

THE CADENZA

Established 1894

Whole Number 54

AMERICAN GUILD OF BANJOISTS, MANDOLINISTS AND GUITARISTS.

*An Educational Monthly Magazine Devoted to
the Literature and Music of the Violin,
Mandolin, Guitar, Banjo, Zither, Harp and Piano*



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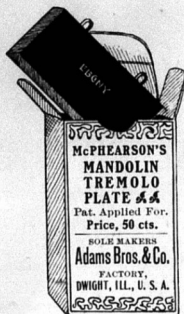


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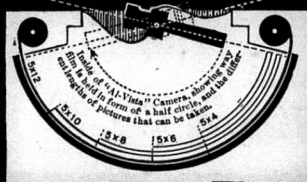
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DEVOTED TO THE INTERESTS OF THE
VIOLIN, MANDOLIN, GUITAR, BANJO, ZITHER, HARP AND PIANO

VOL. 8.

NEW YORK, FEBRUARY, 1902.

No. 6.



NEW YORK PARLOR TRIO.

MANDOLIN, GUITAR AND BANJO

The American Guild of Banjoists, Mandolinists and Guitarists.

A Report on the Preliminary Work Accomplished and Prospectus of the Future Work to be Undertaken by the Guild.

By CLARENCE L. PARTEE, Editor THE CADENZA.

Read before the Guild members and visiting professionals
at Boston, Mass., January 22, 1902.

The idea of establishing a Guild of this nature was conceived about two years ago by my esteemed colleague, Mr. Charles Morris. My co-operation and assistance was sought and, after a meeting had been arranged between us in New York City, every aspect of the matter was fully discussed and debated, with the result that I heartily endorsed the proposed organization as being calculated to fill a long-felt want in the profession, and agreed to do everything in my power to promote and foster the growth of the Guild.

We decided that the first step must be to secure members, or rather applicants for membership, and with that end in view we jointly prepared a Prospectus containing a Preamble concerning the origin of the banjo, mandolin and guitar, their evolution, popularity and standing at that time; also setting forth the purposes of the organization, as follows:

NEED AND OBJECT OF THE GUILD.

So far as known to the promoters of the American Guild of Banjoists, Mandolinists and Guitarists, there is not a recognized college, school, or guild in the United States which has the chartered right to institute examinations and grant diplomas to teachers and graduates of the banjo, mandolin and guitar.

This Guild intends to operate under a charter which will give authority to grant diplomas in every State of the Union.

The objects and purposes of the Guild are herewith briefly set forth:

(a) To further advance the interests of the instruments in their literature, music and manufacture.

(b) To set the standard of competence, and establish a higher average of ability among those desiring to teach.

(c) To provide a bureau of acknowledged authority on technical and all other questions relating to the instruments and their study.

(d) To conduct examinations, and grant diplomas throughout the United States.

Mr. Morris and I constituted ourselves temporary Secretaries to the Guild, for the purpose of receiving membership applications by mail, and appointed Mr. Fred C. Meyer, of Philadelphia; Mr. C. C. Adams, of Dwight, Ill., and Mr. Chas. F. Graeber, of San Francisco, as Assistant Secretaries, in order that they might also receive membership applications from those desiring to join the Guild.

The Prospectus also contained a blank membership contract, which the applicant was required to sign and return to one of the Secretaries, said applicant agreeing to pay annual dues of \$1.00 per year on demand. No money was to have been received (and none has been received) until the organization could be effected and officers elected to take charge of the financial and other details of the Guild. It is the purpose of this meeting to complete the organization and get down to actual work, as soon as possible.

Plates were made of the Prospectus and copies printed, which were mailed to professionals and others throughout the country. The same was also published in THE CADENZA, Stewart's Journal and other papers, and given the widest publicity pos-

sible. Up to this date one hundred and forty-nine applications for membership have been received. The majority of these applications were sent to myself and Mr. Morris, although the other Secretaries received some applications and forwarded them to headquarters, at 5 East Fourteenth Street, New York.

The prime object of the Guild being to advance the standard of competence among the profession, it was specified and understood that the membership applications would only be received conditional upon the applicants being able to successfully pass the examinations which will be instituted by the Guild to prove their fitness for membership; so that, to be accurate, it must be stated that this meeting is the first actual step in organizing. For the past two years, the Secretaries have been engaged in making the project known to the trade, the profession and the public generally, however, so that much of importance has been accomplished in a preliminary way.

The entire expense attached to the preliminary work has been borne thus far by Mr. Morris and myself, largely by Mr. Morris, and has included the cost of making plates, printing of circulars, cost of correspondence, including stationery, postage-stamps, distributing circulars, etc.

The foregoing will give a brief idea of the aims of the Guild, and shows just what has been done thus far. We are here to-day to organize, and we ask your co-operation. The cause is worthy and the main objects most laudable; the smaller details, if any difference of opinion exists regarding them, can easily be adjusted and arranged after the Guild is fully launched. The first requisite is membership, and we ask those present, who are not already members, to sign to-day.

The order of procedure, I would suggest, should be as follows:

First, the enrollment of members.

Second, the nomination and election of officers.

Third, the appointing of a committee to pass on technical questions, examinations, etc.

Fourth, the adoption of rules and regulations, constitution and by-laws.

Fifth, the obtaining of a charter giving the right to grant diplomas.

Sixth, the pushing of the Guild to prominence through interesting the prominent manufacturers, publishers, universities and conservatories in the Guild, and obtaining their active and moral support.

The officers necessary to the management of the Guild will be a president, secretary and treasurer; said offices of secretary and treasurer to be given to one competent man, who will act in the capacity of both. Also a committee of about five eminent men of the profession, to act in the matter of discussing and adjusting technical and other questions which may arise after the Guild is organized. It is desirable that the members of this committee be all residents of New York City, in order that they can meet often without inconvenience and confer at the headquarters, 5 East Fourteenth Street, New York.

The obtaining of a charter will cost \$100 exclusive of attorney's fees, and the proper advertising and promoting of the Guild for the general welfare of the profession and trade, the preparing and printing of examination papers, cost of circularizing, printing, postage, etc., etc., as well as the salaries of the secretary and assistant (upon whom will devolve all the actual work in connection with the Guild), will amount to a considerable sum for the first year. To be successful in every way, the Guild must be assured of proper financial support; and if results of importance are to be accomplished, the necessary cash to carry on the work is the first consideration.

In view of the expense connected with

the organization, it has been thought advisable to raise the membership fee to \$2.00 per year; but that is a matter which may be discussed and decided at this meeting.

It is also the plan to induce the leading and representative manufacturers and music publishers, owners of patents, etc., to join the Guild as honorary members at an annual fee of \$10. Necessarily, the largest share of support must and should come from the prominent members of the music trades, because the organization is vital to their interests, and, from a business standpoint, they are the ones who will benefit the most. As relates to the profession, the artistic attainments and the adoption of a fixed standard will be the first consideration, although the financial interests of all the members will certainly be enhanced by association with the organization. In other words, the members of the profession and music trades can work together, to the mutual interests of all concerned, through their association with the Guild.

It will be the purpose to print lists of the members and distribute them widely. In that way, publicity and advertising for the profession and trade will be gained which cannot fail to be generally beneficial. The Guild members will, of course, use and endorse the products of the representative firms which join us.

In regard to the synopsis of the required examinations which Guild members should pass, proposed by myself and published in *THE CADENZA* some time ago, it has been suggested that the same was too severe and strict to be practical for a beginning. This is no doubt true, but is a matter which can be quickly settled by a little discussion and should be decided by the committee proposed, after they are appointed.

There are many other points which I might bring up to show the importance and value of the Guild, both as a means of developing the business to the utmost and

of advancing and enhancing the artistic standing of its members in the community; in fact, the possibilities for increasing trade, as well as to further the interests of the members artistically, socially and morally, are almost unlimited, and the scope of the organization will grow quickly after it is successfully launched.

Therefore, I do not think it necessary to add anything more to my remarks at present.

I have given a brief and concise outline of the entire plan of management and objects of the Guild, and any minor points will be brought out in discussion. My valued colleague, Mr. Charles Morris, will follow me with some appropriate remarks and suggestions, after which I move that we proceed at once with the business before the meeting.

A Speech.

By MR. CHAS. MORRIS, OF PHILADELPHIA.

Delivered at the Guild Meeting.

I have to deliver a message to you from no less distinguished gentlemen than Dr. W. P. Wilson, Director of the Philadelphia Commercial Museum, and Mr. Wilfrid H. Schoff, Secretary to the Board of Trustees and Chief of the Foreign Department of the Museum. These gentlemen wish us every success in our organizing of the Guild, believing that our aims to spread musical knowledge, as set forth, are praiseworthy, and that if we adhere to our program our influence both in matters of education and trade will be far-reaching.

I am commissioned to state that a cordial invitation is extended to every one here to visit the Museum, and that whenever we desire to meet together in Philadelphia the Assembly Room of the Museum is at our free disposal, and that everything that can be done towards making a gathering pleasant there will be done.

In Mr. Partee's able report you have listened to a recital of facts which we will

term meat. What I have to say, I trust, will be received as palatable dessert.

Mr. Partee makes some very kind references to myself, but he has omitted one important thing, namely, it was his work of many years that made it possible for me, or any one else, to suggest the forming of a Guild, and also, that without him no such point as now reached could have been attained.

Notwithstanding the plain statements hitherto made in print concerning the objects of the Guild, there have been, and are probably still, some hazy conceptions concerning said objects.

The primary object has been announced to be an educational one, and that plain statement carries with it the meaning that the Guild as an institution, and all connected with it, *must* be conducted on sound business principles.

No educational movement, however good and praiseworthy, ever yet succeeded in thriving and accomplishing lasting results if the business end was made secondary or neglected. The disintegration of any society soon sets in when the business end is neglected, and so allow conflicting opinions and personalities to creep in and "bob up serenely." The holding together of a musical society for any length of time is considered well-nigh impossible by the laity, but we have the experiences of fore-runners to guide us in our actions. We propose to benefit by that experience in starting with a reversal of their plans. We put business first and sentimentality afterwards; and keep sentimentality in its proper place. By doing so, the foibles and whims of everybody, differences and personalities are barred, and the organization is held together by the strongest of all cables, material interest. A sound body must precede the sound mind, and the certainty of material interests must precede the attaining of intellectual benefits, and be its incentive.

Briefly, then, the object of the Guild is as much to benefit its members materially as to elevate, to bring more pupils to capable teachers, to increase demands and create new markets for the manufacturers and publishers; and, be it not forgotten, to maintain the same by the use of common sense, progressive, straightforward practices.

To accomplish these results, it is necessary that everything at the start be standardized. That the Guild itself be a standard to set other standards. That every active member possess *some* qualifications, and that all manufacturers and publishers admitted as honorary members be those whose products can be endorsed and recommended by the Guild. The air needs a clearing of the excessive over-production of mediocrity, and we propose to make it impossible for any individual, or set of individuals, to excavate and make underground routes for themselves in order that they may become included among the endorsed and recommended, when they realize that the Guild is a power in a legitimate sense to the full.

It is only by standardizing that the Guild can expect to become an influential body. I am of opinion that complete recognition will come the earliest from foreign countries, for it has long been conceded that the most important developments and movements concerning the banjo, mandolin and guitar must originate in this country, it being the home of the banjo, and of the club movement in which that instrument plays such an important part. However indifferently the general musical life of this country is regarded beyond our borders, the claims of our fraternity to distinction are recognized. It is unchallenged, and there exists a curious, interested, sort of waiting, to see if the opportunities presented to us are to be made the most of. That is, to seal our opportunity of making our leadership permanent by establishing

a standard that cannot be challenged, and by the establishing of a court of authority that is regarded the very highest.

The sooner this full recognition comes from abroad, the quicker will the people of this country be ready to value that which they hardly know at present they possess.

Generally speaking, our instruments are viewed by the laity as temporary musical toys for the individual. Our leading soloists have done great work in removing many of these false impressions, and it seems to me these soloists have achieved for the banjo, mandolin and guitar what the great violinists, etc., did earlier for their instruments, namely, reduced the percentage possibilities of average ability among individual players by raising the standard of what constitutes average ability. This, as much as anything else, has helped the club movement. Violinists today seek to join orchestras because the solo quality ability is not easily attainable. The same thing is happening with lovers of the banjo, mandolin and guitar, and there is an ever-growing desire to tax the capabilities of the instruments in combination. This is progress, real progress. But who is to direct the method of the taxing in order that the best possible results may be achieved? If we look around, we find a great diversity of opinions, which all the more indicates the need of a standard once and for all, and of a central authority.

When a community sets about to organize a brass band, or an orchestra, a common rule is adopted. Reference is made to textbooks, wherein little or no variation is observed, for time has enabled a common determination to be reached that provides for the balancing of a band or orchestra according to the number of instruments to be employed. Manufacturers and suppliers of instruments know that law, and publishers know it also, and are able to put out music accordingly. It is time the law was

laid down as to what constitutes a complete banjo, mandolin and guitar orchestra, what are its divisions and subdivisions, balancing methods and how the scoring is to be done.

Another subject—THE PROPER SPHERE OF OUR INSTRUMENTS. To my mind, they are the instruments with which the young should begin their musical education, almost without exception. Unquestionably the times, here and abroad, are showing that a knowledge of music is more than ever being regarded as an important, if not indispensable, feature in the scheme of public school education. The trouble has been, and still is, where to begin, and what with. Classes of children cannot be formed for training to sing four-part songs. It is manifestly impossible to teach instrumental music by classes unless each child has an instrument, and the same kind of instrument. It would be the height of absurdity to attempt teaching the piano, organ, instruments of the violin family, brass or reed instruments by classes, independent of the question of enormous expense; but there is nothing absurd, expensive, or noisy in attempts to teach a large or small public school class the manipulation of either the banjo, mandolin or guitar, and the reading of music by those instruments.

