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AUGUST, 1912

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THE MANDOLIN NEWS

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802	KATIE-DID, March and Two-Step		Karl Hoschna	35	15	20	20	20	20	15	40
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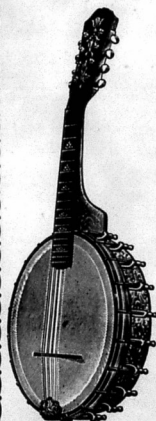
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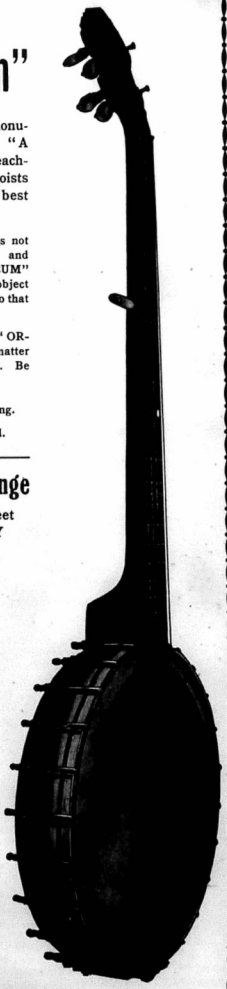
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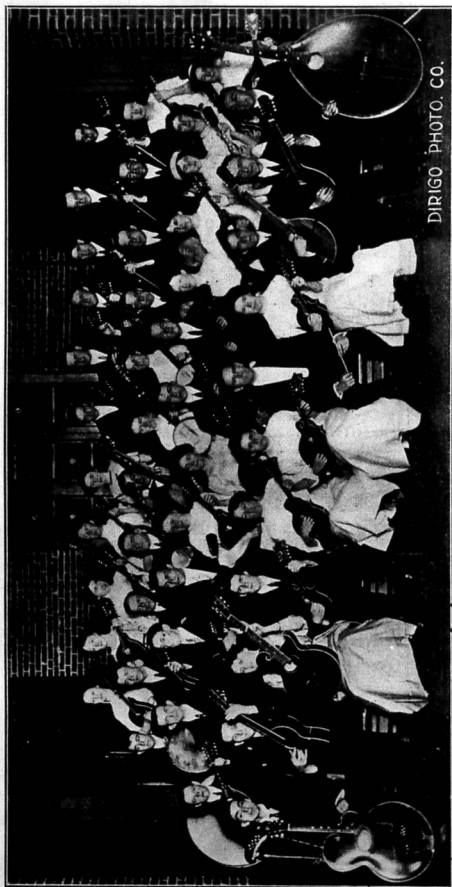
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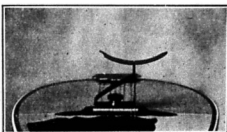
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ABUNDLED. Evening Song. (Schumann).....	B	30	10	15	15	15	15	15	10	20		
"MOMENT MUSICAL. (Schubert).....	B	30	10	15	15	15	15	15	10	20	40	
"AGGRAVATION RAG. (Cobb).....	B	30	10	15	15	15	15	15	10	20	40	
"AH SIN. Eccentric Two-Step Novelty. (Rolf).....	B	30	10	15	15	15	15	15	10	20	40	
"ALLURING GLANCES Waltz. (Rolf).....	A	30	10	15	15	15	15	15	10	20		
"AMOURETTE. Waltz. (Leigh).....	B	30	10	15	15	15	15	15	10	20		
"ANGEL'S SERENADE. (Brage).....	B	30	10	15	15	15	15	15	10	20		
"ARBITRATOR. The March and Two-Step. (Taubert).....	B	30	10	15	15	15	15	15	10	20	40	30
"AT THE HAMLET (Au Hameau). (Godard).....	B	30	10	15	15	15	15	15	10	20		
"AU MATIN. (Godard).....	B	30	10	15	15	15	15	15	10	20		
"BABOON BOUNCE. The. A Rag-Step Intermezzo.....	B	30	10	15	15	15	15	15	10	20	40	
"BARN DANCE. The Bunnies' Gambol. (West).....	B	30	10	15	15	15	15	15	10	20	40	30
"BASHFUL PUMPKIN. Schottische and Barn Dance. (Rolf).....	A	30	10	15	15	15	15	15	10	20	40	
"BERCEUSE from "Jocelyn." (Godard).....	B	30	10	15	15	15	15	15	10	20		
"BERCEUSE. (Schryer).....	B	30	10	15	15	15	15	15	10	20		
"BERLIN IN SMILES AND TEARS. Overture. (Conrad).....	B	40	20	25	25	25	25	25	20	35		
"BOYS OF THE MILITIA. March. (Boehnlein).....	B	30	10	15	15	15	15	15	10	20	40	
"CAVATINA. (Raf).....	B	30	10	15	15	15	15	15	10	20		
"CHAIN OF DAISIES. Waltz.....	A	30	10	15	15	15	15	15	10	20	40	
"CHanson Sans Paroles. Song Without Words. (Tchickowsky).....	B	30	10	15	15	15	15	15	10	20		
"CLOUD-CHIEF. Two-Step Intermezzo. (Phille).....	B	30	10	15	15	15	15	15	10	20	40	
"COLORED PROMENADE. The. March and Two-Step.....	A	30	10	15	15	15	15	15	10	20	40	
"COME BACK TO CONNEMARA. Irish Novelty Two-Step. (Grey).....	B	30	10	15	15	15	15	15	10	20	40	
"COMMANDER. The. March and Two-Step. (Hall).....	A	30	10	15	15	15	15	15	10	20	40	
"CONSOLATION. No. 6. (Liszt).....	B	30	10	15	15	15	15	15	10	20		
"CONVENTION CITY. March.....	B	30	10	15	15	15	15	15	10	20		
"COPPELIA. Valse Lente. (Delibes).....	B	40	20	25	25	25	25	25	20	35		
"COQUETTE. The. Mazurka Capriccio.....	B	30	10	15	15	15	15	15	10	20	40	
"CRUCIFIXI (Faure).....	B	30	10	15	15	15	15	15	10	20	40	
"CUPID ASSTRAY. Waltz. (Rolf).....	B	40	20	25	25	25	25	25	20	35		
"DANCE OF THE CLOWNS. (Marchal).....	B	30	10	15	15	15	15	15	10	20	40	
"DANCE OF THE LUNATICS. An Idiotic Rave. (Allen).....	B	30	10	15	15	15	15	15	10	20	40	
"DAT YAM RAG. A Darkie Delicacy.....	A	30	10	15	15	15	15	15	10	20	40	
"DIXIE TWILIGHT. Characteristic March. (Johnson).....	A	30	10	15	15	15	15	15	10	20		
"DREAM KISSES. Waltz. (Rolf).....	B	40	20	25	25	25	25	25	20	35		
"DROWSY DEMPSEY. A Coon Shuffle.....	A	30	10	15	15	15	15	15	10	20	40	
"EL TORERO. Waltz.....	B	30	10	15	15	15	15	15	10	20		
"FAIR CONFIDANTES. Waltz. (McVagh).....	A	40	20	25	25	25	25	25	20	35		
"FAIR DAME. Lanciers. (Brown).....	B	40	20	25	25	25	25	25	20	35		
"FAIR FLIRTATIONS. Dance Caprice. (Boehnlein).....	B	30	10	15	15	15	15	15	10	20	40	30
"FAREWELL TO THE FLOWERS. Reverie.....	B	30	10	15	15	15	15	15	10	20		
"FARMER BUNTWING. March Humoresque. (Luscomb).....	B	30	10	15	15	15	15	15	10	20	40	30
"FAUST. Selection. (Gounod).....	B	50	30	35	35	35	35	35	30	40		
"FIFTH NOCTURNE. (Leybach).....	B	40	20	25	25	25	25	25	20	35		
"FLIGHT OF THE BIRDS. Ballet.....	B	30	10	15	15	15	15	15	10	20		
"FOUR LITTLE PIPERS. Schottische. (O'Connor).....	A	30	10	15	15	15	15	15	10	20	40	30
"FUN IN A BARBER SHOP. Novelty March. (Winn).....	A	30	10	15	15	15	15	15	10	20	40	30
"GLORIANA. Overture.....	B	40	20	25	25	25	25	25	20	35		
"GRETCHEN. MY RATSCHKELEER FAIRY. (Ayer).....	A	30	10	15	15	15	15	15	10	20		
"HASHED BROWN. Novelty Two-Step. (Allen).....	A	30	10	15	15	15	15	15	10	20		
"HEAP BIG INJUN. Two-Step Intermezzo. (Sawyer).....	B	30	10	15	15	15	15	15	10	20	40	
"HEART MURMURS. Waltz. (Rolf).....	B	40	20	25	25	25	25	25	20	35	40	30
"HILARIOUS ZEB. An Ethiopian Odde.....	A	30	10	15	15	15	15	15	10	20	40	
"HOME SWEET HOME. Medley "Good-Night" Waltz.....	B	50	30	35	35	35	35	35	30	40		
"HOOP-E-KACK. Two-Step Novelty. (Allen).....	B	30	10	15	15	15	15	15	10	20	40	
"HUMORESQUE. (Gerald, Op. 101, No. 7).....	B	30	10	15	15	15	15	15	10	20	40	
"HUNGARIAN DANCE No. 5. (Brahms).....	C	30	10	15	15	15	15	15	10	20		
"HUNGARIAN DANCE No. 6. (Brahms).....	B	30	10	15	15	15	15	15	10	20		
"IN A DIZIE DELL. Slow Waltz.....	B	30	10	15	15	15	15	15	10	20	40	
"IN CUPID'S TOILS. Waltz. (Morse).....	B	30	10	15	15	15	15	15	10	20		
"INDIFFERENCE. Characteristic Morceau. (Rolf).....	B	30	10	15	15	15	15	15	10	20		
"IN LOVERS' RE. Caprice.....	B	30	10	15	15	15	15	15	10	20	40	
"IN ROYAL FAVOR. March and Two-Step. (Potter).....	B	30	10	15	15	15	15	15	10	20		
"INTOXICATION RAG. (Conrad).....	B	30	10	15	15	15	15	15	10	20		
"IRVINA. Intermezzo. (Two-Step) (Rolf).....	B	30	10	15	15	15	15	15	10	20	40	

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*MOONLIGHT. Waltz. (Lange)	Arr. Hildreth-Jacobs	B	30	10	15	15	15 ¹	15	15	15	20	..
*MOOSE, THE. March. (Flath)	Arr. Walter Jacobs	B	30	10	15	15	15 ¹	15	15	15	20	..
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*NATIONAL EMBLEM. March. (Bagley)	Arr. Geo. L. Lansing	B	30	10	15	15	15 ¹	15	15	15	20	..
*NOCTURNE. (Chopin, Op. 9, No. 2)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
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*ROMANCE OF A ROSE. Reverie. (O'Connor)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
*ROUND THE RING. Galop. (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15	15	15	15	20	..
*RUBBER PLANT RAG. A Stretcherette. (Cobb)	Arr. Walter Jacobs	B	30	10	15	15	15 ¹	15	15	15	20	40
*RUSSIAN PONY RAG. A Syncretedance. (Ramsay)	Arr. Hildreth-Jacobs	B	30	10	15	15	15 ¹	15	15	15	20	40
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*HUNGARIAN DANCE No. 7. (Brahms)	Arr. R. E. Hildreth	B	40	20	25	25	25 ¹	25	25	25	35	..
*SEVILLA. Waltz of Concert	Percy M. Jaques	B	30	10	15	15	15 ¹	15	15	15	20	40
*SHEEP POLKA. (Horn Dance)	Arr. Walter Jacobs	B	30	10	15	15	15 ¹	15	15	15	20	..
*SIMPLE AVEU. Simple Confession. (Thoms)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
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*SPANISH DANCE No. 2. (Moszkowski)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
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*SPYING CUPID. Waltz. (Rolf)	Arr. Walter Jacobs	A	40	25	25	25	25 ¹	25	25	25	35	..
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*TAT TANTO RAG. (Horn Dance)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	40
*THIRD DEGREE, THE. Waltz. (Bendis)	Arr. Walter Jacobs	B	40	20	25	25	25 ¹	25	25	25	35	..
*TOP O' THE MORNIN'. Medley March	Arr. R. E. Hildreth	B	30	10	15	15	15	15	15	15	20	..
*TRADING SMILES. Schottische. (Ramsay)	Arr. Jacobs-Hildreth	A	30	10	15	15	15 ¹	15	15	15	20	..
*TRAUMEREI AND ROMANZE. (Schumann)	Arr. R. E. Hildreth	A	30	10	15	15	15 ¹	15	15	15	20	..
*TRI-MOUNTAIN. March and Two-Step. (Weekman)	Arr. Hildreth-Jacobs	A	30	10	15	15	15 ¹	15	15	15	20	40
*TROOPS, THE. (Horn Dance)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
*TURKISH TOWEL RAG. A Rub-Down. (Allen)	Arr. Walter Jacobs	B	30	10	15	15	15 ¹	15	15	15	20	40
*TWO LOVERS, THE. Nolette. (Flath)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
*U AND I. Waltz.	Arr. R. E. Hildreth	B	40	20	25	25	25 ¹	25	25	25	35	..
*VENETIAN ROMANCE. Barcarole	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
*VIGOR OF YOUTH. March and Two-Step.	W. M. Lanning	A	30	10	15	15	15 ¹	15	15	15	20	..
*WHEELING AROUND. (Horn Dance)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	35
*WESTWARD HO! March	Geo. L. Lansing	A	30	10	15	15	15	15	15	15	20	40
*WEIRLING OVER THE BALL-ROOM FLOOR. Waltz. (Ramsay)	Arr. Hildreth-Jacobs	A	30	10	15	15	15 ¹	15	15	15	20	..
*WIEGENLIED. Cradle Song. (Hauer)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
*KUTIAWIAK. A Polish National Dance. (Wienlawski)	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
*WITH THE WIND. Galop. National Dance.	Arr. R. E. Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
*YANKEE DANCE. (Horn Dance)	Arr. A. J. Weidt	B	30	10	15	15	15 ¹	15	15	15	20	40
*YOU LOOK JUST LIKE A GIRL I USED TO KNOW. (Ramsay)	Arr. Jacobs-Hildreth	B	30	10	15	15	15 ¹	15	15	15	20	..
*ZAMPA. (Horn Dance)	Arr. A. J. Weidt	B	30	10	15	15	15 ¹	15	15	15	20	35
*ZAMPARITE. Characteristic March. (Lake)	Arr. Walter Jacobs	A	30	10	15	15	15 ¹	15	15	15	20	..

