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THE CADENZA

An educational Monthly Magazine devoted to the Literature and Music of the Banjo, Mandolin, Guitar, Zither, Harp, Violin and Piano

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THE CADENZA

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

VOL. 7. NEW YORK, FEBRUARY, 1901. NO. 6

MARTHA HOWARD WATKINS, OF DUE WEST,
SOUTH CAROLINA.

The Little Old Spinet.

Do you see the little spinet, standing in the corner there?
Great-grandmother loved to play it, when she was a maiden fair.
Sunbeams thro' the window twinkle, flick'ring on its yellowed keys,
And we almost hear the tinkle of the old-time melodies.

Great-grandmother gowned in silk, with high-heeled slippers—dainty lace,
Sat there—while a smile of pleasure lighted up her fair young face,
From without the rose-scent lingers—drifting on the summer breeze—
While she plays with fairy fingers all the old-time melodies.

And the little spinet waits her patiently these long, long years—
Till its mellow voice is broken, harsh, and has the sound of tears—
Yet, it seems the sunbeams straying, flick'ring on its yellowed keys,
And her fairy fingers playing all the old-time melodies!

—MARY SMALL WAGNER, in The Optimist.

Martha Howard Watkins,

of Due West, S. C.

Miss Martha Howard Watkins, of Due West, South Carolina, whose portrait graces our first page, is a young lady of talent who is succeeding in her chosen profession as a result of application, ability and the best advantages in instruction. Miss Watkins studied the mandolin and guitar for a considerable time with Mr. Paul Tracy, of Denver, Colo., and made the best of progress. She afterward became a pupil of Mr. Valentine Abt, and completed her studies under his tuition, with credit to herself and her teacher.

Miss Watkins has now been engaged in the profession of teaching for three years past; and her work has made a very good showing, both in private teaching and in club work. She was first located at Dickson, Tenn., having charge of the mandolin and guitar department in the College of Music at that place. While there, she directed the Dickson Æolian Mandolin and Guitar Club of sixteen members, and the Valentine Abt Mandolin Club of seven members, the latter being all young children. As a result of Miss Watkins' careful teaching, both these organizations were successful in pleasing the public and she was complimented for her ability.

Miss Watkins is also enterprising, whenever an opportunity arises to advance the cause of music. This has been demonstrated through her successful management of concerts, she having brought Mr. Valentine Abt to Dickson, Tenn., last year and to Due West, S. C., during the current season, undertaking all the responsibility and the management of both concerts. Through her efforts, Mr. Abt was enabled to appear before large and representative audiences at both places and scored a decided success each time, arousing considerable local interest in the mandolin.

At the beginning of this season, Miss Watkins accepted the position of teacher of mandolin and guitar at the Due West Female College, Due West, S. C., where she has found a good field for her talents and is meeting with well deserved success.

Miss Watkins does not yet claim to be a soloist of the mandolin, although the eminent instruction she has received would entitle her to do so. She is devoting a large amount of time to study and practice and expects to become a finished soloist in the future. While striving to attain a degree of perfection in solo playing that will satisfy her ideals, her principal success has been in teaching and in club directing, and she is well fitted to carry on that work.

While disclaiming to be a great soloist, Miss Watkins' repertoire includes some quite ambitious selections for the mandolin, many of Mr. Abt's compositions being among the number. His "Sounds from Church," "Slumber On," and arrangement of the Hauser "Cradle Song" are included in her favorite selections.

Banjoisms.

A Potpourri of Things Banjoistic-Reminiscent and Otherwise.

BY CLARENCE L. PARTEE.

X.

A few hints on the care of the banjo are offered this month, for the especial benefit of our young amateur and professional readers. The proper handling of the instrument is a serious problem to the beginner; and even professionals of limited experience have difficulty in keeping their instruments in prime condition, from lack of familiarity with the details. The processes of "nursing" and bringing out the best qualities of any banjo seem simple enough to the veteran performer, as indeed they are; but they require explanation to make them clear to the beginner.

It may be stated at the start that all stringed instruments require a lot of attention to keep them in good condition, and this is especially true of the banjo. For that reason, proper attention devoted to the apparently simple but all-important details is absolutely necessary in order to obtain the best results.

As the head, or sounding board, of the banjo is one of its most important parts, perhaps that should be considered first: The head must be kept tightly drawn, hard and firm, at all times; and when the tightening process is going on great care must be exercised to draw it down evenly, by turning the wrench the same distance around on each screw, or bracket, all the way around the rim from the starting place; afterward, if the head should not become sufficiently solid the first time, the process may be repeated carefully, continuing until the proper tension of the head is secured. To clean the banjo head of soiled spots and finger marks, use an ordinary pencil eraser, an inch or more square in size, and rub out the marks just as you would erase pencil marks from writing paper. Keep a rubber eraser on hand, as described, and use it as often as may be necessary to keep the head clean and white, and free from finger marks.

Generally speaking, a banjo head will outlive its usefulness in a year, and should be replaced by a new one. It often happens that, even if the head does not break, it loses its vibrating qualities after a few months' use. Solo artists usually re-head their banjos two or three times a year, sometimes oftener.

It is the only method, aside from careful attention to proper stringing, by which they can secure the best tone qualities that a banjo may be capable of producing. It is astonishing what a wonderful difference a new head will sometimes make in the tone of a banjo; and this point must be considered and tested if the best results are wanted. Some banjos will require a very thin head, while others sound best with one of medium thickness; and others again only vibrate properly when supplied with heads of heavy texture. It depends on the construction of the rim; and different makes of banjos will require different treatment on that account. No rule can be given; but if you possess a high-grade instrument and it does not give forth the quality and quantity of tone expected, try replacing the head with a thinner or thicker one, as the case may be, and note the result. Two or three banjo heads may be wasted in experimenting in this way, but with perseverance one may succeed in improving the tone of an instrument from 50 to 100 per cent. If not confident of your own ability to remove a banjo head and replace it properly with a new one, secure the services of some competent performer or repairer to do it for you. It may be stated, however, that standard, high-grade banjos are usually made by experts and are not sent from the factory until properly tested, so that no experimenting is necessary with instruments of the best grade.

One point may be emphasized in regard to banjo heads: In selecting a new one, should it become necessary to do so, be sure to see that it is of even thickness throughout, or as nearly so as is possible to obtain; otherwise, the tone will not be uniform.

I have been informed on good authority that absolutely true gut strings are a possibility of the near future; such an attainment is much to be desired, but in the meantime there is nothing to do but select strings with care, with a view of having them as true as possible. Thin strings produce a thin tone, so those of fair thickness should be selected; they should be of uniform size throughout their length, else they may be false. Rough strings are generally the best and are recommended, both for tone and durability. It is desirable to have

the various strings of the proper proportionate thickness, to correspond to their various standard sizes, and for this purpose a string gauge should be used; the use of the gauge will better insure uniformity in size and therefore reduce the percentage of false strings among a given number selected.

When a string is placed upon the instrument and produces false tones, it must be taken off and the false part cut out; after which it may be replaced. Sometimes the cutting off of a small portion of a string will remedy the defect, and again the operation may have to be repeated a number of times in order to secure a true length. The first and second strings, which most often have defects, are long enough to permit cutting off several small portions and yet leave enough for a one-length string. Strings are seldom false throughout their entire length, but usually only in one part. The strings should be tested through the entire scope of the finger-board, in order to locate the false spots, if any exist, and then the cutting off and throwing away of the useless part may be intelligently done. Sometimes, nothing will avail to remedy a false string, and if judicious cutting and replacing will not make it perfect, it should be thrown away and another substituted. To get a banjo properly strung with absolutely true strings, requires both time and patience; but the effort should be continued until a true set of strings is obtained. After that, it will be comparatively easy to keep true strings on your banjo, by testing the strings every day, immediately removing any that show signs of wear or tendency to falseness, and replacing them with new and perfect ones.

The tail-piece used should be as small as possible—the smaller the better—and should be such as will not cut the strings. No tail-piece should be used that will have to rest upon the head, as any substance pressing upon the sound-board interferes with the vibration. For that reason, the smaller and less complicated the tail-piece, the better. The ideal tail-piece would consist of just merely a suitable fastening for the strings and nothing more. No attempt at ornamentation or "spreading out" in size should be countenanced. A tail-piece should be used that does not require any tying of knots in the strings and, in fact, might as well be simply a series of five small projections attached to the steel hoop, to which the five strings might be fastened by winding them around the projections. Close fitting and perfect adjustment of all parts of the banjo is essential, in order to permit unrestricted vibration; and therefore the tail-piece should be either a fixture upon the banjo or so firmly attached to it as to effectually prevent its ever becoming loose or "wobbly."

The bridge has more effect, for good or ill, upon the tone of a banjo than would be thought possible by the inexperienced. And here, again, different makes of banjos will require different treatment. A bridge that will give a good tone to one banjo will often effectually "deaden" the tone of another instrument. Thus, good judgment must be used in selecting a suitable bridge. If it be too high, too low, too thick or too thin for a particular instrument, the tone is spoiled.

As is the case of getting a suitable head on a banjo, a little experimenting must be done with various bridges in order to get the best results. As a rule, the makers of high-grade banjos furnish their instruments with special made bridges of their own manufacture, which are calculated to produce the best tone obtainable from each make of banjos. However, this result is not always attained, although sought after by the manufacturers; and in that case a little experimenting must be done with other bridges. One of the best bridges on the market is protected by patent, and must

be bought direct. A proper testing of an instrument will determine whether the bridge is faulty, and in that case it may be replaced by a better one. An essential feature is to have the bridge of the right height and width. If it be too high, the notes in the upper register are likely to be made sharp, and if too low, the strings are likely to "rattle" against the frets, producing an unpleasant and discordant sound. A very important detail is to see that the bridge is placed the proper distance from the tail-piece. Measure the distance from the nut to the twelfth fret, with a tape-measure or string, then see that the distance from the twelfth fret to where the bridge is placed corresponds exactly; in other words, the bridge must be placed at exactly the same distance from the twelfth fret as the twelfth fret is distant from the nut. The twelfth fret, producing the octaves on the strings, will then be precisely midway between the bridge and the nut.

The rim of a banjo should be firmly and substantially put together; if it appears to be getting loose or "shaky" through coming unglued or otherwise, have it repaired at once and see that it is made compact and solid. The neck of the instrument must fit the rim closely, at either point where it passes through the rim, and should be fitted so firmly as to make it impossible to move it, without the aid of tools for the purpose. This is so necessary, that those banjos which have a wedge to firmly hold the neck in position, or which are supplied with the best patterns of neck adjusters, answering the same purpose, as well as permitting the raising or lowering of the finger-board, are preferable. The "lugs" bolts, screws, brackets, and "nuts," or other attachments connected with the rim, should fit snugly and uniformly, and be screwed tightly into place and kept so at all times; any loose or ill-fitting parts of that nature are an abomination, and if permitted to remain so will materially injure the tone.

The nut at the head of the banjo, upon which the strings rest, must be of the right height, and the grooves for the strings must not be too large, else the strings will "clank" and "buzz." The same applies to the bridge. The pegs through which the strings pass should fit perfectly in their places, through the head-piece, so that they may be turned freely in order to tune the strings up or down, and yet fit closely enough to remain in place when the hand releases the pegs. On the old-fashioned pegs it is necessary to wind the strings around them so that each turn of the pegs will bring the strings closer to the bottom of the pegs and the head-piece of the banjo, thus forming a leverage to hold them in position and prevent them from slipping.

When patent pegs are used, that precaution is not necessary; but care must be taken to keep the patent pegs firmly screwed into position, otherwise they slip more than the old-style pegs and it will be found impossible to keep the strings in tune. It is hard to say whether the old-style pegs are better than the patent, or vice-versa; both have their advantages and their defects. On the whole, the patent pegs are probably best for general use, if they are kept properly fitted so that the instrument will remain in tune while playing. Further hints regarding the banjo will be given next month.

(To be continued.)

The Nimble Dollar.

Written for The Cadenza

BY ADELBERT F. GOVE, LORAIN, OHIO.

To coax and catch the nimble dollar is not the highest and only aim of the musician and music teacher. If history may be implicitly believed, there were in ancient days artists who lived in an atmosphere replete with music—only music. They did not condescend to seek for the wherewithal to buy the baser necessities of life, such as they deemed food, clothing and rent to be.

They disdained the dollar and what it represents. Possibly, perhaps probably, this story of absence of sordidness was overdrawn. However that may be, we of today must have new clothing occasionally in order to appear favorably at the various musicales and entertainments at which we consent to appear, even when our services are free and without price. We must eat two or more times per day, and our landlady doesn't look pleasant unless her weekly stipend is forthcoming.

The foregoing is merely introductory to a story which is brought out by the entire absence in any of the numerous music journals, to which the writer has access, of any of the many plans for making the profession profitable which must exist and are known to various musicians. Trade journals of other professions abound in such details—why not a similar policy on the part of the music press?

If I work a legitimate scheme for money making and gather in numerous dollars, why should I gloat over it in secret, pat myself on the back and proceed to give myself an encore? Why not send the details to a reputable magazine like THE CADENZA, and by so doing help others who may be wondering what they can do to increase their faltering incomes? This world is small and niggardly enough in the exposition of successful money-making enterprises; but if my plan is exploited by others, and at no detriment to me, do I lose anything?

My only reward may be received after I have put my mandolin and guitar in their respective cases for the last time and made a legato movement to the other shore, but is not the Golden Rule a good religion?

