—

Having read your advice about memorizing in the February issue of THE CADENZA, I thought you might be interested to know what the "Hartnett System" has done for me.

I took a course of 58 lessons from a correspondence school, but could not read any music without having heard the melody first. Dissatisfied, I decided to study the new system, with the result that after a few lessons I could read music (in my grade) correctly and at sight. I have now taken 40 lessons, and find that I can memorize my lessons in about one hour, even "duos" take no longer. I thank you for many valuable points derived from the splendid articles in THE CADENZA.

Yours very truly,

G. R. (Brooklyn, N. Y.)

C. S., Jackson, Mich.

Q. Please advise me whether it is advisable to instruct beginners to rest the little finger on the sounding-board or guard plate in teaching them the tremolo.

A. If the mandolin used is one of the flat-backs—yes. I would add, however, that it should not rest firmly, but pass to and fro with the movement of the hand.

In order to get the best results from the mandolin, the instrument must be held straight, so that the up-stroke will naturally catch as many strings as does the downward one. A flat-back mandolin cannot be held straight, therefore, in order to steady the right hand, one or more of the fingers not employed in holding the plectrum may be extended until they touch the sounding-board or guard plate. But if the instrument used is one of the classical shape, then the fingers of the right hand must not touch anywhere. It is paramount, however, that the instrument be held straight, and that the right arm be curved at the wrist. (See THE CADENZA for September, October, November and December of 1913, and January, 1914, for further information.)

I wish to add that until about ten years ago I played with the fingers touching the guard plate, but changed

from that position for the following reasons: It was impossible to produce an even, smooth tremolo when playing on three or four strings, for the hand would naturally tend to turn outward, thus making it quite a task to force the plectrum to touch all the strings on the up-stroke. It made it quite hard to change strings with an up-stroke, and the rubbing of the fingers on the sounding-board would ruin it in a few weeks' playing.

V. B. M., Germantown, Pa.

Q. 1. Your information regarding the study of the positions has helped me wonderfully, and I write again for your aid. Please let me know how I should execute a measure in double stops, consisting of two half notes against a whole note. Should I tremolo both strings or just one, holding the value of the other notes through vibration?

2. Will you please name at least four books of studies dealing with the first and third positions, and of enough difficulty to require some work to master them?

3. I have some knowledge of harmony. Could I learn the "duo style" by myself?

4. Are there any books published, containing a regular outline for a graded course of mandolin instruction?

A. 1. Such a measure should be executed by tremoloing both strings, unless differently specified in some previous part of the piece. For instance, there might be written somewhere ahead, "Use the tremolo on the lower, or upper, notes only," or "Do not use the tremolo on the lower notes unless marked with a slur."

2. I can think of but two such mandolin books at the moment. They are,—Volume III of Munier's duets, and Volume II of "Melodic Studies" by Cottin.

3. Yes, providing you have attentively watched some good players perform in that style. However, you should proceed very cautiously and very slowly, and under no conditions should a page be studied for less than a week, while some of the old exercises should be played over again from time to time. Of course, it is of great importance that you study from a book written by some recognized authority on mandolin technique, also that you should be familiar with all the positions and have a good knowledge of double stops.

4. I do not know of any such book, but should you desire this department to give you a general outline for a finished graded course in mandolin study, your wish would receive due consideration.

S. G. S., New York City

Q. 1. I find your column of wisdom of great assistance to me. May I ask you to explain the following points? What is the usual accent in playing waltzes, marches, schottisches, etc.?

2. What do capital letters indicate when found above the staff?

3. What does the dot placed before the stem of the notes, as found in "At the Hamlet" (arranged by Hildreth), and in "Cathedral Chimes" (arranged by Jacobs) signify?

4. What is the meaning of the mark (♯) over a note, as found in "Mimi" (arranged by Hildreth)?

5. What is the time given to this sign (♯) when over or between notes, or when found thus (♯), as in "Mimi" (arranged by Hildreth)?

6. How can I count four or five notes to one beat?

A. 1. The usual accent of the pieces mentioned, and for all dance music in general, is *metrical*—that is, it takes place at the beginning of each measure. Of course rhythm may change the accent at another place,

but that is exceptional. For detailed information on all kinds of accents, see article on "Expression," which will be found in this department of THE CADENZA for October, November and December, 1911.

2. Capital letters, when found above the staff, indicate a common starting point for all the players in ensemble. For instance, the leader may ask the players to go back to or start from the letter B or E, etc., when only a certain part requires further drilling, thus avoiding the loss of time which would necessarily occur in starting from the very beginning, and saving unnecessary questioning and groping.

3. The dot to which you refer is the *staccato* sign, meaning to play the notes short and detached, as opposed to *legato*—signifying smooth and connected. Notes marked *staccato* should be played with down-strokes, except when the tempo is very fast.

4. The mark indicated is an embellishment called an inverted mordent, and signifies that two notes are to be added,—the principal note and its auxiliary note. This being an inverted mordent, the auxiliary note is one degree higher.



5. The sign ? is called the pause. It means that the beat or count must be stopped. When the pause is over a note, it means that the note is to be sustained more than its value. If found over a rest, it means there must be a longer rest than the one marked. If found between two notes, with or without the two little lines underneath, it means a pause is to be made between those two notes.

The duration of the pause must, in any case, be determined by the character of the piece and its tempo. Experience and good taste are the only guides. I might add that the majority of players have a tendency to make the pause too short, and would suggest the adoption of the following rules:

When a pause is found over a note or rest, sustain that note or rest twice its own value, except in the case of a whole note or a whole rest, when care must be exercised not to exaggerate.

When a pause is found between two notes, either with or without the two little lines underneath, make a pause the duration of a measure or a half measure, according to the character and tempo of the piece. Sometimes the words *Lunga Pausa*, or the single word *Lunga*, are placed under the pause. In such case the pause must be very long. In English editions, the letters G. P. (grand pause) are used to signify a very long pause.

6. In counting four notes to a beat, play two strokes (one downward and another upward) to the count-number and two strokes to the word "and." In counting five notes to the beat, play two strokes to the number and three to the "and."

CONVENTION CADENCES

(Continued from page 33)

Broiled Squab Chicken that was really squab,
Potatoes Duchess, and Asparagus Tips;
Frozen Forms of Cream that could not daub,
Because they were frozen like ice-berg chips.

Then, after that, came Assorted Cakes,—
All very fair, but not like mortar cakes;
And then the Coffee both black and white,
And then the Speeches, and then Good Night!



THE BANJOIST

Conducted by
W. M. RICE

TEACHER AND COACH
of the
Harvard University Banjo and Mandolin Club, Several "Prep"
School Clubs, etc.

