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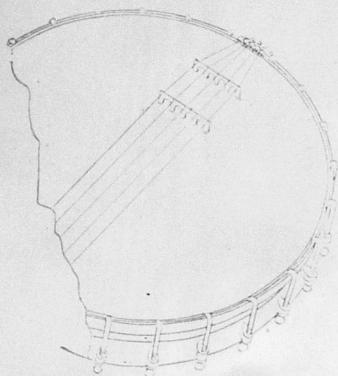
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the Literature and Music of the Violin.
Mandolin, Guitar, Banjo, Zither, Harp and Piano*



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MANDOLIN, VIOLIN, GUITAR, BANJO, ZITHER, HARP AND PIANO

VOL. 9.

NEW YORK, NOVEMBER, 1902.

No. 3.



MERLAND G. DILDINE, OF GREEN SPRINGS, OHIO.

MANDOLIN, GUITAR AND BANJO

Anton Diabelli.

From "Biographies of Mandolinists and Guitarists."

Contributed Exclusively to THE CADENZA by the Author,

PHILIP J. BONE, LUTON, ENGLAND.

Diabelli, Anton, was born Sept. 6, 1781, at Mattsee, near Salzburg, and died April 8, 1858, at Vienna. He was an eminent guitarist and pianist and a prolific composer for these instruments and of church music. He received his first musical instruction as a chorister in the monastery of Michaelbeurn, and continued his studies some years later at the Cathedral of Salzburg. Being intended by his parents for the priesthood, he was sent to the Latin school of Munich, and in 1800 entered the Monastery of Raichenhaslach. Michael Haydn had superintended his first attempts at musical composition and Diabelli benefited largely from his instruction. His talent for composition was evinced at a very early age, and he had attracted considerable attention by his works for one or more voices before he had reached his twentieth year. When the monasteries of Bavaria were secularised, in 1803, he abandoned the idea of taking holy orders and decided to devote himself entirely to music and composition. For this intent he visited Vienna, where he was already known by his vocal compositions, and received a hearty welcome. In a comparatively short time he had established a popular reputation as an able teacher of the guitar and piano, and acquired wealth and fame. He associated with the most celebrated musicians of Vienna, chief among whom was Joseph Haydn, brother of Haydn of Salzburg, who took a kindly interest in the young composer, and Diabelli profited greatly by the advice he received from this celebrated musician. He became acquainted with Mauro Giuliani, the guitarist, soon after the latter's arrival

in Vienna, about 1807, and the two artists became warm friends. Giuliani had already established a very wide reputation by his extraordinary skill upon the guitar. His talent upon the guitar greatly exceeded that of Diabelli; but the latter had a very fine knowledge of music and was also an excellent performer upon the piano. The two artists were soon engaged upon compositions for guitar and piano, and appeared in public performing their duets for these instruments. About this time Giuliani introduced a new guitar to the public, the *terz* guitar. This instrument was constructed upon the same principles as the ordinary guitar, but was much smaller. By shortening the length of the instrument it was capable of being strung higher—a minor third, hence the name "*terz*." The *capod' astro* is used at the present time on the ordinary guitar to produce the same result. The tone of the *terz* guitar is more brilliant, and the length of string being shorter, the labor of execution is lessened. Diabelli and Giuliani were soon the recipients of popular admiration for their combined talents on the piano and *terz* guitar, and at this time Giuliani wrote his most beautiful and brilliant concertos for guitar and piano, Op. 30, 36 and 37. These were published by Diabelli & Co., Vienna, and are the best compositions published for those instruments. They attracted considerable attention at that time and were arranged for guitar and orchestra. Diabelli also composed a great quantity of music for solo piano and piano for four hands (duets) which had an immense popularity. His studies, written for the use of his own pupils, were published and are still valued by teachers of the piano. His piano works are well written, at once graceful and good practice, and both these and his numer-

ous arrangements show good taste. His masses, especially his "Landmessen," are widely spread throughout Austria, being for the most part easy to execute and interesting, if not particularly solid. He also composed numerous songs and an operetta "Adam in der Klemme." His compositions for guitar solo, however, lacked the brilliancy which the works of other celebrated guitarists possessed, and none of them attained the popularity of his piano works; but as a teacher of guitar playing, Diabelli was considered excellent. In 1818, having acquired sufficient wealth by teaching and composing, he purchased an interest in the music publishing firm of Peter Cappi, Vienna, and in 1824 he became sole proprietor under the title of Diabelli & Co. This house issued over twenty-five thousand works and became one of the largest and most important music publishing businesses in the world. During the latter part of his life Diabelli was brought in daily contact with the most renowned musicians. He published the majority of the compositions of Czerny, Strauss and Franz Schubert, who was also a guitar player. The quiet, unassuming life of Diabelli made him many friends, some of whom erected a tablet to his memory in 1871 on the house at Mattsee in which he was born. It is interesting to note that Beethoven uses a waltz composed by Diabelli as a theme for his 33 Variations, Op. 120. The published compositions of Diabelli for the guitar number more than two hundred, and among the principal may be mentioned:

Grand Serenades for Violin, Alto and Guitar, Six Books, published by Haslinger, Vienna.

Grand Serenades for Violin, Alto and Guitar, Op. 36, 65, 95, 105, published by Haslinger, Vienna.

Serenades and Nocturnes for Guitar and Flute, Op. 67, 99, 128,

Nocturne for two czakans and guitar, Op. 123.

Grand trio for three guitars, Op. 162.

Preludes, waltzes, rondos for guitar solo, Op. 127, 103, 141.

Sonatas for guitar and piano, Op. 68, 69, 70, 71, 102.

Variations for guitar and piano, Op. 64, 97.

Twelve Alpine dances for guitar, published by Jos. Aibl, Munich.

Twelve songs with guitar accompaniment, published by George & Manby, London.

Songs with guitar accompaniment, Op. 114, 115, published by Bachmann, Hanover.

Three Italian duets with guitar accompaniment, Op. 74, Mechetti, Vienna.

Songs with guitar and flute accompaniment, Op. 98, Simrock, Bonn.

About fifty transcriptions of operatic melodies for guitar and piano.

Several collections of pieces for guitar and violin, and guitar and flute.

Twelve collections of pieces for guitar solo and a hundred miscellaneous pieces for two guitars.

The Philadelphia Festival Concerts.

Elaborate preparations are being made by Messrs. Albrecht and Meyer, Managers of the Grand Music Festival, in connection with the Second Annual Convention of the American Guild, to be held in Philadelphia Friday and Saturday evenings, Jan. 9 and 10, 1903.

Judging from the interest musical people are taking in the matter, and the management using every effort to make the affair one long to be remembered, it is an almost assured fact that the Festival will be the grandest musical treat of this nature ever tendered the music loving people of the country.

Among the artists engaged thus far are Samuel Siegel, mandolin soloist, of New York City, known as the wizard of the mandolin; Fred C. Meyer, mandolin

soloist, who has astounded his audiences wherever heard; Chas. J. Levin, of Baltimore, Md., who masters the Mandolin as does Paganini the violin; Miss Hilda Hempel, the world's promising mandolin Soloist; C. W. F. Jansen, of Chicago, wonderful guitar soloist; Miss Alice Jarvis, Philadelphia's favorite banjoist, The Leven-good Mandolin and Guitar Trio, whose services are eagerly sought for; Richard L. Weaver's All Star Mandolin and Guitar Orchestra; Tschop's First Prize Winner Mandolin Club of Philadelphia. Elite Guitar Quintette (which will be a unique number), and negotiations are pending for other talent.

The Concerts will be held on Friday and Saturday evenings, January 9 and 10, 1903, in Y. M. C. A. Hall, Fifteenth and Chestnut streets. No better hall could have been selected on account of it being centrally located, as it is one of the finest concert halls in the country, having a seating capacity of 1,500.

Besides the many other unique features, it is the intention of the managers to have all the prominent teachers listed on the Souvenir Program. The program will be 6 x 9 inches, and will consist of from fifty to sixty pages. Already considerable of the advertising space has been engaged by publishers and manufactures.

It is almost an assured fact that all the members of the American Guild of Banjoists, Mandolinists and Guitarists will attend the Festival, and as its membership now numbers about 200, it is placing it mildly to say that it will be the grandest affair of the kind ever known.

Teachers in Philadelphia are already engaging tickets for themselves and pupils, and the hall is certain to be tested to its utmost capacity.

Tickets for the occasion are now on sale at the following addresses: H. A. Weyman & Son, 1022 Market street, Philadelphia; O. H. Albrecht, 249 N. Eighth street, Philadelphia; Jos. Morris, 153 N. Eighth street, Philadelphia; Edw. A. Meyer & Co., 3439 Marshall street, Philadelphia; C. L. Partee Co., 5 East Fourteenth street, New York, N. Y., and other branches will be established later.

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

Written Exclusively for THE CADENZA.
BY W. PORTER TRUEDELL

Famous Lutenists, and Their Literature.

II.

Vincenzio Galilei.

Vincenzio Galilei was a Florentine, and, as it seems, a man of rank, for in the title page of his books he styles himself "Nobile Fiorentino," and the father of the famous Galileo Galilei, the mathematician.

He had been a pupil of Zarlino, a most celebrated theorist and practical musician of the sixteenth century, and with the help of his instructions, together with an unwearying application to the study of the ancients, became an excellent speculative musician.

Of the instruments in use in his time, the lute and harpsichord seem to have held the preference; the latter of these was chiefly the entertainment, as Zarlino relates, of the ladies, and was often called the Clavichordium Matronale; the practice of the former was cultivated mostly by the men.

Galilei had an exquisite hand on the lute and his propensity to that instrument, for very obvious reasons, led him to favor the Aristoxean principles, which Zarlino throughout his works labors to explode.

Galilei censured many of the opinions of his master in a tract entitled "Discorso intorno all' Opere del Zarlino," of which the latter has taken notice in the second volume of his works; but in 1581 Galilei published a larger work entitled "Dialogo della Musica antica e moderna," written, as the title page expresses it, "in sua Difesa contra Giuseppe Zarlino," though the publication of this latter work was a formal attack on Zarlino, who is treated by his adversary with less respect than seems to be due from a pupil to his master.

This Zarlino seems to have resented, for

in the *Sopplimenti* he takes notice of the urbanity, as he calls it, of his pupil to his preceptor, as an instance whereof he cites these words from the table to Galilei's Dialogue "*Gioseffo Zarlino si attribuisce per sue molte cose che non sono,*" an expression not easily to be reconciled with the commendation which in many parts of this book he affects to bestow on Zarlino and his writings.

The division of the tetrachord which Galilei contended for was that called the syntonous or intense diatonic of Aristoxenus, which supposes the diatessaron to contain precisely two tones and a half, according to the judgment of the ear. Ptolemy has given it the ration of 12, 24, 24, but Galilei failed in his attempt to re-establish it; and the syntonous or intense diatonic of Ptolemy is, as it is said, the only division which the moderns have received into practice.

Galilei was also the author of a book entitled "*Il Fronimo, Dialogo sopra l'Arte del bene intavolare e rettamente suonare le Musica,*" published in Venice, 1583, the design of which was to explain that kind of musical notation—by figures—practiced by the composers for the lute, called the *Tablatura*.

The *Dialogo della Musica*, notwithstanding the objections it is open to, is replete with curious learning, and seems to have been the result of deep research into the writings of antiquity. Among other particulars contained in it are these:

The *Battuta*, or beating of time, was not practiced by the ancients, but was introduced by the monks for the regulation of the choir.

The Monochord was invented by the Arabians.

Diocles, and not Pythagoras, in the opinion of some, first discovered the musical proportions by the sound of an earthen vessel.

Glareanus did not understand the modes of the ancient Greeks.

Marcianus Capella, so far as relates to the modes, was an Aristoxenean.

The music of the moderns is despised by the learned and approved of only by the vulgar.

The Romans derived their knowledge of music from the Greeks.

At the close of this work he gives a probable account of the inventors of many of the instruments then in use, and, speaking of the lute, mentions a fact which the English reader will be glad to know, namely, that in his time the best lutes were made in England.

The style of Galilei is clear and nervous, but negligent. Nice judges might say it is in some instances ungrammatical; nevertheless, speaking of his Dialogue on Ancient and Modern Music, it abounds with instruction, and is in short an entertaining and valuable work.

III.

Adrian Le Roy.

It seems that the lute, as already noted, had a series of characters proper to the instrument and others of the same class, when or by whom invented is not known.

This kind of notation, which is denoted by certain letters of the Roman alphabet, is called the *Tablature*, the first intimations of which are to be met with in the *Musurgia* of Ottomarus Luscinius. The *Fronimo* of Galilei is in the title page called a Dialogue "*sopra l'Arte del bene intavolare*"; this kind of tablature differs from the others, the author, according to the manner of the Italians, as Mersennus says, making use of numbers instead of letters, and of straight or hooked lines instead of notes.

Mersennus states that several skillful men had labored to improve the tablature, but yet insinuates that they affected to make a mystery of it, from which he infers that diversity of notation between them. He adds that Adrian Le Roy is the only one who has in truth given to the world the precepts of the *Tablature*.

Le Roy was a bookseller at Paris and wrote the book which Mersennus above alludes to, with the title of "*Briefve et facile instruction pour apprendre la Tablature a bien accorder, conduire, et disposer la Main sur la Guiterne,*" which, together with another book of his of the same nature titled, "*Instruction de partir toute Musique des huit divers Tons et Tablature de Luth,*" were published about 1570, with a preface by one Jacques Gohory, a musician and friend of the author.

This being the first book of the kind ever published it was esteemed a great curiosity, and as such was immediately on its publication translated into sundry languages; that into English has only the initials F. K. for the name of the translator, and was printed by John Kingston in 1574. The first of these books depicts the lute in its original form, but the many improvements made in this instrument make it necessary to remark that the lute, simply constructed as this was, received the name of the French lute; the first improvement of it was the Theorbo or Cithara Bijuga, so called, as having two necks, the second or longest of which sustained the four last rows of strings which give the deepest and gravest sounds; its use was to play thorough bass for the accompaniment of the voice. Brossard intimates that it was invented in France by the *Sieur Hotteman*, and thence introduced into Italy.