I have studied the mandolin and guitar more or less for years, and am blessed with a wife who is a gifted performer on both of those instruments. I was approached on the street one day last June by a business-like appearing man, who wanted to know if I would give fifty mandolin and guitar lessons per week for at least three months. I was astonished, but he didn't know it. He stated that he represented a firm that was selling instruments on the installment plan, and that he would give me a fair price per lesson, each lesson to be of thirty minutes' duration. To make a long story short, we made the bargain. My wife devoted most of her time to the new task, as together we were already engaged for about twenty-five lessons per week before the new class was taken.

I gave on an average four lessons each night, while my wife took care of the other pupils. The result was that we had a large class all summer, when otherwise but few would have been indulging their musical propensities. When the contracts were filled, about 35 per cent. of the original class remained with us at an advanced price per lesson.

Now, if the company could make a good profit and employ teachers to give the lessons, why could not we sell the instruments, give the instruction and make a better profit? We investigated. We purchased fifty instruments. Sold them. The cost to us was a modest figure, but they were as good instruments as the unprofessional buyers could get for $12 at retail.

The contract price we made included the cost of an instrument and a term of lessons, $2 being required as the initial payment and the balance at the rate of $1 per week, at which times the lessons were given. We also supplied the pupils with instruction books, music, strings, cases, mandolin picks, etc., etc., at regular rates.

The installment business is popular. It furnishes an easy method of buying an instrument, and one customer will bring you another. If your class is small and business dull, you will find the plan outlined to be a paying proposition. Figure it out and try it for yourself.

A large class may be secured and retained by proper handling.

Report of the Second Convention of the International League of Guitarists.

Translated from the Official Organ for THE CADENZA by Maurice Jacobi, Philadelphia, Pa.

The second convention of the I. L. of G. was held on the 23d day of September, 1900, in Augsburg, Germany. The reports of the various committees contained much valuable reading matter. To bring them in their entirety would occupy too much space; we therefore will submit extracts from each report:

Report of the Treasurer.—This report was accepted and read, with the recommendation to raise the yearly dues for members in Germany and Austria to six marks and all other countries (United States and Canada included) to eight marks ($2). Payments to be made semi-annually, in January and July. The admission fee to be one mark. All payments to be made to Eduard Kuhler, Munich, Germany.

Report of the Secretary.—Many interesting items are found in this report. It mentions the receipt of correspondence from many sources and countries; also many prominent men and women connected with the guitar. The correspondence has been unusually large, considering the short existence of the League. The collected material includes very interesting reading matter intended for publication. All of this has been itemized and arranged; it forms a valuable collection of literature for the library of the League.

Report on Publication.—The report on the official organ of the League finds it necessary to recommend that the publication of the Journal for the present be made bimonthly in the form of a double number, with a musical supplement for solo guitar or duet; also in combinaton with zither, mandolin, violin, flute or voice. The reading matter for the present will be in the German and French languages, and, should the demand necessitate it, in English. The editor recommends that the members of the League, especially those who are competent to do so, should arrange concerts and demonstrate the beauties of the guitar. To encourage the organization of local leagues and give musical reunions. To induce guitar virtuosi to do more solo work in public and receive respectable remuneration, worthy of their art. Furthermore, be it advised that those who want to compose and arrange for the guitar should be competent and possess enough musical education to make their work interesting for those that understand sometning about music.

Report of Library Committee.—This committee presented a very interesting report. The library is a new feature in the League and should receive support from all parts of the world where the guitar is played. Contributions of literature and music are to be made to this committee gratuitously or otherwise. The value of a collection from all parts of the world can be appreciated and will make it exceedingly interesting for any one who desires to study the development of the guitar in a historical or æsthetic sense.

Report of Music Committee.—A grand guitar concert had been arranged. The criticism in all the various newspapers agreed in stating that the playing was a surprise to every one; that the like had never been heard before, and that the abilities of the guitar had always been under-rated. (The programme was published in the December number of THE CADENZA.)

Report of Exhibition Committee.—This committee had the exhibition of instruments, requisites, books, literature, music, portraits, pictures and antiquities in charge. In one room an exhibition of twenty-eight guitars of different manufacturers, and in artistic display, could be seen. The following firms had exhibits:

C. Schmidl & Co., Trieste, Austria, 17 instruments; Paul Herrnsdorf, Markneu-

(Continued on page 12.)

Violin Department.

Conducted by the Editor.

Edouard Remenyi.

Edouard Remenyi, the well-known concert violinist whose death occurred in San Francisco a year or two ago, at an advanced age, was universally regretted. He was probably the most popular violinist that ever visited America, with the exception of Ole Bull, and retained his popularity to the last.

Mr. H. B. Thearle, Remenyi's former manager, is authority for the following sketch of Remenyi:

Edouard Remenyi was born at Moskolc in Hungary, about the year 1840. His master on the violin was Joseph Bohm, who also taught the great Joseph Joachim. During the Hungarian uprising, Remenyi, then quite a boy, enlisted as a soldier and fought brilliantly; he became aide-de-camp to Gyorgey, when the latter was appointed commander-in-chief of the hero army of Hungary, and though at that time a little lieutenant of sixteen summers, Remenyi used to delight the veterans with his music, and make their hearts glad and brave for the next day's fray. After the defeat of the insurgents, he had to leave his country, and resolved to go to England. On the way he made the acquaintance of his celebrated countryman, Franz Liszt, who, recognizing his genius, became his friend and adviser. Soon after the young artist's arrival in London he was appointed solo violinist to the queen. When he obtained his amnesty he returned to Hungary, where he afterward received from the Emperor of Austria a similar distinction to that granted him in England. In the meantime he had made himself famous by numerous concerts in the European capitals. His first tour of America was begun November 11, 1878, and his successes during that and the following season are still fresh in the minds of the public. Since that time he has made a triumphal tour of the entire globe, combining music with circumnavigation and charming with dulcet strains natives of the Sandwich Islands, Australia, Tasmania, Dutch Indies, Java, India, Madras, Ceylon, China, Japan, Philippine Islands and South Africa, where he remained for a period of three years, returning to Europe for the final concerts of the tour in 1891. It is seldom that a man is accorded the privilege of learning the exact amount of esteem in which he is held by his fellow-men by perusing his own obituary. This curious and unusual experience is an incident in the life of Remenyi, who was reported drowned during his passage from India to South Africa. The sadness which this melancholy information aroused was happily dispelled when, six months later, dispatches announced his safe arrival at the Cape of Good Hope.

Violin Technics.

Written Exclusively for The Cadenza

BY HERBERT G. PATTON,

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

I.

In becoming a regular contributor to the violin department of The Cadenza, it is fitting that I should briefly outline the course that the editor has instructed me to pursue. Writing under the head of technics, and employing the term in its usually restricted sense, it may be inferred that this division of the department will be confined to practical helps and hints in the art of violin playing. Points will also be given in adjusting the various parts of the instrument for the improvement of tone, and such other information as will be of practical value to the student. As the articles are written for the benefit of violinists in various stages of proficiency, so the instructions must be applicable to different needs. We trust, therefore, the advanced student will not become disgusted when a point is made which seems exceedingly simple; nor the novice be nettled when he occasionally may be slightly mystified. It is the intention to embody within these articles solid

information which we can assure the reader, if thoughtfully followed, will repay him for his outlay.

Pick up your bow and look at it. Is the hair clean and white from the point to its juncture with the frog, or has it a greasy accumulation for three or four inches, from

EDOUARD REMENYI.

an improper way of holding it when not playing? If it is greasy, the defect should be remedied, if you expect to undertake certain strokes which must be made at this particular part of the bow and nowhere else. The better plan is to have new hair inserted by a competent workman. But, failing in this, you can remove the dirt in the following manner: Unscrew the button from the frog and lay the hair on a clean surface and scrub with soap and warm water applied with a toothbrush. The frog and tip themselves should be kept away from the water as much as possible. After rinsing the hair with clean water, hang up the bow and allow it to dry, after which replace the button. Next, pulverize about a half-teaspoonful of good rosin and, with the tip of the index-finger, frequently dipped into the powder, rub thoroughly, inch by inch, over the entire playing surface. Violin-makers call this "filling the bow." The cleaning may be expedited by using chloroform; but as this is no better than the process just given, and being expensive and dangerous, its use is not advised.

In order that the heel may not become soiled again, care must be used in seizing the bow. Keep the crotch of the hand well back on the pearl slide, as you will notice all the artists do. It will be long before you will have cultivated this highly commendable habit, but the result is worth the effort.

It may seem strange that I should refer to this point at this juncture, but, as hinted, those bows which have unplayable heel surfaces must be prepared for proper work.

A word in regard to the quality of the stick. A poor one is a club—a good one possesses properties which become evident as we progress in the art of bowing. Pay a fair price—$5, or more—and you will then be in possession of a fairly good Pernambuco bow, and it will be a purchase you will never grieve over. As fancy a figure may be paid as your income will allow, as prices range from seventy-five cents to $150. Professor Marstellar, of Dayton, Ohio, kindly showed me two excellent specimens, one costing $30 and the other $100, the latter being a genuine Tubbs. When Max Bendix was the principal first violin of the Thomas Orchestra, an incident occurred which will probably cause him to remember Indianapolis for a long time. During an intermission at one of the concerts, he carelessly leaned his bow against the chair upon which he was seated. One of the musicians, entering hurriedly, stumbled against the bow and broke it. Bendix looked at the ruins of his favorite, and, laughing good-naturedly, said: "There goes sixty dollars!"

The article next month will contain something upon the devitalization of certain of the muscles of the bow arm, and possibly a few words in regard to the proper position of the left hand.

The Cadenza

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

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MRS. C. L. PARTEE, Secretary.
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Advertising Rates

$2.00 per inch, each insertion.
Address all communications relative to THE CADENZA to The C. L. Partee Co., as above.

Correspondence is solicited from all persons interested in the development of the banjo, mandolin, guitar, zither, harp, violin and piano. Reports of concerts, doings of banjo and mandolin orchestras, and personal items will be welcomed.

We are not responsible for the opinions of contributors. Our columns are open to all on matters of interest; we reserve the right, however, to condense or reject articles, if necessary. Our paper is issued in the interest of the profession at large, and all may have representation within the limits of our space, but unjust criticisms or personal abuse of any one will not be permitted.

VOL. 7. FEBRUARY, 1901. No. 6.

Editorial.

THE proposed American Guild of Banjoists, Mandolinists and Guitarists is progressing as well, perhaps, as could be expected within the short time since its inception. The editor of THE CADENZA has received thirty-eight applications for membership in the Guild, up to this date; and the editor of Stewart's Journal has received nearly the same number of contracts. Altogether, some sixty-five or more professionals have interested themselves in the project, so far as known, and the other District Secretaries and Assistant District Secretaries may have some applications to report. It is desirable now that the Guild be pushed forward as rapidly as possible before the dull season begins, and the organizers hope to receive a number of new application contracts within the next thirty days.

It is possible that many who entirely approve of the Guild and its purposes may have held back their applications for membership through fear of not being eligible, or on account of doubting their ability to successfully pass the examinations. None should hesitate on that account. It is safe to assert that when the organization is successfully completed and the officers shall have been elected, they will adopt by-laws and regulations that will be absolutely fair to all; and that, while the examinations will be severe enough to insure competency on the part of successful applicants, they will be graded so as to meet the needs of the younger professionals, giving them an opportunity to prove their abilities and permitting them to work up to the highest standard required. Since the Guild is but the beginning of an effort to elevate, dignify, upbuild and enhance the standing of the profession and its accomplishments, the fact that the profession is yet young and un-organized will be taken into consideration; and while the ideals of the Guild will be high, professionals of limited experience will not be expected to demonstrate the highest possible attainments at the start, but merely to prove their capabilities, moral worth and fitness for their chosen profession. If any fall short of the complete requirements, they will be recognized, if worthy, and allowed to work themselves up to the highest degree of proficiency required by the Guild, by study and practice; when they become competent to pass the full examination, the regular diploma will be issued to them in due course. There is no doubt that the plan we have outlined will be followed; it is the only practical way.

Since our last report, the following professionals have applied for membership, through the editor of THE CADENZA:

J. E. Agnew, Des Moines, Iowa; Roy W. Burchard, Dongan Hills, Staten Island; D. A. Passarelli, Danbury, Conn.; MacGregor Douglas, Oklahoma City, O. T.; D. Blain Shaw, Barboursville, West Va.; H. A. Webber, Portland, Oregon; E. J. Henderson, Pittsburg, Pa.; Miss Eva E. Collins, Bridgeport, Conn.; H. N. Davis,

Worcester, Mass.; William F. Fletcher, Trenton, N. J.; Thomas W. Obert, Trenton, N. J.; William M. Herron, Cincinnati, Ohio; Chas. P. Ricker, Waltham, Mass.; Delbert E. Wood, Binghamton, N. Y.; Mrs. Julia Kate Steele, Chicago, Ill.; Mr. Roy W. Rhone and Mrs. Robert Rhone, Lincoln, Neb.; Frank A. Rexford, Bay Shore, L. I.; Giovanni Tallarico, Waterbury, Conn., and Mrs. Mattie A. Ross, Walla Walla, Wash. Besides these, Mr. Samuel Adelstein, of San Francisco, informs us by letter that he has forwarded his application to Mr. Graeber, of the Reveille.