Steadiness in Playing

MANY amateur players of the banjo find it difficult to maintain a strict uniformity of speed throughout a composition, the nature of which demands that a rigid conformity to the original tempo shall be held from beginning to end without either accelerating or retarding. For instance—frequently, when a strain in a march is to be repeated, the composer indicates its expression by the marking "*p-f*," meaning that the strain is to be played soft (*piano*) the first time through, and on the repeat is to be played loud (*forte*.) There may not be a mark of any kind whatsoever, indicating that any change in tempo is to be made, and yet on the repeat the player invariably increases the speed as he increases the volume of tone.

This is a very serious fault, and one which should be at once corrected, for it is a complete disregarding of both the nature of the composition and the intention of the composer. Constant playing may remedy this fault in time, but that player who will faithfully practice with the metronome, practicing the strains both loud and soft while rigidly adhering to the swing of the metronome, takes the shortest and best route to remedy the fault. For, by thus conscientiously working, judgment of tempos and steadiness in playing are both sooner and more easily acquired.

THE BANJO BASS STRING

NOTE: The present installment of "Tuition in Banjo Technique" was prepared by Mr. Rice for the June issue of THE CADENZA, but was crowded out, as were all other departments, because of the necessity of devoting the whole of that issue to the Guild convention report. Therefore, the music page which usually accompanies the study-test must be referred to in the June issue of the magazine. This is regrettable, but unavoidable.—[Ed.]

From the beginning of "Tuition in Banjo Technique" (December issue, 1913) to the present lesson, instruction has been confined to the study of the four gut strings of the banjo. But now that the fourth, or bass, string is to be introduced, let us consider that string carefully. This fourth string is quite an asset to the instrument, yet few players fully realize either its possibilities or its uses. The string, considered merely as a string that is wound, must for that very reason possess an entirely different quality of tone from the other strings, and, when properly played, many effects may be added to the banjo which would not be possible to the gut strings alone. In playing the fourth string of the banjo, it may be utilized in four distinct styles or manners; viz.,

First: In its fundamental use of forming the bass, as in 2d banjo or obligato parts, and the occasional use in supplying the bass in banjo solos.

Second: Its use as a solo string, when the melody of a composition is given in its entirety to the fourth string, the accompaniment then being played on the gut strings.

Third: Its use in connection with the right-hand finger tremolo. However, it must be stated that, while some very good effects may be produced by the individual in this style of playing, such using is valueless in ensemble playing.

Fourth: Its splendid adaptability to the use of the plectrum.

Plectrum playing on the fourth string of the banjo is practically in its infancy, but as its practice grows, and this style of playing comes to be better known and used more and more, the musical tone possible to such using of the fourth string will be more widely appreciated, and the banjo will then occupy a place in the plectrum orchestra—not as now, a “filler in,” but as a valuable and necessary accessory to orchestral color. For, as the notes on the fourth string of the banjo lie in the same register as those on the C string of the tenor mandola, many orchestral figures would be more effectively given, if played on the banjo rather than on the mandola, and for two reasons: the carrying power of the instrument itself, and its tone quality, which more closely resembles that of the viola than does the mandola.

The gauge of the banjo bass string should be fairly large, yet not so heavy that its tone will sound sharp in the upper position.

Turning to “Tuition in Banjo Technic” on page 25 of the *June* number, the diagram at the top of the page shows all the notes from C to G. Above the staff are marked the first four positions for the left hand, with the fingering as used in the different positions. Note that each position includes four closed notes, a finger each being allowed for each fret, and as the location of the notes is the first point to be considered, the left hand only should be employed at first. The hand should be held in such a position that it will allow the fourth finger to reach its note without any exertion, and this may be easily accomplished by moving the wrist outward and lowering the thumb to the back of the banjo neck.

Starting with the first position, the notes should be memorized and the fingering carefully noted before passing to the next position. After memorizing in this manner all the notes, the student should then devote his whole attention to the right hand. The general position of the right hand has been explained in a previous article, yet the writer considers the movement of the thumb to be of such great importance that a more detailed explanation must now be given.

The first and second fingers should rest lightly on the second and first strings, the thumb should be about an inch and a half in advance of the first finger, and each time the thumb strikes the fourth string it should be allowed to glide over that string until it comes in contact with, and rests lightly against, the third string. Striking the string in this manner should then be practiced until the thumb moves naturally to the next string.

Regarding positions: notes are played in the different positions in order to make fingering easy for the left hand. The position is determined by the highest note to be obtained, and as a finger is allowed for each fret, a general rule may be given as follows: When a fret is skipped, then a finger must be skipped also.

Study No. 17, Exercise A. An exercise in the first position, introducing C, D and E. The exercise should be played slowly, so that the thumb may glide properly. Hold D from the second to the fourth measure.

Exercise B. This is similar to the previous exercise, with the exception of a more rapid movement of the left hand fingers.

Exercise C. This exercise gives a still more rapid movement of the left hand fingers. Glide with the thumb.

Exercise D. In this exercise, D \sharp is introduced, and this note should be played with the third finger. The exercise should be played several times, until the movement of the left hand fingers seems easy.

Exercise E. This is an exercise in 6-8 rhythm, introducing all notes in the first position. The dotted bracket should be carefully noted.

Exercise F. An exercise in 2-4 rhythm, with notes similar to those in the previous exercise. Glide with the thumb.

Exercise G. This exercise should be played over several times, and the awkward feeling of the left hand fingers will gradually disappear as the exercise becomes familiar. Glide with the thumb.

Study No. 18. The exercises in this study are in the key of D minor. The student should look up the definition of a minor scale, and study the relationship to the major scales.

Exercise A. This exercise is in the second position, which introduces F, the only new note. Carefully observe the dotted bracket, and glide with the thumb.

Exercise B. The notes are the same in this, as in the previous exercise, the only difference being a more rapid movement of the left hand fingers. Glide with the thumb.

Exercise C. This induces a still more rapid movement of the left hand fingers.

Exercise D. All notes in the second position are introduced in this exercise. Note the dotted bracket carefully and glide with the thumb.

Study No. 19. A study is now given in the key of B major. The student, if he does not already know them, should memorize the sharps in their correct order of acquisition to the signatures of all sharp keys. The order of their addition is: F, C, G, D, A, E and B.

Exercise A. An exercise in the third position, which means that the third finger must be advanced to the third fret. The new note F \sharp is introduced in this exercise. Hold the fingers when possible, and glide with the thumb.

Exercise B. The notes in this exercise are the same as in the previous one. Glide with the thumb.

Exercise C. In this exercise, the movement of the left hand fingers should be carefully watched. Play the exercise until the finger movement is easy and natural.

Exercise D. In this exercise, all notes in the third position are introduced. Glide with the thumb.

Study No. 20. This is a study in the fourth position, and introduces a new note—G. This note sounds the same as the third string open. In playing a bass figure (a group of notes running low) it would be better to play the note in this position rather than on the open string, so that the tone quality of the figure may be the same throughout.