But Kircher gives a different account of the matter, saying that it received its name from a certain Neapolitan who first doubled the neck of the Testudo or lute, and added several strings to it. He says that the author of this improvement, with a kind of pun, gave to this instrument the name of the Tiroba from its near resemblance to a utensil, so called, in which the glovers of Italy were wont as in a mortar to pound perfumes. Kircher adds that Hieronymus Kapsperger, a noble German, was the first that brought the Theorbo into repute, and

that in his time it had the preference of all other instruments.

The strings of the Theorbo properly so called are single; nevertheless, there are many who doubled the bass strings with an octave, and the small ones with a unison, in which case it assumes a new appellation, and is called the Arch-lute.

Mersennus is extremely accurate in his description of the lute and the Theorbo, but he has not noted the diversity between the latter and the Arch-lute.

The lute which Le Roy treats of is supposed to consist of six strings or rather eleven, as the five larger are doubled; and in the Tablature the staff of five lines answers to the five upper strings of the instrument, the lower or bass string, it seems, being sufficiently denoted by its proximity to the fifth string, signified by the lowest line of the staff.

The frets come next to be explained, and these are small strings tied about the neck of the lute at proper distances, eight in number, and denoted by the letters b, c, d, e, f, g, h, i. However, it seems that the use of the small letters of the alphabet in Tablature was at first confined to the French, the Italians and other nations instead of these making use of cyphers and other characters. But the French method soon after the publication of Le Roy's book became generally used.

The letter a is omitted in the above series inasmuch as wherever it is found the string is to be struck open. The general idea of the Tablature therefore is this: The lines of the staff give the strings respectively, and the letters the points at which they are to be stopped, and consequently the notes of any given composition, the instrument being previously tuned for the purpose, as the precept of the lute required.

As to the characters for time used in the Tablature, they were of the general form now used as quarters, eighths and sixteenths, and were placed over the staff.

The other tract entitled "Instruction de partir toute Musique des huit divers Tons et Tablature de Luth," directs the method of setting music already composed in proper notes in Tablature for the lute, and contains a great variety of examples chosen out of the works of Orlando de Lasso. Go-hory in his preface to Le Roy's book makes such an interesting and amusing commentary on de Lasso, that I give it here in his own words. "Here then will I end, after I have recommended to you that all the examples of this book be taken and chosen out of Orlando de Lasso, of whom I will witness that he is this day, without danger of offense to any man, esteemed the most excellent musician of this time, as well in grave matters as meane and more pleasant; a thing given from above to fewe others, in which he hath attayned not only the perfection of melodie, but also a certaine grace of sound beyond all other, such as Apelles did accompt of Venus portrature; wherein he hath more than all other observed to fit the harmonie to the matter, expressing all partes of the passion thereof, being the first that hath eschewed bondes and common holdinges of the letter, by right placing of the sillabelles upon the notes and observing the accent in French, and quantitie in Latine."

The ninth and last chapter of this latter book of Le Roy's is on the subject of strings, concerning which there is much curious matter in Mersennus, as also a rule for trying them, and distinguishing between a true and false string, but as I have already given this rule as from Thomas Mace, I omit Le Roy's account which is very similar.

The Corruption of Music.

BY HERBERT SPENCER.

(From Facts and Comments—Published by D. Appleton & Co.)

Music-performers and teachers of music are corrupters of music. This is a paradox most people will think extremely absurd. I am about to justify it.

Without going back for proof to past days, when from time to time a prima donna forced a composer to introduce passages enabling her to display her vocal agility, I will limit myself to the present. Justifications meet me continually. Here, for instance, is an extract from a recent musical criticism, in which, after remarking that the sonata in question is not a good one, the writer goes on:

"It is not difficult to understand the attraction which the work possesses for first-rate pianists; there are difficulties in it to be conquered."

And here is another:

"Miss ——'s vocal method is not beyond criticism, but as she succeeds in emitting sounds at a height not usually attained, the public is satisfied."

Hamlet, in his address to the players, reprobated those who "split the ears of the groundlings who, for the most part, are capable of nothing but inexplicable drum shows and noise." Chancing time, place, and terms, it may be said that three-fourths of the musical audiences of the present day are in the same relative position. They appreciate but little the musical ideas and feelings of the composer, or the effective rendering of them; but an extraordinary feat of vocalization, or a display of marvelous gymnastics on the violin, brings a round of applause. And then, unhappily, as the members of the orchestra applaud—applaud because they know how great are the difficulties overcome—the audience is encouraged in the belief that this is music, and clap lest they should be thought persons of no taste. In this way performers, desiring less to render faithfully the meanings of the pieces they play than to exhibit their powers of execution, vitiate the music and the tastes of their hearers. Direct evidence has come to me from two lady pianists, both of whom played at concerts pieces which they chose not because they

were beautiful but because they were of kinds making it possible to show brilliancy of performance: a *toccata* was the program-name of one. The elder of these ladies, who was a teacher of music, admitted that she hoped to show parents what a good teacher she must be to be able to play in that style!

As is implied by these confessions, the mischief originates in the performer's pre-occupation with self, for this largely excludes occupation with the composer's thoughts. The dominant feeling is not love of the music rendered, but desire for the applause which brilliant rendering will bring. In the case of celebrated performers, to whom crowds of hearers flock, this is almost a necessity. Many years ago, when coming away from a concert given by a celebrated Russian pianist, I remarked: "Too little music and too much Rubinstein."

Nor is this all. There is a more widely diffused and less obtrusive mischief. A dominant trait of brilliant musical execution is rapidity. A *Salterello* or a *Tarantelle* is easy enough provided it be played slowly. The skill is shown in playing it with great speed; and teachers incite their pupils to achieve this great speed. The result is gradually to raise the standard of time, and the conception of what is the appropriate time is everywhere being changed in the direction of acceleration. This affects not pieces of display only, but pieces of genuine music. So much is this the case that, habitually, when ladies have played to me I have had to check them:—"not so fast, not so fast!"—the rate chosen being usually such as to destroy the sentiment.

In brief, this vitiation is one of the indirect results of the aim on the part of professionals not to render most perfectly the ideas of the composer, but so to play as to increase their own earnings.

A New Play with Musical Illustrations.

"*Peleas et Melisande*," the new work produced very recently at the Opera Comique, Paris, and which has provoked so much discussion among musicians and critics, is a musical setting by Debusey, of a libretto based on the play of Maeterlinck. The work is remarkable for the form in which it is conceived. There is not the faintest approach to an "air," so-called, throughout the entire opera. The action of the piece unfolds itself to the accompaniment of the orchestra, which seeks to express not only the different emotions and sentiments of the personages in the drama, but also the atmospheric effects, murmuring of the breeze, appearance or disappearance of the moonlight, etc. All this carried on continuously without the slightest intention of a "phrase," the end of the act being the only interruption to the stream of harmony. The vocal parts are written without any attention being paid to the characteristics of the singing voice. Of melody, so far as the vocal parts are concerned, there is not the slightest pretension. In fact, the same results would be obtained exactly if the singers were to declaim their parts instead of singing them, provided they kept the pitch of their voices quite distinct from the tonality of the orchestra and fitted their words to it. There is no intimation of Wagner in any respect in the harmonies. It is a play with a continuous musical illustration. The music is curious, poetic and delicate. —American Musician.

Famous Song.

"My Old Kentucky Home" Is Known Throughout the World.

For some time past The Record has been publishing old poems and songs which have become famous almost throughout the world, but for some reason, "My Old Kentucky Home," which

was composed and sung for the first time within sight of Bardstown, has been omitted. A friend furnishes The Record the following concerning this famous old song:

"My Old Kentucky Home" was written by Stephen Collins Foster, a resident of Pennsylvania, while he and his sister were on a visit to Judge John Rowan, a short distance east of town. One beautiful morning while the darkies were at work in the corn-fields, and the sun was shining with a mighty splendor upon the waving grass,—first giving it a color of light red, then changing it to a golden hue,—there was seated upon a bench in front of the Rowan homestead two young people,—a brother and a sister. High up in the top of a tree was a mocking bird warbling its sweet notes. Over in the hidden recesses of a small bush the thrush's mellow song could be heard. A number of small negro children were playing not far away. When Foster had finished the first verse of the song, his sister took it from his hand and sang in a sweet, mellow voice:

The sun shines bright on my old Kentucky home;
'Tis summer, the darkies are all gay;
The corn top's ripe and the meadow's in bloom.
While the birds make music all the day.
The young folks roll on the little cabin floor,
All merry, all happy, all bright,
By-m by hard times comes a-knockin' at the door,—
Then my old Kentucky home, good-night.

On her finishing the first verse, the mocking bird descended to a lower bough. The feathery songster drew his head to one side and appeared to be completely enraptured at the wonderful voice of the young singer. When the last sweet note had died away upon the air her fond brother, who had just finished the chorus, sang in a deep bass voice:

Weep no more, my lady; oh, weep no more to-day;
We'll sing one song for the old Kentucky home,
For our old Kentucky home, far away.

The darkies had laid down their hoe and rake; the little tots had placed themselves

behind the large, sheltering trees, while the old black women were peeping around the corner of the house. The faithful old house dog never took his eyes off the young singers. Everything was still, not even the stirring of the leaves seemed to break the wonderful silence. Again the brother and sister took up the remaining notes and sang in sweet accents:

They hunt no more for the 'possum and the coon,
On the meadow, the hill and the shore;
They sing no more by the glimmer of the moon
On the bench by de old cabin door.
The day goes by like a shadow o'er the heart,
With sorrow where all was delight;
The time has come when the darkies have to part,
Then my old Kentucky home, good-night.

The head must bow, and the back will have to bend,

Wherever the darkies may go;
A few more days and the trouble all will end
In the fields where the sugar canes grow.
A few more days to 'tote' the weary load,—
No matter, it will never be light;
A few more days till we totter on the road;
Then my old Kentucky home, good-night.

As the song was finished, tears flowed down the old darkies' cheeks. The children crept from their hiding places behind the trees, their faces wreathed in smiles. The mocking bird and the thrush sought their homes in the thicket, while the old dog still lay basking in the sun.—Nelson County Record, Bardstown, Kentucky, October 7, 1902.

The Men and the Notes.

Two men went into the world to seek their fortunes. When one was singing, with his eyes upturned, the other was looking on the ground for what he might find, and was fortunate enough to discover a ten-dollar bill. His first delight was turned to disappointment when he thought that it might as well have been a hundred dollars. Then, actuated by avarice, he dexterously changed the figures, pasted a C over the X and raised the note tenfold.

His companion continued to sing, and endeavored to raise his high note to a C, and, after persistent effort, succeeded.

Both men were discovered, and while the former is behind bars without a note, the other is in front of bars cashing his notes as fast as he can utter them.

Moral.—It makes a difference what sort of notes are raised.—New York Herald.

Facts About the Music Publishing Business.

BY CLARENCE L. PARTEE.

II.

After reading the extract quoted from *Munsey's Magazine* in my previous article, those not thoroughly posted might imagine that a few dollars for plates and printing, and fifteen or twenty dollars a month for rent and trifling incidental expenses, were all that is needed to start a successful and profitable publishing business.

Nothing could be farther from the exact truth; and yet the statement contains just that grain of truth which is deceptive. It is easy to start in the publishing business with small capital, but to *continue* in the business without ample capital is to-day an impossibility. It is conceded that, anyone reasonably bright and experienced, whose credit is fair, may start a business of almost any character on little more than pure nerve; but to make a success of that business and to carry it on successfully year after year is a different matter.

As stated, it is an impossibility to succeed in the publishing business without ample capital, except in those rare cases where a superabundance of pure luck enables the publisher to make a financial success of his very first production, thus earning at once sufficient capital to carry on the business extensively, to add to his catalogue and thus to build up the business eventually to substantial and satisfactory proportions. Otherwise, one beginning with but small capital would, without outside financial assistance, or an abnormal extension of credit by his printer and engraver, be out of business in less than a year.

To start in the publishing business with no other assets than nerve and credit, is an exceedingly risky proposition, for the chances of a publisher making a hit with his first publication, or even with the tenth or fifteenth, are about one in ten thousand. I am speaking now particularly in regard to

what is known as "popular" music. Although the statements made will apply generally to the standard line, just the same. There is no getting away from the fact that the numerous items of expense in the publishing business, such as rent, help, advertising, plates and title pages for music, printing of catalogues and circulars, printing of music, postage, cost of circularizing, and a thousand and one incidental expenses which are ever present and prominent, are much larger in proportion to the receipts than the expense in any other line of business. In short, the expenses are higher, the detail work greater and more difficult, and the receipts smaller in proportion to the expense than in any other legitimate business.

Those reasons alone characterize the publishing business as exceedingly problematical and risky in the extreme. Then there are others: The head of a music publishing house catering for popularity must be, besides enterprising, alert and energetic, either a musician of many years' experience who combines the qualities named, or must employ capable musicians to advise him. The publisher of popular music, or music which he hopes will become popular, must, in order to succeed, to tell beforehand what will please the fickle public, be either possessed of rare good judgment and intuition, or be followed by an inexhaustible run of good luck, pure and simple.

To start in business depending on luck to win out, would certainly be risky; the main requisites for the publishing business are: Ability, good judgment, and plenty of capital. All three are absolutely essential. It can not be denied that a few publishers, some of whom are well known to-day, began without either capital, ability or judgment; they broke all records by scoring phenomenal success with their very first productions—as the result of luck, accident, a passing fancy on the part of the public, or what you will; at the same time these publications must have had merit, or they would not have become popular. While

I am, personally, opposed to the majority of trash at present on the market, under the general title of "popular music," which selections are not, under any circumstances, to be classed as real musical compositions, yet I admit and assert that all those which have become widely popular and have sold to any very large extent, *must* have had some merit, somewhere, either in the words and music, or both, otherwise no amount of pushing would have made them popular. No composition can live for any length of time unless it possesses some merit, in one form or another, because the public would soon tire of it otherwise.

This, then, adds another to the list of essentials for the publisher; besides requiring capital, ability and good judgment, he *must issue publications which have merit* if he wants to succeed.

Some publishers acquired capital, luckily, through their very first venture; afterwards they developed the business ability and good judgment which has enabled them to duplicate their first successes and to make a permanent success.