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THE CADENZA

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No. 2



GIBSON QUINTETTE, COLORADO SPRINGS, COLO.
MR. LEON ENSIGN DERR, DIRECTOR

A QUINTETTE OF HIGH ALTITUDE

AT the moment of beginning this bit of a write-up, the mercury on the official thermometer at Boston has touched the mark of 99 plus—the plus signifying the varying degrees of humid—humid very, humid verier and humidity veriest, none of which is conducive to editorial good temper. And on top of all this super-heated, Summer argument, comes this photograph of five player-men, all looking exasperatingly and irritatingly cool and comfortable in their white negligée uniforms. We do not know that we ever shall go so far West as to make “Pike’s Peak or bust,” but if—well, then we shall have it out with the Gibson Quintette of Colorado Springs, Col., for this midsummer irritation, even though the “out” might be wished back onto our editorial head.

If current comment and general musical gossip be reliable and dependable, this Quintette—although report is reticent regarding humidity—has a musico-business thermometer that registers 99 plus, in both playing and engagements. The Club date-book stands as confirmation of this statement and shows that, by the end of the first week in May, every night had been closed in full for the balance of the month, with new engagements constantly calling and, through necessity, as constantly refused. It also shows that the Quintette had engaged for the following months of June, July and August to furnish music and musical entertainments for the guests of the “Mansions,” one of the largest of the many summer resort houses in the Rocky Mountain region.

That the Gibson Quintette should gain a multiplicity of engagements, is the more readily understandable when the quality and quantity of its work is known and considered. In the first place, outside of its work as an individual concert organization, the Quintette are all members of the Pike’s Peak Mandolin Orchestra, under the directorship of Mr. Leon Ensign Derr—a man who acts in the dual capacity of leader of both the Orchestra and the Club—and the ensemble discipline in the larger Orchestra, probably has done much in fitting them for the finer graded work of a solo quintet.

In the second place, these five men are players-singers, accomplished in their versatility as both instrumentalists and vocalists. This unusual combination of a string quintet, a vocal quartet and individual soloists, affords unusual opportunities to render programs of such wide diversity and quality as to permit of almost unlimited quantity, and to specialize on constantly varying musical entertainments. A glance at one of the Quintette’s average programs will be interesting as showing the scope that may be covered by five versatile and talented men.

Gibson Quintette

a. “Boston Ideal March”	Siegel
b. “Sunflower Rag”	Joplin
Mando-cello Solos—Mr. Smith	
a. “Asleep in the Deep”	Petrie
b. “The Palms”	Faure
Guitar Accompaniment—Mr. Neal	
Vocal Quartet—Messrs. Derr, Neal, Smith and Michaels	
“The Rosary”	Nevin
Mandolin Solo—Mr. Derr	
“Come Ye Disconsolate” (unaccompanied)	Stauffer
String Quartet—Messrs. Derr, Pielstick, Smith and Michaels	
Sextet from Lucia	Donizetti
Vocal Solos—Mr. Derr	
a. “Silver Threads Among the Gold”	Danks
b. “Aloha Oe” (Hawaiian air)	
Guitar accompaniment—Messrs. Neal and Smith	
Guitar Solos—Mr. Neal	
a. “Stars and Stripes Forever”	Sousa
b. Medley of Hawaiian airs.	Neal
Mandola and Mando-cello Duet—Messrs. Michaels and Smith	
“Tell Me, Merry Birds of Spring”	

Gibson Quintette

“Light Cavalry” Overture.....Suppé

The personnel of the Quintette is: Leon Ensign Derr, director, mandolin soloist and first tenor; David Neal, guitar and zither soloist and second tenor; Carl E. Pielstick, mandolin and mandola; W. Ed. Smith, mandocello soloist and first bass; Bert Michaels, mandola, guitar and second bass. Mr. Derr, the director, previous to assuming charge of the Pike’s Peak Orchestra and the Gibson Quintette, had been identified with the Olympia Mandolin Orchestra of St. Louis and “The Forty Singers” of Waco, Texas, and is now building for his two organizations of Colorado Springs a reputation and repertoire of which any leader and his playing bodies might well be proud.

THE CADENZA does not intend to “wish on” to any body a perpetual torridity of climate, but it does feel in duty bound to express the earnest desire that the musical thermometer of the Gibson Quintette will ever maintain an altitude as high as the name of its parent organization suggests.

THE TURN IN THE ROAD

By W. S. MARSH

BOBBIE RUSSELL closed the street door of the office building with a crash and paused for a moment on the steps before setting out for home. It was the hour just before the letting out of the theatres, and for the moment the street seemed strangely deserted. As far as the eye could reach was a succession of brilliantly illuminated electric signs. A single window in the top story of a skyscraper gleamed like the eye of some sullen monster. From a pigmy building, wedged in between two giant neighbors, projected a flagstaff from which the American flag lazily waved.

Bobbie’s eyes took in these details with that satisfaction known only to the true lover of the city; and as he started for the corner to take his car, a peculiar emotion surged up within him, a feeling that some new and wonderful experience was about to happen. To this was added the feeling of a duty well done, for Bobbie had remained down town to compile certain data and statistics which his chief had requested him to have ready the following morning.

The house, one room of which Bobbie called “home,” was situated well out in the suburbs. As the car bounded along, Bobbie began to realize some of the beauties that lay spread out on either side of him. It was the month of May; a corpulent moon shed its light over the passing landscape, and an occasional apple tree, laden with pink-and-white blossoms, perfumed the warm night air.

Obedying a sudden impulse to walk the remainder of the way, Bobbie signalled the conductor to stop, and dropped off the car in front of a small cottage. He paused a moment to decide which route to take; the direct one, which would soon take him home, or the one which turned off to the right, through a more beautiful section, then sweeping around a turn in the road—

“The turn in the road,” thought Bobbie, “where have I heard that phrase before?” As he stood there in doubt, from the little cottage came the sound of a guitar in the introductory measures of “La Paloma”—

“Zoom-za-zoom-zoom,
Zoom-za-zoom-zoom,
Zoom—”

A mandolin, exquisitely played, took up the melody, and swept it along with passionate expression.

And then it all came back to Bobbie; as he turned to

take the longer road. In the little country town where he had spent his boyhood, it was just such another May evening—how long ago was it?—with its warm, flower-perfumed air, and the soft moonlight gleaming through the trees. He had spent the evening at Jessie's—"the best girl chum a fellow ever had"—and there had been laughter and talk and music, Jessie playing the mandolin to his guitar accompaniment. "La Paloma" had been a favorite selection of theirs—why, even now he could remember exactly at which frets to place his fingers! As he was preparing to leave, Jessie had placed a small autograph album in his hands (autographs were the village fad at that time, he remembered) with the request that he write something in it. A few lines of poetry that he had written at some idle hour flashed into his mind, and he had scrawled them in the book over his initials and the date:

"Somewhere upon each road there is a turning.
What lies beyond? Expectantly we seek.
Sometimes we find a scene of rarest beauty;
Sometimes a scene repulsive, bare and bleak."
"So, too, upon life's road we'll find a turning;
What lies beyond the turn for you and me?
The sunlit plains of joy, or vales of sorrow?
Together, hand in hand, let's go and see!"

"Thank you, Bobbie," she said softly, after she had read them, "good-night."

Shortly after that night he had sought out the city to make his fortune—and Success had not altogether frowned upon him. The thought of that Jessie of other days brought vividly to his mind how she had looked that evening, when they had played "La Paloma" together. The simple white dress, the soft curve of her cheek, her gentle smile—he could almost see them again. And then came the thought of Alice and Bell and Marie and the rest of the "bunch" with whom he had been associating, with their ready "jollyng" and fluent slang—good girls, but how different from that Jessie he so well remembered!

Bobbie's thoughts were interrupted by his arrival at his doorstep. On reaching his room, he went to his trunk and hunted up Jessie's picture, which he found buried beneath a mass of letters and photographs—and here was one of the letters she had written him before their correspondence had been broken off. He didn't quite remember who had written last, but this letter of hers was probably the one he had failed to answer. As he re-read it, he realized he had never appreciated her letters, with their cordial interest in him and his affairs, and their quaint phrases, with here and there a hint of humor or pathos. Had she perhaps cared just a little—

Bobbie gazed long and searchingly at the photo, as it lay on the table. A depressing sense of the loss of something very dear and precious came over him—and then he wondered if perhaps there might not still be a chance for him. It was not so long ago, after all. By Jove! He would take a trip back to that little country town, and find out! The chief owed him a holiday, anyway! With this resolve in his heart, he found himself quite tired enough for bed; and as he composed himself for sleep, he realized he had indeed reached "the turn in the road."

True to his resolve, the next day found Bobbie speeding on his way. It was an all-day journey, and there was plenty of time for torturing thoughts to assail his mind. "Perhaps Jessie could not care for him; perhaps she was already married; she might even be dead!" There came to him a vision of red-headed Ed Danvers (whom Bobbie had detested, but who had seemed to enjoy Jessie's company) leading her to the altar; of a mournful procession of vehicles, the first of which was a hearse—but by

this time the train was nearing the village, and Bobbie began to notice familiar-looking places. On yonder hillside he had gathered arbutus when a barefooted boy. He remembered there used to be a tiny pond just over the ridge. Over there was the place where the great, luscious blackberries grew—how delicious they used to taste, smothered in cream and sugar! And there was the old deserted brickyard, where you could get such bully clay!

At last, in the late afternoon the little station was reached. Bobbie hurried along the familiar streets to the hotel. As he registered, he noted with relief that there was a new clerk, for he did not care to enter into any such conversation as that into which the old clerk (whom he had known well) would inevitably lead him.

After supper, he waited with impatience until it should be late enough to climb the hill to Jessie's house. He rang the bell in fear and trembling—and Jessie herself came to the door!

"Why, Bobbie Russell," she said, "how do you do?"

And Bobbie thought he could detect a note of gladness beneath her accent of surprise. How well she looked! Even more beautiful than as he remembered her.

He greeted the other members of the family, who gave him a cordial welcome—but it seemed as if he and Jessie would never be left alone, for of course they wanted to know how he liked his work, and all about the city; and had he seen Charlie Bowen, who had got a job in the same town? But at last they were left in sole possession of the little parlor. Now that the waited-for moment had arrived, Bobbie hardly knew what to say; but after a few commonplace remarks, he noticed the little autograph album on the table. Picking it up, he crossed the room to Jessie's side.

"Do you remember these verses I wrote here on that other May evening?" he asked.

"Yes, Bobbie, I think they are very beautiful; I have never forgotten them," she said softly—

"So, too, upon life's road we'll find a turning.
What lies beyond the turn for you and me?
The sunlit plains of joy, or vales of sorrow?"

And as she hesitated, Bobbie completed the quotation:

Together, hand in hand, let's go and see!"

"Jessie, dear," he said, "I find I have come to the turn in my road. I love you, dear; can you care enough—have you the courage—to go with me and see what lies beyond the turn?"

"Yes, Bobbie," she said simply, placing her hand in his. Then, smiling up at him, she added tremulously: "I don't think it would take a great deal of courage, either!"

And as he bent over her upturned face, the village band, at their weekly practice over the grocery store, struck up "La Paloma," while underlying the harmony of the other instruments, like the beating of some gigantic heart, came the rhythmic throb of old Bill Jones' tuba—

"Zoom-za-zoom-zoom,
Zoom-za-zoom-zoom,
Zoom——"

Mr. W. D. Kenneth "popular" man, banjoist and composer, formerly of Westerly, R. I., Boston, and late of Philadelphia, is now a resident of the big city in New York State and one of the latest to ride the "goat" to membership in The Sereaders.

Miss Merna B. Robison and sister, of Morenci, Ariz., both enthusiastic mandolinists, members of "The Cadenza Mandolin Club" of their city, and just back to the "States" from an extended European trip, made a short but pleasant call on the managing editor, July 18.

COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

THERE ARE TWO CLASSES OF "EAR-FIENDS"

(Continued from the July issue)

PERCHANCE the reader has concluded that to dilate further upon this subject would be wasting time upon the useless and vesting with dignity the undeserving. But the individual reader should keep in view the personal side of the equation and remember that, if *he* is the *one in ten* who can read music both fluently and correctly, congratulations are in order, while not forgetting that, for the other *nine* who have fallen by the wayside, commiseration is due. The fallen ones are the "ear-fiends" and the failures, and if any plan can be devised whereby these unfortunate ones may be lifted out of the musical gutter, such a plan not only is worthy of a hearing, but should have the *united support* of all who stand for the progression of the good in music, and the elimination of the evil. Such a plan is to be submitted in detail later.

Those who fail absolutely may be pitied, because in their failing they at least do not cause others to suffer through their failures, while the "ear-fiends," who roam about untamed and unchained and often unknowingly torture others, can and should be harnessed, for the relief of an "ear-fiend" afflicted world and the music-salvation of—themselves. For who that does not enjoy new-found delights? Even though but one-third of the "ear-fiends" or failures were redeemed, and turned from the destructive into the productive channel, the resulting benefits to all would be incalculable.

On all sides the "ear-fiend" is to be seen and heard, and every force in the musical world, that is working for good, should combine to *stamp out the causes* that lead to his making. For it is a lamentable fact that, no matter how intelligent a man may be in other lines, he can be led easily into this snare when taking up the study of music. And should not the general public also have some protection?

It matters not how much financial and musical punishment may be inflicted upon these poor dupes; no matter if the methods or systems presented to them be utterly lacking in every element of common sense, and are loaded down with glaring inconsistencies; men, who otherwise are wide awake in business to all the "tricks of the trade"—to gold-brick schemes, fake stock deals and all the usual pitfalls which beset the unwary when out in the working world—seem sound asleep when entering the musical world and are the easiest kind of victims to the "ear game," allowing this "bunk" method of all methods to scoop them in, as the animal entraps itself when enticed by bait.