Exercise A. Note the dotted brackets and glide with the thumb.

Exercise B. This is an exercise similar to the previous one, but giving a more rapid movement of the left hand fingers.

Exercise C. This exercise should be played until the finger movement of the left hand is easy and natural. Note the dotted bracket, and glide with the thumb.

Exercise D. All notes in the fourth position are introduced in this exercise.

It is hoped that the student will persevere with the exercises in this installment of studies for “Tuition in Banjo Technic,” until the four positions, and the correct movement of the thumb in these positions, are thoroughly mastered.



**THE
GUITARIST**

Conducted by
WILLIAM FODEN

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

This department has been created for your special interests, Mr. Soloist, Teacher and Amateur. All questions and suggestions made in good faith, will receive prompt and due consideration. Address "The Guitarist," care of THE CADENZA.

Elementary Harmony as Applied to the Guitar

(Continued from the April issue)

The interval of a fourth by itself is not a *dissonant*, but, as explained in the chapter on intervals, is one of the perfect concords. Yet its alliance with other intervals, and certain chord progressions, sometimes gives it the characteristics of dissonance, and, as such, the ear demands that it be resolved. That is, it must be followed by a consonant chord—one having a third as its basis, as exemplified in the April issue of THE CADENZA. It is, of course, important that the student should understand the difference between a chord of the sixth and fourth which is properly resolved, and very often prepared, and the same chord when it is merely incidental. It is in the chord of the sixth and fourth of the *tonic* that the fourth appears in the character of a dissonance, requiring a resolution by moving a half-step downward.

A dissonance is said to be prepared when it appears as a consonant in the preceding chord, and in the same voice, so that it can be connected by a tie. It is the chord of the sixth and fourth of the *dominant* that appears incidentally—that is, as a connecting chord between two others. In such case the fourth is *not* resolved, but the lower or bass part either ascends or descends, according to circumstances, as shown in the following example:

Ex. 159

In the above example the interval of the fourth occurs between the bass and one of the upper parts, as shown by the bracket. At A, the fourth (B) in the chord of the sixth and fourth is retained in the next chord, and is, therefore, unresolved. At B, the fourth (A) in the chord of the sixth and fourth, is continued in the following chord, and also unresolved. Both are connected by a tie, and, in playing, may be re-struck. The progressions of the other notes are indicated by the lines extending from one chord to another.

The D in the chord of the sixth (in the first measure at B) is theoretically considered as doubled, and progresses to both C \sharp and E, as shown by the lines. If, instead of the above progressions, the fourth is resolved by causing it to descend a half-step, modulations into the keys of B and A major will result, with preparation and resolutions of the *dissonant* fourth, and, therefore, this chord of the sixth and fourth is *not* incidental. This is exemplified in the following:

Ex. 158

At No. 1 in this example, the dissonant fourth (B), in the chord of the sixth and fourth, is prepared by appearing as a consonant in the previous chord. It is resolved by descending a half-step to A \sharp in the chord of F \sharp major, which is the dominant of B, thus producing a modulation into the key of B major. At No. 2, A is the dissonant fourth in the chord of the sixth and fourth. This is resolved by descending to G \sharp in the chord of E, and the dominant of A, producing a modulation into the key of A major. The tie is used to indicate the consonant and the dissonant tones.

The chord of the sixth and fourth of the *sub-dominant* is of less individual force than that of the tonic, and its principal office is that of a connecting chord between two chords of the tonic, as in the following example:

Ex. 160

In example No. 160, the dissonant fourth (F) is not prepared, as it does not appear in the previous chord, but it is resolved by descending to E in the chord of the tonic. The following progressions, introducing the chord of the sixth and fourth of the sub-dominant, are sometimes met with:

Ex. 161

The figures beneath the notes in example No. 161, refer to the intervals comprising the chord, an accidental at the side of a figure indicating that that interval is altered. For instance, the flat at the side of the figure 7, below the second chord at No. 1, means that the seventh is to be made flat; likewise, the flat at the side of the figure 6, below the fourth chord, indicates that the sixth note from the bass is to be made flat. The small Roman numeral, under the first chord at No. 2, indicates that the chord is minor, and built upon the second degree of the scale; the figures 5-3, at the side of the numeral, further indicating that the intervals of the chord are 1, 3 and 5 or, in other words, that it is a minor triad formed on the second degree of the scale of A major.

The laws governing the movements of each part of the chords in the major mode, apply in like manner to those in the minor, and, in fact, to all other chords. The following example illustrates the progressions of the chords in the minor mode, and particularly those of the sixth and fourth.

(Continued on page 40)

From S. A. Thompson's program of May 19, 1914.

All good music is a character-builder, because its constant suggestion of harmony, order and beauty puts the mind into a normal attitude. Music clears the cobwebs out of many minds, so that they can think better, act better, and live better. Some writers are dependent upon music for their inspiration and their moods. Somehow it brings the muse to them. It adds brilliancy to the brain, and facility to the pen, which they cannot seem to get in any other way.

—Orriison Sweet Marden.



The
MANDOLIST
and
MANDO-CELLIST

Conducted by
WILLIAM PLACE, JR.

VIRTUOSO
Mandolin Soloist for Victor Talking
Machine Company

ALL of the special departments of THE CADENZA were omitted last month, owing to the necessary inclusion of a large amount of convention matter. In the music supplement of that issue, however, the writer began a new series of exercises for the mandola, while in this month's issue, the reader will note that the exercises are for the mando-cello. For the future, the publisher has decided to feature "Tuition in Mandola Technic" and "Tuition in Mando-Cello Technic." It seems scarcely fair, however, to oblige players of either instrument to wait idly for a month while the "other" instrument is discussed, therefore, beginning with the August number of this magazine, the page will be divided—one-half to be devoted to the mandola, the other half to the mando-cello.

Before attempting the exercises for the mandola in the June issue of THE CADENZA (page 22), turn to this department in the May issue. In that number, the writer began a small music supplement within his department, but through the courtesy of publisher Jacobs, this has, as I have explained above, been transferred to the regular music supplement.

The suggestions in the May issue, regarding the position of the instrument and the use of the right hand, are applicable to the exercises given in the June issue, and should be carefully followed. For the benefit of any who do not have THE CADENZA for May at hand, I wish once more to particularly emphasize the necessity of arching the wrist and letting it swing loosely. Do not hold the plectrum tightly or clamp the fingers of the right hand. Remember that the plectrum must "caress" the string rather than "scratch" it.

It is never too early to begin the study of tone production, and from the very beginning it should be the aim of the student to produce a clickless tone. The click of the plectrum is the greatest enemy to the plectrum instruments, and the performer who can produce a smooth, flowing tone, will invariably impress standard musicians with the possibilities of our instruments far more than will the mere technician who drowns his tone with "plec-click." I do not believe it is possible to produce an absolutely pure tone on either the mandolin or the mandola without arching the wrist, but I do know that it is impossible to so produce without "preparing" the tone.