Concerning the harmful and injurious practices which have been generally adopted by the popular publishers of paying professional singers and instrumentalists to sing and play their publications, the giving away of professional copies, gratis arranging of orchestrations, and the furnishing to singers of illustrated songs, etc., together with other evils existing in the publishing business, the writer in *Munsey's Magazine* whom I quoted in my last article, says:

"The art of pushing a good song has been greatly complicated by the money and the enterprise that have been put into the business. 'I only sing songs that Blank & Company publish; their financial arrangements are very satisfactory'—to quote a well known soubrette. She had a perfect right to all that she could get out of her work. Voices and popular favor are sadly temporary; make hay while the sun shines,

gather in dust and ducats while you may. * * * * * It was understood that at one time H—— had paid fifty different singers from five to fifty dollars a week to help along a certain song. Others tried the same methods, and singers were cultivated in every possible way. One publisher printed seventeen different title pages for a song, each displaying a photograph of some vocalist who was singing it. Advertising was freely given, in which singer and song were equally glorified.

"Other publishers would agree to pay well known singers a percentage on the sales of a song as an incentive to regular and effective singing; but there were drawbacks to this plan, as one singer found out. A publisher promised him two per cent. on the gross sales of a certain song if he would sing it regularly. He did his part of the work nobly; but orders came in so plentifully that the publishers soon felt that the song could go on its own merits. Consequently, when the singer asked for a dividend he was told to go further.

"Such incidents made cash propositions sought after, and the right people had plenty of these, and wouldn't sing a song on any other basis than so many dollars a week. Certain vocalists became extremely clever at drawing pay for about twice as many songs as they could possibly sing, and this had to be met by a system of spotting which occasionally jarred those caught in the act.

"Publishers usually aim to cultivate orchestra and band leaders; these are important factors in the pushing of songs and other compositions. In the early period, some enterprising firms went so far as to back expensive musical productions, trusting to break at least even on the show, with the prospect of making a large profit on the music. One enterprise of the kind cost a well known house some forty odd thousand dollars, and will hardly be repeated. In fact, the modern tendency in

(Continued on page 40.)

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

Violin Technics.

Written Exclusively for THE CADENZA.

BY HERBERT G. PATTON,

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

XXII.

One of the most desirable and essential accomplishments among the subdivisions of bow technic is a good legato. Dr. Clark, in his musical dictionary, defines the term as follows: "*Legato* (leh-gah-to), from the Italian. The Latin *legare* means to tie or bind. Passages thus marked are to be played with smoothness without any break between the tones. The proper observance of the term is of the utmost importance in phrasing." Undoubtedly the pipe organ is unexcelled for an absolutely perfect legato upon a single tone, and should be imitated by the violinist. A slight break must necessarily occur when the direction of the bow is reversed, but arduous practice, accompanied by a proper style, will very nearly approach an ideal result. When this phase of the work is mastered there is yet another very important factor. Ordinarily notes are attacked gently, swelled, and then diminished, but this is not conducive to the sustained, continuous effect so much desired, and to do this best the pressure of the bow should be kept equal at all times, which will naturally produce an evenness of tonal power. By this do not understand that there are no swells or diminuendos—there are soft and loud *legatos*. In playing, the separate notes should be blended smoothly together, and where this must be done with a shifting of the position of the left hand, or of the bow from string to string, it requires the exercise of considerable skill. Legato playing is greatly beautified by a good tone and the occasional employment of the *vibrato* and *glissando*; the two latter will be fully described at some future

time. Where chords of two, three or four notes are played, then the legato is at its best and the music produced by a skilled performer is very similar in its sustained character to the organ. This style of playing is the noblest and grandest elicited from the violin, and while this form should not be followed to the exclusion of "pyrotechnics," it should receive its full share of studious attention.

TO THE YOUNG TEACHER.

The claim may seem a trifle odd that the majority of very young students play the violin without listening intelligently to the sounds they are producing. They use their eyes and fingers and neglect the ear; hence it is the duty of the teacher to draw attention to this part of the work. For instance, if the pupil has been playing a few weeks in the key of B flat (two flats) and attempts a selection in E flat (three flats) he will almost invariably play A natural and blandly continue the blunder, notwithstanding the fact that it produces a discord at each repetition. I usually take his instrument, or my own, and, asking him to listen, I play the piece, putting in the same mistakes he had been making. Then I ask him if he noticed the ugly discord when I played the A's and inquire what is the trouble. By this means we get him to thinking for himself, and when he is requested to play and *to listen* to the melody, he will be on the right road to the acquirement of a discriminating musical ear.

* * *

Theodore Thomas was born in Germany in 1835. Though famous as a conductor of opera and grand orchestra, he enjoyed, in his early days, a reputation as a concert violinist of more than ordinary ability.

* * *

The little block of ebony with the notches

for the strings where the latter pass into the peg box is called the nut. Frequently violins are turned out with these notches so close together that they hinder the action of the fingers, especially in chord work. The entire nut (or saddle) may be taken off and a new one put on that will spread the strings wider without crowding them too close to the edge of the finger-board. The proper distance is seven thirty-seconds of an inch from center to center of each string at the nut. The latter is too often finished off square on the edge next the bridge—better have it rounded and polished.

* * *

A few days ago the writer was calling upon a violin maker and was handed an old instrument to examine, and while looking along the finger-board was astonished to see a speck of daylight shining through the bottom of the peg box. Turning the violin over he saw that the hole had been made purposely and finished off with star points. The violin maker, smiling at the look of astonished curiosity, said, "That fellow's idea is a cute one. You see the hole is right under the A peg and when he puts on a new A string he runs it through the peg and the back of the scroll; then he has only to seize the string and pass the end back to be easily caught and adjusted.

* * *

The study of acoustics (a-kow-sticks; the doctrine of sound) is one that has an important bearing upon the playing of stringed instruments, and the student can derive delightful results from original investigations. There are musical properties in many objects which may be discovered if we only know how to go about it, and the perusal will train the ear and develop the intellect. Pausing on a wooden stair in a hallway with a friend I gave the steps a vigorous kick, and a dull reverberation could be heard. Singing a note at the same pitch,

it was wonderful how resonant and clear the note sounded, while a deviation of a half-tone, flat or sharp, ruined the effect. The explanation is simple: The shape of the cavity (or hall) was actually tuned or adjusted to the same pitch as the vocal note and emitted sound waves equaling in rapidity the sound of the voice. It is an excellent drill to hum or whistle a note in unison with every manner of sound; bells, trolley cars, factory whistles, passing wagons, etc. Some of these will be found very difficult to harmonize, but practice will greatly facilitate the accomplishment.

* * *

An interesting interview with Theodore Thomas by W. L. Hubbard is published in the Chicago Tribune. The great director has just returned from his country home in New Hampshire, and is in excellent health, thanks to the daily pastime with pick, hoe and shovel on his recently enlarged plot of land. When asked regarding the work to be accomplished by the Chicago Orchestra for the coming season, he said that he had secured a number of orchestral novelties which would be given their first hearing in this country. He did not intend to pursue the plan followed in London by devoting series of concerts to one composer—a single performance would be sufficient to devote to Schubert or Mozart. Among the novelties will be the "Hansegger Barbarossa," to secure which required negotiations for a year, and even then the score will only be borrowed. It will probably surprise as well as delight the reader that Thomas praises the works of Elgar, one of our modern composers, in the highest terms; here is his exact language: "There is not a composer now prominent who is so well equipped, so able as he. Not one in all Europe." And again: "Elgar has abilities that make him the superior as an orchestra writer of any man the world knows now or ever has known for that matter."

The Cadenza.

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

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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.

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THE time for the Second Annual Meeting of the American Guild of Banjoists, Mandolinists and Guitarists is drawing near; and as time wears on, more and more interest is exhibited in the affair. Letters have been received from members throughout the country stating they would attend both the Convention and the Festival concerts, and a great many persons who are indirectly interested in the stringed instruments have expressed their intention of visiting Philadelphia in order to be present on the important occasion. In short, the great importance and value of the Guild has come to be fully recognized and doubtless the membership will be doubled through the influence of the coming events. January 9 and 10 next are the dates set for the Convention and concerts. As this is our November issue we can make but one more announcement concerning same, that in our next issue—December number. At that time we shall issue a special invitation to music publishers, manufacturers, teachers and professionals to attend the Convention,

and will publish full and final particulars concerning the concerts, talent who will positively appear, and other information for members of the Association.

THE managers of the Philadelphia Festival Concerts, in connection with the Guild Meeting, will follow the example set by the First Annual Convention and Festival of the Guild at Boston last season in issuing an elaborate souvenir program of the occasion. The new souvenir program will be a very elaborate affair, consisting of from fifty to sixty pages, 6 by 9 inches in size, and it is hoped it will be possible to include the advertisements of all the leading music publishers and manufacturers in the stringed instrument line in the country, as well as to include cards of all the prominent teachers. For teachers' cards in the program the managers are making the very low rate of only \$1.00 for a one-inch card. Owing to the large circulation which will be given to this program and the fact that it will find its way throughout the country, to be preserved for many years by the possessors as souvenirs of the Guild Convention, no teacher can afford to be not represented. Further particulars will be furnished to those who desire; but as the program will be printed next month, so as to be ready for the concerts on January 9 and 10, we would advise all teachers who desire to be represented to communicate at once with the managers, Messrs. Albrecht and Meyer, at 249 North Eighth street, Philadelphia, Pa. Music publishers and manufacturers are also requested to address the managers in regard to terms for space.

ON another page of this issue will be found an article concerning the Philadelphia Festival Concerts. The talent already booked for these unique entertainments includes: H. Wilson Levengood,

mandolin soloist; C. W. F. Jansen, guitar soloist; Samuel Siegel, mandolin soloist; Hyman Meyer, pianist and accompanist for Mr. Siegel; Chas. J. Levin, mandolin soloist; Fred. C. Meyer, mandolin soloist; Vess. L. Ossman, banjo soloist. Elite Quintet; Weaver's Mandolin and Guitar orchestra; Baker Musical Club, of Gloucester, N. J.; Miss Hilda Hempel, mandolin soloist; Miss Alice Jarvis, banjo soloist; Tallarico Brothers, mandolin and piano soloists, of New York; also numerous prominent banjo, mandolin and guitar clubs and orchestras. Mr. Fred. S. Stuber, the phenomenal banjoist, is expected to appear; and other prominent artists who will be announced later.

ONE of the most pleasing features of the First Annual Convention of the American Guild at Boston, last January, was the banquet to the Guild members and the following speech-making and general discussion of affairs of importance to the musical fraternity everywhere. At this gathering there were present the leading professionals of the country, the largest and most brilliant gathering of the kind, in fact, ever seen in this country, or possibly in any other. Meetings of this kind bring the Guild members into closer and more fraternal relations than anything else could ever do and for that reason it is the intention to include the banquet feature at the forthcoming second Guild Convention, only on a larger and more elaborate scale than before. After the banquet, speech-making and discussion of affairs of interest to the members will begin, and it is confidently expected that much good will be accomplished thereby. It is the present intention to tender this banquet immediately after the first concert on January 9, but should this time be deemed inconvenient, it will be arranged for the afternoon. Positive announcement of this will be made in our December issue.

IN regard to the work of the Guild for the coming year the greater part will be decided upon at the coming Convention. The affairs of the organization are in good shape, and with the additional income which will be derived during 1903 from dues of present and future members, the Guild will be in position to begin active operations for extending its influence and prestige, as well as to carry on the examinations as originally outlined and to proceed with the authority bestowed upon the Guild by the State. The one feature alone of the annual conventions of the organization, in connection with elaborate music festival concerts, to be given alternately in the principal cities, will be productive of much good and will interest thousands of people in the stringed instruments more effectively than anything else. For next season it is contemplated to hold the Convention and concerts in New York City, and if this be carried out as contemplated it will mark an era of advancement and prosperity for the profession. The great metropolis offers exceptional inducements for an affair of that kind and hundreds of professional and amateur music lovers would attend, New York City affording so many features which are always attractive to visitors.

IN a previous issue we announced that we had prepared a new plan of terms for teachers, on our publications, and for acting as agents for THE CADENZA, inviting teachers and agents to write for same. The responses were numerous and we have reason to believe that our plans met with much favor. Now, however, we have revised these lists and have perfected the plans and made our propositions more liberal in every way. In short, we have issued two entirely new circular propositions, one concerning THE CADENZA and the other our books and other publications, which offer the most liberal inducements and which can not fail to interest every teacher and dealer in the country.

Both lists, printed, giving full particulars, will be mailed to any teacher or dealer who writes us and encloses card.

Mendelssohn's Advice to Joachim.

Joachim, the great violinist and teacher, tells in the columns of an exchange of the first public hearing of his first composition, and the advice given him by Mendelssohn on that memorable occasion. The story as Joachim tells it is as follows:

About this time came an invitation to play before the Philharmonic Society of London, where I had already appeared with success. They wanted me to play two solos, a concerto, and a smaller piece, with an orchestral accompaniment.

I had no trouble in choosing my program so far as the first two were concerned, but for the third, the small piece, I was in a quandary; since virtuoso pieces, such as I had played as a boy, were not now at all to my taste.

I asked Mendelssohn for his advice, and he said:

"Were I in your place I would bear in mind that in London sympathetic friends and an already favorably disposed public await me, and on that account I would try to give them a special pleasure by playing something attractive of my own composition."

I was very glad that the master had such confidence in me, and after a few days brought a sketch of the introductory "Andantino," which pleased him; he struck out only one measure of a trill-chain which appeared to him superfluous. Soon after I showed him the sketch of the Allegro Scherzoso, in rondo-form, and with that also he was satisfied, telling me to bring it back to him, fully orchestrated, in a fortnight, when he should have returned from a trip he was about to make. I did so, but when he examined it he found that a part had been altered from what I had first shown him. He asked how that had come about, and I told him that I had shown it to a friend who was also well known as a composer for the violin, and that the latter had

thought that I should work out the second theme more fully.

"Do you like the new section better?" he asked. I told him I did not.

"Neither do I," said he; "and you ought not to have altered it, since one should never put a note on paper which does not come from deepest conviction; and if I ever give you advice which is not clear to you, you must not follow it under any circumstances."

Musical Instruments.

