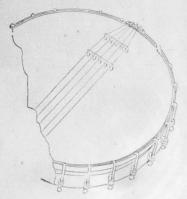
E CADENZ

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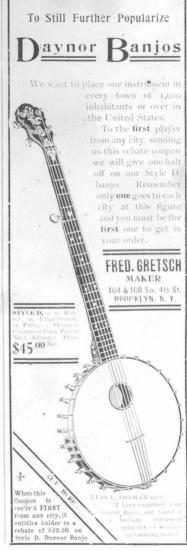
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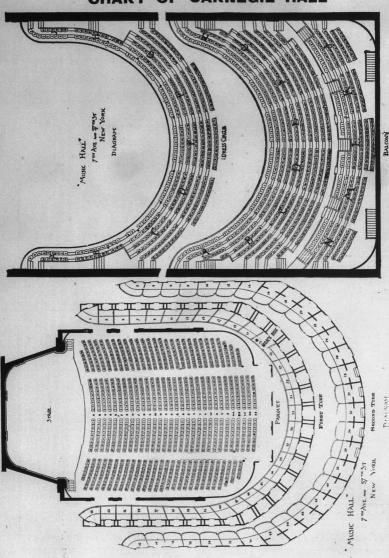
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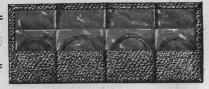
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VOL. 10.

NEW YORK, DECEMBER, 1903.

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Soloists for the C. L. Partee Grand Mandolin, Guitar and Banjo Concert, to be given in Carnegie Hall, New York City, Friday Evening, January 29, 1904

MANDOLIN, GUITAR, AND BANJO

Hints to the Music Trade and Teachers of Mandolin, Banjo and Guitar.

Written Exclusively for THE CADENZA.

BY PHILIP I. BONE, LUTON, ENGLAND.

The increasing and well deserved popularity of these three instruments, which are also eminently suitable for the use of ladies, in fact more so than any other instruments for public or home diversion, induces me to take up the subejct in its bearing to the music trader and dealer. In addition to appealing to the commercial aspect of the matter, some slight information may be gained by those who intend to select one of these small instruments for pastime or serious study. Although these instruments are most admirably suitable for the ladies' orchestras I will not so designate them to the exclusion of gentlemen, as they are equally adapted to their requirements and worthy of most serious study. The music trade would do well to cultivate a demand for high class instruments as an auxiliary to the business of pianos and organs, with which mandolins, guitars and banjos would not compete, as they are desirable adjuncts to the more important instruments, of which there is no pretence of rivalry. Besides this, a considerable trade in music, strings and fittings also would be inevitable. Were I a dealer I would absolutely refuse to sell common qualities; they depreciate your high class When an intending purchaser notices mandolins marked at low figures, in the majority of cases, he naturally concludes that yours is a common, cheap shop. A dealer with whom I am personally acquainted informed me that during the summer months to induce purchasers he marked a fairly good mandolin at a ridiculously low price, hoping thereby to attract attention to other goods. The remarks by the men on