If the Guild formulates a detailed plan for forming of classes in public schools as the means of providing the admittedly desired foundation of musical education, and submits the same to the school authorities, and ventilates the plan thoroughly through the reputable press—if this be done, I say, there seems little reason to think the idea would not be seriously considered. There is a time for children to study, a time for play, and children should study music during study hours, not during play time. The percentage of children who are unable, or would be unable, to obtain serviceable instruments, is comparatively small.

Now, I do not wish it to be thought I

am following in the footsteps of Colonel Sellers, à la false teeth for the Chinese, and say, like him, "there's millions in it." I merely wish to point out that as the tendency of the times is to find means whereby music shall be included in the general course of public school curriculums, it would not be amiss for the Guild to indicate effectual and economical beginnings may be made by the introduction of our instruments, and as the children's interest can be held together by the novelty of the thing, a foundation would be laid to stand in good stead when the children grew older and elected to study more serious and complex instruments. Of course, you will all see that before any such move as stated could become general, an institution must come into existence that would have the unquestioned right to grant credentials to teachers in order that they satisfy the requirements demanded by the school authorities.

It may surprise you to be told that the standard of musical life among the people as a whole in Australia, South Africa and the numerous British colonies of the Southern Hemisphere, is higher than our own. It is a fact, also, that these countries in numerous ways are ahead of Europe. This is owing to another fact; namely, the people, drawn from all quarters of the Northern Hemisphere, are not of the poorer classes, and the concentration of many ideas which they diffuse in those new countries tend to an all-round advance of the body politic. Much that is both tolerated and revered here or in Europe in art finds no acceptance there. A complete revolution in the piano industry, and that of band instruments, in this country must take place before a trade of any importance can possibly set in. But no revolution in the best makes of American banjos, mandolins and guitars is needed. They rank the highest to-day, and only need further introductions and systematic pushing by the creating of

popular interest on the lines I have indicated.

Letters that have reached me from several friends in Southern countries indicate that while there is an ever-increasing number of devotees of the banjo, mandolin and guitar, there exists the same lack of cohesion as here, the lack of a standard, and of some body of men to set the standard. Up to 1896, when I last visited the countries of the Indian Ocean, the banjo was scarcely heard off the minstrel or variety stage, the mandolin and guitar hardly at all save by half-breeds and wandering minstrels. The club idea has since then taken root, and it needs tendering care through the medium of such an association as we are here now to launch upon its career. It is worth our while at the start to begin with the idea of the Guild becoming an institution of international importance, founding it upon a broad constitution that will demand the respect and confidence of the entire English-speaking world.

I have simply indicated in the foregoing just a little of the work that awaits accomplishment. The organizers of the Guild firmly believe there is far too much work to be done by every member of the institution, for many years to come, for there ever to arise a single opportunity where differences between members and disintegrating influences can show themselves. There is no room for idleness, and the best interests of each individual member will be best served by working for the institution and its policy as a whole. The promoters of the Guild intend the institution shall be an ever-progressive one, and it will be for the members, each individual for himself or herself, to decide upon the measure of their own progression, and availing themselves of the progressive opportunities to be presented each year.

See the March number for further particulars regarding the Guild.

BANJO, MANDOLIN, GUITAR.

MEN INTERESTED IN THESE THREE INSTRUMENTS FORM GUILD.

Objects, the Standardizing of Manufacture, Literature and Teaching, and the Granting of Diplomas—Organization Effected and Charter to Be Obtained.

The American Guild of Banjoists, Mandolinists and Guitarists, an organization whose membership is intended to include music publishers, manufacturers and teachers of these three instruments, was formally launched at a meeting held at Hotel Marlboro yesterday afternoon at which a number of the best known men in those departments were present.

The organization has been in process for the past two years, but not until yesterday were the plans formulated two years ago put into effect.

The objects of the guild as set forth are to further advance the interests of the instruments named, in their literature, music and manufacture; to set the standard of competence and establish a higher average of ability among those desiring to teach; to provide a bureau of acknowledged authority on instruments and their study and to conduct examinations and grant diplomas throughout the United States.

After dinner, Clarence L. Partee, of New York, called the meeting to order and through H. F. Odell, of this city, presented a report on the preliminary and future work of the guild.

The report credited Charles Morris, of Philadelphia, with being the originator of the plan and stated that, so far as the promoters know, there is not a recognized college, school or guild in the United States, which has the chartered right to institute examinations and grant diplomas to teachers and graduates of the banjo, mandolin and guitar. The guild intends to operate under a charter which will give authority to grant diplomas to every school in the Union.

George L. Lansing, of Boston, was called upon to preside and introduced Charles Williams, of Boston, to speak from the standpoint of the manufacturer.

Mr. Williams said that he was thoroughly in sympathy with the plan to form an organization, as proposed, and with the suggestions made in behalf of improving the quality of musical instruments and perhaps of teachers. He thought, however, that the manufacturer might be going too near the danger point in joining the guild.

He wanted those present to understand that in joining an organization whose standard of competence was fixed, the concern stood in danger of gaining the enmity of teachers not fitted to rank as first-class, but who, from a business standpoint, are frequently better customers than their more gifted associates.

Mr. Partee explained that it was not the intention of the guild to bar any one at the start, and that if teachers not as well fitted as others were admitted an endeavor would be made to help them to fit themselves to enter the first-class.

Samuel Siegel, of New York, said that he favored a plan by which it would be possible to say to the teacher, "If you don't know enough to pass the required examinations, come in and we will educate you." He advocated the issuing of diplomas in several grades and said that while the greatest difficulty in the way of the success of the organization will probably come through contentions between manufacturers and publishers, he hoped that those who joined the guild would all be treated alike.

Charles Morris, Charles Williams, Clarence L. Partee; D. L. Day, of Boston; Thomas J. Armstrong and O. H. Albrecht, of Philadelphia; Walter Jacobs, W. A. Cole, Fred. Martin and P. J. Foley, of Boston, spoke upon the objects of the guild.

The following ticket was presented and unanimously elected.

President, I. H. Odell, Boston; Vice-President, Charles Morris, Philadelphia; Secretary and Treasurer, Clarence L. Partee, New York; Executive Committee, A. A. Farland, Samuel Siegel and W. J. Kitchener, New York; George L. Lansing and H. F. Odell, Boston.

The matter of securing a charter for the guild, and other things in connection with the further organization of the work, were left to the executive committee.—*Boston Herald*, Jan. 23, 1902.

The C. L. Partee Music Co., of No. 5 East Fourteenth street, New York, have published a new composition for the pianoforte, called "Evangeline," by C. E. Pomeroy. This is a most pleasing number for the pianoforte and one that should sell on its merits. The Partee Music Co. have had a particularly fine arrangement made for all instruments, and it is especially effective for any combination.

The banjo solo part makes a very effective number, and accompaniments for guitar and piano may be had to this. This number, as well as Mr. Pomeroy's "The Merry Monks Caprice"; "Longing" and "Old Black Joe," mandolin duos, by

Giuseppe Pettine; also "Pettine's Modern Mandolin Method," parts one and two, and "Pettine's Duo Style of Mandolin Playing." Part three of this method should be in good demand, as it is among the best ever published for the instrument. "Evangeline" should be on the programme of every club and orchestra or banjo soloist.

W. Paris Chambers, the well-known arranger, has just completed the band and orchestra arrangements of "Evangeline," and will place it with the leading bands and orchestras throughout the country. To hear "Evangeline" is to like it. So order it at once and convince yourself that I am right in making that assertion.

THE CADENZA, published by the C. L. Partee Co., has made rapid strides within the past year, and is without any exception the cleverest and best journal of its kind published in this country. It tells you all about the mandolin, guitar, banjo and its players, interesting articles on different subjects pertaining to music and instruments and other readable matter that is enlightening. It has a large circulation, which it is increasing all the time.—*Music Trades*.

Banjo Reminiscences.

Written exclusively for THE CADENZA.

BY FRANK B. CONVERSE, NEW YORK CITY.

IX.

Continuing with Mr. Ossman, and referring to his appearance in London, England, on the occasion of Essex and Cammeyer's Banjo Concert, May 10, 1900, he writes: "Believing, from the flattering public announcements, that great things were expected of me, and never having felt the pulse of an English audience, I underwent a slight mental disturbance, and unfortunately chose for my opening one of those heavy selections familiarly distinguished as an 'op,' the work of an eminent foreign musician.

"While it was well received, yet the applause seemed lacking that solidity and hearty appreciation so easy to recognize and so assuring to a performer. It seemed more of a sympathetic, commiserating nature, as if saying: 'Poor fellow!—and

just to think of his journeying three thousand miles just for that!' So I interpreted it, and concluded I had not produced the 'lost chord' they were expecting; and so, on recall, I changed tactics, risking my arrangement of 'Bunch of Rags,' and it seemed as though Bedlam had broken loose. I had struck the responsive chord, and the recalls that followed drew heavily on my repertoire."

Of Mr. Ossman's repertoire, which includes the popular "opuses," overtures, "Carmen," "Poet and Peasant," "William Tell," Moszkowski's dances, Chopin, "Hungarian Rhapsodies" by Liszt, etc., etc., melodramatized to the capacity of the instrument, he naively says: "Why, I need them in my business, as it is necessary, you know, for a professional to cater to all sorts of tastes and intelligences, though, as a rule, my arrangements of our popular American composers are best received by our audiences."

Mr. Ossman was a lustrous star in the brilliant galaxy of our representative artists assembled at the Grand Banjo, Mandolin and Guitar Festival Concert given at Boston Jan. 22; an epoch-marking event in the history of these instruments.

In April next Mr. Ossman is to appear again in London, at Clifford Essex' Banjo Concert; following which event he will accept an engagement at the "Empire," the finest music hall in London.

It may savor of vanity, but pardonable, I trust, in one who has ever been ready to assist a learner, to clip the following from one of Mr. Ossman's letters:

"You may not be aware of it, but to you I owe a great deal. Your banjo arrangements, furnished me at the time I was learning the banjo, were my ideal, and anything with the name of Converse attached to it was 'good enough for me.'"

Mr. Ossman was born at Hudson, N. Y., Aug. 23, 1868, and possessed his first banjo at the age of twelve years. It was a home-

made affair, built by a candymaker in the same town, who had some knowledge of the instrument, and from whom young Ossman received his first ideas in a course of ten lessons—"simplified method."

At the expiration of this "course" he had excelled his teacher, which progress so interested his father that he decided he should receive proper instruction, and to that end he engaged the services of the leader of the orchestra of the opera house, Joe Kelly, who, Ossman says, "was a good old soul and dearly loved the banjo." With Kelly he started with the rudiments, memorized his first scale, and began his real work. He remained with his teacher one year, receiving three lessons a week, and advanced so rapidly that at the expiration he "could read and play anything published in the banjo books of that time."

His popularity extended rapidly, and his services were constantly sought for parties, dances, concerts, even the church sociables; all of which he says "was good for me, made me enthuse all the more." Continuing, he says: "I then began to purchase banjo books and music, got a good banjo, and then the practice—how I *did* go at it! Fourteen hours a day was nothing. And many an hour did I put in on your 'Devil's Dance,' which selection, by the way, would be a good thing for the up-to-date banjoists to look over, who put 'op.' to their selections on their programmes.

"All this time my father kept a bakery in the town, and I drove the delivery wagon, and, I assure you, everyone in the place knew Vess and his banjo; and to that I attribute the success of our bakery.

"About 1886, E. M. Hall visited our town with a minstrel show. I soon made his acquaintance, and we frequently played together. About the same period banjo tournaments were taking place along the river towns. Of course I had to put in an appearance, and was fortunate enough to win all the first prizes.

"Having learned that a grand banjo tournament was to come off at Chickering Hall, New York, introducing some of the most prominent players, I, at Mr. Hall's suggestion, and assurance—"go ahead, and you will win"—decided to participate. Well, I went, a stranger among them, and, to my surprise (having learned that the affair was not to be *bona fide*, that the prize-winners had been decided upon), I was awarded the second prize. Ruby Brooks, of course, received the first prize.

"However, it affords me much pleasure to state that my first piece elicited most enthusiastic approbation, which assured me greatly; and I followed with John M. Turner's 'opus' of 'Pretty Little Queen,' which was the recipient of equal demonstrative favor. You must remember that I was playing the plain, unadulterated banjo, with no piano-solo attachment (as with the others), and the favor I received from the audience assured me that they were all the better pleased for it. And this was my advent in the City of New York."

I regret that want of space precludes a more extended mention of Mr. Ossman, whose brilliant career, furnishes so worthy an example for the encouragement of others. Suffice it to say that he has worked for what he has attained. In addition to his professional engagements here and abroad, he has for the past twelve years supplied our best phonograph companies with their finest banjo music. He was also honored by being selected as the banjo-soloist *par excellence* of America at the National Export Exposition in Philadelphia, Pa. A player whose execution, remarkable for its perfect clearness, with a repertoire practically inexhaustible, he displays a genius in adjusting the most elaborate admissible compositions to the unique capacities of the instrument.

In view of what he has accomplished with the banjo, it is deemed not too extravagant to say that Mr. Ossman stands

to-day the foremost representative of his school.

Way down in Texas, within the confines of San Antonio, there quietly dwells and labors in the musical vineyard one of most modest mien, but one whose fame has gone throughout the land, and though not illumined by the footlight's glare, rests upon a surer, more imperishable foundation—the players and teachers he has developed; and his name is Charles S. Mattison.

Hidden in this far-away section of our country, as if seeking seclusion, yet his grand work has shone forth like a radiant star, and his studio has long been a veritable Mecca for the devotees and seekers for banjo truths.

The gentleman was born in New York City, in 1838, near the present location of THE CADENZA.

Bereft of parents when an infant, he found a home with an aunt residing on a plantation in Alabama, where, as he says, he "spent his happy childhood with little darkey playmates; and to slip off after supper to the negro 'quarters' and listen to their quaint, crude music and watch their dancing was my delight. When old enough to visit a colored barbecue, where I first heard a fiddle, I nearly went wild with delight, and many a crude attempt I made at fiddle-making, purloining my aunt's silk and flax for strings.