THE PREPARATION OF TONE

There is nothing deeply technical in the "preparation" of tone. The writer evolved his theory through a cognizance of the fact that the plectrum clicked on both the down and up strokes whenever the string was attacked unscientifically. To "prepare" a single-stroke tone, lay the plectrum against the string, and then let the hand drop by its own weight, carrying the plectrum with it. The wrist must be loose, and practically "dead" on the down stroke. Don't raise the hand and let it fall with a bang against the string. This produces noise only, and, in many instances,

so much noise that the tone is lost or covered. The preparation of an up-stroke is a reversal of the process described, and will be treated minutely as soon as the exercises require the use of the up-stroke.

THE MANDO-CELLO

In beginning the study of the mando-cello, it is well to first give attention to the position of the instrument. First of all sit erect. To slouch in a chair, and hold the instrument in a listless, half-hearted sort of manner, creates an abominable impression at the outset. Don't allow the instrument to "lie down," but hold the neck well up so that the peg head shall be about on a level with the eyes.

In executing the down strokes required in the mando-cello exercise, remember to prepare each tone separately, but instead of allowing the wrist to fall loosely over the strings, drop the whole arm, using the elbow as a pivotal point. Be careful not to raise the arm, and then drop it with a sudden plunge, or the plectrum will click. Lay the plectrum against the string each time you are ready to play a note. The subject of tone production is inexhaustible, yet it has been given less attention than any other part of plectral instrument development.

There are many shapes of plectrums, the using of which makes purity of tone an impossibility, and I also think it is safe to say that nine plectrumists out of ten use an "impossible" plectrum. The matter of plectrum beveling is also a most important factor in tone production. Every plectralist should buy his plectrums *unbeveled*, and then bevel them to suit his own particular needs. The bevel should *always* be on the right edge of the plectrum, and should of course be on both sides. The width of this bevel depends entirely upon the stroke of the player, and, in beveling, the point to remember is to have the bevel at such an angle that a narrow, flat surface is always presented to the string in the attack. In other words, *fit your plectrum to your stroke, not your stroke to your plectrum.*

It is true that a single composition may demand a variety of strokes, but bevel your plectrum to produce the best tone when playing *legato*, and let the rest adapt itself to your requirements and rest upon your skill. It is impossible to change plectrums for every specific requirement, therefore find your "happy medium" in plectrums, and then stick to it.

Good plectrums are as scarce as the proverbial "hen's teeth," and good plectralists are uncommonly scarce, largely on this account—I mean scarcity of proper plectrums, not "hen's teeth." The manager of a large music house recently told the writer that the pointed triangular plectrum is and always has been the best seller. Think of it, a plectrum without bevel, incapable of presenting anything but a razor edge to the string. It is the same old story—"Pick, pick, pick on your mandolin," a fine advertisement indeed for our instruments.

This matter of plectrums is more important to the mando-cello than to the mandola, and more important to the mandola than to the mandolin, and because of the heavier winding of the strings. It is indeed a difficult proposition to produce a good tone on the mando-cello G or C strings, but it can be done, and most effectively, too.

Let me once more emphasize the fact that the primary importance is tone, and that after tone comes technic. Technic will be an aid to tone, and tone will, likewise, prove an aid to technic. Therefore, keep the ideal in tone quality constantly before you mentally, and remember that to think is half the battle. Thought is the most supreme power in existence; without thought—nothing. To become successful in music, we must think. True, we are

obliged to resort to the physical practice, in order to master any instrument, but the mental should always dominate the physical, for thought is the greatest and most expeditious in the process of physical mastery.

Note: Every new idea must inevitably meet its opposition. The writer realizes this theory of tone preparation is a new idea, yet is highly enthusiastic at its possibilities. It is without the least feeling of personal conceit, but with the sole desire to further the propaganda of good tone production, and to advance some more tangible proof than mere theory, that the writer, with all modesty, would call attention to his Victor record, No. 17,203-A. This record was played with this "prepared" tremolo, and any readers who care to listen to the record may thus gain a practical demonstration of theory.

THE GUITARIST

(Continued from page 38)

The musical score for 'The Guitarist' is presented in two systems. The first system shows a melodic line in the treble clef and a bass line in the bass clef, with various chords and fingerings indicated. The second system continues the piece, featuring a 'Modulation into the key of E Minor' and further melodic and harmonic development. The score includes dynamic markings and articulation symbols.

In example No. 162 the chords of the sixth and fourth, at A and B, are formed from the tonic triad; at C, D, and E, from the dominant triad, and at F, G and H, from the sub-dominant triad. By a careful examination of the above chords it will be seen that the part-progressions follow the same course as those in the major mode.

(To be continued in the August issue)

Mr. Jas. H. Johnstone, who is "vaudevilleing" through the farther west and northwest, is cutting as wide a musical swath as he is making an extended tour, according to newspapers and journals. He has two swell notices in the June 26th issue of the San Francisco *Rounder*, the big theatrical journal of the west, and the San Jose *Evening News* says of him: "Musical Johnstone performs wonders on the mandolin. He proved himself a most accomplished musician and mandolinist."

Mr. Johnstone is a live wire on a big voltage, and never misses turning the current on all the "bigger ones" in a city where he is playing, interviewing them and making records, photo, auto and tonographically. "According to Jimmie": Mr. Paul Goerner of Seattle is to establish a Guild Chapter in that city. Mr. Joseph Wright of Oakland, Cal., ex-patriate from New Zealand, says he has made a splendid start in teaching in this country, and "Jimmie" further says that Mr. Wright's son D'Arcy (17 years) "is some banjo player." Mr. F. Monro Planque, the originator of Guild Student-Diplomas, is on record as reporting splendid business in Vancouver, B. C., and Mrs. Alice Kellar-Fox of San Francisco reports the same.

Frank A. Thompson's program of May 19, 1914, "Work thou for pleasure; paint or sing or carve the thing thou lovest, though the body starve who works for glory misses off the goal; who works for money coins his very soul; Work for the world's sake, then, and it may be that these things shall be added unto thee."

—Kenyon Cox.



The PROBLEM ROBER

Conducted by
MYRON A. BICKFORD

Eminent Teacher, Performer
and Literateur

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

The Banquet

THE innovation of making the banquet the closing event of the convention, and very early in the evening, apparently met with the approval of the members present at the Thirteenth Annual, since it enabled the majority of them to catch night trains for home.