A writer on "Musical Instruments and Their Homes" in Blackwood's Magazine, gives some interesting facts about the music of savage tribes. Here is something about African native musical instruments: "Of stringed instruments a curious one is the Ombi of the Balakai, which is a sort of harp made of thin pieces of resonant wood, covered with leather prepared from the ear of an elephant or snake skin. It has eight strings cut from the dried root of a tree. Various negro tribes have instruments akin to this. The Namga of the Niam-Niams, which is something between a harp and a mandolin, has strings made from the long, wiry hairs in the giraffe's tail. One tribe in the Soudan has a rude lyre, the strings of which are supported on a bridge formed of the large mussel-shell. Shells also figure in conjurers' rattles, which are composed of many odd things; and I myself purchased in the Fijian Isles a dancer's decoration, consisting of about a hundred or more strings of loosely strung snail shells, hanging from a waistbelt to the knees, and of course producing an incessant rattling. A peculiar African rattle consists simply of a few pebbles inside of a hollow gourd. At certain festivals hundreds of women and children go forth bearing these, and trying who can rattle the loudest. This is the rattle used by the "rainmaker" when he seeks to draw rain to thirsty earth."

MUSIC AND THE DRAMA



ELSA RUEGGER.

Elsa Ruegger.

Miss Elsa Ruegger, the Belgian 'cello virtuoso, who is now making her second American tour, is an artiste of international fame and has appeared with the leading musical societies of Europe and America. She has had the honor of playing twice before their majesties, the Emperor and Em-

press of Germany, in their palace in Berlin, and before the Kronprinz and his brothers; also before the Queen of the Belgians, and was invited to play at the festival which was organized to celebrate the seventieth birthday of the Grand Duke of Baden. When in England, she played before their Highnesses the Duke and Duchess of York, and

in Russia before the Grand Duke Michael, the presumptive heir of the Russian crown.

Miss Ruegger has been highly distinguished by all these royalties and presented with costly jewels, such as necklaces, bracelets and brooches set in diamonds and pearls.

She was heard in America several years ago, when her success was equal to any artiste who ever appeared in this country, and is too well known to the concert-going public to need any further comment.

Hugo Heermann.

Germany's Most Distinguished Violinist to Visit Us.

Hugo Heermann's reputation as a violinist of the very highest position is well established throughout Europe, and a recent article published on him in the *Neue Music Zeitung* will be found interesting. It says: "When the masters of the noble art of violin playing are marshalled, to Hugo Heermann must be given a place in the very front rank. The great triumphs which he has won for years in his native country and on his many artistic tours insure him a place of honor in the history of virtuosity. It is with just pride that he can look back at the more than enthusiastic reception with which he was received a few months ago in the Imperial Capital, Leipsic and London, and still more recently in Paris and Marseilles. The art of Heermann differs materially from the artifice of modern virtuosity. His technique is indeed finished, his certainty in vanquishing all difficulties admirable, and whoever has heard his thirds, climatic octave passages, double trill, arpeggios, etc., must admit that Heermann needs fear no rival in respect of these things, and, moreover, that as regards absolute purity of tone, even in the highest positions on the finger board, there is no celebrity who can be compared with him. Yet, in spite of all these merits which must not be underestimated, the mastership of Heermann

lies elsewhere. He is a violinist of the grand style, of a depth of feeling seldom met with, yet at the same time he is simple, natural, unaffected. Like a true artist of rank, actuated by the finest musical taste, Heermann despises all obtrusion of his personality, all artifice, all external glitter. His technique is to him exclusively a means to an end, and this end the most perfect rendering of a masterpiece. This is proved, too, by his programs which contain little for the virtuoso, everything for the artist. Heermann does not want to glitter, but to convince. Il a de l'ame! His delivery is full of poetry, free from mannerisms, a truly classical reposefulness, the sign of real mastership, marks his playing and makes a deep impression upon connoisseur and layman alike. It unites all the merits of the German and French schools—fire and elegance, fervor and feeling. Added to this he commands an ideally beautiful tone, of bewildering euphony, noble volume and golden purity. His cantilena is of magical charm. This combination of rare qualities fits him for the performance of the classical masterpieces as well as the most modern creations. Beethoven's most wonderful Concerto, an Adagio by Mozart, the Concerto by Brahms, can nowhere find a better, nobler, more intelligent and appreciative interpreter than Heermann, who furnishes forth their refined beauties not with academic scrupulousness but with the most individual conception, but entirely in the sense of the composer." Heermann will arrive in this country about the end of January and will make his debut in the Wetzler Symphony concerts in New York on February 5th.

Shanna Cumming.

Miss Shanna Cumming, the noted soprano soloist, is being featured this season under the management of Mr. Henry Wolf-



HUGO HEERMANN.

sohn, of New York City. She is an exceptionally gifted artiste and her services are in large demand, a number of important engagements having been booked for her in connection with the most prominent musical events of the season. The critics unite in according her the highest possible praise, as shown by the accompanying extracts:

There was no disappointment in the soloists. Indeed, Shanna Cumming, the soprano, was a revelation to many. She figuratively had the audience at her feet from the beginning of the first aria, rendered, as were the others, in a voice which is a memory to treasure. She read her varying themes with charming mood, versatility, and flawless moral illustration. Her voice, soft, sweet, and clear, illumined the oratorio with a radiance which outshone all else.—*Detroit News*.

Miss Cumming adds a most winning personality to a sweet, fresh, and withal brilliant voice. She shows admirable culture and intelligence, and Wednesday evening interpreted her songs with grace and feeling. None but good things have seemingly been said of her singing in other

cities, for she comes to us with her praises well heralded. Her solo numbers were: "A Robin's Wooing," by Abram Ray Tyler; "Evening Song," Diller; and "An Open Secret," by R. Huntington Woodman.—*Standard-Union, Brooklyn*.

Miss Cumming has a clear and melodious high soprano voice, and in both cantatas she was easily the most conspicuous and pleasing of the soloists.—*Boston Globe*.

Miss Cumming's voice, always sweet and flexible, has mellowed considerably since her last appearance in this city, and the clear, bird-like quality of her high notes conveys the same exquisite pleasure. A most tender and sympathetic interpretation is enhanced by the wide experience she has obtained during the past two years in oratorio work. While Miss Cumming probably pleased her audience most in "I know



SHANNA CUMMING.

that my Redeemer liveth," all her solos showed finished execution and sympathetic insight into, and appreciation of, the beauties of Handel's work. Especially was this true of the recitative, "There were shepherds abiding in the field," and the other soprano numbers immediately following.—*Montreal Daily Star*.

Helen Henschel.

Talented Daughter of George and Lillian Henschel

Few American girls have entered upon a public career with more varied artistic heritage than Helen Henschel, who made her New York debut last month. A slight, graceful girl, she is taller than her mother, and has the dark hair and eyes of her father, together with the temperament, vivacity and charm of an uncommon racial and artistic lineage. Miss Henschel's voice is said to be a soprano of very pleasant timbre. Her father is her only teacher. Her musical training began with the study of the violin which she plays with uncommon skill. Voice was a second discovery, as in the case of her mother who began her musical career as a pianist, little thinking that it was in song that she was to achieve an international reputation. To fill her mother's place is no easy task, but the indefinable quality of charm is Helen Henschel's birthright, and Americans who heard her sing in London last spring predict that she will sustain the family traditions. Miss Henschel has for her companion a Miss Winifred Smith, her dearest friend, and in the recitals they will be heard in duets for the violin. In New York they will play the Bach concerto for two violins.

News of the Theatres.

The Fifth Avenue Theatre's new entrance, which will be opened by November 15, will be the handsomest theatre lobby on Broadway. J. B. McElfatrick & Co., the celebrated theatrical architects, have planned the new improvement and the work is being personally directed by J. Austin Fynes, general manager of F. F. Proctor's enterprises. Handsome decorations and expensive fittings will be a feature. A new plan of electric lighting will be adopted, and an innovation which will be especially appreciated by lady shoppers will be a public waiting room, opening directly off the lobby.

Georgie Lingard, who is making a tour of the Proctor circuit, is one of the most versatile members of the Proctor Stock Company. She is a member of the Fifty-eighth Street Stock Company, where she established herself a favorite. She is one of the few members of the big organization whose talents admit of clever acting of responsible rôles, as well as doing an entertaining and diversified specialty between acts of the play.

The Fifth Avenue Stock Company, headed by Minnie Seligman and Paul McAllister, lately appeared in an elaborate scenic revival of "As You Like It," in which Miss Seligman was, of course, seen as Rosalind. Some of the other Shakespearian plays will be put on later, including "The Merchant of Venice" and "Twelfth Night." Some of Hoyt's plays and a few of the late Roland Reed's comedies will be revived later. The Fifth Avenue company is certainly a versatile organization.

Proctor's two vaudeville theatres, the Twenty-third Street and his Newark playhouse, are enjoying a most prosperous season. The best acts in the European and American market are presented weekly, and many importations of foreign talent will be made exclusively for the Proctor circuit this winter.

Concerning the new Belasco Theatre, which opened last month, and the reappearance of Mrs. Leslie Carter in "Du Barry," the New York News says:

"David Belasco's new theatre is like a tent of gorgeous tapestry. The opening of the house, when the public had its first peep at that artistic triumph, was the event of the playwright's career and also the greatest night Mrs. Leslie Carter has ever known.

"Du Barry," with which the new Belasco Theatre was ushered in, was a fitting play for such a house on such a night. The stage settings were even more attractive and elaborate than they were last season, when Mrs. Carter played her two hundred nights'



THE BACON BANJO QUINTETTE, OF HARTFORD, CONN.

engagement at the Criterion and the star was at her best.

Few persons, if any, in the audience had not seen "Du Barry." The majority had cheered the actress at her opening performance last year, but their applause was even more enthusiastic last night. They were typical first nighters, and it seemed to them that "Du Barry" had been written for the Belasco Theatre; that the theatre had been built for "Du Barry," and that both had been made for Mrs. Carter.

Thirty-six concerts are to be given at home by the Pittsburg orchestra, two each week for eighteen weeks, on Friday evenings and Saturday evenings.

The twenty-second anniversary of Tony Pastor's management of his theatre in Fourteenth Street was celebrated on October 24. Thirty-seven years in all has he been a manager, and few know how long he was an actor before he rose to the directing level. The first bill presented there included Frank McNish, the French Twin Sisters, who married Charles Evans and "Old Hoss" Hoey, Harrigan and Hart, Ferguson and Mack and May and Flo Irwin.

J. H. Mason has been engaged by Charles Frohman for Annie Russell's company when "Mice and Men," Madeleine Lucette Ryley's play, is produced. Mr. Mason will appear in the strong character part which was played in London by Forbes Robertson. Mr. Orrin Johnson will continue as Miss Russell's leading man. The first production of "Mice and Men" will be made at the National Theatre, Washington, New Year's week.

Clyde Fitch has selected Edward Harrigan to create the leading Irish rôle in his comedy. "The Bird in the Cage," which Charles Frohman will produce.

Rehearsals of "The Bird in the Cage" began on November 3 in the Boston Museum and Mr. Fitch will direct them. The production will take place in Thanksgiving week.

At the initial concert of the young Bohemian violinist, Herr Kocian, on Saturday evening, November 22, in Carnegie Hall, New York, he will perform, besides the Ernst F sharp minor concerto, Saint Saëns's Introduction and Rondo Capriccioso, and Paganini's *i* Palpiti. Herr Kocian will be assisted by an orchestra of 100 musicians and Miss Julia Geyer, who will play Weber's Concertstuck.

The Bacon Banjo Quintette.

The Bacon Banjo Quintette has been organized for the past six years. It is unlike any other banjo organization.

With the regulation-sized banjos they render heavy overtures, beautiful classics, descriptive selections (introducing traps), sweet old Southern melodies, and the latest songs and two-step marches of the day.

The members are: F. J. Bacon, director; A. E. Squires, G. S. Maslen, J. F. Connelly and W. L. Neubauer.

These artists have always received the highest praise, both from the press and musical critics. Mr. Bacon, the director of the Quintette has a world-wide reputation as a banjoist.

During their entertainments Mr. Bacon renders fine banjo solos; also solo and imitations on the snare drum.

The organization is now open for concert engagements and may be secured through Mr. F. J. Bacon, of Hartford, Conn., or by addressing THE CADENZA office.

Press Comments.

A large audience enjoyed the remarkable banjo playing of Frederick J. Bacon last evening. He is an artist in his line of work, handling the compositions of great composers with much ease and exactness.—*Times-Union*, Albany, N. Y., October 25, 1900.

The Philadelphia *Musical Major*, in speaking of the big banjo, mandolin and guitar festival held in Tremont Temple, Boston, January 22, 1902, says: "Great soloists appeared and did wonders, as did well-trained clubs, but as big a hit as any was the operatic medley by the Bacon Banjo Quintette, which astonished the natives not a little. The banjos were all full size—no banjeaurines—yet the effect was voted perfect.

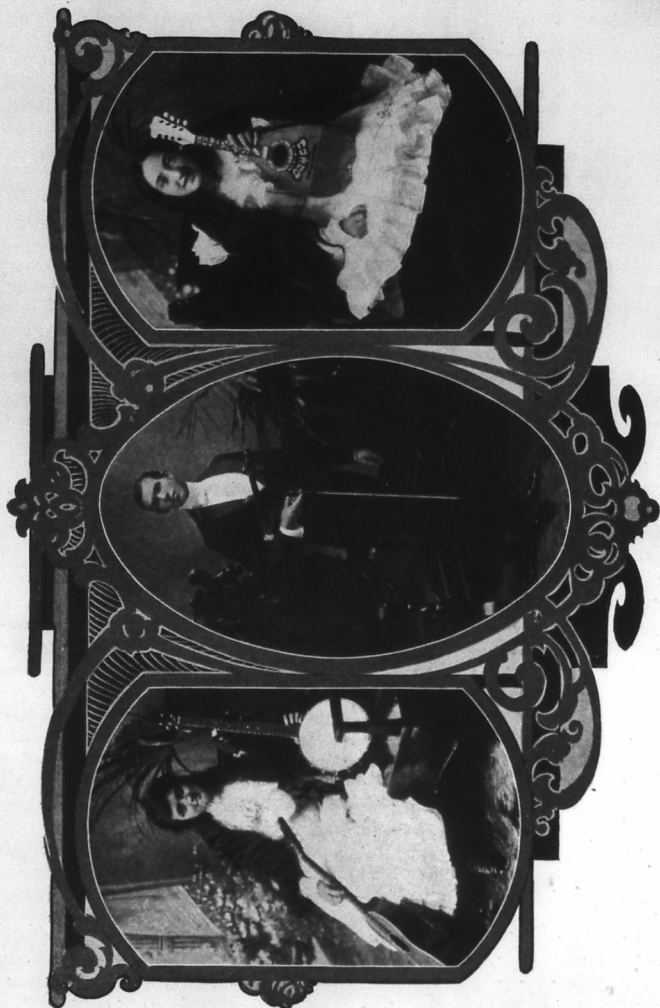
The Bacon Banjo Quintette gave a pleasing entertainment at Young Men's Christian Association Hall, last evening, before a large and appreciative audience. The musical program was varied with both light and heavy selections, and the artists showed themselves to be in perfect command of either. One of the most enjoyable of the selections played by the Quintet was the "Pot-pourri," including selections from "Carmen," "Il Trovatore," "Poet and Peasant" and "William Tell," arranged by Mr. Bacon. The ability of the artists was well shown in this selection. Mr. Bacon delighted the audience with his solo work, and he gave a happy imitation of a negro preacher uttering the Lord's Prayer, in response to an encore.—*The Springfield Daily Republican*, February 13, 1902.