One distinct trait seems peculiar to every individual of this class of men, and one example cites the whole. Although eschewing cheapness, and demanding the highest grade in all other matters—he will have only the best of food, the best of clothes, the best seats at the theatre, and aims to be known among his associates as one who despises cheapness in all things—yet one of this class, when entering the field of music, cheerfully endorses the very quality which he refuses elsewhere. He is satisfied generally with a cheap grade of inferior instrument, engages the financially cheap, and correlatively incompetent teacher and then expects to accomplish quickly. And there is a situation for you—inferiority! cheapness! quick progress! all in one grand combination.

How can quality be expected from such a combination? In all other things quality only will satisfy him, yet for this same man, when entering the musical field,

the poorest instrument is "good enough to learn on" and the worst of all methods, "playing by ear," ensnares him quickly—and willingly. He has yet to learn that never is there a time in the student's career when he expects so much and of necessity must receive so little, as at the time of beginning—during his preliminary period. And never is there a time when he more needs the encouragement gained from the tone of a good instrument, and the services of a competent teacher with the right method.

It seems to be a characteristic of human nature to wish to secure every thing by the shortest, quickest and easiest route. Therefore, it is not at all surprising that the intelligent, as well as the unintelligent, should become easy victims to the "ear-game." And yet, given a good instrument and given a chance to use the intellectual rather than the emotional faculties (sight and common sense versus ear and "Blind Tom" treatment), given all told about twenty-five hours of the proper kind of study and application, with the addition of just a little of the everyday interest that is manifested in business—given all these factors and combine them with intent and purpose and the average mortal can acquire the simplest of all systems, notation, and virtually read at sight within a few weeks' time, *even though he be absolutely only a beginner.*

Is it not, then, thoroughly inconsistent with progression to expect that the prevailing conditions must forever continue? Must it be said of us that we passed through this life without making one attempt to adjust conditions which we knew to be radically wrong? And is there a single reader of these articles so unwrapped in a little, conservative, let-well-enough-alone policy, that his thought is not to progress or advancement? The writer does not so believe.

TAKING THE "BLIND TOM" TREATMENT

As an example of what can be done through the use of the *Formula*, before mentioned in these articles, and incidentally to show that some mortals do possess a pertinacious persistence and monumental patience, the letter which follows shortly, is self-explanatory.

The letter is from a business man—a contractor and a great music lover—who, because of his highly emotional temperament, could not possibly think of the mechanical details of notation, try to read music and listen to the results (!!) all at the same time.

This man's search after truth lasted long. He would not let-well-enough-alone, and although his persistence and patience were taxed to the utmost, he never faltered nor wavered in his determination to learn notation. His confidence in each succeeding teacher and system was supreme, but with every new teacher, as with each of the predecessors, he was doomed once more to failure. Not as a deserved punishment for incapacity on his part, but rather the natural outcome of a gross misusing of both the emotional development and intelligence, with the resulting punishment that all of the old systems inflict upon their victims.

His repeated failures were not through his own lack of intelligence, but because of the entire lacking of the proper tuition to guide his natural intelligence and musical bent. And this case is cited not to cast discredit upon any of the teachers under whom he studied, but rather to emphasize the fact that *all* the parties concerned were wrongly using their mental and physical forces in following alleged systems which must prove systemless when analyzed.

Although his eyesight was good, yet he was given the "Blind Tom" treatment by the teachers under whom he studied. Now-read his letter and ponder.

"I doubt if any man has had the opportunity of studying the methods (?) employed by the various teachers throughout the country, to the extent that has fallen to my lot.

"I want to tell you briefly about my long experience, covering a period of over thirty-six years, in searching for an instructor who would teach me notation. If you only could understand what a difficult, well-nigh impossible task it was during that period for anyone who desired to learn notation and to play correctly, and who was willing to pay for it—well, my experience will prove that one had to go some.

"A man in Jersey City was my first teacher—I failed. Then I went to ——— and failed. Both were teaching by 'ear' and, as I learned later, did not know what they were doing, although in each case I reasoned at the outset—"They can play well, so they must be good teachers." Then I went to ———, some sort of a comedian; he was as bad as the others; then to ——— another 'ear' faker. Then to another in Jersey City, likewise teaching by 'ear'. Discouraged, I gave it up for a while.

"Again, I was fired with an ambition to learn a certain composition I heard a negro play in a concert hall. I approached him to see if he would give me lessons, and we finally made a bargain. . . . He came to my house and gave me a lesson (?) or two, after which I tried to imitate his playing, but made an awfully bad job of it.

"No one could be more eager to learn to play than I, none more willing to make any sacrifice that might be necessary. Soon afterwards, together with a brother-in-law of mine, I started again, studying the 'simplified method.' We were soon convinced that this was wrong, so went to a teacher in Brooklyn, both taking a lesson at the same time, although on account of the difference in our advancement we represented different grades. He gave us a lot of trash that was supposed to be music, and charged us 25c a copy. Once I asked him for the 'Rattlesnake Jig'.

"Sure," he replied, and immediately proceeded to write out the first tune that came into his head—not what we wanted at all. When we found out what this person was doing, we quit.

"Then we both came over to New York to ——— who taught in classes. We were in what they called the 'upper class' and it was some class. There were about fifteen in it. All started in to play, and you ought to have heard the noise—a awful, and we added our share to the turmoil. Then I dropped it again for five or six years.

"I next went to Chicago, and there engaged a teacher who said he 'taught by note,' yet he always played over every piece of music for me. Consequently, I had to depend upon my 'ear' in learning (?) them. I quit and went to another teacher and had about ten lessons from him. He was another fraud, and I honestly believe he did not know as much about music as I did myself. I went from there to Springfield, Mass., and came in touch with a teacher who gave me music during my period of study with him (over twenty years ago), that I can't play now. This teacher told me that 'learning notation was a waste of time.' 'All you have to do is to buy the sheet of music,' said he (I suppose so that I might know what the name of the piece was), 'and then listen to me play it—it goes like this.' So far as understanding went, the notes on the printed page meant no more to me than so many scattered drops of ink on a piece of paper.

"Once I asked him, 'When are you going to teach me to read?' He replied, 'Oh, that will come to you later—simply keep on taking lessons and it will just come naturally.'

"Well, I kept on taking lessons and paying him my good money, but the 'natural' seemed to be further off than ever—once again I failed.

"Next I went to Boston and studied there with two teachers—same old 'ear' game—they played pieces over to me. He seemed to me that there was not a teacher in the country who was working right. Disgusted and discouraged, I again dropped my instrument until I came to New York. As all teachers I worked with used the 'ear' method, I quite naturally concluded that I was unusually slow—thought the fault was with me. But now I know differently. As nearly as I can figure, I have spent approximately \$1500 among the various teachers (about twenty of them in all) under whom I studied.

"I have now learned more in ten lessons, through the *Formula*, than I did in all the years previous. I have just worked out silently through the *Formula*, a two-page composition in about thirty-five minutes time, and played it correctly the first time heard." (See last paragraph)."

A disease of long standing, and deep-seated, is the slowest to yield to medication, if it yield at all, and such cases usually demand a long, and careful treatment to effect a permanent cure, if, indeed, a cure is possible in the end. Thus it would seem that an "ear-fend," suffer-

ing from a musical illness for over thirty-six years, would encounter stupendous difficulties in learning to read music notation—the medium through which all the voices of the great masters have spoken to the world and told their great stories—but, somewhat paradoxically, the reverse is true.

The longer one has struggled unsuccessfully for a desired goal, the more remote and difficult appears its attainment, and greater is the reluctance to renewed effort. But if the lagging effort be stimulated and the object eventually acquired, then the more enjoyable is its possession, because the more unexpected. Consequently the greater joy and satisfaction is the happy lot of him, whose ultimate success is shown to be well within his own grasping, and subject to his own effort. To him is revealed how to accomplish that of which he had given up all hope of achieving. And it likewise is a great joy for any honest teacher to share with him the unbounded surprise and delight.

The more one has suffered from a long sickness, the greater is the appreciation of a restoration to perfect health. And when restored, greater should be the effort to conform to a "Common Sense" regime of living.

"PLAYING CORRECTLY THE FIRST TIME HEARD"

The receiving of several letters and many personal inquiries indicates to the writer that his statement relative to "playing correctly the first time heard," has not been thoroughly comprehended by some of the readers of these articles in *THE CADENZA*. The fact must be borne in mind that one is not a sight-reader in its real sense until he can play a composition correctly the first time heard. Prior to now, it has been only the studied musicians and the advanced performers who have enjoyed this accomplishment.

All, including even the absolute beginner in music, who make their first crude effort at notation are attempting to read at sight, but they do not play correctly the first time heard. Sight-reading in its truest sense implies reading, playing and hearing correctly, and all at the same time, or rather these operations follow each other very rapidly in the order named. Therefore, one never can hope to be classed as a sight-reader, in the sense in which it is rightly applied and accepted, until he can play a melody correctly the first time heard.

To make more clear the method by which practically all may enjoy sight-reading—when the *Formula* is applied, Seven Steps are taken, all of which, excepting Steps Six and Seven (Registration and Reproduction Steps), are applied in silence. As water, flour and yeast are the component parts of bread, so also are the Seven Steps the component parts of tune—tone-producing factors. Taking them in their numerical order, the Steps from one to six are rehearsed in silence, at first separately and then in combination, until each succeeding step is smoothly dovetailed into the preceding, and a perfect whole is completed. Thus a new composition is actually solved and rehearsed in silence and through compelled concentration until the perfect dovetailing is made and the cycle is complete. Then in the Sixth Step (Registration) sound is heard for the first time and the student, if he has applied the Steps properly, will "play the composition correctly the first time heard."

Music moves us and we know not why we feel the tears and cannot trace the source. Is it the language of some other state born of its memory? For what can wake the soul's strong instinct of another world like music?

—Lettia Landon.

*It may carry significance to manufacturers, dealers and publishers to know that since the writer of the above letter was "shown," he has procured a high-grade instrument, subscribed to some of the best musical magazines, and bought a large quantity of music, and is in line for more. (Name and address of the writer furnished upon request.)

RANDOM REMINISCENCES

BY GEORGE W. BEMIS

(Continued from the July issue)

MY first and brief experience in professional flute playing increased my desire for more of that kind of work, but a limited acquaintance with musicians seemed an obstacle to further advancement. However, I was determined to succeed if possible, and while looking for an opening, was informed that a flute player at one of the theatres had considerable outside business and wished to know a substitute who could take his place when he was otherwise engaged. I consulted this gentleman and was engaged to play for him three evenings in December.

The orchestra was composed of union men and could not play with new, non-union members without rendering themselves liable to a fine. As I was not a member of the Union, I interviewed Mr. Thomas J. Baldwin, who at that time was treasurer of the Musician's Union, as well as agent for *Gilmore's Band*, paid the admission fee and started for the theatre, only to find that my troubles were just beginning.

A heavy fall of snow had prevented the cars from running on time, the performance had commenced and to say that I was embarrassed is to state the case mildly. The "substitute" had not then reached the voting age—in fact was a minor, while the other members of the orchestra were all decidedly major. They were musicians of acknowledged ability, and one of their number was Mr. Mathias Keller, composer of the famous "American Hymn" ("Speed Our Republic" or "Angel of Peace"). The music was all new to me; I was expected to read it at sight, and I thought that I could appreciate the situation and feelings of the young man who was thrown overboard so that he might learn to swim. It is said that some orators are very fond of the sound of their own voices, but I feared that I should hear the sound of my new piccolo to that extent that I took refuge behind the flute, and tried hard to cause no disturbance.

In one respect this performance resembled many other things of this life—it had an end. When that came I left the theatre secure in the belief that I never should reach the height of my ambition—in other words, that I never could be a professional flutist. That night's rest was much broken. The next morning I reported to Mr. John Celoni, the gentleman for whom I had substituted, not doubting that he had received news of the disaster of the previous evening and would promptly cancel all that remained of my engagement.

But I found the gentleman quiet at his ease, with his red smoking cap, tassel and all, resting gracefully on his left ear, and thoroughly enjoying his cigar, undisturbed by news of the wreck or any other news. When he told me that Mr. Peterschen, the kind-hearted leader had said: "I think that young man is a pretty good flute player, but I guess he was a little frightened" (completely panic stricken would have expressed it), I was much surprised and more than pleased. This remark gave me fresh courage, the piccolo was heard the next evening, and I began to think the height referred to was among the possibilities.

There were few flute players in Boston at this time, who were not connected with the orchestras or bands of the city. This was fortunate for those who had no permanent engagement, as so many of the theatre players were also members of *Gilmore's, Brown's Brigade* and other bands, and often found it necessary to engage substitutes. This part of the business was sometimes unsatisfactory,

from the fact that the substitute rarely had the advantage of a rehearsal, but had to read a very badly written part at sight, and perhaps even to transpose it if an accompaniment to a solo, and the artist on the stage had taken cold or for some reason wished to sing it in a different key from that in which the solo was so poorly inked. However, it is only fair to remember that this dearly bought experience proved to be of great value to me.

Then again, the indifferent writer does not always write music, nor at times always complete his feeble attempts. In such cases it is now the often much abused editor who is the suffering victim, and thanks to the invention of the printing press and the editing process, the listening public are spared the pain of hearing frantic orchestral efforts to interpret and fill in a poor manuscript of worse music.

In the long list of organizations that delighted Boston audiences before and during the Sixties, the *Mendelssohn Quintette Club* assuredly holds a high place. Each member was a master of his instrument and, if I remember rightly, the first time I had the pleasure of hearing the Club, each one played a solo. I well remember the 'cello solo of Mr. Wulf Fries, as also the flute solo variations on the theme from "Alexis," given by Mr. Gustav Krebs. It was the first time that I had heard the flute played in public as a solo instrument, and that it was a fine rendition "goes without saying." The same theme afterwards was arranged and varied for the cornet. Several cornetists one day were discussing its merits, and one remarked that he found the triplet variation very difficult. Another said: "It is easy enough for me, if I take time enough to play it."