Mr. Bickford was to have been the presiding officer at the banquet, but at the last moment prevailed upon Mr. Claud C. Rowden to act as "Roastmaster," and he lived up to the spirit and the letter of the title in true western style. The speakers who were called upon included: President Hartnett, President-elect Lagatree, Vice-President-elect Holt, Secretary-Treasurer Jacobs, Messrs. S. A. McReynolds, L. A. Williams, Geo. D. Laurian, C. V. Buttelman, Arthur Bamforth and "Ted" Goggin; Miss Cora Butler and Miss Ida J. Eschelman. Miss Ethel Olcott responded by giving a recitation, which gave proof of her abilities in an unsuspected line.

Mrs. C. V. Buttelman gave a piano solo in a most acceptable manner, another proof that some of the Guild "memberees" possess unsuspected talents. Mr. Lloyd A. Loar obligingly rendered a mandola solo in such fashion that he was obliged to respond to an encore, as were Messrs. Tom Carey and H. M. Skinner in their banjo duet, and Mr. Carey in his banjo solo.

Mr. Theodore T. Peck, who created unprecedented enthusiasm at the concert on the night before with his mando-cello solos, cheerfully repeated one of them, plus a hearty encore, again proving his artistry and perfect mastery of this beautiful instrument. There was the usual flow of wit, and a general feeling of good fellowship that sent every body away in good spirits.

E. C., Minneapolis, Minn.

Q. Is it possible to keep a 12-1-2 inch head in condition on a banjo? I am adopting the pick, and am desirous of using a larger banjo, if the head can be kept in proper condition.

A. It is possible to keep a large head in condition, but it requires rather close attention because of the larger surface to become stretched: If the ordinary calfskin is used, it would be advisable to have a rather thick head, as it would better withstand the strain than a thinner one. The new Farland patent head is very satisfactory in this respect. It requires practically no attention, once it is properly on the banjo. The fact that it would become dented, if the bridge were left standing when the instrument is in the case, would not be a serious objection,

for the removal of the bridge does not necessarily put the instrument out of tune, if it is done carefully.

P. V. S., Allegheny, Pa.

Q. Have the banjo and guitar ever been used as solo instruments at band concerts?

A. Yes, many times. The writer gave several banjo solos at a band concert in Keene, N. H. in 1899. Miss Ethel Lucretia Olcott was for some time guitar soloist with Ellery's band at Los Angeles, and there are many soloists in various parts of the country, who have appeared with bands. The Providence *Journal* of April 16, 1888, in speaking of a concert given by Reeves' famous American Band at Low's Opera House, says: "The banjo and guitar playing of the Boston Ideal Club was one of the gems of the evening."

A. L. G., Atlanta, Ga.

Q. At what particular stage of advancement should one be considered capable of teaching an instrument?

A. This is a somewhat leading and pertinent question, especially at this time when the new Standards of Attainment have just been adopted by the American Guild, and when a number of states are agitating compulsory examinations of music teachers. To give an adequate answer, therefore, would consume rather more space than can be allotted to the subject, but a few general ideas might be advanced.

Many points enter into what may be called a "fitness" for teaching others to play. Ability to illustrate, while it may not be absolutely essential, is nevertheless an asset not to be despised or overlooked, but it would be folly to carry such a requirement to an extreme, since not all teachers have the time or perhaps the talent to become artists, and certainly not virtuosi; also, the stage of advancement at which one may be prepared to teach must necessarily depend somewhat on the grade of the pupil. One may be perfectly able to accept and teach pupils of a certain grade, but not those of the higher grades. One should be very careful and very sure of his ground, before advertising or offering to "take on all comers." To generalize—one should be thoroughly conversant with his instrument, up to a certain point at least, and acquainted with the rudiments and theory of music. Experience is the one thing which best fits a teacher for the work of teaching, and that can be gained only by going through the mill, and necessarily at the expense (in more ways than one) of the pupil.

M. A. R., Erie, Pa.

Q. What is the best method of counting a piece written in 2-4 time, in which 16th notes predominate?

A. The easiest method of counting this kind of time or measure is to give each eighth note a beat. This method allows the sixteenth notes to have a half beat each, the word "and" being used for the last half of the beat. It is not usually necessary to continue to count in this way, however, after the general swing of the piece has become established and the technical points mastered, since the tempo is usually such that two can be counted better than four.

At a concert given by the Italian Y. M. C. A. Orchestra (regular) of Montreal, Canada, on Friday evening, May 15, 1914, a miscellaneous program of orchestral music, violin, clarinet, and vocal solos included a trio of mandolin and guitars—Messrs. G. Lombardi, G. Mascheroni and A. Mandato playing; *a.* "Serenade d'Amour" (von Blon), *b.* "Hungarian Dance, No. 5" (Brahms).

BRITISH DEPARTMENT

Conducted by

A. DE VEKEY
BOURNEMOUTH, ENGLAND

As conductor of this Department I cordially invite the co-operation 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. 1 Stafford Road), 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 unswerving impartiality.

MR. Havelock Mason, Editor of *Keynotes*, has left England for Wiesbaden to undergo an operation for some eye trouble at the hands of a famous specialist. By the time these lines appear it is sincerely hoped that he will be fully restored to health, and back with us again, directing the interests of the house of Turner, in which capacity he has been identified for many years.

In the May issue of the *Dallas' Musical Monthly* is an "invite" to Messrs. Place and Odell to send up their views on the "Notation question." The policy of the *Dallas'* publication is good, and future issues of this magazine are awaited with interest.

In the cause of "sweet charity," Mr. W. H. Plumbridge, and Miss Grace E. Wood of Brighton, recently arranged a most interesting programme of music at the Church Hall, Cumberland Road, Brighton.

Greatly appreciated were a number of items rendered by the Banjo, Mandolin and Guitar Orchestra, the Banjo Orchestra, and a Mandolin and Guitar Sextette, the latter giving some compositions from the pen of Mr. Plumbridge. Miss Lily Atholl played the banjo delightfully, and in conjunction with Miss W. M. Coats, gave a spirited duet that was most enthusiastically received.

Banjo lovers will indeed welcome the appearance of the latest records of the Zonophone Co., by Messrs. Cammeyer and Oakley.

"Merrie Company" and "The Dancer's Dream," both compositions of Mr. Cammeyer, are the items played, and to the many who have not had the opportunity of hearing these artists "collaborate," these records should prove a treat that is a treat indeed.

The following contribution is from the pen of Miss Polyxena Crinos, the Professor of the Guitar, at the Guildhall School of Music, London, and specially sent to the writer for insertion in this Department.

SEÑOR EMILIO PUJOL'S CONCERT.

The guitar is so seldom heard as a solo instrument in England, it was with intense pleasure that those who appreciate it, heard that Señor Pujol had returned after a long absence, and was giving a concert at the Steinway Hall, May 23rd. Obligated to leave almost immediately after his concert in December 1912, owing to the dangerous illness of his father, he left many admirers longing for more, and they were not disappointed as, notwithstanding the depressing weather, and an audience affected at first

with an apathetic feeling owing to the intense heat followed by thunderstorms, he roused them to a pitch of enthusiasm by his delightful playing and astonished those who do not know the capability of the guitar in the hands of an artist.