Merland G. Dildine.

Merland G. Dildine, the prominent mandolinist, of Green Springs, Ohio, was born in Michigan, July 4, 1881. When a mere child he came with his parents to Ohio, where he entered school. From his earliest childhood, to become a musician was the height of his ambition; finally, at the age of ten years, he commenced the study of music under a local teacher, the guitar being the instrument used. It was at first a matter of pastime, but after a year of phenomenal progress, the pastime developed into an earnest work and serious purpose. He devoted two years of diligent study to that instrument, but not being content with a knowledge of one instrument began the study of the violin; finding here more scope for his ability, he also commenced the study of the mandolin. As the water is necessary to the growth of the flower, so this instrument became the medium through which Mr. Dildine is developing his unusual talent. Studying for some time with local teachers he saw the necessity of more professional instructions. Just at this point in his progress his health failed and physicians advised treatment at a sanitarium. Here the old saying "It's an ill wind that blows nobody any good" proved its truthfulness, for while at this sanitarium Mr. Dildine met and became acquainted with Samuel Siegel, the eminent mandolinist, and under this well known master was laid the foundation of what will be a great career. Mr. Dildine has since been studying with other well known teachers and is at the present time conducting several classes of his own, numbering in all about seventy pupils. Mr. Dildine is now writing several compositions which he expects to have published soon, one of which is written expressly for his Mandolin Orchestra, of twenty-six pieces. The press speaks convincingly of his ability as a soloist, and in a short time Mr. Dildine expects to devote all of his time to concert work. When asked to what he attributed his phenomenal progress he replied, "the secret of success, musically, is first; a thoroughly competent teacher, and second; ambition."

The foregoing sketch is taken from a prominent Ohio paper, which also reproduces a number of his press notices. These all speak in flattering terms of his performances and we will take pleasure in printing some of them in a later issue.

The "Enchanted Lute"—Serenade, C. E. Pomeroy's latest and most beautiful composition, is also to be his last, Mr. Pomeroy having retired on account of ill health.



THE BASNEY TRIO COMPANY, OF FORT HURON, MICH.

HARP AND ZITHER

Adolf Maurer.

BORN OCT. 1852.—DIED SEPT. 1902.

From the "Centralblatt" of the Union of German Zither Societies.

A brief sketch of Adolf Maurer's life will doubtless interest zitherists in America because so few zither artists visit us from abroad. He lived in the United States and many have either known him or heard of him, particularly in the West. Death's messenger has again robbed the zither fraternity, on September 1, of one of its Spartan adherents; one who was of so much use to this branch of music and an aid to the zither's advancement in both Europe and America. Maurer was not only a virtuoso but his knowledge of music, acquired through his experience with various musical organizations, as will be shown, made him a celebrity in the United States and Germany. His esthetic and music-loving nature and his imposing personality, coupled with a kindly disposition, influenced all who came in contact with him both professionally and socially during his comparatively short life of fifty years. Maurer's memory will be held sacred for many years because of his complete knowledge of the zither, by means of which it was possible for him to demonstrate its possibilities and thereby win many devotees. He was its champion and fought its battles bravely, unfolding to a seemingly unappreciative public his fine points of information; he defended the zither's purity and wealth in masterly arguments.

Adolf Maurer was born in Ulm, about eighty miles west of Munchen, in the kingdom of Württemberg, Germany. At an early age he studied the zither with his brother under his father's direction. In later years he completed his musical education at the Stuttgart Conservatory, where he also studied composition and violin. Af-

ter the war of 1870 the family settled in Strassburg, Alsace and Lorraine offering many inducements in business to Germans anxious to fill the places of the migratory French people of the two lost provinces. Here the Maurers did much to encourage a love for the instrument by their devotion to a struggling society in Strassburg, Adolf playing at the time in a theatre as a violinist. His love for travel was realized when he joined the Lumbye Orchestra in Stockholm, with which he journeyed to the northern limits of Sweden, through Norway and Denmark. About 1880 Maurer sailed for the United States, to which good musicians were especially at that time encouraged. He resided first in Washington, D. C., where he was director of a zither orchestra, then in Chicago. After Maurer established himself in Chicago the zither began to play an important rôle there some little time after his arrival, under his guidance through pupils and followers. Robert Maurer, his brother, was then in the music publishing and manufacturing business in Chicago, which fact may have tempted Adolf to locate there. Robert was agent for the celebrated zither manufacturers, Anton Kiendl, of Vienna; Franz Halbmeyer, of Munchen, and Johann Jobst, of Gratz, Styria. Robert Maurer's catalogue of zither music was for many years an exhaustive affair; it had become a vade mecum for players and publishers; each novelty faithfully appearing in a substantial supplement. It was a disappointment to many zither players when Robert Maurer for some reason quit business a year or two ago. His concern, in the stringed instrument line, had become a center in the West similar to the reliable reputation enjoyed by leading establishments in New York. Aided by his brother, Robert Maurer

yielded his attention to advancing the normal system, to the extent of arranging the best music for zither (having accompaniment written in the bass clef) separately, which he gave a prominent place in his excellent list. Together the brothers Maurer deserve much credit for their devotion to the "good cause" of the instrument in the West.

Adolf Maurer was connected for many years with Thomas's Orchestra as violinist. Since his return to Strassburg in 1896 Maurer continued his professional work in conjunction with the Symphony Society and Court Theatre of Strassburg.

Maurer did not throw himself much into composing for the zither. Aside from some original compositions not yet published he arranged and had published by A. Kababek, Leipsic, "Home, Sweet Home," with variations. He understood arranging thoroughly, however, especially for the zither orchestra. His setting of Haydn's "Andante" from the sixth symphony is very popular and successful, as is also the "Lohengrin" wedding march. His selections of material, orchestral effects, correctness, and conception of the zither's possibilities remaining always within the bounds of the instrument, were the characteristics which pervaded his masterful arrangements for which he was much felicitated. In a similar manner he arranged for zither solo a potpourri of Weber's "Freischutz." Maurer's "Hours of Pastime" (Erholungstunden), published by P. Ed. Hoenes, Trier, Bavaria, which are especially recommendable for instruction.

Death strikes men quickly, wrote Schiller in "Tell." Well is it for those that are stricken thus; but, unfortunately, not in Adolf Maurer's case. For years he suffered of a spinal ailment which medical men seemed unable to relieve. He visited the noted cures of Wiesbaden, Nauheim, Tolz and Wildbad; at the latter resort it was that this itinerant musician entered the

road to the eternal home. Adolf Maurer was possessed of a noble soul; his life given up to the beautiful in life and music.

A National Conservatory.

Reginald De Koven has published a letter strongly urging the passage of the bill now before Congress for the establishment of a National Conservatory of Music. Among other things, he says: "There are at present at a conservative estimate, no less than 50,000 Americans now residents in various foreign countries, devoting their time to the study of music and art, spending at this pursuit many millions of money yearly, which might, if this proposed bill were to become a law, very well and with much greater advantage, be spent here. It would not only tend to foster, but also to create native talent, both creative and executive, and would also, in my judgment, materially aid in forming at least a basis for that national school of music which is impossible without such governmental recognition as the proposed bill would guarantee, and which critics, commentators and all those interested in the advance and development of music as an art have been calling and crying for these many years."

Boston Symphony Orchestra Opens Season.

On November 6 the real musical season of New York was opened by the Boston Symphony orchestra, which presented this program:

Brahms—Symphony No. 3, in F major, op. 90; 1, allegro con brio (F major); 2, andante (C major); 3, poco allegretto (F minor). Beethoven—Concerto for piano-forte, No. 5, in E flat major, op. 73; 1, allegro (E flat major); 2, adagio un poco moto (B major); 3, rondo, allegro ma non troppo (E flat major). Richard Strauss—Tone poem, "Don Juan," op. 20. Beethoven—Overture to "Leonore," No. 2, in C major, op. 72. Soloist, Mr. Frederick Lamond.

MUSICAL MELANGE

News Notes, Concerts, Etc.

Mr. Chas. H. O'Connell, the well-known banjoist of New Haven, Conn., was married Sept. 15th to Miss Frances Kost, of that city.

Mr. Eugene D. Cloyd, of Amesbury, Mass., who has composed several good numbers for the mandolin and guitar, and is leader of the W. B. C. Mandolin and Guitar Club, has opened a studio and will teach the stringed instruments this season.

Mr. Samuel Adelstein, of San Francisco, gave a lecture, illustrated with stereopticon views, under the auspices of Pacific Lodge, 136 F. and A. M., on October 17, which was much enjoyed by a large audience. The subject was the "Temple of the Holy City."

Mr. Fred Radford and Mr. Howard P. Carper, of Winnipeg, Manitoba, Canada, have joined forces and formed a musical team, performing on a variety of instruments and giving a unique and varied entertainment. They have been traveling and have thus far met with excellent success.

Mr. George H. Hughes, the well known banjo and guitar teacher, of Topeka, Kansas, and a prominent member of the American Guild, has accepted the department of banjo and guitar instruction at the Y. M. C. A. School of Topeka Kansas, and will have entire charge of that branch of the work in future.

In another column will be found the program of a recital lately given by Mr. Vess. L. Ossman, the noted banjoist, at Poughkeepsie, N. Y. Mr. Ossman is booking a number of concert engagements throughout the country and will make an extended trip the first of the year. His recitals are always pleasing and he is very popular everywhere.

Mr. Wm. Sullivan, banjoist and teacher, of Montreal, Canada, recently had the honor of receiving a special invitation to play the banjo for Lord Minto (Governor General of Canada), and Lady Minto. Their Excellencies were much pleased with Mr. Sullivan's rendition of banjo solos and complimented him highly. Mr. Sullivan received the invitation while at the Hotel Roberved at Lake St. John's, where he has been leader of the orchestra for the past seven seasons.

Miss Edith Lynwood Wynn, violinist and contralto, whose articles have been prominent in

The Etude, Musician, Musical Record and Review and other magazines, including one contribution to THE CADENZA, is an artist of extraordinary attainments in music. This season she is giving a series of lectures and recitals embodying novel and pleasing features. She is endorsed by the highest critics in the land and her entertainments are a treat to the musically cultured. Miss Wynn may be addressed at Trinity Court, Boston.

Mr. Fred. S. Stuber, the brilliant banjoist and composer of "Greater America" March, was in New York recently, at Keith's Theatre; he also appeared at the Keith house in Philadelphia lately and throughout the circuit. Mr. Stuber has scored an unqualified success in vaudeville and makes a hit everywhere he appears. His press notices are of the strongest character and he is praised by all. It is expected that Mr. Stuber will be one of the most prominent soloists at the Philadelphia Festival and Guild concerts, if his time can be arranged to make this possible.

The Throop Mandolin and Guitar Club, of Los Angeles, Cal., directed by Mr. Edward Spaulding Warren, the noted teacher and soloist of Los Angeles, has just entered into its fifth season of professional success. The club is now under the management of the Blanchard-Venter Lyceum Bureau and is being booked extensively throughout the country. This club is said to be the best in the State of California. During this season they will tour California and for season 1903-1904 they will make a concert tour to the St. Louis Exposition. Mr. Warren has been very successful in directing and managing the Throop Club and in managing other concert enterprises and is well equipped in every way for the work.

Mr. Chas. Mumford, one of the oldest, if not the oldest, managers of concert attractions, is doing some advance work for Valentine Abt, the famous mandolinist and harpist, and Miss Florence Lois Weber, the distinguished soprano and pianist. Mr. Mumford is the gentleman who brought the Fisk Jubilee Singers before the public, and who managed them for a tour of the world. He was also manager of the late Camilla Urso, the famous lady violinist of international fame.

Mr. Abt is now arranging a tour from the eastern to the western coast. The program presented by Mr. Abt and Miss Weber is of the

highest artistic excellence. Concert announcement appears on page 1 of this issue.

Miss Hilda Hempel, mandolin virtuoso, of Atlantic City, N. J., is one of the prominent mandolin soloists who has been engaged for the Philadelphia Festival concerts in January. This young lady has risen steadily in reputation and ability since her first appearance a few years ago and is now hailed as one of the best in the country. Last year her engagements were extensive, she having appeared for a number of weeks as the principal attraction at one of the amusement places at Atlantic City, besides filling numerous concert engagements elsewhere. Miss Hempel and her father, Mr. R. Hempel, have opened a School of Music and Languages at Atlantic City, where they have taught for several seasons and where they are well known and admired.

The entertainment given at the Harrington last evening under the auspices of the Æolian Club, at which Samuel Siegel, the mandolin player of national reputation, and Hyman Meyer, were the stellar attractions, was one of the musical events of the season. The dining-room at the Harrington had been converted into an auditorium and the chairs were arranged with a view of permitting all to hear well. A temporary stage was set at the north end of the dining-hall. As a mandolin player it is claimed that Siegel has no peer in this country, and his performance last evening was regarded as marvelous. He was well received and warmly applauded. Mr. Meyer, as a musician, wit, and mimic, was one of the best entertainers ever seen in the city. His performance on the piano was at once thrilling and wonderful. His recitations and character sketches delighted the audience, who showed their appreciation in the warm applause accorded him. The entertainment was a success in every particular, over 400 people being present, and the Æolian Club deserves commendation for bringing the attraction to the city.—Port Huron, Mich., *Herald*, Oct. 15, 1902.