But to return to the *Mendelssohn Quintette Club*. They toured the country many times and gave pleasure to a great many audiences, and one of their number, Mr. Thomas Ryan, wrote a book giving an account of their travels. Mr. Edward Beyer, a well-known musician and composer, played with this Club for some little time, but severed his connection with it in order to take a theatre engagement. He asked me to substitute for him one week at the theatre, as he was to play at the Triennial Festival given by the *Handel and Haydn Society*. Monday morning I went to the ticket office of the Theatre Comique and asked to be directed to the orchestra. The man who answered my question proved to be the manager of the theatre. I am sorry to say that he was not in good humor, and I soon realized that my youthful appearance was against me. However, I will refer to this in the next issue of THE CADENZA.

IN SUMMER TIME

SINGING, for the Summer vacation days! Mr. Myron A. Bickford of New York City, member of the *Plectrio*, the *Serenaders*, and a very, very busy musician during the winter season, as usual is "Summer-vacationing" in beautiful Chautauqua. Through all the long, delectable summer days and nights, he has nothing to do but—work.

When he isn't playing the violin in the regular orchestra, he is playing the viola, assists in the coaching, and does the accompanying, in addition to conducting his regular, stringed instrument department. He gives weekly complimentary recitals, the series embracing all the best known works for the mandolin, banjo and guitar, both singly and in combination with other instruments. We wonder that he doesn't tune and repair all the instruments, in order to avoid Summer ennui.

All one's life is music, if one touches the notes rightly and in time.

—Ruskin.

THE SINGING VOICE OF 100 YEARS HENCE

THE perfection of all tone-producing instruments, the simplest, yet the most complex and the one most beautiful in its results, is the human larynx. And it is the one most easy to destroy and whose beauty is most quickly lost. The master instruments of a de Salo, Stradivarius, Amati or a Guarnerius, zealously and jealously guarded, are passed on from generation to generation in full preservation of their tonal integrity. A master-toned 'cello or a wonder-singing flute hold their glorious voicings so long as their forms of wood remain intact, while the glory of the human singing-voice, if fortunately it survives accident or disease, passes with youth or middle life.

What would the present generation give for the privilege of hearing in all its power of compelling beauty and range the voice of Malibran, Grisi, Catalani or Lind; or of Mario, Feranti, Tamburini, Velluti, Lablache, Formes and scores of others? It would be priceless. The compositions that gave these voices their public birth live, while the voices that may have created the works themselves are dead—such is the immutable law. The singing-life of the human voice, ordinarily, is but a little more than forty years. That of the human-made instrument lasts until the decay and disintegration of its body.

Yet apparently this need no longer be the law of voice. One man has made possible its preservation, at least for a time, after the passing of the singer from public life or the living world, if government, societies or individuals so desire and will it. And for this alone the name of Edison must stand foremost in the ranks of achieving scientists. The duration of preservation as yet can be nothing more than mere conjecture—conjecture proved to the future by the experiments of the present. Such experiment is now being tried in Paris, as the following interesting account taken from the *Manchester Guardian*, will show:

The Voice Museum, which was officially inaugurated in the basement of the Opéra by M. Pedro Gailhard in 1907, has received another year's addition to its voice records of the best singers who have been heard at the Paris Opéra and elsewhere, and also some other records that will be of value for the history of music. The ceremony, which has now become an annual one, was presided over by M. Léon Bérard, Under Secretary of State for Fine Arts.

The museum consists of phonographic disks, carefully wrapped in asbestos and covered with glass, which for greater protection are placed separately in hermetically sealed metallic boxes, from which the air is exhausted. The boxes are placed in rows on shelves in the vaults, and when each shelf is full the front of the vault is walled up. The disks are not supposed to be opened for one hundred years. The singer's name and a detailed instruction as to how to use the disk are placed inside each box.

The first disk placed in the vaults included the voices of such singers as Tamagno, Scotti, Mme. Calvé, Adelina Patti, Schumann-Heink, and a piece executed by Kubelik. The disks added to this year's collection contain the voices of the tenor Franz, Caruso, Amato, Mme. Sembrich, Geraldine Farrar, Bessie Abbott, Tetrassini, and a piano piece by Paderewski. The ceremony, although it was described as a "burial of the voices," had nothing funeral about it. The many visitors present enjoyed a speech by a well-known Parisian actor and manager, M. Gémier, delivered by the phonograph.

What is the greatest operation Massachusetts has ever known? Lansing Boston.

—Kenneth.

SANDS THAT SING

IT is small wonder that for the higher pleasures the human race should turn itself most naturally to music, the finer development demanding its symphonic orchestras, sounding bands and singing choruses, since our great universe is, after all, but a responsive offering of music that one needs not to be too highly attuned to clearly discern. Heat and cold have well modulated tones, the winds and waves have their symphonies of vast variations, the "roar" of Niagara has been found to have a distinct pitch in diatonic, the cast up shells of the sea retain their songs, and even the sands of the shore will sing.

Of the singing sands there is so little general knowledge that a recent lecture devoted to a consideration of these extraordinary sands known as "musical" or "singing" sands, given at the Royal Societies Club by Mr. Cecil Warus-Wilson and reported in the *London Standard*, carries much interest:

The best singing sands in the world come from the Isle of Egg, off the coast of Scotland, and it is comforting to know that whatever figure Britain may cut in grand opera she is at least pre-eminent when it comes to a question of singing sand. But what is singing sand? Mr. Warus-Wilson went to great pains to leave no doubt on the subject and although his audience contained many eminent geologists, he asked leave to begin at the very beginning and to treat his audience "as an audience of boys."

The lecturer showed how the rocks of which the earth is composed are decomposed by the action of natural causes, chiefly the weather; how cliffs become boulders, how boulders become pebbles, and pebbles, in turn become sand. In the course of time it occurs that Nature, that most versatile old lady, produces a kind of sand which has music in its soul; a sand composed of quartz, rounded and highly polished, of a uniform size and very clean.

And when these are agitated so as to produce vibrations by means of the wind, by being trodden upon, or by being struck, they produce musical notes. Such perfect deposits are found in the Isle of Egg, and it was by means of samples of the real Egg variety that the lecturer produced musical notes.

Filling a wooden eggcup with sand from the Isle of Egg he stabbed the sand with a wooden ninepin abstracted, he said, from the nursery at home and produced a high musical note. The sand behaved better in the eggcup than in anything else. In a cardboard box its musical note remained dumb, as it did in a flowerpot and in the half of a rubber ball. In half a wooden Easter egg the sand from the Isle of Egg, as the lecturer remarked, "positively revelled" in its surroundings and emitted a sharp, joyous squeaking.

Musical sands have been known for one thousand years and it is believed that there is a reference to them in one of the tales of the "Arabian Nights." But Nature, who conducts experiments on quite a different scale, produces much finer results. There is the Mountain of the Bell on the shores of the Red Sea, which makes extraordinary sounds and boomings when the winds set the countless millions of particles rubbing against each other and vibrating.

Darwin discovered the "Roarer" in Chile, which also makes tremendous noises, and there are many other examples in various parts of the world.

Banjos are like babies. They never should be thumped, juggled with or over-fretted if their best points are to be brought out. Neither should their heads be allowed to hang loose.

THE CADENZA

Devoted to the Interest of the Mandolin, Banjo and Guitar

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

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VOL. XIX AUGUST, 1912 No. 2

A "CLOSED BOOK" OPENED

THE writer of an article in the July number of our brother publication, the *Crescendo*, makes a rather broad, if not wholly erroneous statement, in saying, "... so many musicians can talk nothing other than music, which is ('sad but true') a closed book to the average business man, or even to the majority of lawyers and doctors. . . . Take the average business man of today, and he knows nothing of the great operas or symphonies, and practically nothing of the great masters of music." Such a statement, or collocation of statements, possibly might have passed muster half a hundred years ago, but assuredly not in these present, musical times.

THE CADENZA does not pose as an authority on the status of musical culture throughout the entire country, but it does know that it is the "average business man" and the "majority of lawyers and doctors" in Boston who support the Summer "Pops" and make financially possible the Winter concerts and operas, even though music to them is a "closed book," and it is fair to assume that it is the same elsewhere as in Boston. It is they, the business men, lawyers and doctors who form the nucleus on which is builded the tenor and bass sections of the oratorio and amateur opera choruses. It is they—and those who will become the "they" of the future—who were, and who are, the musical backbone of the college glee, banjo and mandolin clubs, and of a surety all such as these sometimes are called upon to sing and play something of the great masters of music.

It also is the "average business man" who not only turns to music for recreation and relief from the grind of business and pays well for it, but in the majority of cases is able to discuss music intelligently and well. Without

him, and a great many of him, the splendid bands of Creator, Sousa and others, to say nothing of the great symphonic and smaller concert orchestras, would be wrecks on the rock of financial insufficiency, and these aggregations at times really do play something other than ragtime. And there is no keener discriminator or harder "kicker" than your "average business man" when the entr'acte or incidental music of the theatre is below musical par. Does the *Crescendo* correspondent assume that these business men, contributors to the hard-cash support of band and orchestral concerts do so from purely philanthropic reasons—merely that the musicians may hold little weekly symposiums and dabble in music from their "closed book"? Well, it is more possible than probable.

It would be extremely interesting to know exactly from what class of patrons came the almost fabulous sum of between \$7,000,000 and \$8,000,000 expended last season on opera alone in New York City. In commenting upon these figures the New York *Tribune* states:

"What answer do these figures make to the accusation that people attend the opera only because it is 'the thing'? It certainly is not 'the thing' to sit in the family circle or the balcony, or to stand downstairs behind the parquet. Yet a large proportion of the revenue of the Opera House comes from the occupants of the sky seats and from the dense packs of ständees. Another point for the music-lovers is that, whereas no one claims that it is fashionable to go to concerts, there was \$8,000,000 spent on that form of pleasure during its comparatively short season."

If these figures be true, and they are well corroborated, it is not outside the realm of probability to assume that it must have come, in the bulk, from those who have money to spend for amusement and recreation—the "average business man" and the "majority of lawyers and doctors," rather than from the student and professional. And it falls within the same realm to assume that they really knew what operas and concert programs they most cared to hear.

Again, there are at least two "regular" orchestras in this country, and one in Europe, that in their entirety are composed of medico-musicians, and in the Greek mandolin orchestra that visited America last winter, the leader and majority of members are physicians in regular practice when not playing. Also it is the "majority" of doctors who know full well the influence of music as a curative and healing power in certain mental and nervous maladies, and who also can advance sane, sound and logical reasoning for its beneficent action.

True it may be that, as a rule, business men, lawyers and doctors have not the time to "gab" overmuch about the "art and profession" of music. Yet silence is not always a tacit acknowledgment of ignorance any more than is much talking a sure sign of great knowledge. It is almost an axiom that, he who talks much of his accomplishments lacks much of accomplishments whereof to talk. On the other hand, he indeed is a poor lawyer today who, had he a suit to contest for a musical client (and such are almost legion), cannot bring to bear many technical and ethical points in music in support of his legal arguments. And even this would necessitate some study in an otherwise "closed book."

Why even the members of our theatre and café orchestras—the most of them clever, good, all-round musicians—are pretty fair business men when it comes to differentiating in terms; salaries and engagements, while the tenors, basses, sopranos and contraltos of our church choirs will drive you a most excellent business bargain on secular days, although opening their "closed book" only on Sundays.

The *Crescendo* correspondent seemingly forgets, too,

(Continued on page 34)

BERCEUSE

1st MANDOLIN
or VIOLINLUDWIG SCHYTTÉ
Arr. by R. E. HILDRETH

Moderato e cantabile

Guitar

p

p

2^d Mand.

poco a poco cresa

f

p

mf

più lento

molto rall.

p a tempo

2^d Mand.

poco a poco cresa

f

p rit.

mf a tempo

f

rit.

p a tempo

Flute or Mandolin Solo

pp

The Baboon Bounce

A RAG-STEP INTERMEZZO

BANJO SOLO

GEORGE L. COBB
Arr. by WALTER JACOBS

f *ff*

mf

f *mf*

f *f*

ff

ff

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Musical score for a piano piece, featuring ten staves of music in G major (one sharp). The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings. The first staff begins with a mezzo-forte (*mf*) marking. The second staff has a forte (*f*) marking. The third staff returns to mezzo-forte (*mf*). The fourth staff has a forte (*f*) marking and ends with a fortissimo (*ff*) marking. The fifth staff is labeled "TRIO" and begins with a forte (*f*) marking, followed by a mezzo-forte (*mf*) marking. The sixth staff has a forte (*f*) marking. The seventh staff has a forte (*f*) marking. The eighth staff has a forte (*f*) marking. The ninth staff has a forte (*f*) marking. The tenth staff has a forte (*f*) marking and ends with a fortissimo (*ff*) marking.

BERCEUSE

2^d MANDOLINLUDWIG SCHYTTÉ
Arr. by R.E. HILDRETH

Moderato e cantabile

p Mandola

poco a poco cresc. *f*

Mandola *p* *mf*

più lento *a tempo* *p* Mandola *molto rall.*

poco a poco cresc. *f*

p rit. *mf a tempo* *f* Mandola *rit.* *p a tempo*

pp

The CADENZA

BERCEUSE

TENOR MANDOLA

LUDWIG SCHYTTÉ
Arr. by R. E. HILDRETH

Moderato e cantabile

p

poco a poco cresc. - - - - - *f*

p *mf*

più lento

molto rall. *p a tempo*

poco a poco cresc. - - - - - *f*

p rit. *mf a tempo* *f* *rit.* *p a tempo*

Mando-Cello

pp

Colonial Days

Gavotte

GUITAR SOLO

A. J. WEIDT

Musical score for "Colonial Days" Gavotte, Guitar Solo by A. J. Weidt. The score is written on ten staves of music. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The first staff includes dynamic markings *f* and *p*, and a *rall.* instruction. The second staff starts with a repeat sign, a key signature change to two sharps (F# and C#), and markings *mf* and *a tempo*. The score continues with various musical notations including eighth and sixteenth notes, rests, and dynamic markings like *f*, *mf*, and *p*. The final staff ends with a double bar line and a key signature change to one sharp (F#).