"When about five years of age, we moved to Tuscumbia, Alabama, for school facilities, and I soon possessed a real fiddle; a cheap affair, to be sure, little better than a toy, but I managed to scrape out the negro airs I had so often listened to. About this time there came along a negro trader with a gang of slaves, one of whom carried a banjo which he could 'thumb right smart,' they said; and so I thought, for, whether it was his playing—which was crude, of course—or the inspiring tone-quality of the instrument, I was captivated, and determined to own a banjo as soon as circum-

stances would admit. But the realization of my fond hope was baffled, for I was sent North to Poughkeepsie, N. Y., and placed in school. However, I was not without music, and was permitted to receive violin instruction under a most competent teacher. Although left-handed, my teacher insisted at first on my bowing with my right, but chancing to discover me using my left hand, and observing that my execution was much better, he permitted me to continue, and I became known as 'the fiddler who played over the bass.'

"But to be brief: wearying of school, my mind turned to the sea, and I embarked on a clipper ship engaged in the China tea trade. A long and tedious four years' voyaging having cooled my ardor for the sea, I returned to the South, settling in Holly Springs, Miss. Business calling me to Memphis, Tenn., where you were then teaching the banjo (1858), I soon sought your studio; and that was a banner day for me—a new revelation of the banjo, and it don't take you and me long to arrange terms for lessons, and now, as I recall the incidents of a somewhat varied past, it is truth to say that that meeting with you in Memphis was the shaping of my subsequent life and profession; and I feel that to the thorough foundation so ably inculcated by your teaching, writings and influence, I owe whatever of proficiency and knowledge of the banjo I may have acquired."

At the time of our Civil War, Mr. Mattison resided at Holly Springs, and naturally imbibed the political sentiments of the South. In the regiment to which he was attached were many of his musical friends who formed a little musical coterie, appointing him their leader. When starting for the "front," the citizens presented to them a variety of instruments, which, he says, "proved a joy to them in their camp life, but brought a grief when the strings

(Continued on page 24.)

***** VIOLIN DEPARTMENT *****

Violin Technics.

Written exclusively for THE CADENZA.

BY HERBERT G. PATTON,

Teacher of Violin in the Fort Wayne (Ind.)
Conservatory of Music.

XIII.

Considerable care should be exercised in the selection and modeling of the violin bridge, for if it is of wood that is too hard or too soft, and poorly fitted to the instrument, it will hinder the best efforts of the performer. It generally pays to give a fair price for this bit of wood; twenty-five or thirty-five cents' expenditure with a reliable dealer will secure one daintily sawed, and selected from old, straight-grained timber. A thin, wiry-toned instrument will require a thick bridge; while a mellow tone can better stand the thin model. It is, of course, better to secure the services of a violin repairer, but if this is not convenient, I will endeavor to furnish a few figures taken from a good specimen that may be of assistance. The best plan is to buy a five-cent bridge to experiment upon, unless you have no fear of cutting into the good one. In nearly every case the feet will be found to be cut too thick, thus increasing the circles where the vibrations of the top are hindered. A thin foot will vibrate in unison with the top and preserve the tone. It is not sufficient that the ends of the feet are thin, for the entire foot should be but a trifle thicker than the thirty-secondth of an inch and fitted true to the curve of the top of the violin. It is better to cut to about a sixteenth first, then model the rest of the bridge and finish the work by taking off what is required from the bottom of the feet; for these would be so thin as to be easily broken. A bridge should be high enough on the bass side to permit the G-string to have room to vibrate in the

heaviest playing. The specimen we are copying has the G one-quarter of an inch from the surface of the finger-board at the wide end. The vibrations of the E being much shorter than the G, it stands three-sixteenths from the finger-board. A few players insist that the bridge should have the same curve as the finger-board; but there is no necessity for so shaping it and the model here presented will be far easier to play upon. The G and E should be set in one-fourth of an inch from the outer edge of the bridge, or at such a distance as will permit the setting of the strings seven-sixteenths of an inch apart. This insures a better tone and easy double stopping with one finger in the higher positions. It is a good plan to cut out a model from a visiting card as follows: Draw a horizontal line as long as the width of the bridge, and place dots one-fourth of an inch from each end for the G and E strings, and place dots in position on the line for the A and D. Place a dot one-eighth of an inch above the right-hand dot; another a scant five-eighths above the second dot; one, full five-eighths above the third; one, one-quarter above the fourth, and another five-sixteenths above the left end of the line. Now draw a curved line from the right end of the line through the five upper dots just made. It is better to cut your bridge from this card model a trifle high, and after trying, cut it down to the proper height. This may seem much ado over a little matter, but when we consider it is upon the shape of the top of the bridge depends the ease of playing upon a string without striking the one next to it, the problem is worth the trouble. The next step is to cut the whole surface of the bridge so it will taper up to the top; this should be done only on one side, usu-

ally opposite to the trade-mark. After cutting, lay the bridge flat on fine sandpaper and smooth it down. Round the sharp edges of the top with the sandpaper and put in the notches for the strings with a small file. The bridge should stand opposite the niches in the sound holes and at right angles to the surface of the instrument, which will generally cause it to lean a trifle towards the tail-piece.

Jan Kubelik.

Like the sudden bursting of a meteor in a midnight sky, this young violinist has astonished the musical world by his wonderful playing. Jan Kubelik was born twenty-two years ago in Bohemia, and received the major part of his musical instruction in the Prague Conservatory under Professor Sevcik, where he matriculated at fourteen, studying six years. His playing is considered by Professor Hanslick, the famous Austrian critic, to be superior to Paganini. The income from the present season will net the young artist a large fortune, said to be the greatest sum ever paid a violinist. Let us hope this new star in the musical firmament is all he is heralded to be, and that the dawning era will witness as great achievements in art as when men wore the powdered wig and wrote inspired compositions with a quill, by the flickering light of a tallow-dip.

Is Foreign Instruction Preferable?

It seems to be the policy of many of the writers of violin literature to belittle the teaching of instructors in foreign countries to such an extent that one could imagine that only those located in this country had any skill whatever. It requires no very extended observation that there are many foreign artists in our midst who are fine pedagogues; and, strange to say, some of these have been known to spend their summers in the fatherland taking lessons! However, the writer does not wish to be

understood as advocating foreign study. We have teachers within the borders of our own country who meet every requirement, and if musical knowledge were all that was required, it were folly to look farther. But it cannot be denied that the teacher who has taken a course "abroad" has a greater prestige; and travel and sojourn in a strange land is undoubtedly broadening. After all, it is musicianship that wins, and if your music is really better than the student from Berlin, it matters not where you obtained your education. I have heard some very poor music from natives of Paris and Vienna, which was far inferior to one poor fellow who had learned to play in a little log-cabin down on the farm.

Among the eminent violinists who will be heard in this country during the present season are Jan Kubelik, Fritz Kreisler, Gregorowitsch and possibly Tivadar Nachez.

* * *

Historians, in casting about for the first authentic musician, might be enlightened by looking in the first book of the Bible, where they will find recorded in the fourth chapter and twenty-first verse: "And his brother's name was Jubal: he was the father of all such as handle the harp and organ." Jubal lived about 5,776 years ago, and was but the eighth generation from Adam.

Care of the Hands.

The hands should be kept in good condition to insure the greatest freedom of action in playing the violin. A calloused palm or roughened cuticle is to be avoided, and young pupils should be required to come to the studio with white, clean hands. Heavy work should be done with thick gloves and a few drops of a fifty-per-cent solution of pure glycerine may be rubbed into the hands at night. After washing with soap, the hands should be rinsed in clear water.

The Cadenza.

A Magazine for everybody interested in the Violin, Mandolin,
Guitar, Banjo, Zither, Harp and Piano.

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harp and piano. Reports of concerts, doings of banjo and
mandolin orchestras, and personal items will be welcomed.

We are not responsible for the opinions of contributors.
Our columns are open to all on matters of interest; we reserve
the right, however, to condense or reject articles, if necessary.
Unjust criticisms or personal abuse of any one will not be
permitted.

VOL. 8. FEBRUARY, 1902. No. 6.

Editorial.

OUR current issue is necessarily devoted almost entirely to Guild matters. First, the importance of the late meeting and formal organization at Boston deserves ample attention; and second, THE CADENZA has been honored by being selected as the official organ of the Guild, rendering it essential that we keep the public and the profession fully informed as to the progress and workings of the organization. Reports and notices of the late meeting, together with the list of officers, appear elsewhere in this issue.

It is sufficient to say here that the affair was a huge success in every particular, and that such a gathering of eminent talent as attended the Guild meeting and the Festival Concert on the same evening was never seen elsewhere in this country. The success of the concert and the meeting, locally, was due very largely to the efforts of the Festival Association, and particularly to the manager, Mr. Walter Jacobs, who attended personally to the many little, but important details. Messrs. D. L. Day, H.

F. Odell, and the members of the Boston Ideal Club were also very active in promoting good feeling and increasing interest in the affair.

Following is the list of those present at the Guild dinner:

C. L. Partee, Chas. Morris, Walter Jacobs, D. L. Day, G. L. Lansing, B. E. Shattuck, A. A. Babb, A. C. Robinson, W. P. Hovey, H. F. Odell, Giuseppe Pettine, Samuel Siegel, Thos. J. Armstrong, O. H. Albrecht, Frank Perry, Harry N. Davis, Daniel H. Day, Frank X. Audet, A. E. Squier, Myron A. Bickford, Fred. J. Bacon, A. C. Crawshaw, R. M. Northrop, C. C. Williams, Ernest H. Swaney, W. A. Cole, Peter W. Foley, John E. Russell, J. J. Derwin, Edw. J. Hussey, Fred. C. Martin, Thos. R. Lincoln, James J. McKernan, R. T. Hall (of the Boston Herald), Chas. J. Dorn, H. M. Bronson, A. C. Burnham, and Harry Wolff.

The following music publishers and manufacturers were also represented at the meeting:

W. A. Cole, Oliver Ditson Co.; A. C. Fairbanks Co., John C. Haynes & Co., Walter Jacobs, H. F. Odell & Co., C. L. Partee Music Co., Regal Manufacturing Co., Jos. W. Stern & Co., M. Witmark & Sons, H. A. Weymann & Son.

Other publishers and manufacturers, as well as guild members who expected to be present, sent regrets at the last moment.

The Guild Committee are advised to get to work at once, to prepare the constitution and first examination papers; also, to decide on certain business matters in connection with the organization. Everybody interested in the Guild are requested to send in suggestions to work upon.

Membership fee to teachers and players will be \$1.00 for the first year. Music publishers and manufacturers, \$10.00 per year, permanent rate. Fees due Jan. 1 of each year. A call is hereby made for fees for the current year. The Guild will be Inter-

national in its scope, and solicits members in England and the colonies, and all foreign countries. Membership fees to be the same for all countries, as stated in the foregoing. The degrees and diplomas to be issued by the Guild are open to the entire world. The only thing necessary is to meet the requirements. First degree examinations will be issued soon, and second degree papers as soon as deemed advisable.

Members of an Advisory Committee and Board of Examiners will be appointed to act in the various cities, from among Guild members, and will include such well-known soloists and teachers as Samuel Adelstein, Miss Elsie Tooker, Thos. J. Armstrong, Paul Eno, C. F. E. Fiset, Giuseppe Pettine, J. E. Agnew, Myron A. Bickford, A. J. Weidt and others too numerous to mention at this time. A full list will be prepared as soon as possible. The ones named have been appointed. Portraits of the executive officers of the Guild will be published in the March number of *THE CADENZA*. Address all communications concerning the organization to the Secretary and Treasurer, at 5 East 14th Street, New York.

THERE is such an immense amount of work in attending to small details to be done by the officers of the Guild, that its growth will naturally be slow for the first few months; but, the Secretary and Treasurer wishes to state, on behalf of himself and the other officers of the Guild, that the matter will be pushed to the utmost extent, and that no effort will be spared to make the Guild not only a great success in both an artistic and commercial sense, but, also, to increase its magnitude each year.

The Secretary will be pleased to give as full information as possible to all who ask for it and will do everything in his power to demonstrate the benefits of the organization.

First and foremost in importance, how-

ever, is the securing of a large membership and the collection of dues—in order to secure the requisite cash to carry on the work and to push it properly—music publishers, manufacturers and teachers all over the world are invited to join the Guild and to forward membership dues for 1902 to the Secretary.

A FEW words more concerning the Guild. As an evidence of the great interests taken in the organization, the Secretary has already received a large number of letters from members and prospective members, since writing the foregoing editorial, asking if they could obtain a card of membership or a certificate. Also wishing to know what benefits they would derive from belonging to the Guild, when the next meeting would take place, etc., etc.

To all these inquiries the Secretary would answer that everything will be arranged and attended to in due course. There has not been sufficient time since organizing to attend to all these details; but all the matters suggested will be gone into fully and will be decided and arranged as soon as practical. Letter-heads, envelopes and lists are now being printed, and the next step will be to advertise the organization widely throughout the world for the purpose of interesting others and secure a large membership.

The Executive Committee will soon get to work upon the constitution and by-laws, and will prepare the first examination papers. As soon as the examination papers are sent out and returned to the Secretary, properly filled out, either a card or a certificate of membership will be issued and delivered to each member.

A number of concert notices, programmes, and news items are omitted from this issue to make room for more important matter. These will appear in the March issue.

Banjo Reminiscences.

(Continued from page 19)

gave out and no more to be had in the Confederacy. From dampness in tenting, the violin soon fell to pieces, and the last glimpse I had of my banjo was when we were toiling up the steep and rugged Clinch Mountain in Tennessee; the individual who was carrying it, disgusted with its dilapidated condition, and chancing to pass an old darkey trudging down the mountain, hung its headless rim upon his neck and it was soon lost to sight."