Senor Pujol is an artist! not only in his marvelous technic, but in his colouring. He depicts all the emotions, sadness, love, passion, gaiety, in the most fascinating manner, and to those who understand and have studied the instrument, he astonishes them by the way he conquers every difficulty.

"Chanson sans Paroles," Mendelssohn, and the Minuets by Mozart and Sor were delightfully rendered, one forgot that we were in the 20th century—he brought out all the charm and delicacy of the 18th century. The Spanish compositions excited rapturous applause. In the "Chanson Catalanes" by Llobet, his playing was remarkable for the beauty and clearness of the artificial harmonies. In the Jota by Tarrega, with whom he studied seven years, every effect possible on the guitar was brought out, the dance movement of the Jota was repeated in different manners, a long passage being taken by the left hand pizzicato, and while the melody was played with it, various effects of the tamborine, kettle drum, etc., were softly produced.

For the enthusiastic encore, Senor Pujol gave a lovely little piece by Tarrega, "Recuerdos del Alhambra." A strain of melancholy and languor runs through it, which is most touching, and shows the most delightful tone of the guitar.

On Senor Pujol's arrival in London, Mr. Dallas kindly invited all the leading professors of the guitar to meet him at the latter's new premises in Holborn, where a very enjoyable hour was passed listening to this great guitarist. Senor Pujol is leaving shortly for some important engagements in Berlin, but hopes to return and remain till his departure for New York, as he contemplates a tour through some of the most important towns in the States.

His home is in Barcelona, but he is well known throughout Spain, having toured all over the country, and naturally has played before the King and Queen, who thoroughly appreciate his talent. Personally, he is charming, quite unaffected, with a thorough knowledge of the theory of music, harmony, composition, and a great lover of his favorite instrument.

The North Staffs "Merry Middies" consisting of Messrs. Ray Bird, S. W. Bell, W. J. Glover, T. Haines Rhodes, W. Frost, R. Clarke, T. J. Cresswell and S. Tittenson, accompanist, form an octette of laughter generators that are fast booking up dates in their district.

On the occasion of a grand evening concert in the Marsh St. Lecture Hall, Newcastle-under-Lyme, on March 12th, they had the substantial assistance of Mr. Forbes E. Rhodes (in character recitals), Miss Florrie Haynes soprano, Miss Carrie Frost contralto, and the Delby Mandolin Quintette which played "Olympia March" (composed by Mrs. Morris Dolby), "Love's Old Sweet Song," "Russian Mazurka" and "Scotch Airs," all of which were highly appreciated.

The Clifford Essex Russian Balalaika Orchestra played at the Northampton Institute on Feb. 28th, and in the opinion of all present quite excelled themselves in the rendition of a varied and interesting program.

Another London Balalaika Orchestra, directed by Mr. B. M. Jenkins of "Premier English Mandolin Orchestra" fame, is making very successful appearances at numerous concerts in the Metropolis. Equipped with

all that is needed in the way of instruments and music, and trained as Mr. Jenkins knows how, this organization, the Polytechnic Balalaika Orchestra, should run Mr. Jenkins' Mandolin Orchestra a close second in point of popularity.

To successfully direct a banjo, mandolin and guitar orchestra of 50, a banjo organization of 18, and a balalaika orchestra of 24 players, is an achievement that few of the fair sex can lay claim to, either here or abroad. In this country there is but one, Miss Alice Gardiner of Cheltenham.

Her annual concerts occupy rather a unique position compared with other forms of entertainment in Cheltenham, as regards drawing power, the audience on every occasion being ample testimony to their popularity, the last one given on Feb. 18th, under the concert direction of Dale, Forty & Co., Ltd., being a triumph in its own particular line.

The concerted numbers were rendered with a precision and careful observance of light and shade, evincing in passages the consummate artistry of the conductress, whose painstaking thoroughness in training the orchestras was abundantly exemplified in their clever work.

The soloist was Miss Doris Walthew, whose ability as banjoist and balalaika soloist with the Clifford Essex Pierrots during the summer season has been widely appreciated by the full houses this old established concert party still succeeds in drawing to their entertainment. On this occasion Miss Walthew played for her balalaika solo, Andreeff's "Valse Caprice," and for banjo solos, Bassett's "Patagonian Picnic," and a medley of popular airs.

The Russian Balalaika Orchestra played "Russian National Anthem," Glinka's "Triumphal March," Andreeff's "Impromptu," and "Kochanotshka" (Kovacs).

Mrs. T. J. Dyson sang delightfully, the items being Gounod's "Romance" from "La Reine de Saba" and Hermann Lohr's "Where My Caravan Has Rested," and "Eyes that Used to Look in Mine."

Eighteen banjoists gave an exhilarating rendering of Morley's "Banjo Oddity," and Mr. Harold Johnson was responsible for "A dissertation on mediaeval poetry" and a musical monologue entitled "The Poet," the item programmed "No. 4" being an "Ancient Hebrew melody," "Song of Miriam," as played by the combined orchestras at the Pageant of Ancient Empires, Ladies' College, Cheltenham, June, 1913, and arranged by Lewis Hann.

The Banjo, Mandolin and Guitar Orchestra played "Secrets" (C. Ancliffe), "Dream Song" (Grimshaw), "The Hibernians" (Grimshaw), "Intermezzo" Cavalleria Rusticana (Mascagni), and "Sweet Briar" (Heller Nicholls), conducted by the composer and orchestrated by Miss Alice Gardiner.

Incidentally, this cultured lady writes regarding the non-transposing method for the deeper instruments—

Dear Mr. De Vekey—

"I have read your article in *Keynotes*, and agree with every word of it. I hope the publishers will adopt your suggestions."

The above, with other letters from equally authoritative sources, pressing for the non-transposing method, should indeed quickly convince our B. M. G. publishers of its "need."

Mr. Frederick J. Bacon intends locating in New York City next season, and will teach the banjo to Gothamites, making that city his business and musical headquarters. This is pleasant news for the New Yorkers, but not so pleasant to a host of others, if he intends abandoning his tours.