Program of the Robin Ellis Dramatic-Elocutionary Recital at the New York College of Music Hall recently, appears in another column. The entertainment was one of exceptional interest and brilliancy and was enjoyed by a large audience. The assisting soloists were well received and Miss Roberts, the violin soloist, made a most favorable impression. Mr. Ellis' work on this occasion was by far the best he has ever done, which is saying a great deal. His selections covered a wide range of sentiment and expression and were all admirably rendered.

Among the most effective of his numbers were the Dramatic Recitations with musical accompaniment and the humorous monologue, "A Flute Solo." Mr. Ellis was applauded to the echo and pleased his auditors immensely. His readings are especially suitable to be given in connection with

musical entertainments, such as mandolin, guitar and banjo concerts, violin recitals, etc., etc., and those seeking talent would do well to engage Mr. Ellis. His card and address may be found elsewhere in this issue.

A. A. Farland, the eminent banjoist, is booking a very extensive concert tour for this season and has met with splendid success at every point. Following is his route, as booked to date:

Burlington, N. J., October 23; Jersey City, N. J., October 29; Barre, Vt., November 11; Rutland, Vt., November 12; Keene, N. H., November 13; North Adams, Mass., November 14; Holyoke, Mass., November 18; Amsterdam, N. Y., November 19; Waterbury, Conn., November 21; Danbury, Conn., probably November 20; Springfield, Mass., November 28; Worcester, Mass., December 1; Boston, Mass., December 2; Fall River, Mass., December 3; Providence, R. I., December 4; Waltham, Mass., December 5; Auburn, Me., December 8; Brooklyn, N. Y., December 10, if the hall can be had, not closed at this writing; Newark, N. J., December 11, if the hall can be had, not closed at this writing, with a few points in Connecticut to follow before the holidays.

South Bethlehem, Pa., January 12, with points in Delaware, Maryland, Virginia, etc., to follow. Thence north through Pennsylvania, New York, Canada, Western New York, and Pennsylvania and West.

The first of two grand mandolin, banjo and guitar festivals will take place Thursday evening, December 11, at Chickering Hall, Boston, Mass., which will be under the management of Messrs. Jacobs, Day and Lansing. At the first festival the following artists will appear: Samuel Siegel, the wizard of the mandolin; George L. Lansing, premier banjoist; the Boston Ideal Club, string quartet; Hyman Meyer, celebrated musician, wit and mimic; Lansing's Boston Mandolin Orchestra of 30 members, Boston's leading amateur organization, and others.

February 12, 1903, the second festival will be given, the artists on this occasion being: Fred J. Bacon, phenomenal banjoist; Giuseppe Pettine, Italy's greatest mandolinist; the Bacon Banjo Quintet, and others.

The foregoing is taken from a recent issue of *Music Trades*. The great Boston Festival Concert last January was under the direction of the Festival Association, composed of the same gentlemen, the whole being under the active management of Mr. Walter Jacobs. Everybody remembers the great success of the affair and the prominence given to the meeting and organization of the Guild at the same time. It is hardly

necessary to say that the forthcoming concerts will afford the public musical treats of a high order and that they will be thoroughly successful goes without saying. At the second concert, Signor Pettine, the eminent Italian mandolinist, will be a special feature and he is sure to distinguish himself. Much interest attaches to his appearance in Boston.

Through lack of space we did not reproduce the following notice at the time it was received. We print it now because we believe such a favorable criticism will be both acceptable and encouraging to the fraternity and because Signor Di Giorgio, director of the Dilettanti Mandolin Orchestra, is a very superior musician and is deserving of every praise for his conscientious work. He is well and favorably known in Minneapolis, as are also the members of his orchestra.

Take a program of becoming dignity, a group of evenly balanced musicians, a director of temperament, and one, two, or perhaps three, reliable soloists, and the result will be decidedly satisfactory. Let such conditions exist on a Sunday afternoon, in a good auditorium, filled with an expectant audience, and you have the ideal Sunday musical hour. The Dilettanti Mandolin Orchestra's concert, given at the Lyceum, was such an event. It was the second of a series of six to be given during the season.

The impression created by the club on its large audience was interesting. That there may have been more sincere responsiveness on the completion of a topical encore is a matter of conjecture; that the higher class of music was appreciated is a certainty. In viewing the organization analytically, the listener is charmed by the evident musicianly evenness of its members and impressed by the influence of its director. Their work throughout was colored by a warm southern expression, extremely grateful; there was effect without any apparent effort, a graceful, emotional understanding of each selection that was thoroughly human. It was the poetical in music rather than the cold intellectuality of prose, and in Signor Di Giorgio could be seen those qualities which tend to make a director-excellent—a marked personality, musical perception and reserve force.

The club allowed itself six numbers, widely varied as to class, style and nationality. The opening march, "Durch Kamph Zum Zieg," was read with a martial spirit. The delightful "Capriccio Italien," from Tschaiakowsky, rang with a rich, mellow tone, the accentuation being well marked. Tobani's "Hearts and Flowers" called for a display of feeling, and was well handled. A selection of quiet brilliancy was the Bull melody, "Sunday Morning." It was played with exquisite delicacy, smooth and clear. "The Ballet Music" from "Faust" lent a touch of the tone-drama to the affair. In it the men and women played with pronounced vigor and taste. The "Mazzioti Mazurka Serenade, Love's Dream," with its incidental 'cello solo, introduced Mr.

Blakkestad, whose playing was characterized by discriminate inflection and a full flowing tone. The valse, "Tres Aimable," closed the program. In commenting on the many encores, all of a light and fantastic nature, there is but one conclusion to be reached—They were bright, cleverly read, and added a piquant flavor to the affair.

The assisting soloists were Miss Clara Williams, Mr. Albert A. White and Mr. Charles R. Shibley.

Miss Williams sang "I Will Extol Thee," by Costa, as her initial solo, and a small ballad as her closing number. The Costa song is of heroic build, and Miss Williams is better adapted to music of a more florid mould, though her splendid understanding and finished method were shown advantageously. In the ballad there was all the pretty delicacy of color and flexibility of delivery which is Miss Williams' particular charm.

Rodney's song, the "Clang of the Forge," gave Mr. White the opportunity to display an expressive, though not powerful, voice of good quality.

The zither solos, including the announced number, "Dreams of Scotland," and two encores, one of which was "My Rosary," given by Mr. Shibley, were received with acclamation. There was throughout his playing an evenness of tone, a sensitive phrasing and a persuasive expression. In "My Rosary" especially, there was a keen musical intuition, the melody ringing with all dramatic feeling and virility.

The motif of the Dilettanti Mandolin Orchestra seems to be a desire to satisfy a long-felt want, that is, to give concerts of such variety as to appeal to the music lover who represents the studied class, and the music lover who represents the masses.—J. L. H., in Minneapolis, Minn., Exchange.

Program of concert given by Walter A. Fritschy, mandolin virtuoso, assisted by Robin Ellis, dramatic reader; Miss A. Rossi, vocalist; Mr. Davis, banjoist and Mr. A. Henseler, accompanist, at Hoboken, N. J., Oct. 13, 1902:

PART I.

Mandolin Solo,

- a. Valse Fantasie.
- b. Intermezzo "Cavalleria Rusticana,"
- c. Faded Flower.

Walter A. Fritschy.

Vocal—Forgotten,

Miss A. Rossi.

Humorous Sayings,

- a. The Power of Music—a Locomotive Engineer's Impression of a Piano Solo.
- b. The Recruit. (Irish Dialect.)

Robin Ellis.

Banjo Solo,

- a. Cupid's Arrow.
- b. Narcissus.

A. Davis.

Mandolin,

- a. Witches' Dance.
- b. Cradle Song.

Walter A. Fritschy.

PART II.

Vocal—An Arabian Romance.

Miss A. Rossi.

Humorous—Schlausheimer Pites Himself mit
a Dog.

Robin Ellis.

Banjo,

a. Mobile Prince.

b. Medley.

Mr. Davis.

Mandolin,

a. Boston Ideal March.

b. Fantasie Medley.

Walter A. Fritschy.

Piano Accompanist,

Mr. A. Henseler.

Program of fifth annual Banjo Carnival, given
by the New Rochelle Banjo Club, assisted by
Vess L. Ossman, banjo soloist, the New Ro-
chelle Mandolin Club and others, at Association
Hall, New Rochelle, N. Y., October 15, 1902:

PART I.

1. Overture—HalimarBanta
Mr. Frank P. Banta.

2. Banjo Trio,

a. In a Cosy Corner.

b. Tell Me, Pretty Maiden.

Messrs. Six, Dunn and Fillis.

3. Tenor Solo—To-Day,

Mr. Orville Howland.

4. New Rochelle Mandolin Club,

a. Creole Belle.

b. Susie.

Master Kenneth Mackay, Leader.

5. RecreationSelected
Mr. J. W. Linden.

6. Banjo Solo,

a. BoleroMoszkowski

b. Miserere Verdi

Mr. Harry S. Six.

PART II.

1. Contralto Solo Selected
Miss Nellie Scott Fairfield.

2. New Rochelle Banjo Club,

a. Donkey Laugh.

b. Hot Corn.

Mr. Clarence Fillis, Leader.

3. MonologueSelected
Miss Edna Mapes Smith.

4. Banjo SolosSelected
Mr. Vess L. Ossman.

5. Alto SoloSelected
Master Willie Howard.

6. Violin SoloSelected
Mr. J. O'Keefe.

Accompanied by Prof. Halm.

FinaleBlaze Away
Banjos.

Program of Dramatic-Elocutionary Recital by
Mr. Robin Ellis, at the New York College of
Music, October 28, 1902. Mr. Ellis was assisted
by Miss Edith Belle Roberts, violiniste, and Mr.
Frank Howard Warner, accompanist:

PART I.

Dramatic Selection....."Julius Cæsar"
Anthony's Oration Over Cæsar's Body,
Shakespeare

An accepted model of subtle reason-
ing, and the acme of incisive persuasion.

Mr. Ellis.

Martial Poems,

a. A Second Review of the Grand Army,
In Memoriam, Bret Harte

b. Gettysburg—An American poet and littéra-
teur.....Eugene Geary

These two poems on the same broad
lines are in pleasant contrast; the first is
of quiet retrospection, the second of
rousing and dramatic action.

Mr. Ellis.

Violin Solo—Finale E Major Concerto,

Mendelssohn

Miss Roberts

An Irish Character Impersonation—Terence
MaeranJane Barlow

Miss Barlow is the foremost exponent
of Irish peasant life. In this poetic story
of a hedge schoolmaster, the native hum-
or is more sustained than in any other
of her masterly "Bogland Studies."

Mr. Ellis.

PART II.

Dramatic Recitations,

a. A Ballad of Hell.....John Davidson
Poet and dramatist, Edinburgh Uni-
versity; author of one of the successful
coronation odes to King Edward VII.

Musically illustrated by Stanley Hawley.
Mr. Frank Howard Warner at the piano.

b. Te Deum Laudamus.....Hubert Cutler

c. Young Lochinvar.....Sir Walter Scott

Mr. Ellis.

Amusing Scotch Readings,

a. Penelope's Scotch Letter,

Kate Douglas Wiggin

One of the most widely read American
authors. This selection from her book
on Scotch travels is remarkable for its
clever construction and almost Highland
vernacular.

b. Scotch Words.....Robert Leighton
"The Pig in Bed."

In Scotland, chaff (pronounced there
as "cauff") is used for mattresses; "pig"
is a Scottish term for "warming-pan."
Mr. Ellis.

Violin Solo,

- a. Berceuse Slave.....F. Neruda
b. Obertass—MazurkaWieniawski
Miss Roberts

Humorous Monologue—A Flute Solo,

Paul Bilhaud

Translated from the French.

Werner Catalogue.

Recited by F. Galipaux, of the Palais-Royal, Paris, now presented for the first time in the United States.

Mr. Ellis.

Program of recital by A. A. Farland, at Burlington, N. J., Oct. 23, 1902; assisted by H. Wilson Levensgood, mandolinist; Signor and Sholl, banjoists, and C. Earl Hopkins, elocutionist:

PART I.

1. a. Faust Fantasia.....Gounod-Farland
b. Variations (My Old Kentucky Home),
Foster-Farland
c. 2d Hungarian Rhapsody.....Liszt-Farland
Alfred A. Farland.
2. Come ye Disconsolate—(Transcription).
H. Wilson Levensgood.
3. The Polish Boy.
C. Earl Hopkins, Elocutionist.
4. a. La Campanella.....Paganini-Farland
b. SerenataMoszkowski
c. Military MarchSchubert-Farland
d. Transcription—Alice, Where Art Thou?
Ascher-Farland

Alfred A. Farland.

PART II.

5. a. By the Dreamy Susquehanna,
Baer-Levensgood
b. Duo—TwilightLevensgood
H. Wilson Levensgood.
6. Signor and Sholl, banjoists.
7. Gone With a Handsomer Man.
C. Earl Hopkins, elocutionist.
8. a. La Matinee Rondo.....Dussek-Farland
b. Home, Sweet Home with Variations,
Farland

- c. Allegro molto vivace from Concerto op. 64,
Mendelssohn

Alfred A. Farland.

Musical program at First Presbyterian Church, Alameda, California, Sept. 28, 1902:

Prelude—By requestWagner
Organ.

O Sweetly Breathe the Lyres Above.....Chopin
Quartet.

NocturneMezzacapo
Trio for Lutes.

Adore and Be Still—By request.....Gounod
Tenor Solo.

Calm on the List'ning Ear of Night.....Marston
Quartet.

Open the Gates—By request.....Knapp
Barytone Solo.

ReverieMezzacapo
Trio for Lutes.

Allegro MaestosoLemare
Organ.

The choir was assisted by Mrs. H. H. Sherwood, Miss Hobbs and Mr. Samuel Adelstein, who play the Italian lute.

Accompanied by Grand Organ.

Program of concert by Vess L. Ossman; assisted by Miss Maggie Darrow, vocalist; Mr. W. E. Peabody, cornetist, and Mr. Chas. A. Prince, accompanist, at Poughkeepsie, N. Y., Oct. 27, 1902. The affair, which was very successful, was given under the management of Mr. A. C. Springstead, a well known local teacher:

Selection.....Peabody's Orchestra
Miss Maggie Darrow, vocalist.
Vess. L. Ossman, banjoist.
Chas. A. Prince, accompanist.

a. Perciflake.

b. Salome.

c. Raggy Raglans.

d. Creole Belles.

e. Medley.