Upon returning from the war, Mr. Mattison found his affairs in such a state that he was reduced to the necessity of seeking any employment he could obtain for the support of himself and family, teaching when opportunity offered. Finally leaving Holly Springs, he resided and taught in several Southern cities until about twenty years ago he had drifted to San Antonio. Here he found his haven. Meeting with most substantial success at the very beginning, and encouraged by the patronage of the most prominent families, he decided to become a Texan. A wise conclusion, truly, for, from then to now, he has been prosperous in his profession, is the resident teacher at one of the principal colleges, has a large clientage among the fashionable and influential families, and further varying his labors by occasional professional public engagements; and proudly boasts the assertion that he has "developed more talented and finished players and teachers than perhaps any other teacher in the Southwest." Mentioning scores of his pupils, ladies and gentlemen, many of whom are prominently identified with the stage, some serving professionally in colleges and other musical institutions in Texas and other States, he specially recalls Con Boyle as one of his favorite protégés, who visited New York a few years since, and whose remarkable proficiency as a banjoist was quickly recognized by our players. It is a

regret that his stay was brief—so excellent a representative and teacher, but illness compelled his return to San Antonio, where, after a brief illness, he ceased to be. Louis Schuetze is another whose artistic and refined execution has earned him an enviable position in the banjo world; and Mitchell Mathison, who stands upon the same plane; also one to whom he alludes as "his friend as well as pupil"—Fred Gerish, now associate teacher with A. A. Farland in New York, of whom Mr. Mattison writes: "He came to me a number of years ago to learn the banjo and, discovering he was specially endowed with musical talent, I decided at the very beginning to put him at hard, dry, technical study. I remember how he rebelled, but finally yielded to persistence, and his advancement was remarkably rapid; and I do believe that for thoroughness and proficiency, his superior is rare to be found." A strong assertion, verily, but then it's Mattison who utters it.

Mr. Mattison's children, a son and three daughters, come honestly by their musical talent, and are proficient on various instruments. His son enjoys more than local fame as a teacher and professional banjoist, and, especially, one of his daughters—Mrs. Jennie McDonald—is not only known as an artistic player, but as the possessor of a fine voice, and her happy rendering of the popular songs of the times.

So near the completion of my sketch, and I have mentioned only Mr. Mattison's banjoistic attainments; but happily it is permitted me to do further justice to the gentleman by a mention of his violinistic ability and his high professional standing as player and teacher of that "king of instruments," even though he does "play over the bass." But whether he excels most in his mastery of the mandolin, is a question. However, so much I have taken pleasure in writing of a scholar, musician and gentleman.

(To be continued.)

MUSIC AND THE DRAMA



H WILSON LEVENGOOD.

New York Parlor Trio.

The New York Parlor Trio is a most popular local organization, and justly so, for the members are all musicians of the highest attainments and their performances are above criticism. The members are so well known to society and the artistic pub-

lic that any extended mention is unnecessary.

The members are: Mr. Carl Windrath, violinist and mandolinist and concert master of the New York Arion Orchestra; Mr. D. Wormser, the eminent zither virtuoso, and Mr. J. G. Schroeder, harp-guitarist and

soloist. Mr. Schroeder is the well-known guitar manufacturer, of New York City.

The Parlor Trio is available for engagements in the city and neighboring resorts for musicales, receptions, weddings, etc. and may be engaged through application to Mr. Schroeder, at 10 East Seventeenth Street.

The repertoire of this most excellent musical combination is practically unlimited, and comprises the best gems from classic and modern composers, from Mendelssohn to Myer-Helmund.

J. Edward Freeman.

For the benefit of those interested in the achievements of young violinists, and those of THE CADENZA readers and others who ponder over the question of the proper age at which children should begin the study of music, we present a portrait and short sketch of Master J. Edward Freeman, of Marcellus, Mich.

Master Freeman is the youngest pupil of Prof. S. S. Scheidler, of Kalamazoo and Marcellus, and is unusually talented. Master Freeman is but five years of age, and has taken lessons for a little more than six months. He plays several nice selections and reads music well. He is talented both as to rhythm and tempo, and understands the various keys of music up to A flat and E major.

His ambition is to eventually play as well as his teacher, which is to him a wonderful achievement.

Master Freeman's clear understanding of time is a great aid to him in playing and he gives promise of becoming a good musician and soloist.

News of the Theatres.

When Proctor's Theatre, Newark, was dedicated on January 6, the seventh theatre was added to the influential and prosperous Proctor Circuit. The policy of pre-

senting high-class vaudeville will be maintained in Newark, and the best attractions money can procure will be presented weekly. Two performances will be given daily, popular prices will prevail, and the new theatre has taken its place as Newark's leading family resort. The house has been built for Manager Proctor at an expense of \$250,000, and is admittedly one of the handsomest and most complete vaudeville theatres in America.

There is excellent quality, as well as abundant quantity in the Proctor entertainments, and they are offered at such popular prices—15, 25 and 50 cents—that the public have taken a strong liking to the new plan of vaudeville and the drama combined, and the theatres on the Proctor Circuit are crowded to their full capacity at all times. Refinement and superior excellence is the keynote of the Proctor scheme, and patronage of ladies and children is especially solicited and fostered. Nothing which could in the least offend the most fastidious is ever permitted upon any Proctor stage, and the personal conduct of everybody in the Proctor audiences must likewise be above reproach, or speedy ejection and a permanent ban to admission is the consequence.

The F. F. Proctor Stock Company will soon take permanent possession of Proctor's Montreal Theatre, present the best comedies, with high-class vaudeville numbers interlarded between acts. A like policy prevails at Proctor's Albany Theatre, and the Stock Company will be the chief factors in the amusement at Proctor's Fifth Avenue, Fifty-eighth Street and 125th Street Theatres, in New York. The Twenty-third Street Theatre will continue to be devoted exclusively to presentations of continuous performances of the best vaudeville.

Miss Maude Thomas of Elsie De Wolf's company has been promoted from a small



J. EDWARD FREEMAN.

part to one of the principal ones in the play. The part in "The Way of the World" formerly played by Vincent Serrano will be in the hands of John L. Mackay, once a member of Charles Frohman's Duke of York Theatre stock company.

That old, but ever fresh entertainer of the public, George Grossmith, will arrive soon. He is coming, as he says, with a purely patriotic motive, simply on account of the American invasion, of which so much has been heard lately. He hears that Mr. Pierpont Morgan is buying up everything and everybody, and can't understand "why he has not bought up me." The altruism of Mr. Grossmith is, however, shot with a few threads of another color, for he confessed to the crowded audience that said farewell to him at St. James's Hall, in London:

"I hope to get something out of it."

Mr. Grossmith has a number of new things that he says he will show. One is a musical sketch. "Somebodies and Nobodies," which is based on the assertion that he never met a nobody yet who did not fancy he was somebody. Incidentally he tells the story of his butler, who, after fifteen years of service, gave him notice. He insisted on the reason. The man hesitated. At last he said:

"I would rather not have spoken the truth on this occasion, Sir, but, Sir, I have been fifteen years in your service, Sir, and I am sick of the sight of you and the whole family."

In the song of "The Merry Bankrupts," written by George R. Sims, Mr. Grossmith demonstrates the adaptability of national

anthems—English, French, German, and Russian—to the verse:

"There was a little girl,
Who had a little curl,
Which hung right over her forehead;
And when she was good she was very,
very good,

But when she was cross she was horrid."
He showed London that, translated into French, it was just the thing for "Rule Britannia," and it seems not unlikely that he may find an application of it in New York before and after reform.—New York Times.

Mozart's opera, "The Magic Flute," was performed at the Opera House last night. This opera was revived at the Metropolitan last year near the close of the season, and fitted out generously, both scientifically and in the distribution of rôles. The scenery again compelled admiration, for it is very fine, and the cast contained the names of many luminaries. The night was more starry within than without the opera house.

The music, besides being melodious with that spontaneity that characterizes Mozart's genius, ennobles the text and infuses all with refinement and dignity.

The character of each, from Papageno in all his simple-mindedness to Sarastro, the wise and good, is strikingly clear in the expressive airs and music allotted to each.

And it was sung with due regard for its merits by the extraordinary cast furnished for last night's performance.

Mme. Sembrich, although still apparently suffering from the accident which befell her last week, was a dazzling Queen of the Night. Her second aria, "Gliangui d'inferno," was sung in her usual inimitable manner, and she gave it twice.

Mme. Eames always sings Mozart's music with a thorough comprehension of its requirements. Her lovely voice responded easily and with a plentiful tonal color in her graceful duet with Papageno,

as well as in her later music. Her appeal to Tamino in the cavern was most pathetic.

Dipple's Sammo did not lack authority if not rich in tonal coloring. Campanari's unfailing humor and skill as an actor made their customary mark. He succeeded in emphasizing the quaint, comic character of Papageno most convincingly and sang with great art.

The nobility and majesty of Sarastro were ably brought out by Edouard de Reszke. His phrases were not always tuneful in the extreme low tones, but as sonorous as ever otherwise. M. Reiss's Monostato was capital. It was skillful comedy acting.

Mmes. Ternina, Homer and Bridewell were fair to look upon as the ladies in waiting to Astrifiamante. Their lovely music was finely sung. Indeed, it would be difficult to imagine it more euphonious.

The three genii, Misses Marilly, Randall and Bouton sang well also.

The whole performance was meritorious. Walter Damrosch read the overture delicately, but this was all wasted upon a talking audience. The accompaniment, however, was not always sympathetic.

The crowd was the largest of the season, overflowing into the corridors and filling every space. Much enthusiasm prevailed. —New York Journal, Jan. 28, 1902.

Singing—The Necessity for the Possession of the Artistic Temperament.

Written exclusively for THE CADENZA.
BY GEORGE CECIL.*

That with an improperly placed voice desirable singing is impossible appears to be disputed by a lamentably large number of British songsters; and that if the performer is devoid of the necessary "artistic temperament" he or she cannot possibly interpret a song correctly would also appear to

* Neither a singing master, nor a singer.

be a fallacy—judging from the hordes of worthy island-born singers who do not possess the attribute in question. But a short time ago an estimable and “sonsie Scotch lassie” informed the writer that she disappointed in *toto* of such a possession, considering it to be “not nice.” She, alas, belongs to that enormous crowd of very mediocre warblers who are quite incapable of feeling, of entering into, of identifying themselves with the part they are playing (for what is singing but a species of acting—vocal acting?). In professional circles in England the evil is, alas, painfully prominent; but in the amateur ranks it is appallingly conspicuous.

The fact is that innumerable aspirants adopt the calling of a singer, who, even though they succeed in crossing, with some degree of success, that *pons assinorum*, voice-production, are absolutely devoid of the necessary temperament. Many of them, as has already been lightly pointed out, have no idea of imagining themselves to be the person whose woes or joys they are depicting. Miss Minx, when singing the gorgeous “*Mon cœur s'ouvre à ta voix*,” does not think of Sampson, but rather of Miss Minx—and what a fine voice Miss Minx has—and how she is enrapturing the worthy music critic (?) of the Daily Express or the Sketch. The cow-brained baritone, who performs at suburban “At Homes” and at the Sunday League concerts, when dallying with “*Dio posente*,” forgets that, by turns, he confides to the care of a bountiful Providence “*la mia Suora, il casto fior*,” and that he also proposes to do or die “*Sul campo nel di della pugna*.” But, for the matter of that, his professional brethren of higher rank do not—in Great Britain—invariably set him a particularly good example. Mr. Barstock Pierpoint, when enchanting a National Sunday League audience with the English version of “*O du mein holder Abendstern*,” on reaching the phrase in the

recitative commencing “*I look on thee, O star in Heaven the fairest*,” makes a misguided point of declaiming it. Indeed, he attacks the beautiful passage with a Bull-of-Bashan-like force which is as unnecessary as it is inartistic. A few weeks ago an English operatic Valentino, in giving his opening recitative, addressed the “dear gift of his sister” as though he were apostrophizing a mug of beer. Scotland, it may be added, provides an exceptionally pernicious crew of singers—both professional and *dilettante*. A Caledonian (amateur) soprano, whose excellent management of the voice showed that she had been admirably trained, lately sang in the “*La cidarem*” duet. On it being suggested to her that she should bear in mind that Don Giovanni is assiduously courting her, and that she ought to respond by being coyly amorous, she merely giggled, and gurgled forth, “*I couldna*,” subsequently observing, “it would no be proper.” And these people undertake to sing Mozart!

It is not, however, only opera music which the Philistine-like vocalist ruins, owing to his (or her) lack of the necessary temperament. They even are, too frequently, incapable of vocally painting the inanities of the concert platform; whilst such delightful songs as Bemberg’s “*Nymphs et Sylvains*,” Hillmacher’s “*Séparation*,” Pessards’ “*Bon jour Suzon*,” Salvator Rosa’s “*Star Vicino*,” Clay’s “*The Sands of Dee*” and Hetton’s “*The Enchantress*,” when sung by the singer who lacks the necessary temperament, stand an excellent chance of being cruelly mutilated. Even the simple songs—such as the beautiful “*My Mother Bids Me Bind My Hair*,” of Haydn, when undertaken by an unqualified person, suffer sadly. But the inartistic Philistine commits sins other than those merely appertaining to inability to “paint” the passions and sentiments depicted by the words and music. Too often a warbler of this description, being minus

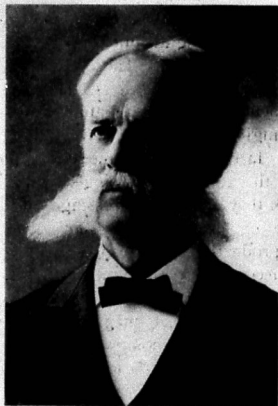
a sense of congruity, is guilty of the most dreadful solecisms. Thus, such a soprano will foolishly undertake to sing "My Queen," to be followed, perchance, by "O Hear the Wild Winds Blow," or by "In Cellar Cool." Amateur tenors, whose conceit has ousted from their heads what few brains a curiously discriminating Providence may have seen fit to provide them with, will aspire to embarking upon a transposed edition of the fine air from "La Juive for Brogni"—"Si la rigueur." Their lack of intelligence is such that they are incapable of understanding how foolish of them it is to endeavor to sing a piece of music which, however much it is "put up," cannot be successfully rendered by a tenor. Nor can exceedingly light *sopranis* be congratulated upon "In questa tomba" as a suitable choice. Many of their sisters, however, go to an opposite extreme and pin their vocal faith to "Soldiers of the Queen," "Tommy Atkins" and other pernicious and poisonous ditties. The merited termination to one guilty of such iniquities would be the lethal chamber. It may be added, as an instance of the incongruous antics of the amateur Miss, that she will not infrequently, sing "Annie Laurie," which, by the way, is a charming song—for a man.