Musical score for "The CADENZA" by D.S. al. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score consists of nine staves of music.

Dynamics and markings include:

- mf* (mezzo-forte) at the beginning of the first staff.
- mf* at the beginning of the third staff.
- mf* at the beginning of the fourth staff.
- p* (piano) at the beginning of the fifth staff.
- f* (forte) at the beginning of the sixth staff.
- rit.* (ritardando) and *p a tempo* (piano, at tempo) at the beginning of the seventh staff.
- mf* (mezzo-forte) at the beginning of the eighth staff.
- 7 rall.* (seven-measure rallentando) at the beginning of the ninth staff.

The score features various musical notations, including eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and a repeat sign.

BERCEUSE

MANDO-CELLO

Moderato e cantabile

LUDWIG SCHYTTÈ

Arr. by R. E. HILDRETH

p

Tenor Mandola

poco a poco cresc. - - - *f*

p *mf*

più lento *molto rall.*

Tenor Mandola

p a tempo

poco a poco cresc. - - - *f*

a tempo

p rit. *mf* *f* *rit.* *p a tempo*

Tenor Mandola

pp

The CADENZA

BERCEUSE

MANDO-BASS

LUDWIG SCHYTTÉ
Arr. by R. E. HILDRETH

Moderato e cantabile

p

poco a poco cresc.

f Mando 'Cello

più lento

Mando 'Cello

a tempo

p

molto rall.

poco a poco cresc.

f

Mando-Cello

a tempo

p rit. mf f rit. p

pp

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

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

E A D G

4th Str. 3rd Str. 2nd Str. 1st Str.

The CADENZA

The Baboon Bounce

1st MANDOLIN
or VIOLIN

A RAG-STEP INTERMEZZO

GEORGE L. COBB
Arr. by WALTER JACOBS

Guitar

1st MANDOLIN
or VIOLIN

TRIO

The Baboon Bounce

A RAG-STEP INTERMEZZO

2d MANDOLIN

GEORGE L. COBB
Arr. by WALTER JACOBS

Guitar

f *ffz*

mf

f *mf*

f *ffz* *mf*

ffz *mf*

f *ffz*

Mandola

ffz *mf*

f *mf*

f *ffz*

TRIO

f *mf-f*

Mandola

ffz

The musical score is written for three parts: Guitar, Mandola, and Trio. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'A RAG-STEP INTERMEZZO'. The score consists of 12 staves. The first 8 staves are for the Guitar and Mandola parts, and the last 4 staves are for the Trio part. Dynamics include *f* (forte), *ffz* (fortissimo with accent), *mf* (mezzo-forte), and *mf-f* (mezzo-forte to forte). Articulations include slurs, accents, and triplets. The Trio section begins with a double bar line and a key signature change to one sharp (F#) and a time signature change to 2/4.

The CADENZA

BERCEUSE

PIANO

LUDWIG SCHYTTÉ
Arr. by R. E. HILDRETH

Moderato e cantabile

p

poco a poco cresc.

f

mf

più lento

THE CADERZA

This musical score is for a piece titled "The Caderza". It is written for piano and features a complex, rhythmic melody. The score is organized into eight systems, each containing a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a series of chords and a melodic line in the right hand, while the left hand provides a steady accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo is marked "moderato" in the third system, and the piece concludes with a final chord.

Musical markings and dynamics include:

- moderato* (third system)
- molto più* (fourth system)
- poco a poco cresc.* (fifth system)
- molto più* (sixth system)
- molto più* (seventh system)
- molto più* (eighth system)

SÖDERMANN

Arr. by R. E. HILDRETH

Allegro e leggiero

The C A D E N Z A

8va ad lib.

ff

8

p

2d Banjo, Guitar & Piano

f

p

ff

p

7

D. C. al C.

The Baboon Bounce

GUITAR ACC.

A RAG-STEP INTERMEZZO

GEORGE L. COBB

Arr. by **WALTER JACOBS**

This musical score is for the song "The Rose Tree" and is arranged for a string ensemble. It features three main parts: Mandolins, Mandola, and a Trio. The score is written in 2/4 time and includes various musical notations such as treble clefs, key signatures (one sharp, F#), and dynamic markings (f, mf, ff, mf-f). The Mandolins part is the top staff, the Mandola part is the middle staff, and the Trio part is the bottom staff. The Trio part includes a section labeled "TRIO" and a key signature change to one flat (Bb). The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The Mandolins part includes a section labeled "2d Mand. & Mandola" and a key signature change to one flat (Bb). The Mandola part includes a section labeled "Mandola" and a key signature change to one flat (Bb). The Trio part includes a section labeled "TRIO" and a key signature change to one flat (Bb). The score is a full page of music, with a total of 12 measures.

The C A D E N Z A



THE MANDOLINIST

Conducted by
SIG. GIUSEPPE PETTINE

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

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

A GOOD PLAYER DOES NOT ALWAYS MAKE A GOOD TEACHER

ONE often hears this remark among music teachers in general and mandolin teachers in particular. Many persons are deceived continually by believing implicitly in the above statement which, although containing some truth, is very apt to be misleading. If you should desire your child to become a tailor would you apprentice him to a blacksmith? No, you certainly would send him to the best tailor in the city, because you know that even if the master tailor should take no interest in the child, he would learn by imitation and by watching the process of garment making.

Before proceeding, I want my readers to understand that the object of this writing is not to demonstrate that one must be a good player in order to be a good teacher, but simply to warn prospective students so that they may not be led to believe that a good player cannot be a good teacher. If there were only two piano teachers in my city, one a fine soloist, the other an ordinary player, and I had no one to inform me of their experience and training, I would not hesitate a moment in picking out the soloist for my teacher.

Now let us consider the question calmly, without prejudice, and try to discover how much truth there is in the statement with which I have started out, thus helping beginners in the selection of their teachers. In facing the question without much consideration, one is inclined to believe that the statement is true, because in order to become a good soloist one must be gifted with exceptional musical talent, and owing to the fact that talented persons overcome difficulties without serious trouble, it follows that it is very natural for them to play their favorite instrument without any great amount of work. When these gifted soloists accept pupils they expect every one of them to learn as quickly as they did, and are very apt to give exercises too difficult for the beginner, causing discouragement. Also, this class of teachers are usually nervous, lose their patience quickly, and are apt to "scare" away the pupil. Although this is true with some, the fact still remains that the greatest number of the greatest teachers of any musical instrument, are, or were at some time, great soloists.

I maintain that in order to be a good teacher one must be, or must have been, a good player, or must have had good training on his instrument. The statement that a good player does not always make a good teacher, has been used too often by many to hide their ignorance and incompetence. There are numerous excellent teachers who are failures as soloists, but who have studied their instruments diligently, and generally can play beautifully in their homes. There are also many excellent teachers,

who for lack of time or energy, have had to discontinue practicing their instruments, and in consequence no longer possess their former skill. These may well quote the much abused statement in question, but in my estimation there will never be a good teacher on any musical instrument that cannot or never could play on that particular instrument.

There are many incompetents among music teachers of every kind, but I firmly believe there are more among mandolin teachers or we would meet with a greater number of good players. However, the number of good mandolin teachers has been steadily increasing in the last ten years, this being the reason of the wonderful progress that the mandolin has made lately.

On the subject of teaching, I would remark that the reason why the ambition of nine tenths of our mandolin players does not arise above the standard of a waltz or march, is because their ambition is not stimulated along the lines of better music by actual demonstration. Teachers should see to it that their pupils frequently hear some good music, beautifully played on their favorite instrument. If the teacher himself, through old age or lack of practice, can no longer perform for their benefit, he could give a series of musicals in his studio, in which his best pupils could perform. A professional soloist could be engaged once or twice a year to still more stimulate the pupils' ambition and enthusiasm. These musicals would create good fellowship and a spirit of emulation; spur to better efforts the advance pupils, and encourage the beginners. George thinks himself just as smart as John, if not smarter, and if he hears John play the mandolin beautifully, he at once thinks he could play it as well, which he probably never before thought possible.

If a beginner is continually reminded by demonstration that the playing of an ordinary waltz or march does not constitute proficiency in mandolin playing, he may study until he can accomplish something better, but if he hears nothing else performed he will naturally stop at that. Mandolin teachers, if you have your own interest and the uplifting of your instrument at heart, stimulate the ambition of your pupils.

EXPRESSION

THE TREMOLO

(Continued from the July issue)

I expected to be through with the subject of the tremolo with the instalment of last month, but I find it of such vital importance to all mandolin players that I believe it to be imperative to explain still further.

The greatest amount of blundering in the use of the tremolo is done when playing a subordinate part to another mandolin, as in case of a duet or concerted piece of any kind, where more than one mandolin is used. Readers of THE CADENZA please take notice. This subject has never been touched upon, as undoubtedly you have observed is true of a few other points explained in previous instalments of this department. If you are a member of a trio or quartette follow it carefully.

It is conceded by all, with good reason, that ordinarily quarter notes should be played with the tremolo in *andante*, but very often when quarter notes are found in a secondary part, the tremolo must be omitted and down strokes substituted instead, especially if the principal part is played tremolo. This will produce a contrast, and the two parts will stand out clearly. See example (a). The secondary voice may be found in the 1st mandolin as well as 2nd and 3d mandolin parts.



Sometimes a mandolin is used to strengthen the guitar part, and quarter or eighth notes, which would be played tremolo if the guitar were not used, are played with down strokes. The tones of the mandolin will then blend beautifully with those of the guitar. See example (b).{



In looking over example (b), we find in the second mandolin part slurred eighth notes. The tempo being *moderato* they will admit of the tremolo, and if only two mandolins were used, a good contrast would result by having the second part tremoloed against the staccato of the first mandolin, but if the three instruments were used (as scored in the example) the tremolo of the 2nd mandolin would not blend well with the single notes of the guitar. In that case, down strokes should be used (excepting the dotted quarter notes). To demonstrate further that great discretion must be used in the use of the tremolo when playing in ensemble, I would remark that if in example (b) a mando-cello were also used (and the same part—the guitar—were given to it), the tremolo might be used on both the 2nd mandolin and mando-cello, for the two together would overpower the guitar.

Writing of the mando-cello, I would warn players of that instrument to be very careful about the use of the tremolo. This instrument must not be treated like a mandolin, for its construction, character, technique and part allotted to it will not admit such a thing. Look out for contrast. Listen to the guitar part and—but I am going beyond the limits of this department. However, if there is a demand, I may take up the question of tremolo and different strokes as applied to the mando-cello later.

I will conclude my remarks about the tremolo by recommending the use of it on the melody always when playing pieces for unaccompanied mandolin (duos), unless wholly impracticable.

A "CLOSED BOOK" OPENED

(Continued from page 16)

that in our present banjo, mandolin and guitar orchestras and clubs, the members are men (and women) active in all walks of business life, rather than in the professional ranks, excepting the small minority who are teachers only. Or is it the implication that, because of vocation, their avocation is minus all musical knowledge and that they are reading the outside covers of a "closed book" whenever called upon to play? And is the correspondent also unmindful of the greatest of all facts in musical pedagogy that, it may be due to the "average business man and the majority of lawyers and doctors" that music teachers in general are kept from facing the failure corollary of—no pupils, no pay?

Banjo and ice picks are both useful, right hand implements, but there should be a wide divergence in the manner of their using. Cracked ice is of more use than "cracked" tone.



THE GUITARIST

Conducted by
WILLIAM FODEN

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

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

SLURS AND GLIDES

(Continued from the July issue)

THE many different effects peculiar to the guitar alone, abound in the works of the old masters of this instrument, and in this respect Ferdinand Sor, the Spanish guitarist and writer, is no exception and probably excelled all others. Today his compositions for the guitar are accounted as classics that are unequalled. Many of his compositions are very difficult of accomplishment in more ways than one, and to have produced the works which he has left to the musical world would have been impossible had he been confined to narrow limitations or held within a prescribed circle. His knowledge of harmony, counterpoint and composition, as applied to guitar music, is masterly; his harmonic progressions and melodic successions are refined and, in general, closely conform to the rules governing these points. Seldom in his music are there to be found forbidden intervals, and whenever such do occur, it is for reasons perfectly apparent to the initiated musician.

Sor's two Grand Sonatas, Op. 22 and 25, are to the guitar what the works of Beethoven, Mozart, Haydn, Schumann and others of the musical giants are to the piano. In these two numbers of Sor are incorporated form, movement and all that is necessary to contribute to the grand sonata. His Fantasies, Salon music and Etudes, all written with the greatest care, are musical models whereby all may profit and from which all may draw inspiration. The following example, number 26, is taken from the fifth variation of Sor's Cinquième Fantasia, and exemplifies the use of double slurs and double glides.



In the original, from which the above example is taken, the glide in the first measure is marked with a slur. Evidently this is a mistake, as the positions of the notes very plainly indicate that the glide is intended, and this

same error of marking the glide with a slur is common to guitar music, and especially so in that of the early writers. Such marking frequently renders it extremely difficult to accurately determine which is meant to be used, the slur or the glide, and it is only after careful study that the problem is correctly solved. It therefore behooves all writers of guitar music to be very careful, and in their markings to use none other than the proper signs for the various effects.

In slurs descending, always prepare for the lower notes before striking the upper ones, except when the lower notes are to be played on open strings. In example 26, all notes marked with the sign (*) should be thus prepared. The abbreviation (*vib.*) written over the notes indicates vibration slurs. This is performed by striking the first note or notes only, and then dropping the left hand fingers *heavily* on the second or slurred notes, but without touching them with the fingers of the right hand. Vibration slurs, whether single or double, are always played on the string or strings below those struck by the fingers of the right hand. It is perhaps well to state here that the vibration slur is known under several names. Carulli, the celebrated Italian guitarist and composer, called it the "echo slur," while D'Aguado, one of the noted Spanish guitarists, speaks of it in his book as an improper slur. These differences are mentioned merely that the student may not be misled should he meet with these distinctions in either Carulli's or D'Aguado's music.