MR. S. A. Thompson's Mandolin Orchestra of Portland Me., fifty members, gave its seventh annual concert at Pythian Hall in that city on Tuesday evening, May 19, 1914. Mr. Thompson's players were assisted by the Harvard Male Quartet; Mr. Charles F. Marble, humorist; Mr. Bernard E. Leighton, mandolinist; Mr. Gilman Seabury, mando-celloist and Master Robert Jordan, guitarist. In a lengthy and eulogistic reporting of the concert, the Portland *Evening Express* and *Advertiser* says in part: "The orchestral selections started in with a swing and a dash when the 'March of the Strings' opened the program, and the pretty waltz, 'Alluring Glances' has a fascinating tempo. Throughout, the orchestra led by Mr. Thompson played most inspiringly, showing great musical intelligence and gratifying excellence in technic, the result of earnest study under the skilled instruction of the leader. A program solely of the more ambitious writings of well known masters would be much enjoyed."

In balance and attractiveness of selections, Mr. Thompson's program was well made up, with evident care for correctness of printed details in titles, composers' and performers' names, and in full was as follows:

Ensemble—Thompson's Mandolin Orchestra	
a. "March of the Strings"	Thompson
b. "Alluring Glances," Waltz	Roffe
Vocal—Harvard Male Quartet	
"The Long Day Closes"	Sullivan
Reading—Mr. Marble	Selected
Ensemble—Mandolin Orchestra	
a. Reverie, "Cathedral Chimes"	Arnold and Brown
b. "Gen. Mixup, U. S. A."	Allen
Guitar Solo—Master Jordan	
"Little Quakeress"	Weidt
Vocal—Harvard Male Quartet	
"The Rosary"	Nevin
Ensemble—Mandolin Orchestra	
"Humoresque," Op. 101, No. 7	Dvorak
Ensemble—Mandolin Orchestra	
Hungarian Dance, No. 5	Brahms
Mando-Cello Solo—Mr. Seabury (with orchestra)	
"Silver Threads among the Gold"	Danks-Thompson
Vocal—Harvard Male Quartet	
"On the Sea"	Buck
Reading—Mr. Marble	Selected
Mandolin Solo—Mr. Leighton	
a. Andante et Polonaise	Mezzacapo
b. Tarantella, "Napoli"	Mezzacapo
Vocal—Harvard Male Quartet (with Orchestra)	
"Sympathy," Waltz Song from "The Pirates"	Friml-Thompson
Ensemble—Mandolin Orchestra	
"March Ensemble" (MS)	Thompson

The Rogers Mandolin Club and pupils of Rose F. Rogers of Syracuse, N. Y., assisted by a contralto soloist and a reader, gave a recital in the Y. M. C. A. Hall in that city on Friday evening, June 12, 1914, playing the following program:

Ensemble—Rogers Mandolin Club	
a. "Columbus March"	Pettine
b. Medley	College Arts

Banjo Ensemble—Quintet of Banjos	
"Yankee Doodle," March	Weidt
Ensemble—Rogers Mandolin Club	
a. Barcarolle from "Tales of Hoffmann"	Offenbach
b. "Silver Bells"	Botsford
Ensemble—Rogers Sextet	
"Dischian"	Haines
Banjo Ensemble—Quintet of Banjos	
"Red Rover March"	Weidt
Ensemble—Rogers Mandolin Club	
"Wooden Shoe Dance"	Cook

The club members are: 1st mandolins—Miss Elizabeth Spalding, Miss Mildred Grassman, Miss Mae Kaplan, Miss Tilly Kraeck and Messrs. Steven Short, J. Schaib and W. Munnerly; 2d mandolins—Miss E. Shacopsky and Messrs. F. Martin, H. Jutton and Leo Smith; tenor mandola—Miss Edna Meigs; guitar—Miss Pearl Grassman; piano—Miss Gilcher.

Mr. A. J. Weidt's Gibson Mandolin Orchestra of Newark, N. J., gave a popular concert on Tuesday evening, June 9, 1914, under the auspices of the Newark Y. M. C. A. A peculiarity of this orchestra is that it is made up of smaller ensembles with their respective leaders, but the whole united in a grand ensemble when occasion requires. The smaller sections are the "Plectet" (Harold D. Leslie, leader), the "Sterling Trio" (Richard Doebel, leader), the "Ideal Banjo Club" (A. J. Weidt, leader) and the "Gibson Tango Orchestra" (E. M. Ingraham, leader).

The full program for this concert was as follows:

Ensemble—Full Orchestra	
a. "Northern Lights"	Weidt
b. "Brazilian Dreams"	Dixon
Guitar Solo—A. J. Weidt	
"Lucella Waltz"	Weidt
Ensemble—Sterling Trio	
a. "Wedding of the Winds," Waltz	Hall
b. "Spirit of Independence"	Lampe
Ensemble—Ideal Banjo Club	
a. "The Smilers"	Weinrich
b. "Dance of the Phantoms"	Farrand
Ensemble—The Plectet	
"Flight of the Birds"	Rice
"Russian Pony Ray"	Ramsay
Mandocello Solo—E. M. Ingraham	Selected
Ensemble—Gibson Tango Orchestra	
a. "Rip Van Winkle"	Fischer
b. "Dancing Around"	Monaco
Zither Solo—A. J. Weidt	Selected
Ensemble—Full Orchestra	
a. "Too Much Ginger"	Duly
b. "Speedway"	Weidt

At a concert given by the pupils of Mrs. D. Arthur Kelsey, the program included two compositions by Mr. Stellario Cambria, the eminent mandolinist of New York City. They were "Sourire D'Ange" (Valse) and "Vision" (Valse).

The Allegro Mandolin Sextette—Percy V. Lichtenfels, Director and 1st mandolin; George R. Gilliland, 1st mando-

lin; Charles Dunford, 2d mandolin; Edward P. Green, mandola; Adolph B. Fox, mando-cello and William Hesketh, harp-guitar, gave a concert under the auspices of the Young Men's Bible Class of the Second Presbyterian Church in Pittsburgh, Pa., on Friday evening, May 15, 1914. The Sextette was assisted by Mr. Leroy R. Brooks, reader; Mr. William Kottman, tenor; Miss Flora Kottman and Miss Elfreda Fox, accompanists, and the full program was as follows:

Ensemble— <i>Allegro Mandolin Sextette</i>	
a. March, "The Toastmaster"	Odell
b. Overture, "King Myrlas"	Eilenberg
Reading— <i>Mr. Leroy R. Brooks</i>	Selected
Mandolin Solo— <i>Mr. Percy V. Lichtenfels</i>	
"Marymine"	Berthoud
Tenor Solo— <i>Mr. William Kottman</i>	Selected
Ensemble— <i>Allegro Mandolin Sextette</i>	
"Life's Brighter Hours"	Wells Bros.—Smith
Mando-cello Solo— <i>Mr. Adolph B. Fox</i>	
"Alice, Where Art Thou"	Ascher
Ensemble— <i>Allegro Mandolin Sextette</i>	
a. Sextette from "Lucia"	Donizetti
b. "Humoreske"	Dvorak
Reading— <i>Mr. Brooks</i>	Selected
Tenor Solo— <i>Mr. Kottman</i>	Selected
Ensemble— <i>Allegro Sextette</i>	
"March Militaire"	Boehm

The Middletown (Conn.) pupils of Mr. W. C. Knipfer and Miss V. L. Bulluss filled the Y. M. C. A. Hall of that city on June 11, 1914, at a mandolin, banjo and guitar recital, drawing large delegations from Hartford, Meriden and surrounding towns. "The banjo playing with plectrum was the hit of the evening." The following program of composerless (?) numbers was given.