It occasionally happens that a performer who is known to be without the necessary "singing temperament" depicts the *meaning* of the words in an intelligent—not to say dramatic—manner. But this is merely the result of the singer having been drilled into the correct interpretation of this particular song. An exceptionally Philistine-like Scotch damsel has been known to sing the delightful "Connais tu le pays" with all the necessary expression and vocal coloring, and the "Jewel Song" as though she were directing her handmaiden to purchase a packet of Hinde's curlers. In the former case she had been taken in hand by

(Continued on page 41)

I. H. Odell.

Mr. I. H. Odell was born in Randolph, Mass., in 1842. Was born into a very musical family, his father being a music teacher. About the age of 10 years he insisted upon his father teaching him music, which was done, and at 13 years of age was very much more proficient than his father. From that time he took up, besides singing, the flute; and at 15 years of age he began to play brass instruments; first playing trombone, and at this age first began to teach his associates



I. H. ODELL.

President American Guild of Banjoists Mandolinists and Guitarists.

in school the rudiments of music with the object of forming a glee club, which he succeeded in doing very much to the astonishment of his town people. At 21 years of age he enlisted in the service of the military band formed by the late P. S. Gilmore, and served in this band in Louisiana about two years, playing at the first Gilmore Jubilee performance in Lafayette Square in that city. Returning to his native town, after being discharged from the army, he became uneasy at the want of musical cultivation and left the native place and went to Worcester, with the object he always had in view of finally going to Boston, which he did after two years' residence in Worcester. All this time studying and practicing diligently, so that when he arrived in Boston he was pretty well known as a successful performer by some of the best musicians there, and soon after his arrival he accepted a position

in Brown's Brigade Band, where he remained for several years. He then took a position in the Boston Cadet Band, the successor of Gilmore's, here he remained until he gave up active playing to carry on the business of a music house, being the founder of the former house of Thompson & Odell, where he was the executive partner for about 22 years.

Retiring from that firm in 1892 he again took up music as a profession, which suited his disposition very much better, and formed a high-class small orchestra, which he still carries on with great success. This small orchestra is composed mainly of symphony players. He also wrote at this time several fine songs. One especially, "Sing Me a Ringing Anthem," for bass voice, which he calls his best work. He also wrote several methods for orchestral and band instruments, which were published by one of the largest music houses, and his services are in frequent demand for orchestral arrangements, he being an expert instrumentalist. In teaching harmony by mail, he has had great success, and in this study he is very much interested, believing as he does, that everyone should have a knowledge of the theory of music, how to write correctly, so that they may be able to read readily. At present he is associated in the office of his son, H. F. Odell, and will always be pleased to see any members of the Guild and give them all the time they desire.



CLARENCE L. PARTEE,

Secretary and Treasurer American Guild of Banjoists,
Mandolinists and Guita-ists.—Editor THE CADENZA.

Portraits of the other officers of the Guild will appear in THE CADENZA for March. They are omitted this month for want of space.

H. Wilson Levensgood.

Mr. H. Wilson Levensgood, who is at present concertizing through Eastern Pennsylvania and contiguous territory, under the management of Mr. M. Rudy Heller, is an exceptionally gifted young artist, and is designated the "wizard of the mandolin," by his enthusiastic admirers.

His first studies in music were devoted to learning the violin, but for the past six years he has given all his time to perfecting his technique and enlarging his repertoire as a mandolinist, having decided to devote all his attention to that instrument. His success as a concert artist and orchestral director is well attested by numerous flattering press notices from leading papers in cities where he has appeared.

Mr. Levensgood resides in Philadelphia, where he has a large class of pupils when at home; and is professor of mandolin at the Ole Bull Conservatory of Music. Besides this, he is the director and manager of the "Levensgood Trio" and the "Cecilia Mandolin Orchestra," two excellent musical combinations that have appeared in public many times with gratifying success.

Mr. Levensgood makes a specialty of perfecting teachers in mandolin playing, and has had a number of professionals study with him. In his concert solos he plays, mostly, his own arrangements for unaccompanied mandolin, using the duo, trio and quartette styles considerably.

Space does not permit our reproducing more than a few of Mr. Levensgood's notices, but the following brief extracts we are pleased to be able to present as showing how his playing has been appreciated:

His mandolin playing was phenomenal.—*Philadelphia Inquirer*.

Mr. Levensgood's mandolin solos were the feature of the concert . . . you thought you heard three mandolins.—*Phoenixville Republican*.

Mr. Levensgood is without doubt the most expert mandolinist that ever performed in our town; the resources of the instrument in his hands seems to be unlimited . . . should he appear here again, he will be greeted by a large audience.—*Pottstown Daily News*.

The "star" of the evening was Mr. Levensgood . . . most remarkable mandolin playing ever heard here.—*Nictotzen Sun* (Phila.)

Mr. Levensgood is the most remarkable mandolinist that I have ever heard.—*Silas S. Neff*, Pres. Neff College of Oratory, Phila.

Your mandolin solos delighted me, and revealed to me new possibilities of the instrument.—*Forrest E. Dager, D.D.*, Philadelphia.

HARP AND ZITHER

Essential Points.

Written exclusively for THE CADENZA.

BY MAURICE JACOBI, PHILADELPHIA.

The teacher and student are sometimes benefited by having certain facts pointed out to them. Essential points of this kind very often prove a valuable aid in the mind of the industrious and intelligent student, and also the interested teacher.

It has been indisputably proven that the zither does not only charm the ear, but is also capable of satisfying all musical requirements. To accomplish this, however, feeling and expression, musical elocution, as it were, is the essential point. A simple melody played with expression is far more welcome to the ear, and far more to be appreciated, than the most difficult fantasia rattled off ever so correctly but devoid of feeling, which leaves the listener cold and creates a sensation of dissatisfaction. Teachers should devote especial attention to this very important subject. The necessary technic should by no means be neglected on that account, for without sufficient command of the instrument an effective performance is impossible. Technic and expression must be combined. Many teachers are content when their pupils are far enough advanced to read music with tolerable facility. One new piece after another is then attempted; the thorough mastery of a single one is scarcely ever accomplished. While there is no doubt that playing *prima vista* (at first sight) furthers the reading of music greatly, it can scarcely be regarded as an art, being a strictly mechanical accomplishment of the mind, which alone will never make an artist. It should hence be carefully pursued, and allotted to the pupil as a kind of recreation; for various evil habits are apt to result therefrom which may take much time and patience to dispel. It may seem grati-

fying to the pupil to constantly play something new, but before long he discovers that the fingers refuse to keep time with his mind, or, in other words, he is unable to perform the music which he reads. A thorough musician can comprehend the character of a composition by playing or reading it through, still we find none who does not constantly study and improve.

It is absolutely necessary for the pupil to learn a piece thoroughly. Its beauties must be pointed out to him, he must learn to appreciate expression, to feel its contents while playing. It is erroneous to suppose that expression comes of its own accord, for unless the taste be cultivated, the finer musical sense disappears; and it is the duty of every teacher to awaken the perception of higher art from the very beginning. To accomplish this end, he should employ every means in his power. A composition breathes life only when the thoughts of the composer are reproduced, and his conception perfectly interpreted; for this is the quintessence of art. Many zither players, when asked to play a piece, will start off with a flourish, rush through half of the piece at a break-neck speed and then slacken up suddenly, or else come across some unforeseen difficulty and stop altogether. Naturally there is not a vestige of expression in such a performance. It is a mistaken idea that rapidity charms the listener, for it is only successful when combined with certainty and expression. By playing a piece too fast, certain passages are encountered which are more difficult than others; hesitation ensues, frequently confusing the player entirely. This is most frequently the case when the right hand has some remote chord or passage which have not been sufficiently practiced. When a difficult spot appears, the pupil

should practice each hand separately, and then with both together; devoting special attention to that hand which has to overcome the greatest difficulties. In practicing a piece of music, simply playing it through so and so many times is of no avail, for the difficult parts receive no more attention than the easier ones. The difficult parts must first be discovered and overcome, and this can only be accomplished by practicing each part individually until it goes fluently and smoothly. Then attempt the same in conjunction with the preceding and following measures, and if that also goes well, one difficulty is conquered and the next may be attempted. Scales and finger exercises should be carefully practiced, for they prove invaluable to every student. Scales, chords, etc., for the right hand are especially to be recommended, as they insure a perfect control of the bass material.

I can say that it is almost a daily question that is asked, whether I consider the study of theory necessary for a zither, mandolin, guitar or banjo student. I say yes, always yes. Of course, a student needs to understand theory. Every musician needs to understand theory. If there is any one element in the musical education of Americans which is weaker than their knowledge of theory, I am not aware what it is. Believe me, the strong root from which flourishes up so much bad playing as may still be heard, especially in the smaller cities and towns, is the indolent spirit which prevents our students from making their minds really musical by the study of theory. Musical grammar and rhetoric are peculiarly difficult subjects. It seems as if Nature had been jealous of our enjoyments and had hedged about all her choicest pleasures with bristling and thorny difficulties. But, then, consider the prize, endure the pain, and the pleasure is sure to follow. But there are many things to learn. Such ideas as triads, chords of the

seventh, resolutions, keys, modulations, suspensions, motives, phrases, periods, imitations, transpositions, augmentations, diminutions and all the familiar structural forms, such as dances, marches, sonatas, rondos, nocturnes, and, to some extent at least, fugues, should be habitual conceptions of your mind. But you think, doubtless, this represents a great deal of labor. So, indeed, it does; but when you hear a smooth performance of some of our artists, you are enjoying that which has cost a vast number of hours spent in patient, accurate, even painful, labor. The knowledge of theory is to the mind exactly what technic is to the finger. Therefore get to work. One day you will realize that music has become something more than a mere vague, temporary pleasantness, and is a veritable breath of heaven.

Nervousness.

Zither soloists and students playing in public feel a great drawback in their work due to lack of confidence and steadiness of the nerves. How to overcome or control this difficulty has been the trial of many a player. We can say that courage and will-power, combined with absolute thoroughness in the preparation, are the only means to overcome the trouble.

This advice does not appeal to the pride of the player who is anxious to make as brilliant a showing as possible, but it should appeal to his common sense. You may know the fantasia well enough to get through it once in a while without a mistake, if you have good luck. But luck is fickle and liable to desert you at the critical time, and then you wonder why you can't play with confidence in public, whereas you know you could have played some other piece with perfect confidence.

These cases are illustrative, and are intended to show that lack of confidence generally results from lack of suitable preparation.

MUSICAL MELANGE

News Notes, Concerts, Etc.

Mr. Myron A. Bickford, well known as a capable teacher of the banjo, guitar, mandolin, violin and piano, is now settled at Springfield, Mass., having opened a studio at 165 Main Street, where he is prepared to accept pupils. Mr. Bickford is an earnest worker and student and deserves all possible prosperity.

Mr. Alman Barrett, of Kansas City, Mo., announces special engagements for notable musical events in that city. These include: Innes and his famous band, in combination with scenes from Grand Opera, by Grand Opera singers, on February 2, at Convention Hall; the Apollo Club concert, Madame Lillian Blauvelt, soloist, February 13, at Convention Hall, and Paderewski in recital at Convention Hall on March 17. Since the completion of Convention Hall, Kansas City has been favored with musical events of great magnitude, and these are generally appropriately patronized when the promises of the management are fulfilled.

The grand orchestra which will be one of the principal features of the coming twelfth annual concert of the Euterpe Club, of Boston, under the direction of Mr. H. F. Odell, will include 26 first mandolins, 25 second mandolins, 24 third mandolins and mandolas, 25 banjos, 20 guitars, violin, flute, cello, double bass and drums. The orchestra includes some of the best players in New England and will be undoubtedly one of the best orchestras ever heard in the East. The assisting artists will be Stephen Townsend, the eminent baritone; Adah Campbell Hussey, contralto; John Thomas, the well-known humorist, and the Langham Mandolin Orchestra of 25 members, which is considered one of the finest organizations of the kind in New England. The concert will be given in the new Chickering Hall, in Boston, on Tuesday evening, February 18.

On account of the large advance sale of seats it is expected the house will be filled on the night of the concert.

The week has been given up to everything but music. There is, for the first time in the year, nothing to review in the way of musical events.

The services at the various churches last Sunday drew large and interested congregations. An unusual matter, which deserves a special word here, was the lute obligato played by Samuel Adelstein, accompanying Mr. Edward Thornton's

artistic singing of Noel at the First Presbyterian Church on Sunday evening. The obligato is written, originally, for violin, and contains a good deal of double stopping not particularly easy for violin, but becoming nothing less than a feat of dexterity and strength when performed on the lute. Mr. Adelstein played the violin obligato without change on that wonderful fine Italian lute of his, making the wide and difficult stretches with a skill of which one believes him only to be capable. The tone was delightful, and the song thus given was spoken of as one of the day's successes. Mr. Adelstein's lute solo, *The Palms*, was also deeply enjoyed.—*Alameda*, (Cal.) *Argus*, Dec. 28, 1901.

The mandolin recital by Valentine Abt, assisted by Mrs. W. Harry Teasdale, contralto, and Miss Emma E. Coburn, pianist, which was given in the Lawton Memorial last night, was most artistic and enjoyable, and was attended by a fair audience despite the threatening weather.

To the audience Abt's mastery of the mandolin was little less than marvelous, while the possibilities of the instrument as a vehicle for interpreting music hitherto considered entirely out of its sphere, was shown to be practically unlimited. It would be impossible to say which of the selections was the best, though among the best certainly were the Chopin "Nocturne," the Mendelssohn "Andante," and the Wieniawski "Legende."

To most of the numbers there was a piano accompaniment, and these played by Miss Coburn, added materially to the artistic effects achieved.