Slurred passages of more than two notes are executed by striking the first, and slurring the following notes by force of the left hand fingers alone. Sometimes owing to a careless or faulty manner of writing slurred passages, the curved line is placed over or under a group of notes that cannot properly be slurred in their entirety, and will require that certain notes be struck. This does not refer to slurs ascending in scale form, as their manner of execution is generally understood. In example 27, here following, there will be found a number of slurred passages which, if the fingering were omitted, might cause some speculation as to the correct method of their execution.



This example is taken from the Introduction to Sor's Fifth Fantasia, Op. 16. Here, in addition to the slurs, the intricate chord construction presents difficulties which, without marked fingering, might demand a considerable amount of study to solve. The first chord, C in the eighth position, is not particularly difficult, if the grand bar has been mastered. The second, however, is liable to cause the student to rub his eyes and then take another look. The fingering of this chord has purposely been omitted, in order that the student may work it out from the explanation here given. In addition to the E at the seventh fret of the 5th string, and the long stretch to the treble E at the twelfth fret of the 1st string, there is C at the tenth fret of the 4th string, with G and bass E on open strings.

The next chord is F in the first position—played with the grand bar, and a stretch of the little finger to treble A at the fifth fret of the 1st string. The right hand finger-

ing of this chord, beginning with the lowest note, is as follows: thumb, 1st finger, 2nd finger, 3rd finger, and 4th finger (for the A on the 1st string). The slurred notes in the second measure are executed by striking only the first note and slurring the others in the regular way. The F and D at the end of the curved line are vibrated with the 3d and 4th fingers on the B and G strings respectively. The next note, B in the third measure, is open, and the chords following it are played in the third position as marked. Both the chord and slurred passage in the fourth measure are in the first position. The E at the end of the slur is struck in the regular way.

The first chord in the fifth measure is C in the eighth position. The next is in the seventh position, with a long stretch of the little finger to E at the twelfth fret of the 1st string. The grand bar at the seventh fret is evident, but will require pressure of the 1st finger to produce clear tones. The B at the ninth fret of the 4th string, the D at the seventh fret of the 3d string, and the G sharp at the ninth fret of the 2d string, are played with the 2d, 1st and 3d fingers of the left hand and in the order named.

The fingering of the next chord explains itself. The slurred group in this measure consists of thirteen notes, of which the first note only is struck, the rest being vibrated by the action of the left hand fingers alone. It is played throughout in the seventh position, and will require rapid execution, with strength in the left hand fingers to do it justice. The several vibration slurs must be taken without the least hesitation, so that the whole may be blended smoothly together. The next two measures are so well marked that no explanation is necessary for the method of their execution. There are so many combinations of effects in this piece that it may be necessary to return to it whenever similar ones occur.

In the following example, number 28, and selected from L. Legnani's Thirty-Sixth Caprice, Op. 20, there will be found some slurs that are interesting.



In this example, the slurred groups in the first four measures are scales in the ascending form. They are to be executed by striking each string, whether it is open or not, with the thumb or a finger of the right hand, and slurring the notes which follow, in the usual manner. The next two measures, however, are in the descending form of the scale. Here, the first note with which the slur begins is the only one struck, the balance of the group being played by vibration with the fingers of the left hand, and drawing them off one after the other.

The long curved line above the notes in each of the first six measures indicates that these notes are to be played as smoothly and connectedly as possible, but this without dividing them into two groups. To the contrary, the notes under and over the two shorter lines in each measure are to be so divided. The cross above the notes

and the dots below them, show two different methods of striking them.

In the seventh and eighth measures are examples of short slurs on accented and unaccented sub-divisions. The positions of the notes in these two measures require that the shifting of the left hand on the fingerboard be absolutely accurate, otherwise the effect of the slurs and the time value of the groups will be lost.

Further examples of glides, glide-notes, and slurs for the left hand alone, will be shown in the September number of THE CADENZA.

QUESTIONS AND ANSWERS

E. L., Wilsey, Kansas

Q. 1. How is finger staccato executed conjointly with the thumb proper, and the lower part of the thumb?

2. Which is the lower part of the thumb?

3. Is staccato an ornament, or is it merely used to prevent the notes of one chord from running into those of another?

A. 1. Finger staccato is performed conjointly with the thumb and its lower part, by dropping both back on the string at the same time, care being exercised to strike with the side of the thumb and near the nail.

2. The lower part of the thumb is where it joins the hand.

3. Staccato is an effect in contradistinction to the smooth blending of legato. It is also used to prevent the notes of two chords from merging one into the other.

THE GUITAR IN EVIDENCE

A COMPLIMENTARY recital was given by the California College of Music and Arts in Star Recital Hall, Los Angeles, on Wednesday evening, June 26, 1912. The entire program which follows, was presented by the pupils of Mrs. R. M. Dance, piano; Mr. R. Tenorydd Roberts, voice; Miss Ethel Lucretia Olcott, guitar; and Miss Blanche Helen Fowler, expression.

The accompanists were Miss Katharine Frances Little and Mr. Reeve Jones.

Piano—Miss Ella Burns Warriner

a. "Impromptu"

b. "Berceuse"

Schubert

Chopin

Vocal—Miss Ruth Isabelle Goldstarough

a. "Calm as the Night"

b. "Obstination"

Bohm

Fantailles

Reading—Master Glen Rabe

"How Mick Casey saved his bacon"

Anon

Guitar Trio—Misses Dora Helson, Nancy Yerkes, Ethel Lucretia Olcott

"Erminie" March and Lullaby

Jakobsonski-Jacob

Reading—Miss Marian Place

"Magdalena, or the Spanish duet"

Vocal—Miss E. W. Zimmerman

a. "Ye Merry Birds"

b. "Thy Beaming Eyes"

F. Gumberts

Mac Dowell

Reading—Miss Lela Rabe

"How Persimmons Took Cah' ob de Baby"

Anon

Guitar Duet—Misses Helson and Olcott

Call Me Thine Own—Romance from "L'Eclair"

Haley-Jacobs

Reading—Miss Grace Evelyn Morlan

"The Painter of Seville"

S. Wilson

Guitar Duet—Misses Yerkes and Olcott

Grand Duet from "Norma"

Bellina-Hayden

Vocal—Miss Marie L. Holcomb

"Haymaking"

Needham

Guitar Trio—Misses Helson, Yerkes and Olcott

a. Dance "So Lily White"

Bohm-Jacobs

b. "Francesca" Valsa

Ethel Lucretia Olcott

He—I wish I had a gun. Evidently that cat thinks he can sing.

She (drowsily)—Very likely. He ate the canary this morning.



The PROBLEM PROBER

Conducted by
MYRON A. BICKFORD

Eminent Teacher, Performer
and Literature

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

E. L., Wilsey, Kansas

Q. 1. Kindly tell me the meaning of the word "vib." written over a note or over two notes which are tied together, in guitar music.

2. How would the tremolo be executed on the guitar when the three fingers are used simultaneously?

A. 1. This word, which you will occasionally find in guitar music, means that the *vibrato* is to be used on the note or notes indicated.

This is an effect which can be used to great advantage in many places in guitar music, it being better in fact on this instrument than on any other plucked or "plectred" instrument. It is made by moving the left hand finger which is being used for the particular note (or rather, the whole hand and the arm), excepting the very tip of the finger, in a direction parallel to the length of the string. It is necessary to get a very strong grip on the string so that the tip of the finger actually does not change its position at all, but the motion of the hand and arm will cause a slight tightening and slackening of the string which is just enough to cause a slight quiver or waver in the pitch of the note.

* This is the same effect which is used so extensively by violinists, 'cellists and singers, and it adds greatly to the beauty and effectiveness of any piece, the character and style of which allow it use. The motion of the hand and arm is somewhat as if the fingers were being slipped along the string from one fret to its immediate neighbor.

It is somewhat difficult to use the vibrato effectively on chords, except in certain positions, and it, of course, has to be restricted to notes which are long enough to allow the hand to get its little "swing," it being in this respect something like the use of the tremolo on the mandolin. If you wait to find the indication you mention, you will use this effect very sparingly, for the composer usually leaves effects of this kind to the discretion of the performer.

2. If the three fingers were actually used simultaneously on any one string I am afraid you would get just a single note, the same as if you used only one finger. The method of tremoloing to which you refer is probably that in which the three fingers follow each other in rapid succession, and this is done in two ways—by starting with the third finger and by starting with the first. The effect is the same with either method, and so far as I have been able to judge, there is no particular choice. You are sure to gain much valuable advice and information from the series of articles by Mr. Foden, now running in THE CADENZA.

C. S., Washington, D. C.

Q. I was greatly interested in the recent exposition of the action of the right hand fingers in banjo playing, and would like to inquire if the surgical operation which is sometimes performed to give greater independence and flexibility to the fingers, would be of any real benefit to a banjoist?

A. The operation you refer to is occasionally performed on the hands of pianists, and consists of cutting the tendon which binds the third or ring finger to its neighbors. The operation in itself is simple enough, and if performed by a skillful surgeon need have no bad results, and indeed will probably give a little more independence to this finger, which is the weakest with the pianist. I doubt very much, however, if it would be of any benefit at all to a banjoist, since this third finger is used very seldom. The late Geo. W. Gregory, a well-known banjoist, had this operation performed, and claimed to have derived much benefit from it, but it must be noted that he had previously lost the use of his second finger, and was compelled to train the third to take its place. There would perhaps be more reason for a guitarist to undergo the operation, as he uses this finger considerably more, but my personal preference would be not to tamper with nature. In this the majority of musicians seem to concur, for it is very seldom that one hears of the operation. There are no tendons which interfere with the action of the second finger, so I can see no need for the operation on the hand of a banjoist.

H. E. S., Foreman, Ark.

Q. Can you give me information as to where I can secure a method of harmony for the banjo which would be suitable for beginners?

A. The only Method of Harmony of which I know, written specially for the banjo, is by C. L. Partee, whose present address is 230 East 20th St., New York. I am not sure that this work is still in print, but you could obtain full information from the author.

There is also a work called *Harmony for the Guitar*, by P. W. Newton, which can be obtained either from Wm. C. Stahl, Milwaukee, Wis., or F. O. Gutman, Cleveland, Ohio. While this is intended especially for the guitar, you would no doubt get many helpful hints from it which would be perfectly applicable to the banjo, owing to the somewhat similar nature of the two instruments.

There is also an old banjo method by Huntley or Lee (or both) and handled, if I am not mistaken by Jos. W. Stern & Co., New York, which contains quite a complete system of harmony. You will also be able to gain considerable knowledge of harmony from a thorough study of the chords given in almost any of the standard banjo methods, and you can easily adapt the knowledge of chords and progressions which you would learn from any of the standard works on harmony, to the banjo.

G. R. T., Akron, Ohio

Q. Is the tremolo, as executed on the banjo with the first finger, feasible on the guitar?

A. This tremolo is not only feasible, but very effective on the guitar and should be more generally adopted by soloists and performers than it is. It is not difficult to acquire, the method of procedure being the same as on the banjo. The second and third fingers, or the third only, should rest lightly on the top of the instrument, while the first finger oscillates rapidly across the string, the motion being more like brushing the string than actually picking it.

J. B., St. Louis, Mo.

Q. Kindly inform me who publishes Vess Ossman's banjo solos. I have not been able to locate any of them through publishers in the East.

A. The Clifford Essex Co., of London, England, have published a number of Ossman's compositions and arrangements, and several of them can be had in the A notation. They have frequently been advertised in THE CADENZA and can be obtained from the Maximum Pub. Co., of Philadelphia, or direct from London. I believe Witmark & Sons, and Jos. W. Stern & Co., of New York, published one or two of his older pieces. A number of his solos, as played on the phonograph, can be obtained from E. A. Rowe of Milford, Delaware.

J. M. H., Weston, West Va.

Q. When playing rapid passages on the mandolin, which is better, to play the first note when changing to another string, with a down stroke of the plectrum or to alternate the strokes regardless of the string changes?

A. Christofaro, and many other eminent authorities, both Italian and American, advise taking the new strings with a down stroke whenever possible, and it is usually possible to do this, either by changing the left hand position or by beginning runs or figures with an up stroke instead of the customary down stroke. There are certain figures in mandolin music which it is almost impossible to play at the proper tempo unless the alternating strokes are used, regardless of string changes, hence it behooves every mandolinist who would be master of his instrument to conquer this so-called "back stroke."

SOME "PICKINGS" FROM THE SERENADERS

By MYRON A. BICKFORD

THE Chief Serenader for June 23 was Mr. Ed. A. Troxel, who is a most enthusiastic Serenader, and who formerly was one of Philadelphia's prominent teachers and players. He had prepared an elaborate program, consisting of the "G. E." by the Orchestra, augmented by all who had brought instruments, several zither solos by Herr Hinterberger, banjo solos by Mr. Bickford, mando-cello by Mr. Foster, mandola by Mr. Berthoud, guitar by Mr. Scheurich, mandolin by himself, and a quartet in which he joined The Plectrio. There was also a soprano solo by Mr. Troxel's sister, which was much enjoyed.

Herr Hinterberger proved himself an artist of unusual attainments on the zither, which is not an especially grateful instrument, but which in his hands seemed to be a complete orchestra. He also plays and teaches the violin and mandolin, and is an enthusiastic member of the Serenader's Orchestra.

The various solos were very much enjoyed, especially Mr. Troxel's "Street Parade," by Stauffer. The quartet in which The Plectrio kept to their regular instrumentation and Mr. Troxel played second mandolin, gave Victor Herberts "Serenade" and MacDowell's "To a Wild Rose."

The Serenaders of July 7, which I am necessarily reporting by proxy (simply another name for Mr. Berthoud, the energetic Secantreas), owing to my absence from New York for the time being, went off with great éclat, and was under the steady guiding hand of Mr. Scheurich. After the general ensemble, Messrs. Mullin and Bailey gave a banjo and guitar duet, followed by a piano solo by Miss Clarice Laughton.