the street overheard by the dealer were continually, "Oh, look at that mandolin, only 12s.6d., it must be a common thing," and the wholesale value of the same article was 25s. In my opinion the better class of customers will avoid such an establishment. Cheap goods afford no scope for a profit and are better never handled. It will pay the dealer to sell only one high class mandolin at ten guineas rather than ten at one guinea each, even although the cash profit on the latter may be the greater. The one good instrument will advertise and recommend, while the ten common inferior. imitations will fall to pieces, and in their advertisement condemn. Prestige is a most important factor in trade, and you will reap more by cultivating a high class trade than you can ever attain by dealing in so called cheap goods. If you are, as you ought to be, a real expert in the instruments you sell, you will find plenty of customers willing to pay you prices which include generous profits for your ability as an expert, in addition to the profit on the instrument. With this deserved reputation as an expert you can build up a far superior business than can be done without it. High class and good class trade is certainly the most lasting and successful. Quality ought to be, and is, well paid for. Educate your customers to appreciate quality and you will find it good for trade. The ordinary person of average intelligence is quite capable of learning the mandolin, guitar and banjo, and playing creditably without the great difficulty occasioned in the study of many other musical instruments. The one advantage of these instruments is in their fretted fingerboard. If this is done properly all the notes are ready, perfectly in tune, and one has not to spend years in finding the positions of the notes accurately, as in the case of the violin. The dealer would do well to foster the formation of mandolin bands and mandolin literaturethe journals devoted to these instrumentsand to advocate their introduction into schools. To further popularize these instruments means increased sales, and the manner in which this may be obtained is not altogether by advertisements in newspapers and magazines, but by bringing the instruments personally under the notice of those concerned. This may be done in three ways. First, by calling upon or sending a canvasser, a teacher of the instruments preferred, at least a person who thoroughly understands the instruments and can play them to advantage, to interview folks and to show them the advantages and what can be done on one of the instruments under notice: second, by inviting the right people to recitals at your shop or band practice room, where they would hear the instruments, and they could be told of the desirable results which are so easily obtainable, and thirdly, by bringing out an interesting, prettily illustrated booklet on the subject and distributing it in the right quar-Some of the advantages possessed by these three instruments are worthy of most prominent notice. Portability: Any one of them can be easily carried even by a child, and it is such a delightful thing when visiting to take one's mandolin; it gives a pleasing theme for conversation and affords much pleasure to one's friends and the performer. Artistic effect: A mandolin, a guitar, or harp always embellishes a woman. No matter how plain or how poorly dressed or in what pose she may be they give an artistic charm to her which is graceful and pleasing. I wonder photographers do not make more advantage of the effects so easily obtainable. Placed about the drawing room or studio, leaning against the piano, or decorated with ribbons and hung on the wall the instruments are picturesque and always in keeping with the furniture of any room. The up-to-date, smart dealer is aware of the charm bestowed upon the surroundings when he displays the instruments to such effect in his show room. What can appear more artistic or charming than a mandolin, guitar or banjo gracefully inclined near a harp or piano. The violin is but a poor ornament when contrasted with the more graceful and beautiful outlines of the poetic guitar and mandolin. For the trade, the mandolin would be a mine of wealth if good instruments only were pushed at reasonable prices. A dealer could easily sell one hundred mandolins with a generous profit where he now sells one piano at a competitive price. The secret of this is to get the sole output or agency of some maker of renown, a maker who has the gift of putting the soul of the musician into every instrument he creates. You can then ask a good price and be certain to obtain it. For general trade I would not stock instruments that were not truthfully labelled by their respective makers. So long as the dealer cultivates a sale for cheap mandolins, musicians will not buy or recommend them, knowing they are rubbish; but when it is known that good musical mandolins are to be had, with the dealer's guarantee as an expert, then I see no reason why he could not obtain prices from five to twenty-five guineas. Mandolin virtuosos would willingly pay as much for a good mandolin as others do for a good fiddle, and if you are wisely smart you will take the hint and profit by it.

It is easy to pick holes in other people's work, but it is far more profitable to do better work yourself. Is there a fool in all the world who cannot criticise? Those who can themselves do good service are but as one to a thousand compared with those who can see faults in the labor of others.—Exchange.

Don't forget the date of the Grand New York Concert—January 29—and secure your tickets soon as possible.

Hints on Mandolin Study.

Written Exclusively for THE CADENZA.

BY, MYRON A. BICKFORD, SPRINGFIELD, MASS.

In my previous article an outline of the manner of holding the pick and striking the strings was given, and the object of the present article will be to explain the muchabused subject of the tremolo, as well as a few other points that are more or less hazy in the minds of a large number of players. In my opinion, a mistake that is made by perhaps the majority of teachers, is teaching the tremolo too soon. In this respect, the larger part of the instruction books are also at fault. When it is considered that the tremolo is nothing more nor less than a rapid succession of down and up strokes, it certainly seems advisable that the pupil be very thoroughly grounded in the fundamental use of these strokes, and be able to use them slowly and with the hand and wrist in the correct position, before the speed is increased. It is almost invariably the case that if the tremolo is attempted at the very first the hand will become distorted, the pick will catch on the strings, especially on the up stroke, the muscles of the hand and arm are tightened, and in fact the chances of ever acquiring a smooth and perfect tremolo are greatly lessened. It is useless for a young child to try to run until it can with more or less certainty manipulate its feet in walking. Exactly the same principle applies to the mastery of the tremolo. Therefore, those pupils who have a good preliminary training in the use of the down stroke, then the down and up stroke, extending over a period of several weeks, have a solid foundation to build upon, while those who are plunged at once into a rapid tremolo are as much at sea as the man who puts on skates for the first time and attempts to sail away without first learning the fundamental stroke that is necessary in order to propel one over the ice. In fact, the best way to teach the tremolo is to say nothing whatever about it, but to give the pupil a