Cornet Solo—Selected.....W. E. Peabody
Vess. L. Ossmann.

Chas. A. Prince, accompanist.

a. Cosey Corner.

b. Lambs Gambol.

c. SadieC. A. Prince

d. Rusty Rags.

e. Medley.

Mr. Samuel Siegel is now *en tour* for the season, and has been extremely successful. He is now booking dates for the balance of the season, and should be addressed care of J. A. Le Barge, New Zealand Building, Broadway and Thirty-seventh Street, New York City, for information and terms. Teachers and others giving concerts will find Mr. Siegel a drawing attraction.

Mr. George Hughes, Jr., the talented son of Geo. H. Hughes, the well-known music teacher, of Topeka, Kan., has charge of the mandolin department of the Y. M. C. A. school, in which his father is instructor of banjo and guitar music.

Mr. Philip J. Bone, mandolin and guitar artist, of Luton, England, author of "Biographies of Mandolinists and Guitarists," now appearing in THE CADENZA, wishes to acknowledge that he is greatly indebted to Messrs. J. Miller, of Vinton,

Iowa, and Colonel J. A. Temple, of London, England, for their kindly interest in his work and their assistance through the loan of several musical compositions of the great guitarists.

A sacred concert for the benefit of the Verdi Musical Club was given last evening in Music Hall by Sig. Giuseppe Pettine, assisted by the following artists: Miss Julia Kearns, soprano; Miss Addie Iola Hicks, contralto; Sig. Gaetano Gilli, tenor; Claude W. Spary, trombone soloist; Victor Hammerel, pianist, and the Verdi Musical Club. The program was as follows:

(a) March, "Our Director," Bigelow; (b) Selection from "The Bohemian Girl," Balfe, Verdi Mandolin Orchestra, soprano solo, "I Mourn as a Dove," J. Benedict, Miss Julia Kearns; mandolin solo, Seventh Concerto, DeBeriot; I., Allegro Maestoso, G-major; II., Andante Tranquillo, B-minor; III., Allegro Moderato, Sig. Giuseppe Pettine; tenor solo, "The Holy City" (by request), Adams, Sig. Gaetano Gilli; piano solo, fantasie from "The Huguenots," Meyerbeer-Thalberg, Mr. Victor Hammerel; contralto solo, "The Better Land," Cowen, Miss Addie Iola Hicks; trombone solo, "Addio," Tosti, Mr. Claude W. Spary; solos for unaccompanied mandolin (a) Fantasie on "Blue Bells of Scotland," (b) "Murmuring Brook," Pettine, Sig. Pettine; soprano solos (a) "Cradle Song," Pettine (b) Intermezzo from "Cavalleria," Mascagni, Miss Kearns, duet for contralto and tenor, Verdi, Miss Hicks and Sig. Gilli; waltz, "Ida," Pettine, Verdi Mandolin Orchestra.

The performance of these numbers was received by the mercurial sons of Italy, who made up the largest portion of the audience, with uproarious applause, part of which was fairly well deserved. Miss Addie Iola Hicks sang Cowen's charming ballad admirably; Sig. Pettine played with his usual fine display of technical achievement and tasteful sentiment; Mr. Hammerel appeared as a soloist for the first time in several years, and showed that he still retains his old-time fire and thorough command of the keyboard; the playing of the Verdi Mandolin Orchestra was marked by accuracy, smoothness of tone and unanimity of execution. The concert was attended by an audience of considerable size and, as noted above, of a most enthusiastic disposition.—Providence, R. I., Journal, Oct. 27, 1902.

The Basney Trio Company, of Port Huron, Mich.

The Basney Trio Company, of Port Huron, Michigan, whose portrait is reproduced in this issue, is an organization of much merit and one that is winning much praise at every appearance.

The Trio gives an evening of specialties in mandolin, guitar, violin and banjo playing and humorous songs, of a most entertaining character, and renders a high class program which appeals to music lovers generally. The artists comprising the trio are unusually talented, as will

be seen by the press notices and specimen program reproduced herewith:

Standing room only was to be had at Society hall, the occasion being the third annual concert given by Mr. A. E. Basney, assisted by the Selkirk Sisters. Every number on the program was heartily applauded and many of them encored. The selections rendered were difficult and displayed the careful training which has been exercised by Mr. Basney. The trio played with a precision and touch that was remarkable, and no finer string music has ever been presented by a local organization. The Misses Dewey and Elva Selkirk, daughters of A. W. Selkirk, deserve special mention. The young ladies display ability which is remarkable for their age. The selection, "The Church Across the Way," was heartily encored.—Port Huron Daily Herald.

A very pretty and enjoyable entertainment was that given by the Basney Trio in the Baptist Church, a large and appreciative audience being in attendance. The work of the Selkirk children—Dewey and Elva—was marvelous, and exhibited rare natural ability. Miss Dewey Selkirk has a naturally sweet soprano, which when fully developed will no doubt win her fame, while she is a finished guitarist; Miss Elva has a wonderful alto voice, which gives promise of some day making her famous, and is expert on the mandolin, while she also plays the violin and banjo well. Mr. Basney is an artist on banjo, violin and guitar, and renders his numbers with the effect of a finished artist. The program was a special one and gave eminent satisfaction. Miss Dewey Selkirk is only 13 years old, while Elva, the babe mandolinist, is just past 11 years of age.—Sarnia Post.

Specimen program:

1. OvertureSelected
2. Sweetest Rose—(Nocturne).....Englemann
3. Vocal Duet—The Church Across the Way,
Gray
- Selkirk Sisters.
4. Guitar Solo—Valse di Concert.....Root
Miss Dewey Selkirk.
5. Sounds from the Forest.....Basney
6. Mandolin Solo—A Song of Harmony..Basney
Miss Elva Selkirk.
7. Song and Chorus—Alabama (Plantation,
Song)Mills
8. Violin Solo—The Gentle Zitella.....Farmer
Mr. A. E. Basney.
9. Vocal Duet—Stay in Your Own Back Yard,
Udall
- Selkirk Sisters.
10. March—The Girl with the Auburn Hair,
Wagner
11. Banjo Solos,
a. Rock of Ages.....Barri
b. Nearer, My God to Thee.....Barton
Mr. A. E. Basney.
12. Vocal Trio—Boating Song.....Geibel

Facts About the Music Publishing Business.

(Continued from page 19.)

music publishing is all away from the expensive methods that followed the success of the fortunate song that caught the World's Fair crowds. To scatter money in such experiments is a simple enough matter, compared with the difficulty of making the songs follow the dollars into general circulation."

(To be continued.)

Impressive Musical Service at St. Paul's Chapel.

The grandest and most elaborate musical service ever presented within its ancient walls was given on Saturday evening, Nov. 1st, in St. Paul's Chapel, lower Broadway, New York, where George Washington worshipped. The service was in commemoration of the ordination fifty years ago of the Rev. Dr. Morgan Dix, forty years of which he has been Rector of Trinity Church, the venerable doctor being now seventy-five years old. Besides the chapel choir (one of the finest in New York City) there were the combined choirs of Trinity Church, Trinity Chapel, St. John's Chapel, and St. Agnes' Chapel, divided into two large choirs—Chancel and Gallery—Dr. Carl Dufft was the soloist, G. Stubbs, M.A., was master of the choristers. G. F. Le Jeune and Felix Edward Lamond the respective organists. Mr. Victor Baier, organist and choirmaster of Trinity Church, conducted incidental selections by the orchestra of the Philharmonic Society. The musical director was Mr. Edmund Jacques, organist and choirmaster of St. Paul's Chapel, who conducted the whole of the service proper in which the orchestra and combined choirs took part. The Te Deum was by Dr. George C. Martin, composed for the thanksgiving services at St. Paul's, London, in celebration of the sixtieth year of Queen Vic-

toria's reign in 1897. It is a creation of wondrous fulness, emotional, broad and grand, a magnificently majestic song of praise. This Te Deum was the crowning point in a most elaborate service. The Magnificat was also by the same composer. It required a musician of rare magnetism and skill to handle such a mass of singers divided into separate choirs, but Dr. Jacques seemed to realize that it was the musical occasion of his life, for he rose to and came out of it triumphant. Rev. Robert Morris Kemp, assistant Vicar, was master of ceremonies; to him is due the credit for the perfection of detail in the assembling and procession of choir, clergymen and bishops; he assisted the Vicar, Rev. W. Montague Geer, in presenting Dr. Dix with a magnificent loving cup, a gift of the parishioners. Admission to the service was by ticket. Many hundreds were unable to gain admission after ticket holders had been seated. Several notable musicians were present, including Mr. J. Christopher Marks, Jun., the celebrated composer. Mr. Robin Ellis, the well known elocutionist, who is a member of St. Paul's choir, was orchestral librarian.

Violin Bowing.

In speaking of the great variety of bowings in which many of the classical exercises of Kreutzer, Rode, Fiorillo, etc., can be studied, Emil Kross remarks that the student would do well to acquire a comprehensive knowledge of all of them, little by little, because he will meet them in their various forms in his playing later on. He proclaims them an invaluable treasure to the violinist, for through a steady and intelligent study of the same the bowing becomes more correct, finer and more elegant, while the tone of the player acquires beauty, volume and nobility. A complete mastery of the technique of the bow is therefore the principal requisite for the production of an ideal tone through which musical inspirations may receive elevated

rendition and be freed from all objectionable incongruities. Without this mastery of the bow it is impossible for the violinist to produce that singing and soulful expression in his renderings which is deemed as probably the greatest charm with which a player can beautify his playing.

Concert Notes.

Jaroslav Kocian, the young Bohemian violinist, who begins his American tournee this month at Carnegie hall, New York, has cabled Manager Rudolph Aronson that owing to the Richter concerts in the principal cities of England last month and early in November (for which he is engaged as soloist), he is obliged to postpone his visit to the Sultan of Morocco until after the completion of his tour in this country.

The St. Botolph Concert company, which has just been formed, is composed of Elsa Heindl, soprano; Karl Ondricek, violin, and Alfred De Voto, piano. Miss Heindl is very favorably known among the musical people in Boston, having appeared as soloist with the Symphony orchestra. Mr. Ondricek has a world-wide reputation, he being one of America's greatest violinists, and Mr. De Voto is well known among Bostonians. The company is under the management of Heard and Williams.

AS a special favor to our customers, who have not the time or inclination to order from different publishers and manufacturers, we have arranged to make our office National Headquarters for everything pertaining to the stringed instruments, and will fill orders for the goods of any of our advertisers, upon request.

Mr. E. H. Frey's late composition for mandolin orchestra, "Among the Lilies," characteristic selection, has been favorably received by clubs and orchestras everywhere, and is now being extensively played and programed. Any extra

The Opera.

Written exclusively for THE CADENZA.

Lingering, the sweet throb of the chords wake
from the orchestra's bosom,
And the deep tones rise and fall and sigh, like the
shy breath of a woman
Thrilled by the pleading voice of a man's tender
and passionate wooing;
And love-kissed they thrill to such wild, wild
rapture, to such glad strains, until,
Quivering, they lie all hushed on the cold peak of
exquisite dying.
Then slow, far echoes are caught and held fairy-
like, suspended, fainting,
And seem the voiceless for music of the stars.
And, lo! to my list'ning—
Tenderly a sweet voice singing sends the hot
blood dancing to my heart,
And the things that grieved me to-day are forgot
—such heavenly singing!
But not an angel, no; only the voice of a woman
so thrilling
That it lulls all the storms of the heart to calm
and I say to myself:
"This is the purpose of music and song, to teach
mankind to forget,
To ease the sore heart and to heal the sick world
and I long for the time
Coming, when all the world may hear such music
and rejoice and be glad."

—AMY NICKERSON.

Correspondence.

GRAND RAPIDS, Mich., October 20, 1902.

Editor THE CADENZA:

The Siegel concert under the auspices of the teachers of Grand Rapids, Mich., October 17, was a brilliant success. A large and appreciative audience greeted Mr. Siegel and Mr. Meyer on their first appearance in this city. The applause that greeted Mr. Siegel's solos was conclusive proof that he is a favorite in Grand Rapids. His rendering of Operatic Fantasia from "Carmen" words fail to describe; the technical work is marvelous and abounds in beautiful melody and brilliant cadenzas. But there is something about his playing that is even more to be admired than his execution: It is the poetic interpretation and delicacy of feeling that leads to delicacy of touch and tone, the revelation of a fine artistic temperament and the ability to touch the heart as well as to appeal to the mind. Mr. Mayer's piano solos were very well received and as a wit and mimic he stands without a rival. His imitations of an educated chicken, of the Grand Opera and experience in a Chinese laundry, etc., are without a parallel.

Sincerely yours,

J. W. McLouth.

TRADE DEPARTMENT

Manufacturing Interests.

Attention is called to the advertisement of the F. J. Bacon Co., concerning their "Neverfalse" strings, which is printed on another page.

Read the advertisement of the Curry Music Co., which appears on another page of this issue, advertising some sacred songs and instrumental successes of merit, which they offer at low introductory rates.

The card of Mr. Carlo Marino, of Evansville, Ind., published in another column, should prove interesting to mandolinists desiring good instruments. Write to Mr. Marino for description and prices.

All the leading jobbers throughout the country supply the canvas and leather cases for all musical instruments, which are made by the Schrimpf & Theiss Co., of Newark, N. J. Announcement appears on another page.

Mandolin teachers who desire a permanent position would do well to write to the Up-to-Date Music Co., of Chicago, Ill. They are constantly seeking the services of capable teachers and can give all such employment at a fair salary. Read their card in another column.

The "Ideal" guitars and mandolins are announced by the makers, August Carlstedt & Co., of Chicago, Ill. They will send catalogue free on application, and desire players to become acquainted with the merits of their goods. Card is shown in another column.

M. E. Rogde, of Chicago, Ill., manufactures hand-made guitars which are claimed to be of very superior quality and entirely correct in scale. The tone, too, is said to be excellent. Mr. Rogde requests players to write him for description and special prices on his guitars.