Mrs. Teasdale's songs were splendidly sung, and were received by the audience with warm applause. Probably her most popular number was "The Violet." At the conclusion of the recital Mr. Abt was entertained at the home of Mrs. Teasdale, No. 18 Oglethorpe avenue, east, by the members of Miss Edith Teasdale's mandolin club. The program of the recital was as follows:

A group of German songs:

a Spring Night..... Schumann

b I'll Not Complain.....

c In My Garden.....

Mrs. W. Harry Teasdale.

Faust Fantasia.....Gounod-Alard

Nocturne, Op. 9, No. 2.....Chopin

Cradle Song, duo for one mandolin.....Hauser

Valentine Abt.

A group of Norwegian songs:

a One Summer Night..... Greig

b Two Brown Eyes.....

c With a Violet.....

Mrs. Teasdale.

Andante Concerto, Op. 64.....Mendelssohn

Perpetuum Mobile.....Ries

Spring Song, duo for one mandolin, Mendelssohn

Valentine Abt.

A group of American songs:

- a Sayonara.....Homer N. Bartlett
- b The Violet.....Albert Mildenberg

Mrs. Teasdale.

- Valse, Op. 64.....Chopin
- Legende.....Wieniawski
- Fantasia.....Abt

Valentine Abt.

- Ave Marie, intermezzo from "Cavalleria Rusticana".....Mascagni
- Mrs. Teasdale and Mr. Abt. obligato.

—Savannah (Ga.) News, Dec. 13, 1901.

AUDIENCE DELIGHTED.

Great Success of the Banjo, Mandolin and Guitar Players' Festival at Tremont Temple.

About all the good banjo, mandolin and guitar players in New England, and some from outside, were present at the festival at Tremont temple last night. The size of the audience was evidence that these instruments are popular, for the big auditorium was filled.

Vess L. Ossman, banjoist, was on from New York, with Charles Prince, accompanist. Mr. Ossman was the star performer of the evening, and on his first appearance responded to three encores. His program numbers were, "Racozky March," Liszt; "Valse Vivace," Chopin; "Bolero," Moszkowski, and "Morceau Characteristic—Persiflage," Francis.

Samuel Siegel, the mandolin soloist, also of New York, contributed one of his own compositions, "Caprice de Concert," No. 2, Op. 56, in which he did some of the daintiest and most effective work possible on that instrument, and "Medley Fantasia," also by himself. He responded to hearty encores.

One of the most pleasing features of the programme was the reading of Miss Alida Donnell. She gave "The Christmas Star," by Wilson, which calls for some impersonation, and did it gracefully and effectively.

As an encore selection she read "A Graduation Essay, Entitled Grass," by Nixon Waterman, which pleased the audience much.

Miss Katherine Hutchinson, soprano, sang "L'Ardita," by Arditi, meritoriously, and gave a pleasing encore song.

The organizations taking part were the Boston Banjo, Mandolin and Guitar Club, the Boston Banjo, Mandolin and Guitar Festival Orchestra, of 150 members, Geo. L. Lansing, director; the Bacon Banjo Quintet, of Hartford, Conn., Fred. J. Bacon, leader; the Bay State Mandolin and Guitar Orchestra, or Waltham, 32 members, Mr. Charles Place Ricker, director; the Langham Mandolin Orchestra, of Boston, 34 members, Mr. H. F. Odell, director; Mrs. G. H. Shaw was an accompanist.—Boston Globe, Jan. 23, 1902.

CONCERT IN TREMONT TEMPLE.

Clubs and Soloists Rendered Fine Music Before Big Audience.

The banjo, mandolin and guitar festival in Tremont Temple last evening crowded the big auditorium to the doors. The programme was one of unusual length, but was applauded to the final

number. Seldom have so many of the exponents of that particular class of stringed instruments participated in a concert. In addition to several soloists of note, the festival managers had secured a half-dozen banjo, mandolin and guitar clubs and orchestras from Boston and other cities.

The Bay State Mandolin and Guitar Orchestra came from Waltham, and the Bacon Banjo Quintet from Hartford, Conn. The Boston organizations represented were the Langham Mandolin Orchestra, the Boston Ideal Banjo, Mandolin and Guitar Club, the Boston Festival Orchestra and Lansing's Boston Mandolin Orchestra. The soloists were Samuel Siegel, mandolin, and Vess L. Ossman, banjo, both of New York. The programme was varied by Miss Katherine Hutchinson, soprano, and Miss Alida Donnell, reader.

Among the selections rendered were works by Liszt, Chopin, Moszkowski and other composers of equal note.—Boston Herald, Jan. 23, 1902.

Concerning Farland's Boston recital the Transcript of December 18th, said: "Bostonians who, in search of a sensation, have pounced on the unhappy Mr. Kubelik would have found it to their advantage had they ploughed their ways last night to Chickering Hall to hear Mr. Farland play the banjo. . . . It was a matter of excitement to hear him, for the man has a technique that makes one begin to believe possible what one reads of Paganini himself. His banjo whines like the wind and oftener sounds like a 'cello, a violin, a harp or a mandolin than it does like a banjo. Mr. Farland can play sustained tones, melodies with an excellent legato, and, when he chooses, he can play marvelously well in the good old way when a banjo sounded like a banjo. . . . Those who fell into a fine frenzy at Kubelik's technical feats should not miss an opportunity of hearing Farland's still more amazing exploits."

The faculty of the Manhattan Conservatory, of 29 E. 125th street, New York City, gave a very enjoyable recital on Friday afternoon, January 17, complimentary to the pupils and management of Wood's Business College.

The vocal and instrumental numbers were well received by a large and enthusiastic audience, and it is now proposed to inaugurate an elected musical department, with monthly entertainments, as a feature of this very prosperous school. Program is appended:

Manhattan Trio—March.....Siegel
Mandolins and Guitar.

Messrs. Torre, Fischer and Torre.

Violin Solo—"Ernani".....Verdi
Professor Torre.

a A Dream.....Bartlett

b Good-Night.....Tosti

Mme. Fridenberg, Dramatic Soprano.

Banjo Selections, concluding with variations
on "Home, Sweet Home"

Professor Hoffman.

Holy City.....Adams
Mme. Fridenberg

Program of concert by the Calumet Club, Milwaukee, Wis., December 12, 1901, at which the Young sisters, phenomenal mandolinists, played with splendid success:

1. Shepherd's Lullaby.....Terber
Miss Jeanette Allen
2. a Nocturne, Op. 9 No. 2.....Chopin
b Waltz, Op. 64, No. 1.....Chopin
Misses Ruth and Rachel Young.
3. How Deacon Tubman and Parson Whitney spent New Year's.....W. H. H. Murray
Miss Irene Skinner.
4. a Cherry Ripe.....Home
b Land of the Leal.....Foote
Miss Jeanette Allen.
5. Angelina.....Paul L. Dunbar
Miss Irene Skinner.
6. Medley—Pick 'Em Out, arranged expressly for the Young Sisters.
Misses Ruth and Rachel Young.
7. The Bird and the Rose.....Horrocks
Miss Jeanette Allen.
8. Helene Thanire.....E. S. Phelps
Miss Irene Skinner.
9. Bind auf dein Haar.....Haydn
Miss Jeanette Allen.
10. Trick versus Trick.....J. C. Wood
Miss Irene Skinner.
11. a Hungarian Dance.....Brahms
b Traumerei.....Schumann
Misses Ruth and Rachel Young.
12. a Japanese Love Song.....Thomas
b Japanese Lullaby.....Eugene Field
Misses Skinner and Allen.

The Festival Concert given at Boston, Mass., Jan. 22, by the Boston Banjo, Mandolin and Guitar Festival Association, Walter Jacobs, Manager, was without question the grandest, biggest, best and most successful affair of the kind ever given in America, and possibly in the world. The large Tremont Temple was crowded to the doors with an enthusiastic audience from among the best people of Boston, also including visitors from almost every city in the East. The committee consisted of Messrs. Jacobs, Lansing, Robinson, Day, Shattuck, Dodge, Babb and Hovey, and they well filled the obligations imposed on them; Messrs. D. L. Day, of the A. C. Fairbanks Co. and Mr. Walter Jacobs being especially active in the management and general direction of the entertainment. Mr. Jacobs'

efforts, particularly, were responsible for the great success of the affair, and for the perfecting of the many details which brought the whole to a handsome conclusion and made the complete success of the undertaking possible. Mr. Jacobs also assisted materially in securing the Guild meeting for Boston on same date, and prepared and published an appropriate announcement in the souvenir programme. His efforts were much appreciated by all the Guild members, and too much credit can not be given him for his sincere and disinterested work.

Among the principal features of the concert itself were the playing of the Langham Mandolin Orchestra, under the direction of Mr. H. F. Odell, The Boston Ideal Club, and the Grand Orchestra of 150, under the direction of Mr. Geo. L. Lansing, The Bacon Banjo Quintette, directed by Mr. F. J. Bacon, the exquisite mandolin solos by Mr. Samuel Siegel, and the clever banjo solos rendered by Mr. Vess L. Ossman. All the soloists and organizations taking part were at the top notch of perfection, artistically, and it would be impossible to discriminate critically between them, as well as unfair. The whole entertainment was above criticism and every member was encored. The like has never been heard before in one concert, and the event will live for years in the memory of everyone present.

We take great pleasure in printing the complete programme, as well as reproducing notices of the affair from the Boston papers:

PART I.

1. a. March—Cupids on Parade.....Lansing
(Composed for this occasion and dedicated to the Festival Orchestra.)
b. Caprice—Among the Flowers.....Eno
Festival Orchestra.
Mr. Geo. L. Lansing, Director.
2. a. Tarantelle.....Hunter
b. Chinese Serenade.....Kelley-Fliege
(Introducing Tuning of Chinese Instruments, Tom-Tom, Gong, etc.)
Boston Ideal Club.
3. Caprice de Concert, No. 2, Op. 56.....Siegel
Mr. Samuel Siegel.
4. Reading—The Christmas Star.....Wilson
Miss Alida Donnell.
5. a. March—The Second Connecticut...Reeves
b. Overture—The Goddess of Night.....Allen
Langham Mandolin Orchestra.
Mr. H. F. Odell, Director.
6. a. Raczky March.....Liszt
b. Valse Vivace.....Chopin
Mr. Vess L. Ossman.
7. a. Serenade Español.....Metra

- b. Overture—Merrie Musician.....Ramsdell
Lansing's Boston Mandolin Orchestra.
Mr. Geo. L. Lansing, Director.

PART II.

1. a. Commandery March.....Bacon
b. Potpourri.....Arr. Bacon
Bacon Quintette.
2. a. Overture—Bridal Rose.....Lavallee
b. Caprice—Señor d'Amor.....Romero
Boston Ideal Club.
3. Soprano Solo—L'Ardita.....Arditi
Miss Katherine Hutchinson.
4. a. Sextet from "Lucia".....Arr. Tocaben
b. Tittl's Serenade.....Arr. Ricker
L. P. Burnham, 'cello; F. D. Low, flute.
Bay State Mandolin and Guitar Orchestra.
Mr. Charles Place Ricker, Director.
5. Medley Fantasia.....Siegel
Mr. Samuel Siegel.
6. a. BoleroMoszkowski
b. Morceau Characteristic—"Persiflage" Francis
Mr. Vess L. Ossman.
7. South Carolina Sift.....Tracy
(Characteristic effects.)
Boston Ideal Club.

Correspondence.

Bassett, Neb., Jan. 4, 1902.

Editor THE CADENZA:

I have received several copies of your artistic monthly music magazine and to say that I am pleased with your efforts is not adequate to express my true feelings. To listen to my old-time friend, Frank Converse, dilate on banjo reminiscences takes me back to the good old days of Kelly, Bryant, Ben Cotton, Fatty Stewart, Billy Arlington, E. M. Hall, Billy Emerson, and a host of other convivial spirits, some of whom have made their "last appearance" with us.

As to Frank Converse, no man is better qualified to write on this topic than he. He is a terse writer, holding fast only to that which is good; it is a pleasure, I assure you, to follow these articles and "live again those good old times anew."

I note with a feeling of gratification that your neat monthly is "made up" in *departments*, each of which is kept up to the highest standard. The typography and "make up" is absolutely first-class, and the artistic designs of cover and the faultless appearance of the half-tones are brought out in all the delicacy of light and shade.

The profession must, sooner or later, realize that THE CADENZA is the greatest musical monthly of its kind in the world. The C. L. Partee

Company deserves praiseworthy success, and I believe they are on the road to secure it. You may place my name on your list, and I will remit you in a few days.

Wishing you a prosperous New Year, I am,
gentlemen, Very musically,

Tom. R. T. Geddis.

Springfield, Mass., Dec. 20, 1902.

Editor THE CADENZA:

You wished to know how many "Guilders" would attend the Festival at Boston in January. As I am to play in the orchestra, I shall be there, and hope to help start the Guild. And I want to express my approbation of the plan to have a Banjo, Mandolin and Guitar Convention next August at Put-in-Bay, on Lake Erie. I think it would give a great impetus to the banjo, guitar and mandolin business throughout the country, especially as prominent teachers and players from all parts of the United States have expressed a desire to attend. Another feature, which should not be overlooked in this connection, is that the great Chautauqua Assembly is only a short distance from Put-in-Bay, and it would be well worth the extra time and trouble to spend a few days or weeks at this delightful summer resort.

The music school, under the charge of Dr. H. R. Palmer, of New York, is a feast of good things from beginning to end, covering, as it does, about six weeks and embracing over 200 lessons, under specialists, for the nominal sum of \$10.00. When we consider that there is such a large number of banjo, mandolin and guitar teachers who have never paid any particular attention to the study of music in general it will readily be seen that such a trip might be made of double value, giving a chance to meet and become acquainted with the leading lights in our own profession, and at the same time get an insight into the "Language of Music."

I might also mention that the small instruments are by no means neglected at Chautauqua, as Mrs. Robertson, who is a thorough teacher, always has a flourishing class there and an orchestra that often takes part in the public gatherings.

Mr. Farland has also been engaged to give an evening next summer in the Amphitheatre, which seats 10,000.

I should like to have this subject brought up and discussed in THE CADENZA, as I am sure a visit to the convention next summer would result in great enthusiasm, and higher ideals. My name can be counted as one who will attend both.