WE dislike to keep harping upon the subject of advertising, but find it necessary to mention it frequently in these columns, because so few in our line appreciate its benefits or understand its advantages. THE CADENZA is recognized by the knowing ones as the medium *par excellence* for advertising anything in the line of small musical merchandise and publications for the stringed instruments; and it may be profitably used for advertising many other standard articles. The enterprising members of the trade and profession know this; and, consequently, they keep advertising in our columns regularly, month after month; and some of them, year after year. Their names and the goods they have to sell are thus kept prominently before the public continually. Their announcements are read and re-read by thousands of people. Familiarity with the name of a house, the titles of publications and names of brands of manufacture, creates a desire on the part of the reader to buy; and the steady advertiser usually gets his trade, if the advertiser has goods of merit and something interesting to say about them.

Advertising in the music field is very much cut up at the present time, owing to "cheap" competition of papers that have no circulation, influence or prestige to speak of; they catch the unwary because their rates are "low" (apparently), and those who are not posted are duped into paying out their money with no possible chance of adequate return.

A small advertisement may be inserted in THE CADENZA for as little as $12 per year. It is worth much more than that to any firm or individual in the music line for the mere purpose of keeping the name prominently before our readers. Figuring on a conservative basis, each issue of THE CADENZA is read by not less than ten thousand people. Therefore, almost the entire banjo, mandolin, guitar and zither field may be covered by using THE CADENZA alone. By advertising in THE CADENZA and one other journal devoted to the same branch of music (which is the only one aside from THE CADENZA of real importance), it is possible to reach all the prominent professional and amateur performers of the stringed instruments throughout the English-speaking world. These two publications can be used profitably for advertising at a cost of but a few dollars per month. A mature consideration of the facts mentioned will suggest to the enterprising teacher, publisher or manufacturer the proper course to pursue to make a success of advertising in this field.

WE have secured the services of Mr. Herbert G. Patton, violinist and teacher at the Fort Wayne Conservatory of Music, to write exclusively for THE CADENZA on the subject of "Violin Technics," the first installment of which appears in our current issue. Mr. Patton fully explains his purpose in the introductory part of his first article. We believe that his writings will be of interest to both amateur and professional violinists, and that his articles will add considerably to the value of our contents.

WE have in stock a few copies of volumes two and three of THE CADENZA, bound in cloth, that we wish to dispose of. They are offered at $1 net per

volume, postpaid. Single back numbers of any issue will be furnished at ten cents per copy, so long as any remain in stock. Some of the earlier issues are out of print permanently and cannot be had.

Report of the Second Convention of the International League of Guitarists.

(Continued from page 7.)

kirchen, Saxony, 6 instruments; Ignaz Mettal, Schonbach, Bohemia, 1 instrument; Hans Raab, Munich, Germany, 4 guitars. Also an exhibition of music could be found in this room.

The next convention (third) and concert will be held in the city of Munich, Germany. The officers for the next term will be: Mr. Otto Hammerer, Augsburg, First Pres.; Mr. Anton Mehlhart, Munich, Second Pres.; Mr. Herman Rensch, Munich, F. Sec.; Mr. F. Sprenzinger, R. Sec.; Mr. Eduard Kuhles, Munich, Treas.; Dr. S. Sajaitzky, Moscow, Trustee. Following members represent the Music Committee: H. Scherrer, Professor Feder, M. Schuerdhofer, A. Cottin, B. Stickmann, and members from Germany, Austria, France, Russia. All correspondence is to be directed to Mr. Herman Rensch, Munich, and all payments to Mr. E. Kuhles, innert Wienerstrasse 15, Munich, Germany.

We append the names of donators to the library, as published in the Journal: Luigi Mozzani, Paris; Dr. Sajaitzky, Moscow; Schuberth & Co., Leipzig; Mr. Schwerdhofer, Augsburg; A. Cottin, Paris; Mr. Gotz, Innsbruck; Ed. Lang, Augsburg; Mr. Stockmann, Russia; Jacques Pisa, Paris; Mr. Scherrer, Munich; Mr. Mehlhart, Munich; Mr. Hammerer, Augsburg; Mr. Friedrich, Leipzig; Ed. A. Meyer & Co., Philadelphia; Mr. C. L. Partee, New York, and M. Jacobi, Philadelphia.

The Dying Minstrel to His Guitar.

Written for The Cadenza

Speak to me softly once again,
Thou that I love so well;
Speak in that low and tender strain
Where harmony's secrets dwell.

Waken the joys of long ago
That in remembrance last,
Whisper thy melodies soft and low
Like her voice from out the past.

Lightly the heart-strings touch into life,
Let them vibrate to thine own,
Forgetting the world with its sorrows and strife
In the joys that the heart has known.

Speak, speak for the time wears on
And my soul must take its flight;
I touch thy strings, but the harmony's gone
On the spreading wings of night.

Ah! now sweetly I hear thy song,
'Tis her voice from out the past;
My love, my love, I have lingered long,
But I come to thee at last.

Joshua Roberts.

C. F. Elzear Fiset,

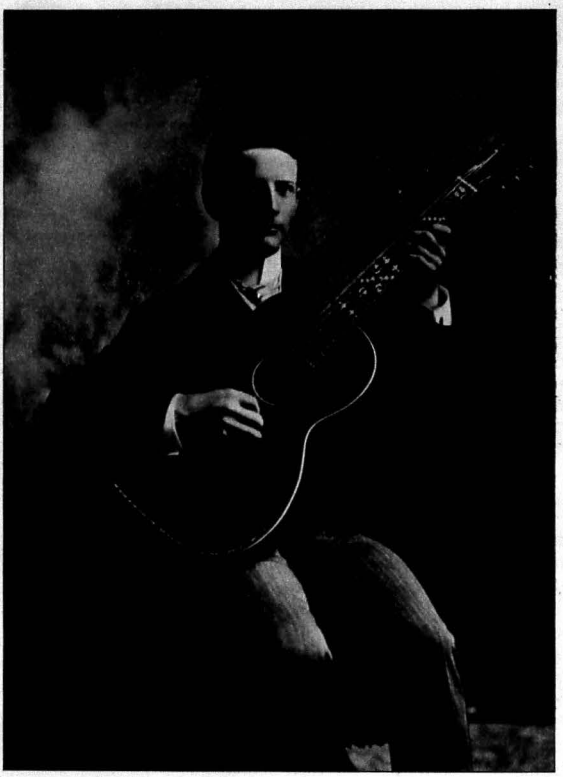
Of Philadelphia, Pa.

C. F. E. Fiset, the guitarist, was born August, 1874, in the city of Quebec, of French parentage. In 1882 the family removed to the United States and located in Grand Forks, N. Dak. He commenced the study of the English language, graduating from the State University in 1893.

At the age of fourteen he commenced to study the guitar, using an old French instrument that had been in the family for over sixty years. Possessing himself of numerous guitar methods, he essayed to teach himself.

On graduating from the university he took a pleasure trip to Montreal and Quebec, in which former city he was persuaded by numerous guitar enthusiasts to remain and teach. This was his first year of professional life and his first year of serious guitar study. He now began arranging from the classics and perfecting his technique, breaking away from the Carcassi school. This year his playing brought him well before the public, and he appeared in recitals and musicales before the Governor-General and Lady Aberdeen, Lady Lacoste, Sir Donald and Lady Smith, Sir William and Lady Dawson, besides numerous public concerts.

The next year he accepted a position as head teacher of the banjo, mandolin and guitar depart-



C. F. ELZEAR FISET.

ment at the Ithaca, N. Y., Conservatory, in which place he remained two years. During these two years he practically completed the system of scale and chord playing which he uses, studying analysis and interpretation from Jacques Friedberger, the eminent concert pianist, who is known as the most promising pupil of Moritz Rosenthal.

What with excessive teaching, arranging, practicing and studying during these two years, he returned West in the summer of 1896 almost a physical wreck. For several months he devoted himself to athletics. In the fall of 1897 he located in Minneapolis, where he soon acquired the reputation of playing numbers on the guitar that no other artist had attempted. He was soloist at the Danz Symphony Orchestral Concert in the Metropolitan Opera House, the first time that the guitar had been officially recognized by other musicians. He appeared in two recitals before the Ladies' Thursday Musical Club, playing among other numbers, Bach's G minor four-voiced fugue, two Bourrees and Preludio to the sixth Violin Sonata. At a concert in the Lyceum Theater he played the Carnival of Venice, by Zani de Ferranti, and the last movement of Mendelssohn's Violin Concerto.

Last September he came East again, and is now located in Philadelphia. Mr. Fiset makes a specialty of playing at private musicales and receptions. It is expected, however, that he shall soon appear publicly in New York and Philadelphia.

Mandolin Memories.

A Descriptive and Practical Treatise on the Mandolin and Kindred Instruments—Illustrated from Original Drawings and Photographs.

Written for THE CADENZA

BY SAMUEL ADELSTEIN, SAN FRANCISCO, CAL.

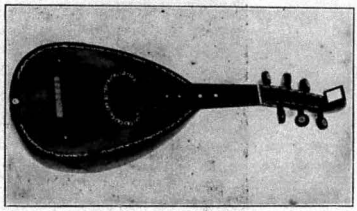
II.

Each guest brought his instrument, and after a bounteous and delightful repast performed on their mandolins, mandolas, lutes and guitars. Signors Munier, Parini, Matini and Bizzoni performed one of Beethoven's string quartettes on two mandolins, mandola and lute (1st and 2nd violin, viola and 'cello) in a manner that was a revelation to the writer. One could scarcely believe that such music could be performed with such charming effect on these instruments.

During this visit Signor C. Graziani-Walter presented the writer with the original manuscript copy of his beautiful transcription of Gastaldon's famous melody, "Musica Proibita," for two mandolins, mandola, violin, 'cello and harp; and Signor Leo D'Ageni composed and dedicated to the writer "T'Amo" Romance sans Paroles, for two mandolins, mandola, flute, 'cello, guitar, lute and piano. When the writer first heard the Royal Circolo Mandolinisti Regina Margherita in 1890, there were about seventy members, ladies and gentlemen. But at the Genoa National Exposition in 1892, at the first Nazionali Concorso Mandolinistico (national meeting or concourse of mandolinists) ever held in Italy, there were only forty-five members (evidently their best players). On this occasion their instrumentation was:

24 Neapolitan and Roman mandolins
9 Lombardy mandolins
1 Lombardy lute
7 guitars
2 harps
1 'cello
1 harmonium or organ
Timpani or kettle-drums

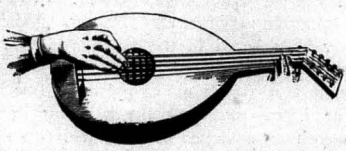
Signor Ricardo Matini was the leader (Sig Matini has composed and dedicated to Mr. Adelstein "Souvenir di Firenze," Notturno for two mandolins, mandola, guitar and piano). Associated with the Circolo were the best performers in Florence. The Circolo presented to the writer a large photo, 19 x 22 inches, of those taking part in this concorso. It is inscribed "Al Professore Samuel Adelstein, San Francisco, Cal., U.S.A., Insegno di affetuoso ricordi Il Presidente Leonida Giovanetti." It contains the autographs of Guido Bizzari, Luigi Bianchi, Ricardo Munier and Carlo Munier. All of the prominent



LOMBARDY MANDOLIN.

mandolinists and mandolin Circolos participated in this concourse, and the first gold medal of the first grade and gonfalone or silken banner were awarded to the Royal Circolo Mandolinista Regina Margherita. On the bottom of the photo is printed the names of all those taking part, and on the top is printed, "R. Circolo Mandolinista Regina Margherita, Premiato con Medaglio d'ora di 1° Grado e Gonfalone al 1° Concorso Nazionali di Genoa, 1892." In 1897 the writer received from Signor Carlo Graziani-Walter, who was the leader of the Circolo at that date, a programme of the one hundred and thirty-eighth concert. The programme states that the concert is to be given by the Circolo at the Royal Tea-

tro Salvini, in Florence, on May 31, 1897, in the presence of the King and Queen and the Royal Court. Perhaps it may interest THE CADENZA readers to know the Circolo part of the programme. They were all Signor Carlo Graziani-Walter compositions



LUTE, 1450.

and directed by the composer (one of the most celebrated writers for the mandolin in Europe):

1. Grand Fantasia from Norma .....Circolo
2. L'Esule, cello solo, accompanied by the Circolo.
3. Leggende Veneziana, Scena Romantica, duet for soprano and tenor accompanied by a chorus and the Circolo.
4. Suite Villageoise (four movements)....Circolo
   (1) Il Mattino.
   (2) Dolce Incontra.
   (3) Gita in barca.
   (4) Il bachetto.
5. La Boheme (Puccini).....Circolo

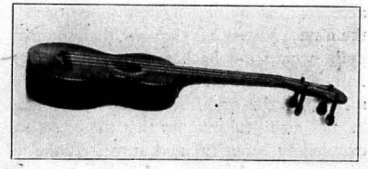
The programme is given to show the great strides in the style of music from the time of Signor Bellenghi's announcement of his "Straordinario Concerto" of 1880. (The "Suite Villageoise" was composed and dedicated to the writer by Signor Graziani-Walter, and the original manuscript score presented to him by the author. It is arranged for two mandolins, mandola, flute, violin, 'cello, guitar, harmonium, harp, timpani and piano.)