Then came a quartet—"Suite Morinoresca" by

(Continued on page 42)



BRITISH DEPARTMENT

Conducted by

A. DE VEKEY

BOURNEMOUTH, ENGLAND

As conductor of this Department I cordially invite the co-operation of all in England connected with any of the Banjo, Mandolin, Guitar or Balalaika family of instruments, whether Amateur or Professional, and if they will send to me at my Bournemouth address (No. 1 Stafford Road), all news of general interest, concerts, improvements and suggestions of all kinds, they will be reviewed in the columns of THE CADENZA as they appear to the eye of an absolute free lance, with unswerving impartiality.

On the other hand, if readers of THE CADENZA from the States, Canada and other of the British Colonies, wish for information concerning the industry in England, and will write to THE CADENZA, stating clearly and concisely what they wish to know, I will answer in the number following the one in which the question is put, when possible.

WANTED—SOME LIGHT ON A DARK SUBJECT

(Note. This Department was created for the express purpose of bringing the two English-speaking banjo, mandolin and guitar countries closer in touch with each other than ever before, and to put the American publisher, manufacturer and teacher next to the condition of things in Great Britain as they are. It is very gratifying to find that young though it is, British teachers are already considering the British Department of THE CADENZA their "mouthpiece," wherein any doubtful points may be discussed, and all difficulties between the industries in the two countries eliminated where possible.

But to get at the point. The trade between the two countries in the future as regards music for the trio instruments may be considerable, the banjo catalogs of our London Houses being very fine indeed, while for variety and quality the mandolin music of the States is none or orchestral form, is as yet unequalled and very highly appreciated by the most prominent British conductors.

However, before trade reaches any proportions, let us understand each other; let us not blink facts. Let the teachers of either country be posted with information clearly defining their position when buying foreign music—reprints of copyrighted pieces especially. Then everything can go merrily on, and any future rift in the lute avoided, it being with this object in view that the following notes are written.)

I cannot commence the subject better than by saying that it is a fact that very few teachers are familiar with the Copyright Laws, especially where foreign countries are concerned. If we hear of a piece, we buy it, and if we like it, we buy some more, but we naturally never dream of making enquiry as to whether such and such a piece can only be circulated in certain countries. It is hardly the province of the teacher. He or she pays the usual price for the music, and there—and very rightly—considers all obligations met. But are they? We will see later.

As a member of the American Guild, and entertaining a very high opinion as to the good these Annual Conventions must do the business, and realizing at the same time that teachers would naturally look to the Guild to elucidate knotty points, and eliminate difficulties for them, it is not a little surprising that such a matter of importance and of far-reaching consequences as the Copyright Law was "dropped" at the last Convention.

Why was it "dropped"? Personally, I am inclined to think the reason was because the matter had been unexpectedly sprung on them, and they—the publishers—hadn't the time at their disposal to go into the complicated matter thoroughly, and to formulate anything definite. It is, however, necessary—if harmonious business relations are to be considered—that the matter be thoroughly discussed independently of the Guild (the mando-bass notation was managed thus), and the way made quite clear for purchasers of reprints from either Great Britain or the

States. (Other nations must perforce be passed over at present.)

I am given recently to understand that teachers in the States buying from British publishing houses reprints of certain American Copyright pieces are under penalties, and likewise are British teachers buying from American publishers reprints of English Copyrights.

Of course no sensible teacher would knowingly trade with these prohibited sheets, but what I want to get at is, *how are they to know whether the prints are prohibited or not?*

Publishers on the other hand OUGHT to know, and should either decline to fill orders to countries where entry of the reprints are forbidden, or should put distinguishing marks on these issues in their lists to indicate what may and what may not be sent into certain countries.

Another little point. It may be that, although the piece of music purchased is quite free to circulate in the country (I'm alluding just now to Great Britain), the cover of same may contain a few specimen bars, or an advertisement of a prohibited copy. This would be quite sufficient to bar its entry. Therefore to send music over that IS allowed, it would be necessary to use a cover free from either specimen bars, or advertisements of the pieces copyrighted here.

It will be understood that these remarks are intended to apply to mandolin arrangements of English copyright pieces.

It would be quite likely that a teacher might buy a copy, or a number of copies of a certain piece of music that is a reprint and *not* know it. Or even if it wasn't a reprint of a copyright piece, it might nevertheless have on some portion of it some reference to a mandolin arrangement that is. It would never enter his or her head to make investigations as to its "pedigree." If satisfactory, it would of course be featured at his or her concerts, and would be used for pupils in the ordinary way, until someone familiar with the intricacies of the Act (and the piece) might, to their astonishment, point out that the piece is either a prohibited one, or the cover contains the barred advertisement. What an eye opener for the teacher? With all thought of piracy or infringement the furthest from his mind, he suddenly discovers that (although innocently) he has been, in a way, connected with some business that may set the Act moving. While I do not think, under these special circumstances, the proprietors of the copyrights would do much other than warn the teacher not to buy any more—if the incident came to their notice—it would, nevertheless, be an experience that no casual purchaser of a few copies would care for, the real culprits being the ones responsible for sending the prints into the country, i. e., the publishers.

I read recently an advertisement in this paper from a U. S. publisher threatening American buyers or sellers of foreign reprints with proceedings, and there are possibly some in this country similarly inclined.

If music so prohibited is marked on publishers' lists, then teachers would only have themselves to blame if they bought them, but if they are not marked *how in the world are we to know?*

Already—positively to my knowledge—at least one U. S. publishing house is taking some initiative in the matter, which will give great satisfaction and confidence to its foreign customers.

THE CHRONOPHONE

Having recently chronicled the "aero-phone," and its successful wireless transmission of a mandolin solo the distance of 300 miles, I can now give to THE CADENZA readers some particulars of the "chronophone."

This is a cinematograph, which not only reproduces movement and natural color, but also the *actual sounds made while the film is being taken*. M. Leon Gaumont and his staff are the inventors.

A "demonstration" by Professor W. Sterling was given at the Royal Institution in May last, the Duke of Northumberland being in the Chair. Many eminent scientists were present. A number of pictures were thrown on the sheet, and the distinguished company given a glimpse into the possibilities of the chronophone.

A rooster pictured in all its brilliant colors crowed in its most energetic tones. "The Ballad of Clamphedown" was recited by Mr. Ian Colquhoun. Lions snarled and roared, their trainer's voice and the crack of his whip being heard quite as distinctly as though trainer and lions were in the Hall in the flesh.

The other pictures shown included a banjo player, whose solo on the instrument, even to the occasional tap on the vellum, was just as effective as though the real person was on the stage.

From the above it is quite apparent that those interested in the banjo, mandolin or guitar will shortly be able to hear and see in their local picture palaces the greatest soloists and orchestras in the world.

WHAT A BOOM THIS WILL GIVE OUR INDUSTRY

It will enable the charms of our instruments in solo or ensemble form to be brought to the notice of the public in every little place just big enough to support a picture palace—however remotely located from big centres. The opportunities thus afforded of hearing the finest players and orchestras in one's own town will bring in a short while an increased number of converts to our instruments, resulting in a much bigger output of instruments, music, etc., for all connected with the business.

QUERIES AND AN "APPRECIATION"

Mr. D. Cornford of Southampton in a letter querying on several points, but especially about the different tunings for guitar concludes—"I must congratulate the publisher of THE CADENZA on the May issue. It was really great." I agree with you, Mr. Cornford. It was great, and it is to be hoped that there will be sufficient response on the part of players of the "Trio" instruments to encourage the editor to make the great still greater, which he will certainly do if the "response" is satisfactory. Now to your query regarding guitar tuning. Other than the tunings mentioned in your letter is the E major tuning, for which some very effective solos are written.

With regard to the 7-string banjo tuning with octave peg at side, which you say is the tuning adopted by many performers you are acquainted with, I can only say I am sorry to hear it, and would recommend those using this tuning exclusively to go to a good guitar teacher, when I am sure that they very soon would adopt the proper tuning. As you are using the proper tuning you are on the right track. One occasionally meets with solos with one or more strings altered to get certain effects, but for all-round purposes, there is nothing to equal the usual guitar tuning—namely E—B—G—D—A—and E.

CONCERT "PARS"

A varied and much appreciated entertainment was given to the children of the Foundling Hospital, London, by Miss Mills, on May 17th. The programme included concerted numbers by the Misses Mills, Cooper, Gall, Cetti (mandolinists) and Strover (mandocellist), bone solos by Mr. Taylor, songs by Miss Turner, violin solos by Miss Eva Haynes, singing and dancing by Miss Minnie

Sewell, mandolin solos by Mrs. Williams, the accompanist being Miss Amy L. Parsons.

The little ones enjoyed themselves immensely, and the flood of sunshine introduced by Miss Mills and her band of kind helpers will not lightly be forgotten by those present.

A concert was given at the Masonic Hall, Portland, the proceeds of which were given to the "Titanic Relief Fund." Mr. Bert L. Bird played as banjo solos, "Lancashire Clogs" and "Whistling Rufus," and in response to encores gave "Honolulu Cake Walk" and Oakley's "Melodie."

Mr. C. D. Thomas' Mandolin, Banjo and Guitar Band was among the most successful items at the Sketty Football Annual Concert on May 2nd, at Swansea. Mr. Bert West was the mandolin soloist, and Mr. Kirby Sails the humorist, while the selections given by the band were "Kilties," "Butterfly," "Yellow Jonquils" and "Clematis" and "Magnolia" waltzes.

At a concert held at Ascot on May 8th, Mr. Jas. Wells so delighted his audience with his skilful banjo playing that he was obliged to give repeated encores.

At Hove (Brighton), Miss Atholl had a magnificent reception for her banjo solos, among them being the melodious "Dresden China," and the quaint "Banjo Oddity," two delightful numbers from the pen of the popular Joe Morley.

The banjo, mandolin and guitar were well represented at a concert given by Mr. Alfred Smith at Kingston on May 22nd, a banjo, mandolin and guitar orchestra of fifteen players, a ladies' mandolin and guitar organization, a zither banjo quartette and a mandolin and guitar quintette, assisting. Solos on the banjo were given by Mr. Smith, and duets by Miss Hettie Pyle and Mr. Smith. Other items included songs, recitations, etc., by well known artists.

Colombo (Ceylon) has a very fine banjo player, by name Mr. E. F. de Saram, who recently played at a concert there, and gave in irresistible style, "Husarenritt" and "Honolulu Cake Walk."

Two more "Titanic" relief fund concerts were held in May at the Drill Hall, Brentwood, Essex, at which some very good selections were given by the Mandolin Band of the Queen's Regiment, conducted by Drum Major Winter. Among the items rendered were "La Liberté" and "O Sole Mio," in both of which they reflected great credit on themselves and conductor. With the audience standing, the program terminated with the beautiful hymn, "Nearer, My God, to Thee."

At the Opera House, Covent Garden, London, where "The Jewels of the Madonna" is being produced, the mandolin is also in evidence, no less than twelve players assisting, six being seated on the stage and six in the orchestra. These include the well-known names of Senor Obregon, Herr Stoll, Miss Stevenson, etc.

The Latin-British Exhibition at the White City has also engaged eight mandolin organizations. These will appear continuously, and in the costumes of different nations.

The "bookings" of the Russian Balalaika Orchestra, conductor Clifford Essex, embraces dates at Eastbourne, Shanklin (I. O. W.), Sandown (I. O. W.), Ventnor (I. O.

(Continued on page 42)



THE "Musical Brennans" were musically "Brennanizing" Texas and the Texans during the months of May and June, with real Brennan banjoing.

Mrs. H. Goettsche of Florence, Neb., a suburb of Omaha, contributes a press criticism upon a recital given by Mr. Alfred A. Farland in that city in April last, together with an enthusiastic personal encomium on Mr. Farland's playing and a criticism of the press critique. Mrs. Goettsche's article is spirited and interesting, but prohibitory through lack of space, and closes as follows: "Banjoists may come and banjoists may go, but there is only one Farland."

Mr. Wm. J. Murray of Pittsburgh, Pa., hopes to hear some day "that every mandolin, guitar and banjo player is a subscriber to THE CADENZA." It is very strange how the same thought will obsess different people. THE CADENZA has a strong leaning in that direction itself.

Miss Beatrice Brereton of Bournemouth, England, is a new subscriber to the magazine, who writes, "I am only sorry that I did not know of THE CADENZA before. Now that I do, I never intend to be without it."

Mr. Will Reyelt, a Guild member and dealer in instruments in Hoboken, N. J., presents THE CADENZA with a big, juicy orange of enthusiasm over its progress and the improvement in succeeding numbers, although he insists that it is "surely a pippin." In the matter of fruit, what a difference between proffering an orange and passing out a lemon.

From Mr. F. Groom at Port Elizabeth, S. Africa, comes the presentation of another bit of tropical fruit, nicely packed in a renewed subscription. Mr. Groom's little plum: "Many thanks for THE CADENZA. I am pleased with it, and consider it well worth the money." We are fast becoming fruiterians.

Mr. Geo. L. Lansing of Boston banjo fame is summing at Nahant. He is "on the rocks" at Bass Point, busily boating, beaching, bathing, baiting and basking, but not banjoing. It is doubtful if he even would bow to or try to "pick" acquaintance with a banjo at the beach.

Mr. D(eveloper) E(lucidator) Hartnett, Guild President-elect, inventor, author of a whole lot of "Common Sense" and an all round good fisherman, is off to his camp with fishing tackle, worms, big boots and something for sunburn and snake bites (presumably Florida Water). He intends to add at least ten words to his "wop" vocabulary before returning home.

Mr. S. A. Thompson of Portland, Me., who writes "This has been the greatest season I have ever known

and I am about down and out," is in the country for the Summer trying to recuperate and "pull up and in" for a bigger season next year. Before returning to Portland, Mr. Thompson expects to visit Boston and "fraternize" a bit with THE CADENZA.

Dr. Robert A. Sands of the Bloomingdale Hospital at White Plains, N. Y., not only soothes and heals others, but finds time for self-treatment with musical therapeutics. It may be broad guessing, but we should say that the doctor is of the Allopathic School from the size of his dose—a subscription covering THE CADENZA issues from 1909 to 1912 inclusive. Or is he an Eclectic?