Very truly yours,

Myron A. Bickford.

An Historical Essay on the Mandolin, with an Introduction on Music in General.

Written exclusively for *THE CADENZA*.

BY W. PORTER TRUESDELL.

III.

The other Asiatic countries, at more or less greater distances from that part where Assyria is situated, we find have instruments which, while they differ somewhat from the tamboura, yet in many respects are very like. The most remarkable of these seem to be the san heen of the Chinese, and the samsien of Japan. These two instruments are almost identical, each having a body without sounding-holes, three strings which are played with a plectrum, a long neck, and three long tuning pegs. The body of the former is round, the belly of which is made of the skin of the tan snake.

The body of the samsien, on the other hand, is square, and this constitutes, in fact, almost the only difference between the two instruments.

M. Hommaire de Hell speaks of an instrument which he saw among the Kalmucks, in the vicinity of the Caspian Sea, which was somewhat similar, but having only three strings. This instrument is thought to have been almost identical with the Russian balalaika, which is of very great antiquity, and thought to have had its origin in the Far East.

There are but few European instruments greatly resembling the tamboura, but among these may be mentioned the calascione, found among the peasantry in Southern Italy; it has two catgut strings extending over a long neck with frets, and is played with a plectrum.

The great antiquity of the tamboura among the Egyptians is proven by the fact that a figure of it is found among the hieroglyphs, meaning *nofre*, "good"; and which also seems to indicate that it was at an early time held in much favor. It occurs

in representations of concerts of the eighteenth dynasty, which, according to Sir Gardner Wilkinson, dates from B.C. 1575 to 1289. Some of the hieroglyphs in which it occurs are, however, at least 600 years earlier.

The tamboura stands as the best proof that the Assyrians, as well as the Egyptians, had made considerable progress in music at a very early age, as it shows that they understood how to produce on a few strings, by means of the finger-board, a greater number of notes than were obtainable even on their harps.

So much for the Assyrian side, not to speak more fully of the tamboura in Egypt.

The body of the instrument used by the Egyptians, and which was known as the tamboura, was either oval or with the sides slightly incurved, somewhat like our guitar or violin, which shape is also found in some of the Hindoo instruments. The tuning pegs of the Egyptian tambouras are not indicated in the paintings, perhaps because they were situated at the back of the neck, as they are on some Hindoo instruments of a similar class. In the figure of the tamboura occurring in the hieroglyphics already alluded to, they are distinctly indicated. In the earlier writings, the instrument is represented with four tuning pegs, and in the later ones only two, and these seem to be placed on the side, or perhaps the pegs were pushed through holes so as to stick out on the opposite side of the neck, which, from the representations, appear quite probable.

On a tamboura sculptured on an ancient obelisk now in Rome, dating from about 1500 B.C., of which a description is given in Burney, with a drawing of the instrument, there are turning pegs for four strings or for two only. It is probable that the number of strings varied; three are, however, believed to have been the usual number. They were perhaps tuned in the tonic, fifth and octave, like some of the

more modern Oriental instruments of a similar nature.

The tamboura was played with a plectrum, and appears to have been sometimes, if not always, provided with frets. In the British Museum is a fragment of a fresco, obtained from a tomb in the Western Hills of Thebes, on which two female performers on the tamboura are represented. The painter has distinctly indicated the frets. On one of the instruments they are limited to the upper half of the neck, on the other they extend down the neck as far as to the body of the instrument. There is also at the British Museum a small Egyptian vase in terra-cotta, from Thebes, eight and one-half inches high, which represents a female standing and playing a tamboura whereon the frets are distinctly marked over the whole neck, even where it extends over the body! If this be a faithful representation of the finger-board, and there is no reason to doubt its fidelity, a great number of strictly defined intervals must have been obtainable upon each string. Dr. Birch, too, of the British Museum, described this finely modeled and well-preserved vase as made of a peculiar red ware, which "was probably the oldest of all Egyptian pottery." Of the figure, he says: "Her eyebrows and the accessories of her dress are touched up in black paint. This elegant specimen cannot be much later than the eighteenth or nineteenth dynasty. The orifice consists of a short, cylindrical neck, and the interior contains a viscous fluid."

There have been found numbers of other examples of pottery among the ancient Egyptians depicting figures bearing musical instruments, but the figures are small, seldom above 6 inches high. Of those which represent deities, Dr. Birch mentions "the lion-headed goddesses Pasht-Merientah, Bast and Tafne, wearing the sun's disc, a disc and plumes, a serpent, and seated upon a throne holding a sistrum. A very common type is a grotesque leonine

pigmean deity, the supposed Baal or Typhon, either standing or kneeling, holding a sword, or playing on the tambourine. On his head are feathers or plumes, and a lion's skin is thrown across his back."

As before mentioned, the Egyptian name of the tamboura was *nofre*, and this, in their hieroglyphics, signifies "good," in fact a representation was often marked over the doors of a dwelling, as meaning the good abode. A further proof of its having been held in high estimation is that it is found occurring as an ornament on vases and boxes. On the upper part of the tamboura appear to have been usually four or more sounding-holes. Of the two instruments before mentioned in the British Museum, the painter has made one with four and the other with six holes, placed in a different order on each. Sounding-holes would have been of comparatively little use had the upper part of the body been of parchment; so we may suppose it to have been of wood, as on our guitar or violin. Still, in some instances parchment may have been employed.

The Egyptians evidently had a variety of tambouras, as may be gathered from the different shapes of the body, the distribution or the absence of sounding-holes, and other peculiarities observable in the representations of the instrument.

All the Egyptian instruments which have hitherto been found with the strings preserved had them of catgut. If wire strings were known to the Egyptians, they were probably used on the tamboura, which at the present day is mounted with wire strings by the Arabs and other Eastern nations.

The Egyptians possessed, also, a tamboura with a comparatively short neck, resembling our guitar or rather the Arabian oud. It is less common than the tamboura already described; in fact, but one has been found, and this at Thebes, in a very dilapidated condition, without tuning pegs, or in-

dications of its ever having had any. The upper part of the body of this instrument was of parchment. The Arabian oud has no frets. Its fourteen strings are of lamb's gut. Two are always tuned together in unison, consequently there are seven different intervals produced by the open strings.

(To be continued.)

The Passing of Rag Time.

Written exclusively for THE CADENZA.

BY D. BLAIR SHAW, BARBOURSVILLE, WEST VA.

Recently, we have read much concerning the "Passing of the Banjo," but have been very unwilling to be at all influenced by such a notion, unless it be that we were very much strengthened in our opinion, which maintains that the banjo is now enjoying its greatest day of popularity since it has been a factor in American music, and that even this is but a prelude to brighter and more prosperous days.

It was not, we say, the passing of the banjo itself, but rather, as has been suggested, the "passing of those who cannot play the banjo," i.e., after the finely artistic manner of a Farland or an Ossman; it was the passing from public notice of one who had failed to advance with his fellows; not of the instrument that had served as a means for raising his name above oblivion's cloud.

But let us all rejoice that one really objectionable thing is passing, slowly but surely—that style of modern music—American, oh yes!—popularly designated "Rag Time." Its decline has been very perceptible the past year. Publications of music of syncopated measure are becoming less frequent, albeit, gradually.

"Rag Time" took the public by storm, so to speak. It smouldered for a while, then burst forth like a maddening flame, consuming all other styles of music—of the popular kind, at least. Everybody played it, sang it or whistled it; indeed, it

began to appear that everything else would be submerged. Lovers of truly good music, of course, were disgusted at its growing popularity, and rightly so, too; and did all in their power to stem the tide. It is to their efforts, and to the fact that a fad or fancy nearly always dies a natural death; sooner or later, that we owe its decline.

"Rag Time" will soon be a thing of the forgotten past; consider for a moment its successors. In the vocal line, the purely sentimental, serio-comic and "home" songs are in the lead, from the writer's observation; the barcarolle, the song without words, the gavotte and the intermezzo are probably becoming the most popular instrumental styles. This is certainly "a change for the better"; for some very pretty and artistic *morceaux* have appeared recently, many of which have either been composed especially for the mandolin orchestra or arranged for it later.

Do not understand me to say that "Rag Time" is entirely "dead," but that its popularity is fast waning. May its successors be improved upon, gradually become better and of a higher grade, until many works, equalling in beauty and grandeur those of the old masters, will have emanated from American minds.

Life's Average.

I never talk Philosophy
Like Pessimists, an' such
Who try to make a feller think
That Life ain't nothin' much.
I guess there never wuz a spot
Where shadders didn't fall;
But shadder's jest the other side
O' sunshine after all.
An' there ain't no use in fumin'
When the world seems out o' gear.
Fer music's always in the air,
An' love, an' song, an' cheer
Jest keeps a feller's spirits up.
An' kinder makes him glad,
An' come what will, he's bound to think
Life ain't so awful bad.
Sometimes a feller has ter weep,
Sometimes he has ter laugh;
The shadders an' the sunshine mix,
Jest kinder half an' half.

New Orleans Times-Democrat.

Singing—The Necessity of the Possession of the Artistic Temperament.

(Continued from page 30.)

a singing-master, whilst in the latter she had been left to her own evil devices. The "artistic temperament" can no more be instilled into the system than can intelligence be communicated by means of inoculation.

In conclusion it may be added that phlegmatic and sluggish British birds of song would do well to sit at the feet of, and learn all they can in the matter of interpretation from Bispham, Blanche Marchesi, Marie Brema, Ternina, Plunkett, Greene, Edouard de Reszke and others; though if, in addition to being devoid of dramatic instinct, they are cursed with a lack of brains, it is to be feared that the course of study suggested will avail them naught. Indeed, in the event of their being thus afflicted, they would do well to give up singing for the useful and harmless art of sewing—should they appertain to (according to the gospel of Mrs. Sarah Grand) the superior sex.

The Metronome.

It is a deplorable fact that so few of our zither, mandolin, guitar and banjo teachers have any knowledge of the metronome and its use. An up-to-date piano teacher places his metronome next to his piano.

This ingenious and useful little contrivance, called the metronome, was invented in the year 1816, by Johann Nepomuk Maelzel. He said, when he introduced his invention, that its object was: "First, it affords the composers of every country the means of indicating in a simple and decisive manner the degree of speed with which their works are to be rendered. Second, it accustoms the young practitioner to a correct observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance."

It was designed for the accommodation of composers, who used it to indicate the exact speed at which they wished their

compositions, or the different movements of their compositions, to be performed. For many years this was the only use made of the metronome. It is only of late years that prominent teachers have understood how to use it intelligently.

Familiarity with an invention or convenient device serves to deaden our keen appreciation of its value. Nothing would serve to convince the musical profession of its utter dependence upon Maelzel's metronome so conclusively as to deprive them of it. It has become the key to the rhythmic thought of all great composers.

All intelligent students of music are familiar with the traditional use of the metronome. It is not only a definite index to the tempo of all compositions worthy a place in their repertory, but is the means generally employed to aid the pupil in establishing or perfecting a rhythmic sense. It is remarkable how few musicians possess the accurate rhythmic quality, and at the same time how slow they are to become conscious of this defect, and it is only when temperament is weighed in the balance with the unerring accuracy of the metronome that one's capriciousness becomes apparent.

Without a metronome a student cannot judge for himself as to the velocity he is using; for when the execution of a piece becomes easy, the player naturally and unconsciously increases the tempo. Slow practice is fully as important as rapid practice, and it is perhaps harder to keep at an even slow tempo than an even fast one. Right here the metronome will prove an invaluable help. Still another point is gained by its proper use. Players unconsciously slow up for difficult passages in exercises or pieces, and accelerate the easy passages. A pupil should so learn a piece as to be able to play it in strict time without *accelerando* or *ritardando*, for both the *ritardando* and *accelerando* should grow out of strict time, otherwise these beautiful deviations lack proper contrast and effect, and are more or less irregular.

TRADE DEPARTMENT

Manufacturing Interests.

The advertisement of the Al-Vista Cameras, which appears on another page, will especially interest those who care for photography.

The Bell Brand steel and wound strings for all musical instruments are, without question, the best strings on the market and are so recognized everywhere.

The National Musical String Co., the manufacturers, have the largest and best equipped plant in the country. Read their advertisement on another page.

Mr. Harry Clay, Jr., of Philadelphia, offers to send a Stewart banjo or a Bauer mandolin or guitar absolutely free. Refer to his announcement and write him for full particulars.

Those desiring to obtain fine violins will do well to communicate with Hans Tietgen, 32 Union Square, New York City. He is an expert maker of fine instruments and can supply the best goods.

We have mentioned several times previously the merits of the "Merrick Mandolin Bridge." Mr. Merrick publishes an advertisement in this issue to which we would refer our readers for full particulars.

That there is "something new under the sun," is proven by the announcement printed on page 5 of "McPherson's Tremolo Plate." This article is certainly "something different." Refer to the announcement for full particulars.

The Almerantz mandolins, guitars and orchestra harps, made by G. Almerantz & Co., of Chicago, are still enjoying popularity. These instruments are said to be high grade and give the best of satisfaction. Card elsewhere in this issue.

The Burford Banjo, which is advertised on another page of our current number, is constructed on entirely new principles and is claimed to be the strongest banjo made. The manufacturer also lays particular stress on its tone qualities.

W. J. Johnson, of Brandon, Vermont, has placed a new banjo fourth string on the market, which will not stretch or buzz. These features alone will commend it to everybody, say nothing of its tone qualities. Card may be seen on another page.

The "Bronson Banjo Attachment" is an

article which, we believe, will at once commend itself to all players. It regulates the tone and its adjustment is simple and perfect. We refer our readers to announcement in another column for full particulars.

A fine book case is an article which appeals to everyone. It is useful in the office, studio or the home; and is almost indispensable to the business man. For that reason the half page advertisement of the Yawman & Erbe Co. in this issue will be of especial interest to all.

The Symphony Harp Guitars, manufactured by W. J. Dyer & Bro., of St. Paul, Minn., are said to be superior to others for solo or concert work and cost no more than the ordinary kind. Ease in playing and a tone like a harp are claimed as special features of this instrument. Card appears on another page.