The writer heard an excellent Circolo in Naples, under the direction of Signor Nicole Calace, a very fine mandolinist. With this Circolo are associated Signor Francesco Della Rosa, a famous mandolinist, and Signor Raffaele Calace, the greatest luteist in the world. Fratelli Calace (Calace Brothers) are noted in the mandolin circolos of Italy. Signors Calace and Della Rosa performed a mandolin duet for the writer that was a wonderful exhibition of skill and perfection of finish. (Signor Nicole Calace has composed and dedicated to the writer "Via Lattea," for two mandolins, mandola, guitar and piano; and also presented the original manuscript to him. (In Europe the presenting of original manuscripts by authors is considered a special mark of favor.)

While only ten years ago the mandolin was just coming into vogue in Paris, and the largest orchestra (then under the direction of Signor Pietrapertosa) consisted of but ten or twelve mandolins, a letter received in June, 1899, from Alfred Cottin (of the celebrated brothers, Jules and Alfred Cottin, mandolinists, guitarists and composers) informs the writer that a mandolin orchestra consisting of *fifty-eight* executants, under the direction of his brother Jules and self, performed the composition, "Alborada Aubade Sevillane" (which has been composed and dedicated to the writer by Alfred Cottin). The instrumentation was:

15 1st mandolins
4 1st mandolas
3 lutes
1 contra bass guitar
2 'cellos
14 2nd mandolins
4 2nd mandolas
14 guitars
1 double bass viol.

At this concert there were present the famous French musicians, Dubois, Thomê,



UKELELE

Salvayre, Wekerlin and others, and they pronounced the effect "ravishing." At the same concert there were performed several morceaux for eight guitars in unison.

The mandolin furor has even spread to the Orient. While in Cairo, Egypt, in 1895, the writer attended a concert given at the Continental Hotel on January 28, by Prof. J. Pugliese, an excellent mandolinist, assisted by the Cercle "Le Sphinx," consisting of twenty mandolins, one mandola, three guitars, one contra bass viol. The following are the mandolin numbers:

1. Piedigrotta 94 .....Pugliese
   Cercle "Le Sphinx."
2. Mandolin Solo—Grande Concerto, Op. 104. De Beriot
   Prof. Pugliese.
3. Serenade Espagnole .....Pugliese
   Chevalerie Rustique .....Mascagni
   Quintettes for two mandolins, one mandola, one bow zither and one guitar.
4. Overture .....Suppé
   Quintetto.
5. Il Sogno, melodie .....Palloni
   Soprano solo with mandola obligato.
6. La Gran Via, Potpourri .....Pugliese
   Cercle "Le Sphinx."

Twenty mandolins, one mandola, three guitars, one contra bass viol, tambour de basque et castagnettes.

The admission was forty piasters, or $2.

TARO PATCH.

In February, 1891, the writer gave a concert at Metropolitan Hall, the largest in San Francisco, and played a mandolin solo accompanied by the largest pipe-organ in the city. Nearly all thought that the mandolin would not be heard in such a large hall, with such an unheard-of accompaniment, but the organist managed the stops in such a skillful manner that the effect was exquisitely beautiful and surprised the audience. Another very effective number was Graziani-Walter's "Musica Proibita," performed as a quintette for mandolin, violin, flute, 'cello and harp. The writer has frequently played the offertory on the mandolin, accompanied by the organ, in the largest churches in San Francisco, and it has always been received with great favor. In 1892 the writer gave the first public mandolin recital ever given in Portland, Ore. In 1893, while on a vacation trip to Alaska, the writer gave a concert in Sitka, it being the very first time the mandolin had ever been heard in the far North. The Summer days being so long, the programme began at 9 o'clock and closed at 11 o'clock. The lights were not lit, it being light enough to read a newspaper in the open air.

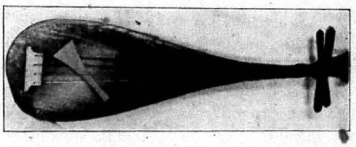
In the Fall of 1893, the writer went to the Columbian Exposition to see the various collections of instruments. In 1894, the writer left for a tour around the world. His first stopping place was the Hawaiian Islands. He spent two months in Honolulu and one month in Hilo, where he visited the world-renowned volcano, which was in active eruption at that time. The writer was in Honolulu on July 4, 1894, when the independence of the Republic was proclaimed to the world. It was a great change from the old monarchy of King Kalakaua. The writer gave a concert at the Hawaiian Opera House (since burnt down and rebuilt) on Tuesday, July 17, 1894. Also a concert at the Court House in Hilo, August 4, 1894. The native Hawaiians are a musical people and passionately fond of music. The national instruments of the Hawaiians are the Ukelele and Taro Patch. A little description may interest guitarists and banjoists. The Ukelele and Taro Patch resemble very small guitars. The Ukelele is the smallest, being but twenty inches long and five and a half inches at its greatest width. Its neck and finger-board are six and a half inches long, and it has twelve frets. It has four gut strings, tuned A, E, C and G.

The Taro Patch is a little longer, being twenty-seven inches long and eight and a half at its greatest width. The neck and finger-board are nine inches long, and it

also has twelve frets. The Taro Patch has five gut strings, tuned A, E, C, G and D. The reading of these tunings will doubtless sound very strange to musicians, but the peculiar combinations of chords produced on these instruments are only possible with these tunings. The compass of the Ukelele and Taro Patch is very limited. They are principally used as accompaniments to the sweet, plaintive Hawaiian airs and melodies. Solos are hardly ever played. The right-hand movement is difficult to acquire. It is made somewhat in the manner of the imitation of the drum on the guitar, striking down with the backs of the finger-nails and up with the soft part of the finger, but all with a peculiar, rolling, circular movement of the right wrist. Nearly all of the native dances, Hula Hula, etc., are danced to songs accompanied by the Ukelele and Taro Patch. The writer attended one of the finest society balls in Honolulu, where the orchestra was composed of native Hawaiians, dressed in spotless white and playing on their Ukeleles, Taro Patches, guitars and flute. They played and at the same time sang their beautiful Hawaiian airs, so that one danced to *vocal* music, the instruments being only for accompaniment. It was a novel and very pretty idea.

On the 4th of September, the writer sailed for Japan, arriving in Yokohama September 15. The writer gave a concert at the Town Hall in Yokohama October 13, assisted by local talent from the foreign colony residing in the settlement. Tickets of admission were $2, the concert beginning at 9 o'clock. Although the night was terribly stormy, it being the tail end of one of the awful typhoons which spring up in that part of the world, the hall was crowded. Many of the Japanese nobility and the American Minister and Legation came especially from Tokyo, eighteen miles distant, to attend the concert. With other foreign ideas, the Japanese are now taking up foreign music. At the Grand Hotel, Yokohama, a Japanese brass band played every evening during the dining hour. Like everything else in foreign ideas, the Japanese are excellent for copying anything, even down to the minutest detail, but are not at all original (except in their own art and manufactures), and in this brass band their foreign (European) music showed no expression or soul.

It is a strange fact, but nevertheless true, that the Chinese and Japanese have instruments that are also played tremolo with a plectrum, and though loud and coarse, their musicians have acquired a tremolo that is remarkably true and even in its rapidity when one considers that on the Biwa the plectrum is of wood *six and a half inches in length,* and the part that comes in contact with the strings is *very thin* and



JAPANESE BIWA.

two and a half inches wide in a *straight line.* The part of the plectrum that is held between the fingers is five-eighths of an inch wide and the same in thickness. The plectrum is the shape of an elongated letter V, with the widest part striking the strings, the long, narrow shank held in the fingers.

As the Japanese do almost everything in an opposite manner to the foreigner, that fact is strongly emphasized in their using the *widest* end of the plecturm, while their Caucasian brothers use the round or pointed end.

The Biwa (a photo is given here) which the writer procured in Tokyo has four single silk strings. The frets are aranged in a very strange and unusual manner. The first four frets are *convex.* Then come four more frets about an inch apart, raised from the finger-board like the mandolin.

(To be continued.)

Zither Department.

What Constitutes a Perfect Technique on the Zither.

Written for THE CADENZA.

BY MAURICE JACOBI, PHILADELPHIA.

When we begin to learn an instrument, the first lessons cover the most elementary points of the mechanical part of the instruction. As we advance, we reach more complicated requirements, and when, later on, we have arrived there the question is put to us: "To be, or not to be?"—am I worthy of my art, or have I dilly-dallied away my time? Among a great many things to be considered, this should be of great importance, that the student, particularly the advanced student, should have the satisfaction to know that his labors have been in the right direction and that no time had been wasted in useless work.

Turning our attention to the zither, we find ourselves confronted with a great many mechanical requirements; and of such a nature that can only be overcome by careful and diligent practice. I will let my remarks refer principally to the advanced zither player and try to point out some important factors that are frequently lost sight of and yet form such a great basis in the artistic manipulation of the instrument. We divide the difficulties of the zither and allot them to the right and left hand. The left hand, after due practice, soon develops into some surprising technical dexterity, which we can attribute to the regularity in which the finger-board of the zither has been divided and which is utilized by a great many players in making an exhibition of phenomenal finger-board skill, consisting of rapid scale and chord passages. Much different is it with the right hand.

The stringing of the bass material of the zither was originally devised to facilitate chord formations. In this respect, I believe there is no other instrument existing that permits the playing of all major and minor chords with such comparative ease as the zither. When we attempt scale formations in the bass, we glance at a mass of irregularities that are very confusing in the beginning. For that reason must the student be taught from the very beginning to realize this and gradually accustom himself to a thorough training of the right hand. When studying the master composers, for the zither, we will always encounter our greatest technical difficulties for the right hand.

We see that it is the right hand that requires the greatest care and study and forms the basis to an absolute and faultless technique. To substantiate my remarks, I will make copious extracts from J. Pflegers' excellent treatise, "The Right Hand on the Zither."* The work is explicit and will offer the reader much valuable information:

"Max Albert says we have to look at the zither as we should upon all things. Nothing is so perfected in this world to which an improvement could not be added. So it is with zither-playing.

We must follow those who have studied and labored to bring the zither up to a musical standard equal to any acknowledged musical instrument. Hence every zither player should strive to follow such great men as Max Albert, F. von P. Ott, Pugh, Haustein, etc., and study and compare their works as much as possible, as each of these men differ in style of writing, and yet they are alike in regard to musical science.

In order to follow the rules of harmony and make a free and correct composition or arrangement possible, it is necessary that the strings on the zither are placed in such succession as to be without a break, either descending or ascending, viz., the finger-board strings, A, A, D, G, C, and the bass strings descending from F, according to the compass or construction of the zither, in fifths and fourths.

*Mr. M. Jacobi has been authorized to make extracts from this work by the owner of the copyright.

In order to understand the modern or correct school of the art of zither-playing, it is necessary that the beginner should get at once acquainted with the proper harmony either in two, three or four parts, and these lines shall teach the student who is yet a stranger to the modern school that it is quite an easy matter to accompany a melody with the correct harmony. Certainly rules, like in any other art, have to be observed, and it is quite impossible to expect progress without them. To give a brief idea regarding the same, I may submit to every student the following two golden rules in zither-playing: First: To always secure the new note on the finger-board before leaving the previous one.

By observing this the student will succeed in getting a combined strain of notes without a halt or break, which is so important for the melody. A good illustration of the faulty style of playing may be obtained by singing a melody and taking a breath before each note. Certainly the melody will sound rather funny and cause the listener to laugh.

It is the same with the zither; however, the player should never forget that the zither is more a staccato than a legato instrument, therefore attention has to be paid to the notes on the finger-board. Short notes, as every player knows, are produced much easier than long notes. The universal rule aforementioned has also its exceptions which it is the teacher's duty to explain.

The next rule applies to the bass strings: Always secure (if possible) the new string before leaving the previous one. To give the student a better idea let us take a human body walking; one foot must always remain on the ground while the other is making a step. Certainly we sometimes take short steps and sometimes long ones; so also the fingers of the right hand have to walk over the strings, sometimes with small steps, sometimes with large ones. It also occurs in life we have to leap over a distance which a step will not cover; on the zither as well the fingers sometimes have to leap over a distance which cannot be reached by stepping. A very good explanation of the fingering for the right hand will be found in the instruction books of Von Ott, Haustein and Lerche, J. Pugh, etc.

Let us now begin a practical exercise with the right hand by placing our hand in position on the instrument, i.e., find a certain place where we shall start our walking exercises. What place or chord (key) shall we select? As in musical science everything starts from the key of C, either in practical or theoretical matters, we shall also put our fingers in the C chord position, or rather on the strings which form the chord of C major; namely, the second (index) finger on C G, the third finger on E and the fourth or bass finger on the low C string.

We here find another important rule to observe. When playing a single note, two notes or chord, the student must remember that after striking a string the finger has to rest on the adjacent string until required to strike the same or other note. Now, let us play the same notes as half notes in the following succession: C (fourth finger), E (third finger), G and C (second finger), moving toward the finger-board and allowing the fingers to rest on the adjacent strings according to the rule. The student can change from one key to another by starting with a different note each time, and will find this a good exercise for making each finger independent; the whole secret of good and exact playing. Let us now repeat these little exercises, but, instead of half notes, with quarters, followed by three-quarter rests. How can this be done? Many of our students and players would not worry about the matter at all, but simply strike the strings, allowing each to sound as long as it will.

(To be continued.)

The Essence of Good Judgment.

Good judgment is a perfect balance struck between intuition and reason. The masculine mind is capable of good judgment when to its indigenous reasoning powers is added the intuitive sensibility of a woman—to a moderate degree. A woman has good judgment when to native intuition she prefixes and affixes temperately masculine logic. To Hermia's lament, "I would my father look'd but with my eye," the intelligent Theseus replied, "Rather your eyes must with his judgment look."