Mr. W. J. Kitchener, the New York guitarist and a teacher, club-coach and orchestra director of much local distinction, has two promising pupils in his clientele, neither one of whom has yet seen eleven years—Master E. Leighton De Forest, mandolinist, and Miss Mary Kelly, banjoist. At Mr. Kitchener's annual concert in Carnegie Hall on March 16th, these two miniature virtuosos rendered their numbers in a manner to be envied by their elders. Master De Forrest gave "The Keel Row," arranged by his teacher, and Miss Kelly gave the "Gypsy Rondo" by Haydn.

When Mr. Claud C. Rowden vacationizes he does so with a vengeance, and when he wants to "stretch," can do that strenuously. What he did not do on a recent two weeks trip was not worth the doing, but there is room for only two incidents. At Long Lake, Mich., while visiting at the camp of Mr. George Laurain of the Gibson Company, he fished the Laurain youngster out of a forty foot depth of water where the little fellow had sunk from an overturned canoe, but made light of the deed—glorious! He next fished out two fishes at one time (he is too modest to claim they both were on the same hook), but does not belittle this awful "stretcher"—inglorious! Mr. Rowden says they were pickerel, another of the party was sure they were pike, while a third one knew they were dogfish. In any case they were devoured by "humans"—men of the party—so the story goes.

Your real Westerner, bred to wide spaces, seems filled with an inborn hatred of inertia, contracted environment or constricted business, and demands action and expansion. Mr. C. A. Templeman, familiar by name to readers of THE CADENZA, does not appear to have missed this trait. He is removing from Fremont, Neb., to Sioux City, Ia., leaving behind him a good teaching business, a Conservatory position, an able orchestra minus a good director, and many regrets, but feels that he has outgrown his limitations. He goes from a city of 7,500 souls to one of 50,000, meaning a proportionate increase of musical activity and corresponding opportunity.



THE Peckskill Mandolin-Guitar Club is a new music-force that probably will make itself felt in the next musical season of Peckskill, N. Y. This Club was organized in January, 1912, with F. Travis, President; W. Wigman, Vice-President; G. Aschenbrener, Secretary; E. Hunt, F. Secretary; Mrs. J. J. Heleker, Treasurer, and H. A. Morley, Director. The Club already has played several engagements with pronounced success. Its personnel and instrumentation is: 1st mandolins, Mrs. B. Williams, Mrs. J. J. Heleker, Miss J. Van Scoy, E. Beedew, R. Aschenbrener, C. Aschenbrener and E. Hunt; 2d mandolins, F. Travis, W. Wigman and H. Martin; 3d mandolins, G. Aschenbrener, W. McGovern and H. A. Morley; guitar, L. Gillo; violins, L. McGovern, H. Barger, L. Profumo; cello, E. Sage; cello and bass viol, D. Anderson; drum and traps, W. Depew; piano, Mrs. G. Aschenbrener and Miss K. Schroeder.

During his last recital tour of April and May, Mr. Alfred A. Farland played many splendid programs. One of these, presented at a recital in Fremont, Neb., under the patronage of Mr. C. A. Templeman, will serve as a good illustration of a beautifully balanced banjo program. The solos were given in three groups, with selected readings and an intermission between each group.

- A. 1. Faust Fantasia Gounod-Farland
2. "My Old Kentucky Home," variations Foster-Farland
3. Popular March Selected
4. Overture, "William Tell" (last movement) Rossini
- B. 1. March, "Under the Double Eagle" Schubert
2. Serenade Schubert
3. Waltz in C sharp minor Chopin
4. "Alice, Where Art Thou?" (transc.) Ascher-Farland
5. Tarantelle Popper
- C. 1. Largo Handel
2. Mazurka Elegante Moszkowski
3. "Serenata" Moszkowski
4. Familiar Airs, selected Mendelssohn
5. Concerto, Op. 64 (arr. by Farland) Mendelssohn
- a. Andante. b. Allegro molto vivace

It is self-evident that big mandolin orchestras are not all for Boston, New York and "Convention" cities, for on Tuesday evening, May 14, 1912, Mr. S. A. Thompson gave a recital at the Burnham Gymnasium in Portland, Me., and presented the largest B. M. G. Orchestra ever organized east of Boston, with an instrumentation comprising 12 first mandolins, 14 second mandolins, 4 tenor mandolas, 2 mando-cellos, 1 mando-bass, 8 banjos, 2 guitars, 1 harp-guitar, drums and traps. The Portland Sunday Press and Times featured the orchestra in its regular issue with a long notice and a four column cut. To quote: "This orchestra is made up of advanced pupils of Mr. S. A. Thompson and played with a delicacy of phrase, and enchanting beauty of tone and a technique so admirable that its interpretations possessed the color and nuance and shade that made them wonderfully ef-

fective and telling." Mr. Thompson intends adding the oboe and other instruments to his orchestra in the next season. The full instrumental program was as follows:

- Orchestra
 - a. March, "Prince of India" Farland
 - b. Waltz, "Chain of Daisies" Weidt
- Orchestra
 - a. Gavotte, "Premier Bonheur" Salabert
 - b. March, "Royal Arms" Stahl
- Banjo Club
 - a. "In a Dixie Dell" Jacques
- Orchestra
 - a. Melody in F Rubinstein
 - b. March, "Westward Ho!" Lansing
- Orchestra
 - a. "Some of the Old Songs," arr. by Thompson
 - b. March, "Commander" Hall

Mr. Louis P. Hammett gave a banjo recital on June 4, 1912, at the studio of Mr. S. A. Thompson in Portland, Me. Mr. Hammett, with an assisting banjo sextet gave the following program:

- Sextet
 - a. "Rag Tag" Weidt
- Banjo Solos—Mr. Hammett
 - a. "Tipping Through the Meadows" Farland
 - b. "Wienieglie" (Cradle Song) Hauser-Farland
- Sextet
 - a. "In a Dixie Dell" Jacques
- Banjo Solos—Mr. Hammett
 - a. "Gypsy Rondo" Haydn-Farland
 - b. "Marie Waltz" Hall
- Sextet
 - a. "Moon Winks" Jacques
- Banjo Solos—Mr. Hammett
 - a. "National Parade March" Farland
 - b. "Old Folks at Home" Foster-Lansing
- Sextet
 - a. "Yankee Dandy" Weidt

The last pupil recital of the Wing School of Music in Fremont, Wash., presented a pretty rugged program for performance by pupil-amateurs, and a consequent credit to the manager and director, Mrs. L. F. Wing. The full program in its balance and selection is well worthy a reprinting, but space permits only a listing of the trio instrumental numbers.

- Mandolin Duo—Miss Esther Frolen
 - a. "A Remembrance" Brunover
- Guitar Club
 - a. "The Invaders" Weidt
 - b. "College Chums" Weidt
- Mandolin Duo—Sylvia James
 - a. "Solitude" Dreger
- Guitar Duo—George Cooper and Charley Brashfield
 - a. "Sleep, Gentle Mother" Verdi
- Wing Mandolin Orchestra
 - a. "The Moose" March Flath
 - b. "Big Chief Battle Axe" Allen

The Gibson Quintette, those white-uniformed West-erners artistically posed on THE CADENZA front page this month, played recently in Manitou, Col., at a banquet

and speech-fest given by the "Hot Iron Club," the largest commercial organization in the State of Colorado. The musical program in its entirety was made up from numbers taken from the catalog of Walter Jacobs, and report says it "got by."

SOME "PICKINGS" FROM THE SERENADERS

(Continued from page 37)

Amadei, for two mandolins, mandola and guitar, played by Messrs. Foster, Troxel, Berthoud and Scheurich. This is a most interesting composition, as I am in a position to know, having sat through two tedious rehearsals during its preparation, with the utmost resignation. That it went well, I am sure, since it received vast applause.

Then followed in succession, a banjo duet by Mr. Percy White and Miss Laughton, two unaccompanied mandolin solos by Mr. Troxel, and a duet for mandolin and guitar, "Serenata" by Bertucci, played by Messrs. Foster and Scheurich.

A distinguished guest and his family were present in the person of Mr. W. D. Kenneth, who has recently become a New Yorker, and who finds "The Serenaders" the one bright spot in this unlighted city. The visitors were taken in tow by the follow-up-committee and introduced to the famous eating place, known to the elect as the "one-armed."

BRITISH DEPARTMENT

(Continued from page 39)

W.), and 'Southsea. The full orchestra of twenty-two pieces has just been engaged to play at the Savoy Hotel, London, on Sunday nights during dinner, which by the way may be reckoned as one of the smartest functions in the Metropolis.

The Windop Mandolin Party (Mr. and Mrs. Winslow, Mr. A. I. Trimmer and Mr. A. J. Ponting) with Mr. J. G. Gale at the piano, treated the audience at Turner's Concert on April 24th to some very fine selections, while the profound impression created by the solos of their leader, Mr. Frederick Winslow, may be judged from the following criticism: "His selections were noteworthy for delicate shades of expression and a clean, clear style of plectring, more reminiscent of the brilliant execution of Persichini than any other English player we have heard on the concert platform."—*Keynotes*.

Miss Iris Cochrane again contributed guitar solos, while the banjo interest was sustained by Messrs. Oakley, Morley, Thomas, Sullivan, Morris, Ackerman, and Harris. Vocal items by Miss Dollie Watson, and Mr. Stanley Kirkby, together with the humorous monologues of Mr. Roland Merrie, combined to make it a varied and enjoyable evening to the success of which Mr. Hampton Smith as accompanist contributed no small share.

NEW PUBLICATIONS

MANDOLIN

Berceuse (Schytté) *Arr. R. E. Hildreth*
The Baboon Bounce. A Rag-Step Intermezzo *George L. Cobb*
At the Hamlet (Au Hameau) (Godard) *Arr. R. E. Hildreth*
That Banjo Rag *A. J. Weidt*
1st Mandolin, 30; 2d Mandolin, Guitar Acc., each, 10; 3d Mandolin, Tenor Mandola, Mando-Cello, Mando-Bass, Flute, 'Cello, Banjo Obligato, each, 15; Piano Acc., 20

WALTER JACOBS, BOSTON, MASS.

Loveland Is Calling *Arr. W. J. Kitchener*
Full Mandolin Orchestra
HAMILTON S. GORDON, NEW YORK, N. Y.

Flower Song (Lange) *Arr. Myron A. Bickford*
Mandolin Duo
Lovelight Reverie *Edward R. Day*
Mandolin Duo

WALTER A. NORWOOD, NEW YORK, N. Y.

Kure for Kare. Barn Dance and Schottische *T. H. Rollinson*
1st Mandolin, 30

OLIVER DITSON COMPANY, BOSTON, MASS.

April's Smiles (Sourire d'Avril) (M. Depret) *Arr. H. F. Odell*
1st Mandolin, 40; 2d Mandolin, 3d Mandolin, Tenor Mandola, Mando-cello, Flute and 'Cello, each, 15; Guitar Acc., Banjo Obligato and Piano Acc., each, 30

PICK or LECTRUM Banjo Playing
FOR \$2.00 I Will Send my Complete Course for Playing the Banjo with the Pick

At the Guild Convention I made 18 converts. A great many finger players from all over the country told me I would hear from them, and I certainly have. It pays to attend the convention, and I'll be on hand in New York with my Pick next year.

SET OF STRINGS, 60c, cash with order

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Humoreske (Dvorák) *Arr. H. F. Odell*
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Piano Acc., 20

THE CUNDY-BETTONY COMPANY, BOSTON, MASS.

BANJO

Falling Meteors. Valse Caprice *Wm. D. Bowen*
Banjo Solo, 40
Swedish Wedding March (Södermann) *Arr. R. E. Hildreth*
The Baboon Bounce. A Rag-Step Intermezzo *George L. Cobb*
Banjo Solo, 40; Guitar Acc., 10; Piano Acc., 20

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Made in the C. F. Martin factory, with all the good qualities of the Martin, in addition to the newest ideas in guitar building. It has that round, rich, powerful tone and quality, with a carrying power that is the wonder and delight of both player and listener. An instrument for the soloist and accompanist, a guitar for a life time. Every one personally tested by Mr. Foden.

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There IS a Difference

between the "BACON PROFESSIONAL" banjo and the so-called wood rim banjo. The DIFFERENCE is—one has that brilliant sustained musical tone that is always as clear as a bell in all kinds of weather, and the "wood rim" has that "cheese box" "lubby" tone ALL the time. Do not be misled. Be your OWN judge. Just let me send you ON TRIAL, a "Bacon Professional" or NEW Bacon "Special" name as Mr. Bacon used on his concert trip with the "Big Trio" from coast to coast last season, and compare it with ANY other make, and it won't take you but a few moments to decide which tone you prefer. Ask ANY of your friends who were at the Chicago convention who won the admiration, and NINE out of ten will tell you FRED BACON and his "Professional" banjos.

Just drop a card to such eminent authority as GEO. L. LANSING, Perpetual Toastmaster of the Guild of Stringed Instruments, J. E. HARTNETT, President-elect of the "Guild," J. J. DERWINT, composer and soloist, C. S. DELANO, "Sonotone" string fangs, E. F. GOOGIN, famous club coach, composer and teacher, J. S. STONE, Director of the University Banjo Club of Chicago, and many others who are equally as prominent in the B. M. G. world.

The Banjo was intended to be played with the fingers, and all music, and at least 90 per cent of the teachers and instruction books, teach it this way. The "Pick" style of playing the banjo is not musical, and there are nowhere near the possibilities, as any good teacher will tell you.

New catalog ready Aug. 15th, showing all styles of the famous "Bacon" banjos, and Mr. Bacon's latest creation, "The Bacon Grand Concert" banjo. Very powerful and rich tone. Just the banjo for vaudeville and Concert artists. Keep your eye on "BACON" for he is never idle, but always working for you and the real interest of the banjo. Secure the agency for the "BACON" banjo and you will make no mistake.

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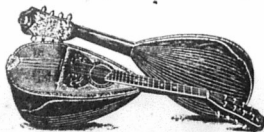
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