The "Neverfalse" strings for violin, banjo and guitar, made by the F. J. Bacon Company, of Hartford, Connecticut, have found great favor among players everywhere. These strings are guaranteed to be absolutely true and, as a result, the sales are constantly increasing throughout the country. See card in another column.

The waterproof heads for banjos, manufactured by the Ideal Music Co., of Middletown, New York, are highly recommended for professional use and they are said to give better satisfaction than any other banjo heads made. The Ideal Company also carry a fine stock of Rogers special brand heads. See announcement on another page.

The Comfort Music Stand is a new novelty lately put on the market, which appears to be attracting considerable attention and seems to give the best satisfaction. It is something adapted for home use and is entirely new. Refer to the quarter page advertisement of the Comfort Music Stand Co., elsewhere in this issue.

The "Truax Harp-Guitar" is a high grade instrument of excellent tone and is also fitted with the "Truax Bridge," which will commend it. The "Truax Adjustable Mandolin Bridge" is also an article which is practically indispensable to all mandolinists. The sales of these bridges and of the Truax Guitars have been very large.

The Truax Company publishes two announcements in this number. Look them up.

Publishers' Notes.

Refer to the announcement of George J. Becker, music publisher, appearing on page 63. His latest numbers are selling largely.

Refer to the announcement of E. H. Frey, on another page, advertising his "Souvenir Dance." This is a fine number and is selling largely.

Read the announcement of Robert Teller, Sons & Dorner, on page 60. This is the oldest and largest music printing establishment in America.

R. R. Hogue, music publisher, of Washington, Georgia, announces one of his mandolin orchestra numbers at special rates for a short time. Refer to his card elsewhere in this issue.

Joseph J. Kaiser Music Co., of New York City, have three excellent new numbers for mandolin orchestra arranged by the well-known artist, Mr. Louis Tocaben. Refer to their card on page 8.

William C. Stahl issues a new advertisement in this number, which contains matter of interest. Mr. Stahl's publications have been very successful and are too well known to require special mention.

Read the advertisement of Joseph M. Zeinz, music engraver and printer, which appears on another page. Mr. Zeinz will gladly send samples of his work, on application, and guarantees the best results.

Mr. C. W. Wilcox, of New York City, is still meeting with the best of success in his harmony teaching by mail. He already has a very large number of pupils and has obtained the very best of results.

Leo Feist, music publisher, of New York City, successor to Feist & Frankenthaler, announces the publication of the L. F. Mandolin Folio, containing 27 excellent new numbers. Refer to his card.

Mr. Charles H. Fischer, of Philadelphia, Pa., publishes a new announcement in this number of Mr. Benjamin Knell's exercises, studies and arrangements for the mandolin, including an edition of Branzoli. Read his card.

The "Bonita" waltzes, "Dream of Fairyland" overture, and other mandolin and guitar orchestra numbers, published by C. H. Yahrling Music Co., Youngstown, O., are guaranteed hits. Refer to card on another page.

The Hopkins Engraving Co., of New York City, have the best facilities for the engraving of half-tone cuts, music titles, etc., etc. Pub-

lishers interested in that line of work are requested to write them for prices.

See announcement on another page of the "Twentieth Century Methods" for mandolin, banjo and guitar, published by the Agnew Music Co., of Des Moines, Iowa. They are issued at a popular price and are becoming widely known.

"Ma Bashful Lou" two-step, arranged for one or two mandolins and guitar, is announced by the Toenniges Music Publishing Co., of Rock Island, Ill., at one-half marked price. This number is said to be an exceptionally good one.

The Henderson Music Co., of Pittsburg, Pa., have been meeting with good success in the sales of their "Eda" Mazurka for stringed instruments. They also announce strings and instruments at special prices. Read their card in another column.

Leo. E. Berliner & Co., of New York, are the publishers of a select list of mandolin and guitar numbers that have found general favor and have sold largely. They aim to produce quality rather than quantity. Refer to their card on another page.

Brainard's "Rag Time Collection" for two mandolins, guitar and piano accompaniment, containing twenty bright and catchy pieces, has been one of the largest selling folios ever published. Announcement appears on our third cover page.

The "Composia" waltz, "Lead Kindly Light" and "Nearer My God, to Thee" with President McKinley's autograph and portrait, are advertised by William H. Kruse, of Brooklyn, New York, at a special low price. Refer to card in another column.

A limited number of the beautiful souvenir programmes of the Boston Festival Concert and Guild meeting may be obtained at the low price of 12 cents per copy, to cover cost of the programme and postage. See announcement on another page and send for one or more copies.

Walter Jacobs, music publisher, of Boston, has just issued his "Banjo and Mandolin Orchestra Folio," Number 3, for first and second violin, or mandolins, third mandolin and mandola, banjos, guitar and piano accompaniment, etc.

The new folio is in greater demand than any the publisher has issued thus far, and the first edition will soon be exhausted. Send in your orders. Prices and instrumentation are given on our second cover page.

The "Janet" waltzes, published by the Union Music Co., of Albany, New York, have made a pronounced hit and are enjoying large popularity throughout the country. This set of waltzes was composed by A. R. Zita and is said to be the prettiest set of waltzes yet written.

Banjo enthusiasts, desiring to obtain good, new music for the instrument, will find it to their interest to order the four new numbers advertised by the Nordheimer Piano & Music Co.

The selections referred to are arranged by the well-known banjoist, George F. Smedley.

The house of Carl Fischer, of New York City, has a half page announcement in this issue advertising Fischer's special mandolin; also music for violinists, and a first and second series of the Opera Collection for two mandolins, guitar and piano; also other standard publications of interest to players generally.

If you have not had a catalogue of the publications of Breitkopf & Hartel, of New York City, it would be well to send for one. It will be sent free. The list contains over three thousand numbers of classical and modern music, which are sold at popular prices.

Among the recent popular successes, the "Cadet" two-step and the "Darkie's Wedding" barn dance, published by the Western Music Company, Fairfield, Iowa, stand out prominently. These numbers are arranged for all instruments. See card on another page.

The banjo solos and duets and mandolin and guitar numbers, published by J. H. Jennings, of Providence, Rhode Island, have always enjoyed great popularity; and his list is one of the best small catalogues in the country. Mr. Jennings announces some new numbers in this issue. See his card on another page.

■ M. Witmark & Sons, music publishers, of New York City, now have their 1902 catalogues of mandolin, guitar and banjo selections ready. In this issue, they mention a few of their best numbers for mandolin orchestra, with prices attached. Refer to their half page announcement and send them your name for their mailing list.

In our last issue we made mention of the mandolin and guitar publications and folios, issued by Johann Schick, of New York City. It is only fair to say further that Mr. Schick is the publisher of a very large and valuable catalogue for music of zither, Columbian zither, mandolin, banjo, guitar, etc. In order to become fully acquainted with his list it will be necessary to send for a complete catalogue.

T. B. Harms & Co., music publishers, of New York City, have just issued a new mandolin folio containing several of the best gems from "Florodora." "The Girl From Up There," and other selections. This book should have an enormous sale, owing to the very popular gems it contains and the manner in which they are arranged. Read the announcement in another column for particulars and prices.

Shapiro, Bernstein & Von Tilzer, of New York City, have just published several of their most popular numbers in sheet form for mandolin, guitar and banjo. In addition to this, their Beaver Mandolin and Guitar Folios contain excellent material and have enjoyed immense sales. The arrangements are mostly done by J. A. Le Barge. Refer to their card elsewhere in this issue.

Professional and Trade Announcements.

Miss Hilda Hempel, mandolin virtuoso, who recently appeared at the Philadelphia concert by the Edelweiss Club, with such great success, and formerly from her successful tour through India, is now booking engagements for the season of 1902.

Miss Hempel is a fine artist and is sure to please. For samples of her advertising matter and terms, address R. Hempel, Atlantic City, New Jersey.

Mr. Valentine Abt, mandolinist and harpist, has just returned from a successful tour as far west as Nebraska, and will leave New York again for another Western trip in about two weeks. Press notices of his late successful appearances will be found elsewhere in this issue.

Following his recent appearance in Boston and his great success on that occasion, Mr. Samuel Siegel, mandolinist, left for a tour to California and return. His present engagements will keep him on the road until late in April. A few open dates may be had en route. See his card in another column.

Signor Giuseppe Pettine, mandolin virtuoso, has just arranged for a series of concerts in Michigan, following which he will appear in Indianapolis and other cities. His recent performances at concerts in Providence and New England cities were extremely successful and he created much enthusiasm. In addition to his remarkably fine playing, Signor Pettine introduces special numbers in the form of sonatas and concertos, not used by other mandolinists. Refer to his announcement on Page 1 and address his manager for dates and terms.

A German professor once remarked to a pupil: "When you practice use your brains." This advice applies to all of us in our work. We should not only play the music, but, at the same time, pay attention to the multitude of requirements that insure good position and technic. Try for more beautiful tone, truer pitch, better legato, some temperament and, above all, soulfulness.

* * *

In reading the biographies of some of the famous composers, violinists are often chagrined to note that these masters, later in their careers, forsook the violin for the piano. The reason is obvious: the violin is not capable of producing music in the bass clef nor can as many harmonic combinations be represented as with the piano, where the ten fingers are employed. A composer, by force of necessity, must cling to the piano even though his heart is true to his first love, the throbbing, human violin.

* * *

Mandolinists, clubs, teachers and others interested in the development of the instrument would do well to consult in regard to booking Signor Pettine. For dates, terms, samples of advertising matter, address Signor Pettine, care of THE CADENZA, New York.

New Publications

BANJO.

- The Horse Marines—March—Thos. S. Allen, 2 banjos, .55.
 Yazoo Buck—Wing Dance—D. S. Godfrey, 2 banjos, .55.
 WALTER JACOBS, Boston, Mass.
 Aces Vp—March—W. H. Nelson, banjo solo, .50.
 BROOKS & DENTON, New York City.
 Cy's Dance—A. A. Baab, banjo solo, .30.
 B. E. SHATTUCK, Boston, Mass.
 Apollo Club—March—W. K. Bedford, banjo solo, .35.
 WM. K. BEDFORD, Pittsfield, Mass.
 My Dixie Queen—Arr. G. L. Lansing, 1st and 2d banjo (American and English tuning), .50.
 Cupid Might Have Been a Little Coon—Arr. G. L. Lansing, 1st and 2d banjo (American and English tuning), .50.
 M. WITMARK & SONS, New York.

MANDOLIN.

- Cadets Parade—March—B. E. Shattuck, mandolin and guitar, .30.
 B. E. SHATTUCK, Boston, Mass.

- Yazoo Buck—Wing Dance—D. S. Godfrey, 2 mandolins, mandola, guitar, flute 'cello and piano acc., \$1.15.
 Flower Song—Arr. R. E. Hildreth, 2 mandolins, mandola, guitar, flute, 'cello and piano acc., \$1.30.
 The Black Cat—Quadrille—R. S. Saunders, banjo, 2 mandolins, mandola, guitar, flute, 'cello and piano acc., \$2.15.
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3 Pos.

3 Pos.

1.

12.

6 Pos.

7 Bar...

12 Pos

8 Pos

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49

The musical score is written for piano and banjo. It consists of several systems of music. The piano part is in treble and bass clefs, and the banjo part is in treble clef. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. There are also specific markings for the banjo part, including '7 Bar.', '6 Pos.', '7 Bar.', '5 Bar.', '8 Pos.', '5 Bar.', '7 Bar.', '7 Bar.', '11 Pos.', '10 Bar.', '5 Bar.', and 'D.C.'. The score is divided into sections by these markings. The first system has a '7 Bar.' marking. The second system has a '6 Pos.' marking. The third system has a '7 Bar.' marking. The fourth system has a '5 Bar.' marking. The fifth system has an '8 Pos.' marking. The sixth system has a '5 Bar.' marking. The seventh system has a '7 Bar.' marking. The eighth system has a '7 Bar.' marking. The ninth system has a '11 Pos.' marking. The tenth system has a '10 Bar.' marking. The eleventh system has a '5 Bar.' marking. The twelfth system has a 'D.C.' marking. The score is written in a standard musical notation style with a clear layout and easy-to-read markings.

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Secondo.

Delicate

f

Roll.

a Tasto

sf

p

f

sf

Roll.

a Tempo

f

Roll.

a Tempo

sf

Roll.

Delicate

Con Amore

Moranda

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51

To My Friend Mr. Charles Cassiday.

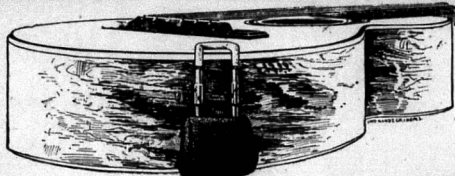
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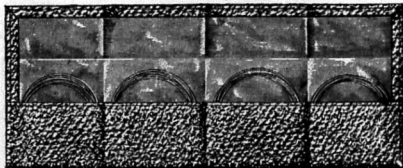
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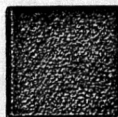


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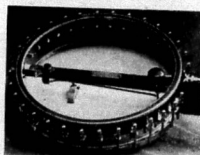
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
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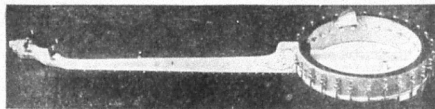
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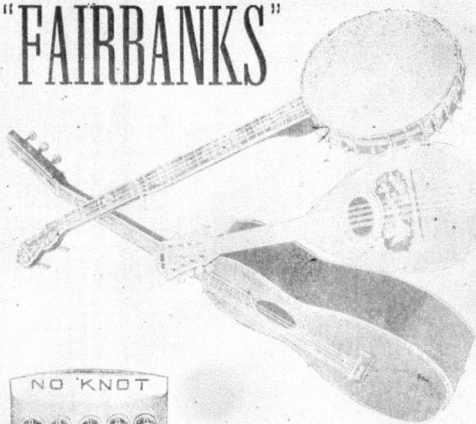
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