There are two distinct methods of making worldy success: one is by means of bold, speculative strokes; the other by patient accumulation; but one way is as dependent upon good judgment as the other. Before a speculator is worth his wage his mind must both feel and think, whether he deals in wheat, pig-iron, copper or manuscripts—the latter being perhaps the most uncertain of all quantities.

The deliberate accumulator must judge wisely in order to balance one stone while adding others to the pile he is building. The successful stock broker says he "feels the market"; the politician "feels the pulse of the people"; the publisher "feels the public taste"; but all of this feeling would be no more conclusive nor productive than that of the woman who in argument insists upon a fact being so "just because," were not the stock broker, the politician and the publisher familiarized with speculative cause and effect by a variety of previous experiences pertaining thereto. On the other hand, if these gentlemen claimed their impulses entirely, depending solely upon reasonable conclusions in the matter, great opportunities would invariably be lost, and frequently minor ones.

If the mother of a son who has acquired a harmful smoking habit were able to sort out in her own mind the floating ends of conviction from intolerable prejudice, she could strike a balance of temperate judgment enabling her to assist her son to control his weakness wisely, easily, instead of goading him into worse intemperance by indiscriminate nagging and opposition.

Good judgment in minor daily matters hinges upon a clear understanding of the relation of things gained by experimental comparisons of order with disorder, harmony with the inharmonious. Judgment is invariably bad when colored by prejudices confining our vision to one standpoint—that at which we have arrived by means of arbitrary personal inclination irrespective of extraneous motives and standpoints bearing pertinently and logically upon the matter.

Good judgment may be pronounced deliberately or swiftly, according to the temperament of the judge, and quick judgment need not necessarily be bad judgment, although it often is so. Any fair-minded person with an eye for both sides of a question can cultivate good judgment.—Anna Farquhar, in the Saturday Evening Post.

Street Musicians' Trust.

An observing citizen who has made a study of New York street musicians says they have divided the city into sections and organized a trust. One class of these itinerants appears within certain boundaries one week and then gives way to another class the week following, so that no community has the same music all the time.

One Neapolitan who has a repertory of operatic numbers and a musical box constructed on the pipe-organ principle appears in such parts of upper Manhattan as are occupied by people who appreciate classical music. He is never seen outside of the territory mentioned. Whenever he appears windows go up in the block and he is the recipient of a shower of nickels and cents. He has a fine face, is always neatly dressed, and his acknowledgment of favors is as graceful as the most exacting could wish for.

The "little German band" so numerous in

Brooklyn has not been seen in the streets of Manhattan for some time, but by an "arrangement" with the "trust" and janitors the tooters go into the courts of buildings and blow until they are winded. The citizen who has obtained this information says the receipts are pooled and divided, usually every two weeks, but on what basis he has not been able to learn.

One of the trust is a fiddler with one leg. When he takes his place in front of a house he lays down his crutch and, balancing himself on his single underpinning, he maintains his equipoise while he saws. He is an American, and his dress of black broadcloth is of the old conventional cut seen in the South before the Civil War.

One of the members of the trust says New York gives more money to these strolling musicians than any European city. —New York Sun.

Cleaning Violins.

There are many effective and harmless cleansing agents and polishes on the market especially made for use on violins, and dealers should not only always have them on hand, but they should not fear to impress their value upon customers, and they should not fail in making good use of them for the improvement of their own stock.

The interior of a violin may from time to time be freed from dust by pouring in through the sound scrolls a small handful of thoroughly dried table salt. This should be well shaken about in a dry room, and every particle turned out as quickly as possible, for salt is very hygroscopic—that is to say, it absorbs moisture with great readiness—and a little left inside a violin might easily render the last state of that instrument worse than the first.

Certain grains are sometimes dried and shaken about in a violin, but all these agents require a considerable amount of practice and expertness to render them effective, and it is not well for the owner of a fine instrument to do much experimenting with it.—Courier Trade Extra.

News Notes, Concerts, Etc.

Valentine Abt, the greatest exponent of the mandolin the world has ever known, will give a recital in this city on February 9. George M. Baumman and A. V. Lyle have the arrangements in hand for Mr. Abt's appearance, and it is expected that much interest will be developed among lovers of music over this promised treat. —Janesville, Wis., Daily Gazette, Jan. 7, 1901.

Mr. Samuel Siegel, mandolinist, is now filling concert engagements en route to California, as per his route published in THE CADENZA last month. His progress will be reported as soon as we receive programmes and press notices of his concerts. Those desiring to book Mr. Siegel for dates may address him at 154 West Fifteenth St., New York City, or care Wulschner Music Co., Indianapolis.

The members of the mandolin and banjo clubs of the University of Chicago held a meeting recently at which they reorganized and held election of officers. Joseph Davis was selected as leader of the mandolin club and F. D. Campeau as leader of the banjo club. Both the organizations will join the Glee Club for the annual trip and will appear at the annual concert in Chicago, February 22.

Mr. Valentine Abt will open his tour to the Pacific coast and return at Warren, Pa., on February 2, proceeding westward and appearing at numerous cities en route. As his time is now nearly all filled until his return to New York in April, parties desiring to engage him for concerts in cities on the route to California and return would do well to address his manager at once for dates and terms. Full particulars and sample advertising matter will be furnished.

The Euterpe Club, of Boston, H. F. Odell, director, is preparing for the eleventh annual concert, to occur in Boston during February. This, it is anticipated, will be the largest and most successful concert ever given by the Euterpe Club. Besides that organization, the Boston Ideal Club, John Francis Gilder, the eminent pianist, and the Imperial Quartette have been engaged. A grand orchestra of one hundred banjos, mandolins and guitars will also be a feature of the occasion.

Mr. Farland has been extremely busy pushing the new Farland Wood Rim Banjo the past six weeks, and has had no time for concert work. Commencing February 1, at Danville, Va., he will tour north to Providence, R. I., 7th; Malone, N. Y. 11th; Montreal, Can., 12th; thence

into New York State, Ontario, Michigan, Indiana, to Chicago, after which, points in Minnesota, Wisconsin, Iowa, Nebraska, Missouri, Kansas, Arkansas, Tennessee, Alabama, Illinois, Indian Territory and Pennsylvania will be played.

The Philadelphia Teachers' League has elected the following named officers for the ensuing year: M. Jacobi, President; W. W. Rehr, Vice-President; M. Rudy Heller, Recording Secretary; W. M. Rohrer, Financial Secretary; O. Dreger, Treasurer; Music Committee: E. Faber, H. T. Schutze, W. H. Woolson. Mr. A. A. Farland has joined the League as active member. The League will celebrate its first anniversary with a banquet, on Monday, January 28. Great preparations are being made for the event.

The Cecilian Orchestra, of fifteen pieces, under the direction of Mr. Will Geo. Butler, of the State Normal School, Emporia, Kan., gave a fine concert at Neosho Rapids, Kansas, on December 7, which was well attended and enjoyed by all present. Mr. J. H. Green, the popular mandolinist, was the star soloist of the evening. Other assisting soloists were: Miss Claudia Bryan, violinist; Mr. J. S. Morley, baritone; Mr. Ralph Potter, mandolinist, and Mr. Carl G. Cleveland, violinist. The programme was distinctly pleasing, and was well interpreted throughout.

The High School course was opened auspiciously last night by the Page Concert Company before a good house. The concert was far and away the best of the kind ever given here and was a grand programme. The members of the company are all musicians of the first class and their work was well received. Their concerted numbers were magnificently played and elicited second and third encores, to which the artists graciously responded. Mr. Page proved himself master of the mandolin, and his playing was a revelation. Miss McDonald is a true artist with the 'cello, and her solo was, as we predicted last week, alone worth the price of admission. The harp soloist was good, while Miss Alexander's singing was a treat, and she successfully proved the fallacy of the old saying that a woman cannot whistle. Miss McCune's work on mandolin and traps was good, while her piano accompaniments were superb. The committee was well pleased with the concert and the attendance, and if the people will patronize the rest of the course as well the school will be materially benefited.—Fox Lake, Wis., Representative, Dec. 7, 1900.

As reported in our January issue, the second concert of the Philadelphia Teachers' League was given at the Musical Fund Hall, Philadelphia, December 19, 1900, and was a complete success. The soloists distinguished themselves, and every number was enthusiastically received. We reproduce the entire programme:

1. Banjo Ensemble—"Dreams of Darkieland" (Patrol) .....Heller
   M. Rudy Heller, Conductor.
2. Zither Ensemble—
   a. "Concert Waltz" .....comp. Jacobi
   b. "Forget-me-not" .....arr. Jacobi
   Ideal Quartette, Maurice Jacobi, Director.
3. Mr. Alfred A. Farland—Banjo
   2d Concerto .....De Beriot
   a. Allegro Maestoso.
   b. Andantino.
   c. Rondo Russe.
4. Mr. C. J. Levin—Mandolin
   a. Souvenir de Verdi .....Alexander
   b. Austrian Hymn (var.) .....Haydn
5. Miss Dorothy Johnstone—Harp
   a. Etude de Concert .....Alvars
6. Mr. Alfred A. Farland—Banjo
   a. Bolero (op. 12, No. 5) .....Moszkowski
   b. Cradle Song .....Hauser
   c. Grand Polonaise Brillante ...Wieniawski
7. Mandolin Ensemble—
   a. "March of the Third" .....Farrand
      Maurice Jacobi, Conductor.
   b. "Sonoro" .....Woolson
      W. H. Woolson, Conductor.

A pleasing entertainment was given at the Howard Avenue M. E. Church, New Haven, Conn., on December 6. Mr. Chas. H. O'Connell, in his banjo solos, met with much appreciation. Following is the complete programme:

PART I.

Piano Solo .....Selected
Mr. Albert A. Williams.
Male Quartette .....(Swedish)
Cornet Solo .....Selected
Mr. W. E. Fenno, Jr.
Recitation,
Miss Mae Jean Colt.
Bass Solo,
Mr. Francis S. Hamilton, Jr.
Selection (vocal),
The Verdi Quintette.

PART II.

Banjo Solo (march)—"Royal Standard"
Mr. Chas. H. O'Connell.
Tenor Solo .....Selected
Mr. W. Ernest Robinson.
Recitation,
Miss Mae Jean Colt.
Whistling Solo,
Mr. F. S. Hamilton, Jr.
(Vocal)
Verdi Quintette.
Selection,
Swedish Quartette.

The Verdis: Miss Stiles, Miss Strack, Miss Barnes, Miss Richards, Miss Barnes.

Accompanist: Mr. Albert A. Williams.

On the evening of January 9, 1901, the music hall of the Park Hill Country Club was filled with an appreciative audience, who gathered to hear the Glee, Mandolin and Banjo Clubs of Columbia University, New York City. The concert was given under the auspices of the "Neighborly Neighbors," a charity society of Yonkers, N. Y.

The Glee Club consisted of twenty-five male voices, the Mandolin Club had twenty members, and the Banjo Club had eleven, making a total of fifty-six performers. The numbers were all well selected and effectively performed. The following is the programme:

PART I.

1. "Sans Souci" .....Columbia Songs
   Glee Club.
2. "Neapolitan March" .....George
   Mandolin Club.
3. Song, "Ma Mobile Gal" .....MacConnell
   Quartette.
4. "The Man Behind the Gun".....Sousa
   Banjo Club.
5. Song, "A Dream" .....Bartlett
   Mr. H. S. Harrington.
6. "A Modern Medley" .....Selected
   Mandolin Club.
7. "The Owl and the Pussy Cat" ....De Koven
   Glee Club.

PART II.

1. Song, "Doan Ye Cry, Ma Honey".....Noll
   Quartette.
2. "Hustlers' Galop" .....Jennings
   Banjo Club.
3. Song, "Ma Mobile Gal" .....MacConnell
   Mr. F. C. Seaman.
4. "Mosquito Parade" .....Whitney
   Mandolin Club.
5. "Medley Southern Songs" .....Arnold
   Glee Club.
6. "Ben Hur Chariot Race".....King
   Banjo Club.
7. "Amici" .....Columbia Songs
   Glee Club.

The Edelweiss Zither, Mandolin and Guitar Club, of Philadelphia, gave their annual concert on January 14. The affair was large and well attended. In the ensemble, directed by Mr. M. Jacobi, were included forty players of zithers, mandolins and guitars. The ensemble was very effective. Mr. Woolson, mandolinist, and Miss Johnstone, harpist, both made decided hits. The programme herewith:

1. Grosses Ensemble—"Wilkommen"....Jacobi
   Edelweiss Z., M. & G. Verein,
   M. Jacobi, Dirigent.
2. Guitarre Ensemble .....Arr. von Anna Jacobi
   a. "Maiblumen."
   b. "Gavotte aus Mignon."
   Fräulein C. Tresek, Herren Gerngross, Breidohr, Riemann, Bergmann, Jacobi.
3. Harfen Solo—"Etude de Concert".....Alvars
   Frl. Dorothea Johnstone.
4. Grosses Ensemble.....Messner
   Concert Walzer, "Auf wogender See."
5. Mandolinen Solo—
   a. Fantasie über das Thema "Got erhalte Franz den Kaiser" .....Haydn
   b. Das Pizzicati aus dem Ballet "Silvia" Arr. von Fred. C. Meyer
   Herr W. H. Woolson.
6. Bariton Solo—
   a. "Das Herz von Kummer tief gebeugt" Balfe
   b. "Dein gedenk' ich.....Meyer-Helmund
   Herr Gustav Klubal.
7. Mandolinen Ensemble—
   Selectionen aus der Oper "Maritana" Wallace
8. Mænnerchor—
   a. "Des Finken Frühlingslied"—Attenhofer
   b. "Wenn wieder die Rosen blüh'n" Richter
   Arbeiter Mænnerchor,
   Herr H. G. Kumme, Dirigent.
9. Harfen Solo—
   Intermezzo aus "Cavalleria Rusticana" Mascagni
   Frl. Dorothea Johnstone.
10. Mandolinen Ensemble—"March"....Farrand

The two weeks' tour of Southern California by the Throop Institute Mandolin and Guitar Club, Edward S. Warren, director, with Valentine Abt, mandolinist, as soloist, begins March 4 and concludes March 16 at Los Angeles. Through the courtesy of Mr. Warren we are enabled to reproduce a sample programme of the concerts:

1. a. March—"Throop Institute" (new) Kammermeyer
   Composed and arranged especially for the Throop Club by E. C. Kammermeyer, director of the Catalina Island Marine Band.
   b. Overture—"Light Cavalry" Franz von Suppé
   Throop Institute Mandolin and Guitar Club.