Ensemble—75 Mandolins	
a. "Esther Helen Walla"	
b. "Juanita Waltz"	
Ensemble— <i>M. Y. M. C. A. Mandolin Club</i>	
a. "Middletown Y. M. C. A. March"	
b. "Nuptial Waltzes"	
Banjo Trio— <i>Miss V. L. Bulluss, J. Broderick, W. C. Knipfer</i>	
"Darkies' Awakening"	
Ensemble— <i>Knipfer's Mandolin Club</i>	
a. "The Lost Chord"	
b. "Cathedral Chimes"	
Mandolin Trio— <i>S. Gilbert, G. Farrow, W. C. Knipfer</i>	
a. Selections, "Bohemian Girl"	
b. "Invitation March"	
Ensemble— <i>Knipfer's Mandolin Club</i>	
a. "Love's Like a Star"	
b. "Song of the Boatman"	
Ensemble— <i>Portland H. S. Mandolin Club</i>	
a. "Last Game March"	
b. "At the Minstrels"	
Guitar Duet— <i>Miss Bulluss, W. C. Knipfer</i>	
a. "Wedding Bells"	
b. "Longing"	
Ensemble— <i>Alpha Mandolin Club of Hartford</i>	
a. "Advent of Spring"	
b. "College Medley"	
Ensemble— <i>Knipfer's Mandolin Club</i>	
a. "Echoes of '61"	
b. "Humoreske"	
Plectrum Banjo Trio (<i>Mandolin Club Acc.</i>)	
a. "Tri-State March"	
b. "Salute to Williamsport"	
Ensemble— <i>Knipfer's Mandolin Club</i>	
Selections, "Lucia di Lammermoor"	

An advertisement in another section of this magazine, opens up a wonderfully alluring prospect in the way of vacation places; mountains for climbing, woods for picnicing and driving, lakes for fishing, boating and bathing, and banjoing before, after and between everything. If caretaking and catering signify trouble, then Mr. and Mrs. F. J. Bacon are looking for trouble most tremendous at "Stonehurst," Forest Dale, Vt., as the ad we are talking about will explain. Two-to-one, that Mrs. Bacon buys the

groceries, jaws the iceman, wrangles with the milkman—in short, shoulders all the "trouble," while "Fred" is teaching, talking and playing banjo. The same odds that those who go early to avoid the rush will stay late and go again. Read about it.

In THE CADENZA for June was what was originally intended as a pre-nuptial notice, but which in actuality was a very much belated post-marriage announcement, owing to the greatly delayed issue of the magazine. For, at the time of issuance, Mr. and Mrs. W. J. Kitchener had been tied tightly for some few days by cleric, ceremony and congratulations, mid friends, flowers and orchestral music. To quote from the letter of a guest who was present at the happy tying: "There were approximately forty guests present, friends of the bride and groom, and their magnificently furnished apartment was turned into a veritable flower garden—never saw anything like it before. An orchestra discoursed beautiful and appropriate selections previous to and after the wedding. The wedding lunch was a most sumptuous one, and thoroughly enjoyed by the jolly party present. W. J. was as happy as a boy just out of school, and his charming bride seemed even happier." Mr. and Mrs. Kitchener will be "at home" on West 100th Street, just off the wondrously beautiful Riverside Drive in New York City, after their return from the wedding tour.

Apreros of Mr. Kitchener and music, we wonder how many have ever enjoyed listening to his guitar playing. He does not pose as a public performer, but his command of the instrument is masterly, disclosing the musician combined with technician, and with temperamental feeling and good taste.

Mr. Chas. Morris of Toronto, Can., and the "Father of the Guild," is as young as the child itself, and keeps pace with all its goings and comings. He writes: "Thanks for the June CADENZA to hand last evening. With the aid of glasses, I managed to read that report before retiring, and would say: Before the Guild was first formed, I firmly believed there were those in the B. M. G. fraternity who possessed a combination of business and artistic ability that fitted them for sitting or standing to legislate with or among the best societies of musicians. THE CADENZA is to be congratulated for showing that that kind of people are on the increase."

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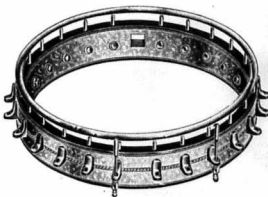
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Blue Bells of Scotland, Arr. W. Truman Best	B	50						50	35
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Brownie Princess, The, Van L. Farrard	A	30	10				15	10	
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Evangeline, C. E. Pomeroy	B	40	20	25	25	25	20	35	
Flower of Mexico, Carlos Curti	B	40	20	25	25	25	20	35	
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March									
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March									
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At Twilight, J. Robert Morris	B	30			
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Annie Laurie, Arr. Clarence L. ParTEE	B	50			
With variations					
Believe Me If All Those Endearing Young Charms					
(Fair Harvard) Fantasia, Arr. Clarence L. ParTEE	C	50		25	35
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Serenade					
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Flower of Mexico (Curti), Arr. Robert R. Page	B	50	25	20	35
Intermezzo					
Greater America, Fred S. Stuber	B	40	15	10	20
March					
Home, Sweet Home, Arr. Charles H. ParTEE	C	75			
With variations					
Maestro, The (Beed), Arr. Geo. L. Lansing	B	40	15	10	20
March					
Misereere, Arr. Charles H. ParTEE	B	50			
From "Il Trovatore"					
Tarantelle, B	40	25	20	35	
Wanderer, The, A. D. Amsden	B	40	25	20	35
Overture					

Guitar Solos

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

	Grade	Solo	Guitar	Piano
American Guild, Myron A. Bickford	B	30	10	20
March and Two-Step				
Angela, The, R. M. Tyrrell	A	30		
Believe Me If All Those Endearing Young Charms				
(Fair Harvard) Fantasia, Arr. Clarence L. ParTEE	B	50		50
Carnival of Venice, Arr. E. H. Fry	B	50		50
With variations				
Enchanted Lake (Pomeroy), Arr. W. J. Kitchener	B	40	20	30
Serenade				
Evangeline (Pomeroy), Arr. W. J. Kitchener	B	50	20	30
Intermezzo				
Greater America (Stuber), Arr. Geo. L. Lansing	B	50	20	30
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Melody in C, W. Truman Best	A	40		
Old Black Joe (Foster), Arr. F. W. Newton	B	50		
With variations				