We have previously called attention to the merits of the "Tru-Blu" banjo strings, imported and sold by Frank Steadman, of 34 East Fourteenth Street, New York City. Mr. Steadman guarantees these strings to be perfect, and solicits a trial order. He will send a sample string for ten cents. Read his card in another column.

The Morrison banjos, made by James Morrison, of New York City, have been famous for many years, and are widely used by professionals and soloists throughout the country. Now, Mr. Morrison has placed on the market a new man-

dolin-banjo, for stage and club use, which is the strongest and best-toned instrument of the kind one could wish. See card in another column and write for particulars.

The A. C. Fairbanks Company, manufacturers of banjos, mandolins and guitars, of Boston, Mass., continue to meet with distinguished success in the sales of their high-grade instruments. Among prominent professionals who have recently ordered Fairbanks banjos and are now using them in their stage performances may be mentioned Mays and Hunter, the favorite American banjoists, who have recently returned after a long stay in England.

Rettberg & Lange, banjo manufacturers, of New York City, continue to increase their business constantly each year and their output of instruments is now very large. They make banjos of all prices from \$10 to \$50, and their instruments are endorsed and recommended in high terms by the leading professionals. They publish a card in this issue. Look up same and write to them for catalogue.

Cuts showing late popular styles of the well-known Truax mandolins and guitars are shown in the advertisement of this enterprising firm, appearing elsewhere in this issue. They have been very successful in pleasing critical players with their harp-guitars, as well as with their new styles of mandolins, and their trade is growing all the time. See their card and write to them for illustrated catalogue.

The American Typewriter Co. publish two announcements on separate pages of our current number which ought to interest every dealer and teacher of music who has any correspondence. They make and sell two machines—a ten-dollar typewriter and a forty-dollar machine—both undoubtedly leaders of their class and equal to the best. This is particularly true of the more expensive machine. Refer to their announcements for particulars.

Fred Gretsch, of Brooklyn, N. Y., manufacturer of the celebrated "Daynor" banjo, also of mandolins and guitars, and other musical specialties, publishes a card on page 59. His instruments are used and sold by dealers and teachers throughout the world, and as he has a large and well-equipped factory, he is in position to make goods of the very best grade. Send him a postal

card and he will tell you all about his Daynor banjos.

That merit, good workmanship and liberal value is always appreciated and will be recognized, is shown by the long-continued success of the Adams Bros. Co., of Dwight, Ill., makers of the now well-known Adams mandolins and guitars. These instruments are strictly high grade and yet are sold at moderate prices, which accounts in part for their popularity. They are used and indorsed by many prominent professionals. Half-page announcement appears on our third cover-page.

"Foley's Banjo Rest" is the title of an original, practical, and useful invention just placed on the market by the inventor, Mr. P. H. Foley, one of Boston's most popular teachers. A quarter-page announcement, together with illustration, full description and price, appears on another page. Mr. Foley has already met with much encouragement from prominent professionals, and confidently expects liberal appreciation of his efforts to supply a practical support for the banjo.

Publishers' Notes.

The Sherman Publishing House, of Chicago, Ill., have issued "Singer's Mandolin Instructor," a work which has been very well received by professionals and the public. Read their card, which appears elsewhere in this issue, and write them for descriptive circular.

Mr. Geo. L. Lansing, of Boston, the celebrated teacher and composer of many famous numbers, has just issued his latest composition, "The Passing Band," for all instruments. That the composition is a good one goes without saying. Read Mr. Lansing's announcement in another column.

Moore & Jaques, music publishers, of Providence, R. I., publish a special notice in this issue which will be of interest to players generally. It concerns their latest publication for two mandolins, guitar and piano accompaniment, two banjos and piano solo. This number is offered at 10 cents for one sample copy only. See card.

The "Geranium Waltz," a new composition by the well-known mandolinist and teacher, Mr. Wm. Barth, has just been published for three mandolins, guitar, banjo and piano accompaniment. This is a very melodious number, well harmonized and effective. It is offered at a very low introductory rate. See card in another column.

See the announcement of the house of Carl Fischer, New York City, which occupies a half-

page elsewhere in this issue. Mr. Fischer always has something new and good to offer in the way of mandolin, banjo and guitar novelties, etc., etc., and a perusal of his list will prove profitable. Send him a trial order and write for his complete catalogues.

The White-Smith Music Publishing Co., of Boston, New York and Chicago, publish an attractive announcement in our current issue concerning their standard books and publications for the mandolin, guitar and banjo. Having a large, complete and valuable catalogue, they issue appropriate announcements from month to month which will be found interesting to players of the stringed instruments.

The N. S. Lagatree Publishing Co., of Detroit, Mich., issue a list of mandolin, guitar and banjo music which is very effective, and their publications have become quite well known and admired. Those not familiar with the list should write the publishers for catalogue. See card on another page.

Those who are not in position to secure the services of a private teacher may learn much to their advantage by addressing the Howe Correspondence School of Music, who publish a card in this issue. This school teaches music practically, by mail, in all branches. Their system is highly indorsed and recommended. Refer to announcement.

The Beaver Mandolin Folio, No. 3, for first and second mandolin, banjo, guitar and piano accompaniment, published by Shapiro, Bernstein & Co., of New York City, is now ready. It is an excellent collection, and contains many of the popular gems of the season. The Beaver Folios, Nos. 1 and 2, enjoyed enormous sales, and No. 3 will be no exception, as it is even better than its predecessors. See announcement on page 5.

In a previous issue we mentioned the new L. F. Mandolin Folio, No. 2. The excellence of this book will be so well shown by a perusal of the list of contents that comment is almost superfluous. Suffice it to say, the new folio is fully as good as No. 1. Refer to quarter-page announcement of the publisher, Leo. Feist, of New York City, which appears on page 55.

Mr. Samuel Adelstein, of San Francisco, the well-known mandolinist and teacher, is agent for a number of select and valuable foreign publications for the mandolin, including studies, methods and gems for teaching and concert work. His card appears on page 5. For our December number Mr. Adelstein has prepared a new announcement of an exceptionally fine number

which he has just received from abroad. Watch for the announcement in our next issue.

E. Witzmann & Co., music publishers, of Memphis, Tenn., publish a half-page announcement in this issue concerning their latest publication for three mandolins and guitar, by the well-known composer and author, Charles Henlein, of Cincinnati. The publishers make an extraordinary bargain offer—to teachers only—to send one complete copy of this number on receipt of only six cents in stamps. This is certainly liberal, and will no doubt bring many responses. "For Remembrance Waltzes" is the title of the new production, and it is said to be playable, melodious and effective in the extreme. Read the announcement on another page.

Mr. I. H. Odell, the President of the Guild and well-known teacher of harmony, has just composed a new military march called "The Colonnade." It is in the style of the old standard German and Prussian marches. The arrangement for mandolin club just published by H. F. Odell & Co., of Boston, is first-class, the mandola part especially being very cleverly done. The march will undoubtedly have a large sale, as it contains so much real merit, not only in the composition itself, but in the exceedingly fine arrangement of the different parts.

Messrs. M. Witmark & Sons, music publishers, of New York City, continue their half-page announcement of the celebrated "Progressive Methods" for the mandolin and banjo. The first was written and compiled by Mr. T. P. Trinkaus, of New York, and the second is by Mr. Geo. L. Lansing. Both are authors too well known to require any comment as to their work. Of the merits of these books there can be no question. Messrs. Witmark & Sons will make special rates to teachers sending them card, and will also mail their complete catalogue of mandolin, guitar and banjo music free, upon request.

Mr. Carlos Curti, the famous mandolinist, well-known composer of operas, violin and mandolin gems, etc., has made special mandolin arrangements of some of the latest and best successes from the catalogue of Jos. W. Stern & Co., of New York City. These include some of the most popular hits of the season, and should be in demand. Messrs. Stern & Co. are also sole agents for the Albrecht catalogue of mandolin, guitar and banjo music, and for Armstrong's famous class studies, etc. Refer to the half-page announcement of Messrs. Stern & Co., on another page, and send for their list of specialties.

The banjo music arranged and published by Brooks & Denton, of New York City, is well known throughout the world, both from the fact of their having arranged most of the popular successes which have been issued within the past five years, and also through their own extensive playing and through the reproduction of these numbers on the phonograph. The Brooks & Denton Co. have built up a large and profitable publishing business, including numbers for all instruments, which have enjoyed a large sale. In another column announcement of this firm will be found, offering a select list of their banjo and piano numbers at greatly reduced rates. Refer to same for prices.

Mr. Walter Jacobs continues his full-page announcement of the Weidt Elementary Studies for mandolin, guitar and banjo, with accompanying books for piano accompaniment, third mandolin and mandolin obligato, flute obligato and 'cello. These studies have found instant favor with many teachers, and include a number of new and desirable features for class instruction. Besides these, Mr. Jacobs issued a large list of new selections last month, several notable numbers being among them. Chief among these is a fine and effective, but easy arrangement of the celebrated "Lutspiel" overture, for all instruments, including full orchestra. See Mr. Jacobs' announcements on our second cover page, and on page 7, respectively.

In the "Evangeline Caprice" and "Enchanted Lute Serenade," by the celebrated composer, C. E. Pomeroy, and "Greater America March," by Fred. S. Stuber, who is famous both as a banjo soloist and as a composer, the C. L. Partee Music Co. have three of the best numbers of medium difficulty ever published for mandolin and banjo orchestra. The merits of these publications are such that they are suitable for all instruments, and are playable in any combination. They are issued for first, second and third mandolin, mandola, guitar solo, guitar accompaniment, banjo solo, banjo accompaniment, piano accompaniment, violin, flute, 'cello and all orchestral instruments, including full orchestra and full military band. This special announcement is made because we know these numbers will please all, and because we continually have requests for special good numbers issued in these combinations. Among the flood of trashy and insipid music with which the market is flooded, these three numbers stand out as pre-eminently superior in every way. They are a most grateful and refreshing relief to those who have been accustomed to inferior music, and as they are easy to play, will be acceptable.

The sales of "Evangeline" have already reached 15,000 copies, and the selection is just beginning to be known. The other two numbers will surely duplicate this success, as we intend to make their merits known. Our confidence in these numbers is such that the money will be cheerfully refunded in every instance if the music is not all and more than we represent.

New Publications.

BANJO.

- La Paloma—Arr. A. A. Farland, banjo solo with banjo and guitar acc., .50.
 Gavotte from Mignon—Arr. A. A. Farland, banjo solo with banjo and guitar acc., .60.
 La Castenara—(Mexican) Arr. A. A. Farland, banjo solo with banjo and guitar acc., .50.
 La Matinee Rondo—Dussek—Arr. A. A. Farland, banjo solo with banjo and piano acc., \$1.00.
 Military March—Schubert—Arr. A. A. Farland, banjo solo with piano acc., \$1.00.
 Wm. Tell Overture—Rossini—Arr. A. A. Farland, banjo solo with piano acc., \$1.00.
 Choral Nocturne—Chopin—Arr. A. A. Farland, banjo solo, .50.
 Fifth Air Varie—Dancila—Arr. A. A. Farland, banjo solo with piano acc., .75.
 Traumerei and Romanze—Schumann—Arr. A. A. Farland, banjo solo with piano acc., .60.
 Hark, Hark, the Lark—Schubert—Arr. A. A. Farland, banjo solo, .50.
 Serenata—Moszkowski—Arr. A. A. Farland, banjo solo, .50.
 Funeral March—Chopin—Arr. A. A. Farland, banjo solo with guitar acc., .60.
 A. A. FARLAND MUSIC CO., Jersey City, N. J.

MANDOLIN.

- Le Beau Monde—Two-Step—C. W. Wilcox, 2 mandolins and guitar, .50.
 2 mandolins and piano, .70.
 C. W. WILCOX MUSIC CO., New York City.
 The Wanderer's Dream—J. Wesley Lafferty, 2 mandolins and guitar, .50.
 A. R. CUMMINGS, Grand Rapids, Mich.
 Pop the Question—Two Step. Edward Schoenefeld, 2 mandolins and guitar, .50.
 American Beauty—Yorke—Edward Schoenefeld, 2 mandolins and guitar, .50.
 EDWARD SCHOENEFFELD, St. Louis, Mo.
 Lutspiel Overture—Arr. R. E. Hildreth, banjo, 2 mandolins, mandola, guitar, flute, cello and piano acc., \$2.15.
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ff *p* *mf* *ff* *ff*

f *ff*

1 2nd & last time. *Fine.*

p *Basses.*

cresc. *ff* *D. S. al Fine.*

Trio. *p dolce.*

f *p* *ff*

pp *dim.* *f* *ff* *Fine.*

f *f* *f* *f*

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1st Banjo.

(The Dancer.)

Tune A to B.

VALENTINE ABT

Con Grazia.

4

p

rall. *a tempo.* *leggiere.*

rall *a tempo.*

leggiere. *rall* *a tempo.*

Con Spirito

9 Pos. 9 Pos. 7 Pos. *dolee.*

9 Pos. 11. 5. *animato.*

leggiere.

rall. a tempo.

accel. *presto assai.*

49

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Study only.*

Moderato.

Moderato.

Count 1 - 2 - 1 - 2 - 1

6 Pos. 4 2 1 2 3 4

Variation. 1 - 2 - 1 - 2 -

ff

f

Book 4

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mf

f poco accel.

4*B-

2*B

4*B-

5*

Fine

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51

Tempo I. legato

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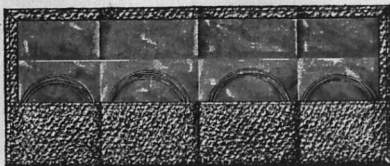
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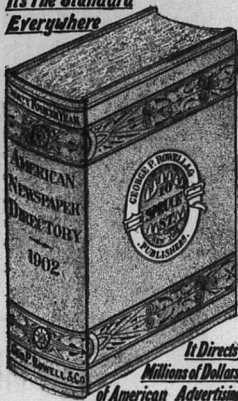
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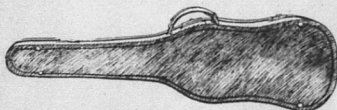
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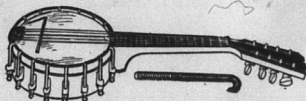
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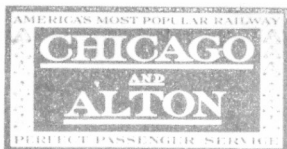


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