2. Baritone Solo—"Where the Lindens Bloom" Dudley Buck
Harry W. Baldwin.
3. "Faust Fantasia" .....Gounod-Alard
Valentine Abt.
4. Reading—"Drafted" .....Botswick
—"Fidelitas"
5. "The New Throop Medley"
Arranged by Edward S. Warren
"In Dear Old London"....Harry W. Baldwin
"The Throop Song" (new).....Entire Club
"You Got to Play Rag-Time"
Homer Sweesy and Louis Bassett
Ma Tiger Lily".....Entire Club
"The Blue and the Gray"..Harry W. Baldwin
Throop Institute Mandolin and Guitar Club.
6. "Caprice" .....Paganini
"Valse Brilliante" .....Abt
Valentine Abt.
7. March—"For White and Gold" (new)
Walter Fay Lewis
For guitars only.
Composed and arranged especially for the Throop Club by Walter Fay Lewis, of Boston, Mass.
8. "Spanish Dances," Nos. 1 and 5,
Moszkowski
Valentine Abt.
9. a. Intermezzo—"Salome" .....Loraine
b. March—"Omicron-Kappa-Pi"
Earl H. Deakin
Dedicated to the Sororities and Fraternities of the United States.
Throop Institute Mandolin and Guitar Club.

Following is the programme of the sixth annual concert by the Boston Ideal Club, George L. Lansing, director, given at Boston, December 4. The soloists were: Valentine Abt, mandolinist; Walter David, humorist; Miss E. E. Irish, reader, and Mrs. G. H. Shaw, pianist. Lansing's Boston Mandolin Orchestra also appeared. The concerts of the Ideals are always enjoyable and successful, and the latest was no exception to the rule:

PART I.

1. (a) March—"The Prince of India....Farrand
(b) Dance Characteristic—"The Pixies" Farrand
Mandolin Orchestra.
2. Banjo Solo—(a) "Bolero".....Moszkowski
(b) "Melodies" .....Anon
Mr. Lansing.
3. Reading—"The Keg of Butter."....
Miss Irish.
4. (a) Overture—"Opera Reveries" Arr. Lansing
(b) Fan Tan—"Chinese March" (with tom-toms, gongs, etc.).....Anthony
Ideal Club.
5. Solo—"Faust Fantasia".....Gounod-Alard
Mr. Abt.
6. Recital .....
Mr. David.

PART II.

1. Waltz—"Les Val de Cygnes" (Vale of the Swans) .....Pietrapertosa
Mandolin Orchestra.
2. (a) "Mexican Danza" .....Pomeroy
(b) "Serenade" .....Leoncavallo
Ideal Club.
3. Recital .....
Mr. David.
4. Solo—(a) Andante. Concerto, Op. 64 Mendelssohn
(b) Perpetuum Mobile .....Ries
Mr. Abt.
5. (a) March—"American Students" (new) Lansing
(b) "Cy's Dance" (or the Country Hop) (new) .....Babb
(Arrival of sleighing party. The dance begins, introducing Uncle Cy's favorite, Old Zip Coon.)
Ideal Club.
6. "Reeves' Second Conn. March"...Arr. Jacobs
Ideal Club and Orchestra.

Personal.

A letter has reached The Cadenza office addressed to Mr. Johnson Bane, guitarist. If Mr. Bane or any of his friends will furnish us with his present address we will be glad to forward the letter.

Mr. Leon E. Lewis, teacher of banjo, mandolin and guitar and concert soloist of the banjo, is located at 175 Tremont Street, Boston, Mass. His studio is well situated and he finds his services in good demand.

Mr. A. L. Camp, formerly of Greeley, Colo., has removed to Leadville, where he has opened a studio at 614 Harrison Avenue, and is meeting with considerable success as a teacher of the violin, mandolin, guitar and banjo.

Mr. L. Lee Thurber, of Breckenridge, Colo., is an enthusiastic student of the guitar and a good performer. He is a former pupil of Mr. C. L. Jones, of Denver, and possesses a fine collection of guitar music by the best composers, including Mertz and many others.

Mr. Lee B. Grabbe, of Davenport, Iowa, who has long been favorably known as a mandolinist and teacher and director of the Venetian Mandolin Orchestra, of Davenport, has engaged in the publishing business, and has issued a number of popular selections that are attracting considerable attention.

The tour of the Boston Ideal Club through the East, during December, was a big success, large and enthusiastic audiences greeting the Club everywhere they appeared. Of late years the Ideals have not made any extended trips, but they are considering a lengthy tour of the country for next season.

The East End Mandolin and Zither Club, of New York City, will give their sixth annual concert late in January. The date occurs too late to report the programme in our February issue, but it will be given in the March number. Mr. Vess L. Ossman, banjoist, is among the soloists engaged for the occasion.

Miss Gertrude Miller, a very talented guitarist and teacher, of Vinton, Iowa, is doing a good deal of concertizing this season, frequently appearing at entertainments in Vinton and surrounding cities. Her playing is spoken of in the very highest terms, and her repertoire includes the best of guitar classics from the old masters.

Miss Elsie Tooker and Mrs. C. J. Tooker, guitarists and teachers, have returned to San Francisco after an extended trip through the East during the summer and fall, and resumed their classes. Miss Tooker is known as one of the most talented guitarists in the country. Miss Tooker and her mother are popular and much esteemed as able musicians.

Mr. Samuel Siegel, mandolin virtuoso, has favored us with his latest photograph, which is very excellent indeed, and which we are pleased to possess. Mr. Siegel has begun his concert tour to the Pacific Coast, and has booked numerous dates. The tour promises to be thoroughly successful. We hope to report his progress, as the items are forwarded to us.

Mr. D. A. Passarelli, who is a competent and able performer and teacher of the mandolin, banjo and guitar, has charge of the stringed instrument department at the Danbury Music School, of Danbury, Conn., and the same is showing good results under his direction. The Danbury School offers many advantages, and Mr. Passarelli is to be congratulated on his connection with the institution.

Mr. Heinrich Bauer, a well-known musician and composer, of New York City, has begun the publication of a new musical paper called the "Lyra," which is the official organ of the United German Choral-Directors of America. The Lyra will be published monthly, and will be devoted to the general interests of music and the music trades. It starts under favorable auspices and should succeed.

Mr. Fred S. Gerrish, one of the most able of our Western teachers of mandolin, guitar and banjo, has enjoyed a prosperous season at Phœnix, Ariz., and is continuing to meet with well-earned success. Mr. Gerrish's management of a number of Farland recitals in the past have invariably shown the best results, and now Mr. Gerrish is to bring Valentine Abt, mandolinist, to Phœnix for a concert, on March 18 next. That the affair will be well managed and successful goes without saying, for Mr. Gerrish has many friends and his business abilities are well known.

The Pomona College Glee Club will assist Valentine Abt and the Throop Mandolin and Guitar Club in a students' popular matinée concert, at Blanchard Hall, Los Angeles, Cal., on March 9. This affair, as well as the two weeks' tour of Southern California by Mr. Abt, previously mentioned in these columns, will be under the exclusive management of Mr. Edward S. Warren, of Los Angeles, who has well demonstrated his fitness to conduct the artistic and financial details of high-class concerts. Mr. Warren is the originator of the "Terse True Throop Tales," now appearing in California newspapers, and is a teacher and performer whose ability and enterprise cannot be too highly commended. His ability, originality and versatility cannot fail to command success in any enterprise he undertakes.

Correspondence.

HARRISBURG, PA., Dec. 15, 1900.

Editor THE CADENZA:

The Christmas number of THE CADENZA came to hand some days ago. I was expecting something fine, but must tell you that I was agreeably pleased and surprised. I read some of the articles through several times.

The eighth installment of "Banjoisms" is the best article of the kind I have ever read. With your permission, I would like to have it appear in our local paper.

The Boston Ideal Club played at Lewiston, 60

miles west of this city, on last Friday night, but I was disappointed in not being able to attend the concert, previous engagements preventing. I am very busy teaching here and at the schools, and have organized a new banjo club, composed of ladies and gentlemen, from which I hope to obtain good results, musically, within a short time.

The Ladies' Schubert Mandolin Club, which I direct, is doing good work. I enclose you some programmes and press notices of their playing. Wishing you continued success, and with compliments of the season, I am,

Very truly yours,
FRANK S. MORROW.

SPRINGFIELD, MASS., Nov. 8, 1900.

Editor THE CADENZA:

A well-known banjoist and publisher of banjo music expressed his views, in a recent issue of THE CADENZA, in reference to changing the writing of banjo music to correspond with the English system, which subject has already been well aired through recent editions of your magazine. He expressed himself as believing that the change would be of no benefit, or very little at the most.

It seems his attitude would indicate that he is merely looking after the financial end of his business, without regard for, or consideration of, the players of the instrument, whom the proposed change was exclusively intended to benefit. I would suggest that you ask, through THE CADENZA, that all banjoists give the matter thorough consideration and inform you of their decision, for publication, stating whether they approve the changing of keys in writing banjo music, and what transposition would be best, A to C, or A to D. My opinion emphatically is that the change to C would be proper, and that it would suit the great majority of players.

Very truly yours,
FRANK J. SHEA.

WENATCHEE, Wash., Nov. 16, 1900.

Editor THE CADENZA:

From my own experience and the many complaints heard from other teachers, I am convinced that one of the most discouraging problems to the teacher is the indifference of many pupils toward practice. Of course, this indifference and neglect of practice is by no means universal, but every teacher meets with a class of pupils who either take up music because it is the fad, or because their parents insist upon it.

It is difficult to interest such pupils, but here is my method of treating them:

First, accord proper respect to pupils at all times.

Second, be pleasant and agreeable to students and make their lessons as easy as is consistent with good instruction.

Third, use discretion in assigning lessons, as too lengthy lessons may become burdensome.

Fourth, use every effort to interest each pupil. After everything possible has been done, if one still comes to you with a lesson half-learned, don't continue to give him lessons, as many teachers do, but give him to understand that his term with you is ended.

If this method is followed, the scholars will soon be an honor to themselves and a credit to the teacher, while to continue with pupils who will not make the proper effort means just so many thorns in the teacher's reputation.

Beginners will soon learn what awaits them if they are not reasonably studious, and the results will show an enviable class of students.

Very respectfully yours,
J. ALVIS JOHNSON.

Oklahoma City, O. T., Dec. 26, 1900.

Editor THE CADENZA:

If "copy" is ever scarce with you for THE CADENZA I wish you would call the attention of your professional readers to the fact that Oklahoma City is a young, active city of 15,000 people that has no teacher of banjo, mandolin and guitar of any force. I am particularly interested in the banjo end of it, and honestly believe that a good musician and teacher of those instruments could do well here. There is no banjo teacher in the city, and I am practically the only person here that makes much of an attempt to play the banjo. I wouldn't have time to teach if I could, and couldn't if I would.

One who could come here and wake folks up concerning the banjo, mandolin and guitar ought to make money. We have a few good musicians of the stringed instruments, but they are all amateurs and play for their own amusement only. All these would aid a good, capable professional in every possible way.

Our Symphony Club is a good amateur organization of small numbers and would lend their aid to the utmost.

By the way, I agree with you in regard to the adoption of English notation for banjo, and I have been playing it nearly as much as the American variety, too. Any banjoist who is much of a musician ought to be able to play a second mandolin part in unison with the first mandolin after a little practice in transposition at sight. It seems to me that the whole agitation is "much ado about nothing."

Some of these days have some of your contributors tell readers of THE CADENZA what they think about the wood-rim banjo, the guitar-shaped mandolin, and tuning of the twelve and fifteen stringed harp-guitar.

I enclose my application for membership in the Guild of Banjoists, Mandolinists and Guitarists. With good wishes for your continued prosperity,

Very truly yours,
MACGREGOR DOUGLAS.

Publisher's Notes.

H. E. McMillin's new number for mandolin orchestra, "The Pirates March," arranged by E. H. Frey, is selling well. Parts may be obtained for all instruments. Send for Mr. McMillin's catalogue of novelties for mandolin clubs.

C. W. Wilcox, of New York, has something interesting to offer in the way of a new system of instruction in Harmony by mail; also the particulars of a new song, just issued. See his two announcements on another page.

The catalogue of the Thompson & Odell Music Company, of Boston, Mass., contains matter of interest to mandolin, guitar and banjo players, including a large list of good music by leading composers and inducements in the way of discounts and prices. Write for a copy.

The World Publishing Co., of Philadelphia, have issued some new songs and instrumental pieces which they believe will make a strong bid for popularity, and they are making a special offer thereon, in order to introduce them quickly. Their card appears elsewhere in this issue.

Mr. Tony Biehl, music publisher, of Davenport, Iowa, has written a large number of compositions for the mandolin and mandolin clubs, and his music has always been popular among players everywhere. The several selections advertised by him are worthy and may be ordered without hesitation.

H. F. Odell & Co., of Boston, Mass., advertise five of their best numbers for mandolins, guitar and piano on another page of this issue. The pieces are by composers of well-known reputation and are highly meritorious. The prices offered, for introductory purposes, are interesting. See their card.

The mandolin solos published by Mr. Francis Potter, Omaha, Neb., are enjoying a well-deserved popularity, and have been highly praised by professionals throughout the country. Mr. Potter has a card on another page of this issue concerning his music, and also makes a special offer in the way of prices on his "Franz" mandolin picks.

The Field Minstrels, now traveling through the South, have promised to feature Mr. S. Duncan Baker's new song, "Never Speak Unkindly," and believe it will be well received by the public. The "Temple Two Step," a new composition by the same author, is published for all the various instruments, and a favorable demand is expected for it.

The publications of the Leo. E. Berliner Company, New York, are enjoying a merited popularity, and they have used excellent judgment in the selection of their numbers for publication. Three of their best selections for two mandolins, guitar and piano are offered this month at the low price of 75 cents for the set. See announcement on another page.

The "Spanish Silhouettes" Waltz, by C. E. Pomeroy, which has been such an exceptional favorite with mandolinists and mandolin clubs, has been purchased by Mr. Walter Jacobs, of Boston, who will issue it for piano solo, guitars, banjos, etc., and also publish the usual extra parts for flutes, 'cellos, etc. In the new edition it will doubtless meet with a larger sale than heretofore.

We would call attention to the advertisements of the C. L. Partee Music Co., in this issue. Much of interest is offered, and the special inducements on certain selections should bring many responses. Our mandolin, guitar and banjo catalogue is one of the most popular in the country, and it contains material to please all. Look over the list and see if you can not place an order.

Mr. E. H. Frey's list of new and original publications for the mandolin, guitar and banjo is printed on another page and should prove attractive to players generally. Mr. Frey's compositions have generally enjoyed a well deserved popularity, and most of his selections are well suited to the needs of the teacher and performer. Mr. Frey is making a special offer on his entire list. Read his announcement. The inducements offered are for a short time only.

Mandolin and guitar clubs who desire to obtain standard overtures for club use will be interested in the announcement of A. Tietzel, music publisher, Johnstown, Pa., which appears in another column. He offers the "Calif of Bagdad," "Tancred," "Zampa" and "Italian in Algiers" overtures arranged for two mandolins and guitar. These celebrated overtures need

no praise. Their merits are well known and they may be profitably added to any club repertoire.

"The Cleveland Two-Step," published in this issue of THE CADENZA, is issued by the publisher for full mandolin orchestra, including first, second and third mandolins, mandola, banjo obligato, flute, 'cello, guitar and piano accompaniment. The parts are issued separately (except the mandolin and guitar parts), and may be obtained from the publisher in any combination or quantity. This number is considerably above the average in merit, and should be favorably received.

Walter Jacobs, of Boston, Mass., has issued his Easy Mandolin and Banjo Orchestra Folio No. 2, which includes separate books for first, second and third mandolins, mandola, first and second banjo, guitar accompaniment, piano accompaniment, flute and 'cello. The contents include seventeen excellent numbers, and the publication will no doubt be well received, judging from the success of Folio No. 1 of the same series. Mr. Jacobs' "Easy Guitar Folios," Nos. 1 and 2, are also books of merit that have met with a ready sale, and his late sheet music publications offer some attractive novelties. See his announcement on second cover page.

W. H. Teasdale's latest publication, a fine arrangement of "My Old Kentucky Home," with variations for the mandolin and accompaniment of guitar and piano, is a very meritorious number and should be in large demand. The arrangement is by Mr. F. T. McGrath, an able composer and arranger for stringed instruments; also the author of a "Breeze from Blackville," the banjo solo which we publish in THE CADENZA this month. This selection is also arranged for clubs, and parts may be obtained for the various instruments from the publisher, W. H. Teasdale, Savannah, Ga.

Rapid strides are being made in the realm of banjo, mandolin and guitar music by the publishing house of M. Witmark & Sons, and those who desire to keep up with the popular publications in that line will find much of interest in the Witmark offerings. Selections from "The Burgomaster," one of the latest musical comedy operas, now enjoying a successful run at the Manhattan Theatre, selections and arrangements by Theo. Bendix, George L. Lansing and others among prominent composers, are included in the new issues published by this house. Their half-page advertisement on page 47 gives full particulars.

Trade Department.

The music engraving and printing plant of Robert Teller Sons & Dorner is probably the largest and most complete plant of the kind in the United States. They do work for all the leading publishers of New York City, and their work is the very best. Send them a trial order.

A young man with small capital, who is a fair performer on the mandolin, guitar and zither, can learn of an excellent opportunity to engage in the music business by addressing "Music Store," care of THE CADENZA. The announcement will be found in another column.

The A. A. Farland Company have in the past had considerable to say concerning the Farland Wood Rim Banjo, in the columns of this magazine. What others have said on the same subject forms the greater part of their advertisement this month, which should be read by all who are interested in the banjo.

Those interested in pianos of the highest class may investigate the merits of the Hardman pianos with profit to themselves. The aim of this house has been to produce the best. We would recommend those interested in the subject to write for their illustrated catalogue and booklets, which will be mailed free of charge.

Many claims of superiority are made for the Almcrantz mandolins and guitars made by Gerhard Almcrantz, of Chicago, Ill., and also for the new orchestral harp manufactured by Mr. Almcrantz. Many new and desirable improvements have been made in these instruments, and a considerable number of performers have expressed their appreciation thereof. It might be well to write Mr. Almcrantz for terms and prices.

The violin values offered in fine violins by the Rudolph Wurlitzer Company, of Cincinnati, Ohio, are decidedly out of the ordinary, and should attract much attention. The specialties of this house cover everything in the line of musical goods for all instruments, besides instruments of all kinds, and they guarantee the quality to be the very best. Those who can not find something desirable from the Wurlitzer catalogues would be indeed hard to please. Read their six announcements appearing on separate pages of this issue.

The cash-with-order prices on strings for all instruments, mandolin picks, trimmings, cases and specialties for banjo, mandolin and guitar

established by the C. L. Partee Music Co. have been the means of building up a very good trade in that line. The strings and various articles advertised have invariably been of the very best quality, and the prices the lowest of the low. Universal satisfaction to the customers has been the result, and the cash-with-order policy has been so successful that we have resolved to extend the system to include publications as well. Absolutely minimum prices for the best goods can only be given for cash, and the plan is best for all concerned. Orders can be filled more promptly and better values given in every instance. Our favorable situation in New York City places us in position to supply the best of everything in the line of small musical merchandise. The goods of any other houses advertising in THE CADENZA will be supplied by us if desired.

New Publications.

BANJO.

Strike Up the Band—Arr. Brooks & Denton, banjo solo, .50
BROOKS & DENTON CO., New York City.

Temple Two-step—S. Duncan Baker, banjo and piano, .50
S. DUNCAN BAKER, Natchez, Miss.

Under Palm and Pine March—W. D. Kenneth, two banjos, .55

Story Teller Waltzes—Van L. Farrand, banjo and piano, .85
WALTER JACOBS, Boston, Mass.

The Watermelon Frolic—Arr. G. L. Lansing, two banjos, .50
M. WITMARK & SONS, New York City.

MANDOLIN.

Modern Mandolin School—J. E. Pettine, Part I., $1.00
J. E. PETTINE, Providence, R. I.

Under Palm and Pine March—W. D. Kenneth, two mandolins and guitar, .50; two mandolins, mandola, guitar, flute, 'cello and piano acc., $1.30
WALTER JACOBS, Boston, Mass.

A Southern Reverie—Arr. T. P. Trinkaus, two mandolins, guitar and piano, .80

The Girl in the Barracks—Two-step—Arr. T. P. Trinkaus, two mandolins, guitar and piano, .80

Lina—Arr. T. P. Trinkaus, two mandolins, guitar and piano, .75

A Simple Little Maid—Arr. T. P. Trinkaus, two mandolins, guitar and piano, .75

Mah Butterfly—Arr. T. P. Trinkaus, two mandolins, guitar and piano, .75

My Little Lady Bug—Arr. T. P. Trinkaus, two mandolins, guitar and piano, .75
M. WITMARK & SONS, New York City.

Fantaisie Norvegienne—Arr. Kristian Nilsson, two mandolins and guitar, .40
N. J. DEICHMANN, Chicago, Ill.

Cathedral Chimes—Serenade—E. H. Frey, mandolin and guitar, .40
E. H. FREY, Lima, Ohio.

GUITAR.

Under Palm and Pine March—W. D. Kenneth, guitar solo, .30

Story Teller Waltzes—Van L. Farrand, guitar solo, .50
WALTER JACOBS, Boston, Mass.

Waltzes—From "The Singing Girl"—Arr. T. P. Trinkaus, guitar solo, .50
M. WITMARK & SONS, New York City.

Ollie Waltz—E. H. Frey, guitar, with mandolin obligato, .40
E. H. FREY, Lima, Ohio.

PIANO AND VOCAL.

Temple Two-step—S. Duncan Baker, piano solo, .40
S. DUNCAN BAKER, Natchez, Miss.

Under Palm and Pine—W. D. Kenneth, piano solo, .50
WALTER JACOBS, Boston, Mass.

Van Baar's Valse Bleue—Alfred Margis, piano solo, .60

Trust Her Not—Sig. G. Tagliapetra, song, .50

Little Dark Brown Lou—F. Wilbur Hill, song and dance, .60

The Automobile—Chas L. Van Baar, march—song, .60
BROOKS & DENTON CO., New York City.

Witmark's Star Medley—Arr. C. F. Shattuck, male quartette, .25
M. WITMARK & SONS, New York City.

ZITHER.

Diligence Polka—Herman Bock, zither solo, .25
PHILADELPHIA INSTITUTE, Philadelphia, Pa.

Mosquitos' Parade—Arr. Jos. Thome, zither solo, .40
M. WITMARK & SONS, New York City.

ORCHESTRA.

Japonica Serenade—Rudolph Aronson, full orchestra, $1.00
BROOKS & DENTON CO., New York City.

Under Palm and Pine—March—W. D. Kenneth, full orchestra, $1.00

Behind the Hounds—March—Thos. S. Allen, full orchestra, $1.00
WALTER JACOBS, Boston, Mass.

MISCELLANEOUS.

A Sleighing Party—Rondo—Arr. Leo Bendix, violin and piano, .75

Pride of the Pier—Arr. Tom Clark, cornet and piano, .40
M. WITMARK & SONS, New York City.

Complimentary to Mr. Robt. L. White, Cleveland, O.

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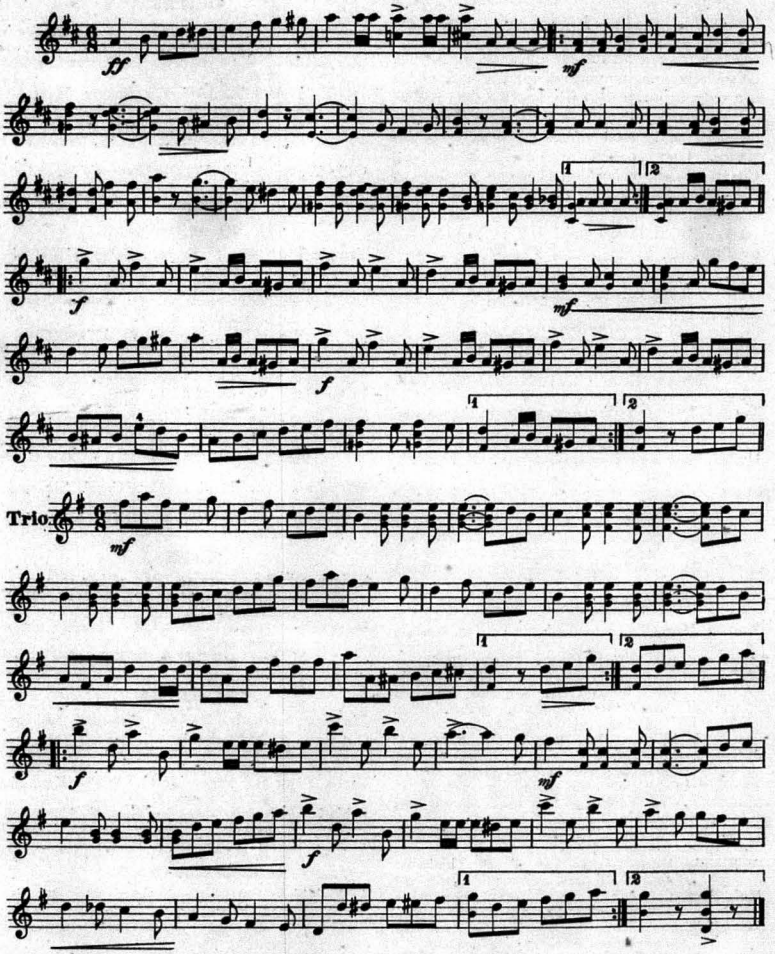

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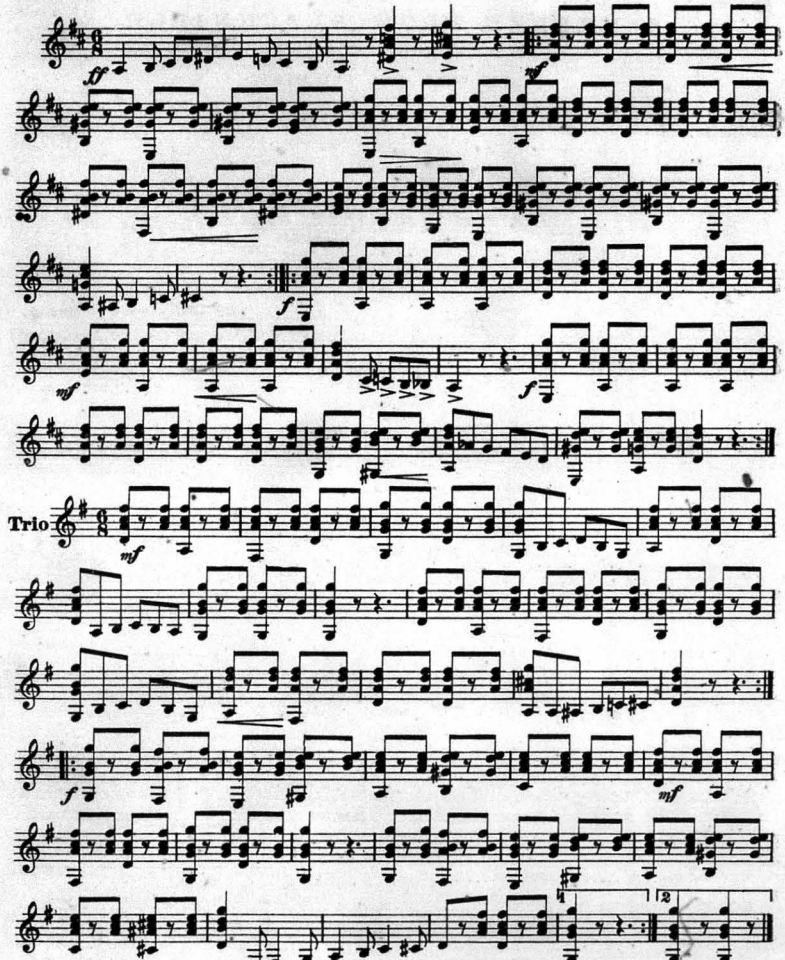
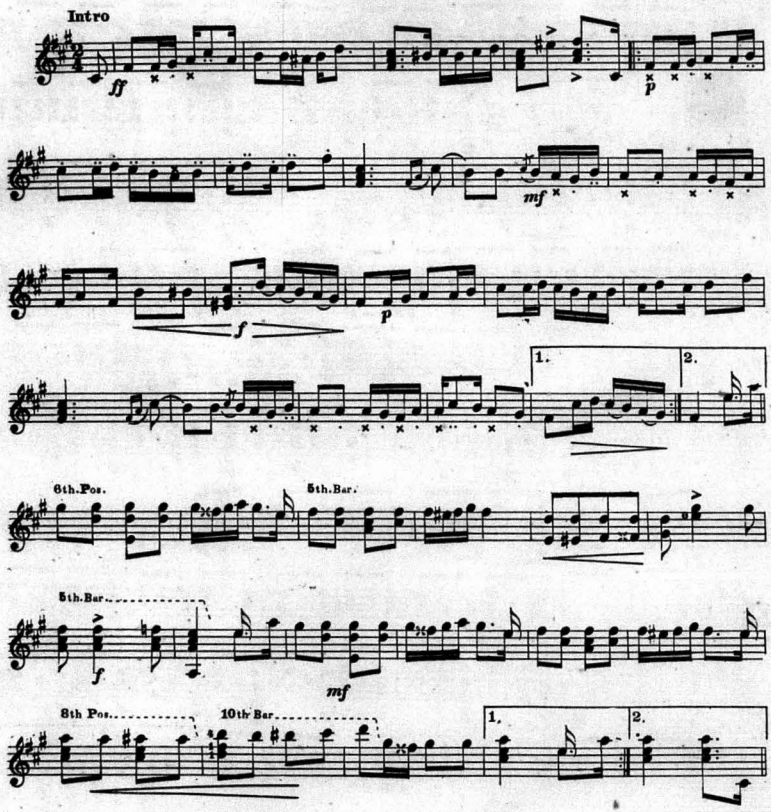


Respectfully dedicated to my friend Mr W. H. Teasdale, Savannah, Ga.

A BREEZE FROM BLACKVILLE.

CAKE WALK AND TWO STEP.

1st Banjo. F. T. McGrath.



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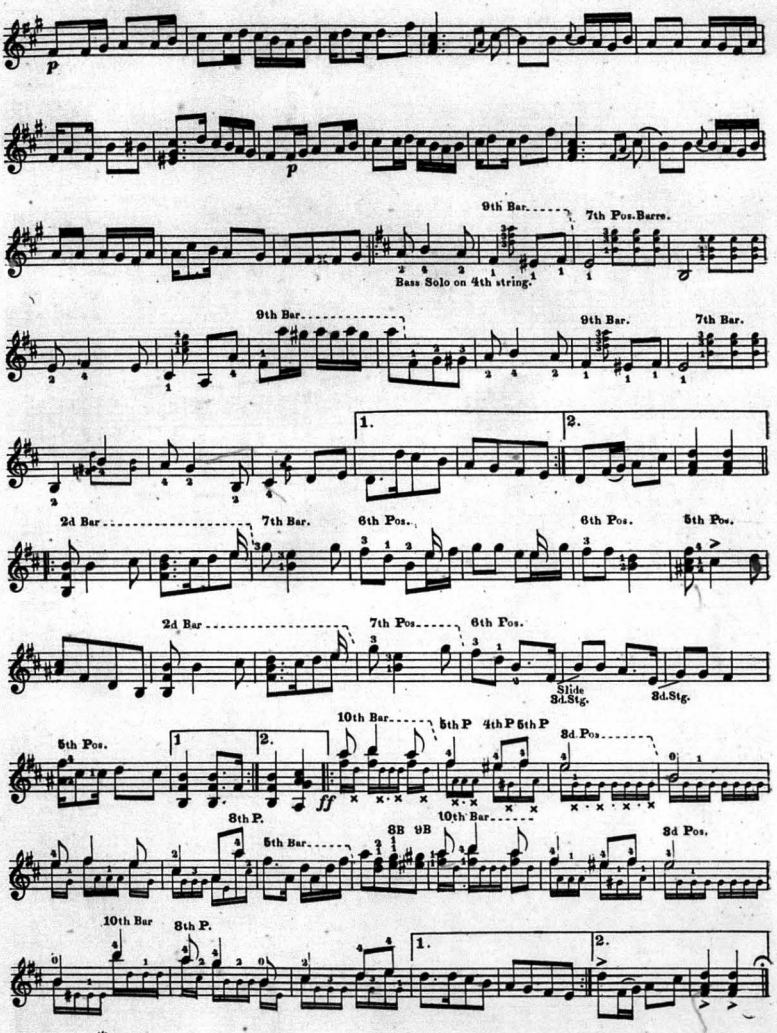

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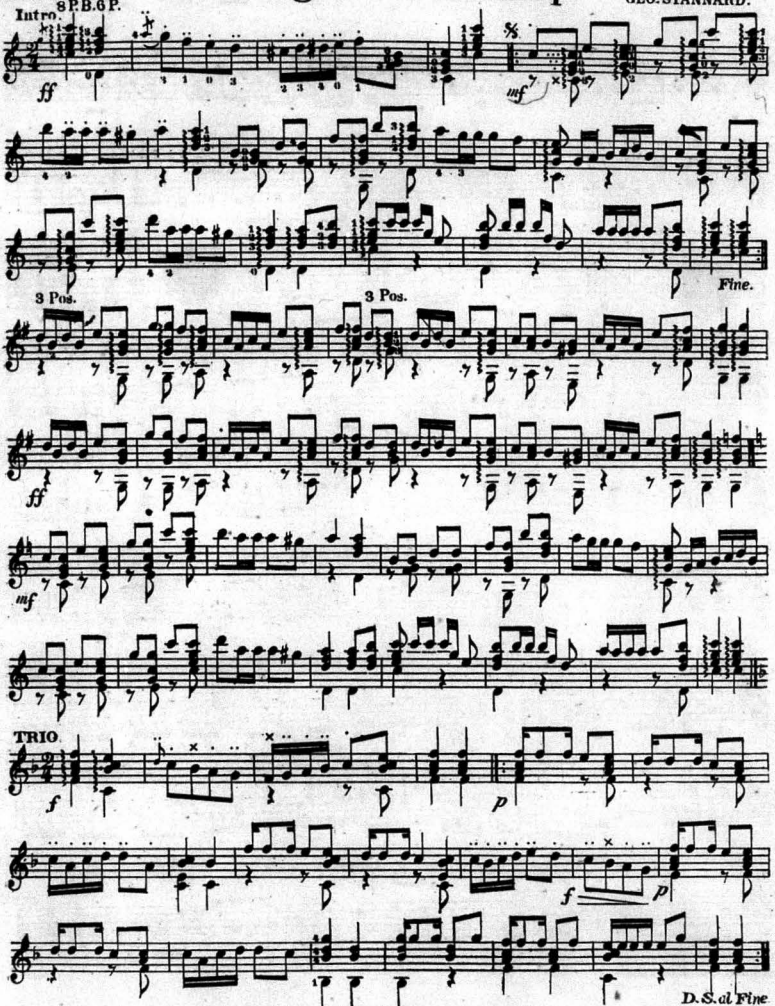

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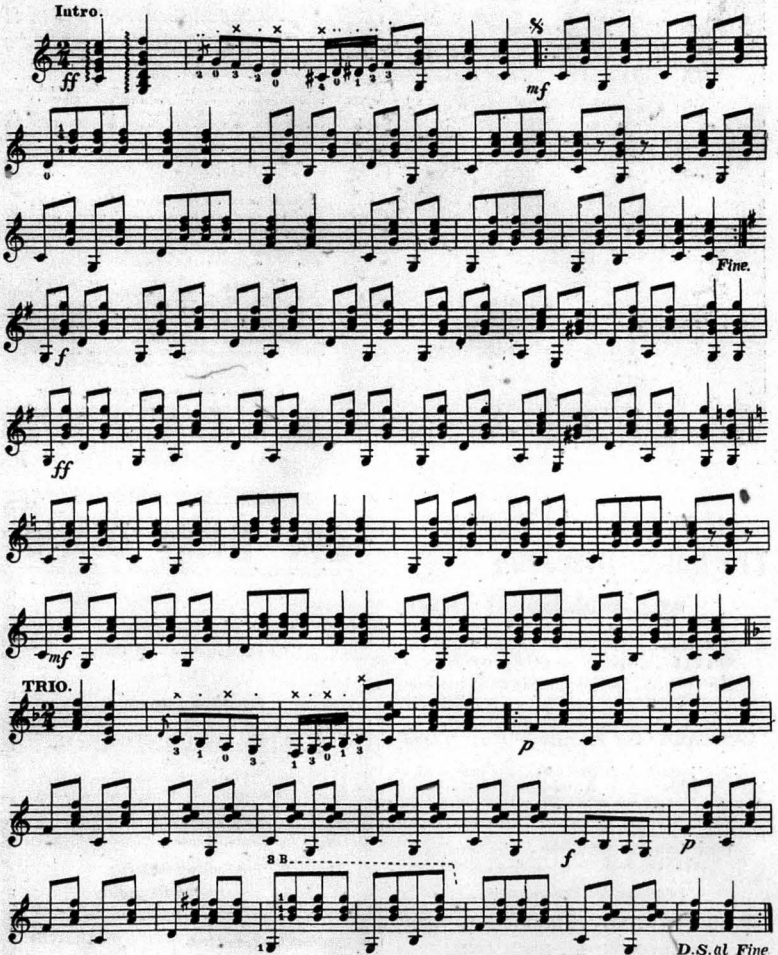

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I'll Be Your Sweetheart
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Believe
Sometimes, Dear Heart
Tobie, I Kind o' Likes You
She's Just Plain Sue
Song of Triumph
The Everlasting Light
The Medicine Man
The Ghost of a Coon
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Awful Cute, Schottische
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Minstrel Parade March
Sweet Pretty, Waltz
How Can I Leave Thee
Luneta, Schottische
Oxford, Schottische
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Wine, Woman and Song, Waltz
Estella, Mazurka
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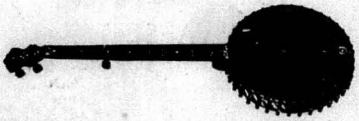

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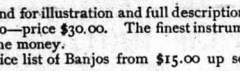

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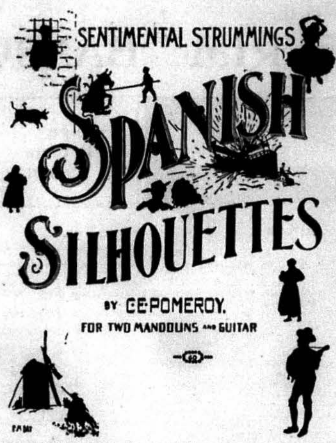

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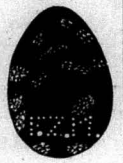

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