good training in the use of eighth and sixteenth notes, down and up strokes, at first slowly, then increasing the speed, and paying particular attention to the position of the wrist, seeing that the pick is held very loosely, and that it keeps the slant mentioned last month, also noting that it falls with force against the next string at each down stroke and remains against it until the very instant of the up stroke, then after a fair speed has been attained, ask him to take a whole note, for example, and keeping the rate of the strokes about the same, or as fast as convenient, to sustain the note the required length of time, say four seconds. By this method it will be seen that the tremolo has been learned unconsciously. and the pupil is surprised and delighted, as he has been saved a lot of worrying, and, at the same time, has been advancing in the use of the pick, learning time, etc. At this point, a few hints as to when to use the down and up stroke will not be out of place. If there can be any rule that will apply to all cases it is this: Every beat note must be taken with a down stroke, and where the beat is divided, the two notes are taken with alternate strokes. Thus, ordinarily, a measure containing four quarter notes would be played with all down strokes, while if the succession was a quarter, two eighths. then two quarters, the picking would be down, down-up, down, down. Likewise, in a piece written in two-four measure (or time), if it contained two quarter notes or four eighth notes, it would be played with all down strokes, while if the succession was an eighth, two sixteenths, then two eighths, it would be played down, down-up, down, down, owing to the fact that nearly all pieces written in two-four measure, such as polkas, egalops, etc., are really played as if written four-eight, instead of two-four, thus making it four beats to the measure, and following up the principle before laid down. In fact, this method of using the down and up strokes simplifies the intricacies of keep-

ing accurate time to a wonderful degree, as it is more natural to take each new beat with a down stroke and to take the half beat with an up stroke, than to do it in any other way, and it is much easier to get that beat in on time in this way. Therefore, it is safe to lay down the rule that, ordinarily, down strokes should be used in all cases except where there are two or more notes to one beat, and there are cases where it is advisable to use the down stroke entirely. Variations of this rule will be treated in a later article. The subject of when to use the tremolo is also a bugbear to many players. As the sole object of the tremolo is to sustain the tone, and make it approximate that of the violin, it stands to reason that the time to use it is when the length of the note is such that a single stroke will not make it vibrate the desired length of time. Thus, whole and half notes will practically always be tremoloed as will also eighth and quarter notes in slow movements, but this matter has to be left, to a certain extent, to the judgment of the performer. This subject will also be referred to in a later issue.

Musical Matters.

Great Interest in the C. L. Partee Banjo, Mandolin and Guitar Concert.

Much interest is being shown in the Grand New York Festival Mandolin, Guitar and Banjo Concert to be given in Carnegie Hall on January 20 next, in the evening.

The manager, Mr. Clarence L. Partee, is daily receiving letters from all parts of the country from amateur and professional musicians expressing their intentions of attending the concert, and in many cases whole blocks of seats have already been reserved.

This coming musical event is of such magnitude as to be of national importance, and it will undoubtedly attract a larger audience and more attention than any similar concert ever given in this country.

The handsome souvenir program which

the manager, Mr. Clarence L. Partee, is issuing for this occasion, is now nearly filled, and but a limited number of advertisements can now be accepted.

Many members of the music trades have engaged space as well as several hundred teachers—and those who have not yet secured representation in this valuable publication should correspond with the manager without delay.

One of the main ideas of the manager of this monster concert aside from a consideration of the interests of the American Guild of Music teachers of these instruments who will attend the concert and convention to be held at the same time, is to create a national revival of banjo, mandolin, and guitar playing and to bring these instruments again to the favorable notice of the best people everywhere.

The prestige and eclat of the coming entertainment will do much to accomplish this result.

Among the artists who will appear are: The world-famous Boston Ideal Club (banjo, mandolin and guitar club), the renowned
Bacon Banjo Quintette (banjo); Valentine
Abt, America's premier mandolin virtuoso;
Giuseppe Pettine, Italy's greatest mandolin
virtuoso; William Foden, America's greatest
guitarist; C. D. Schettler, famous European
guitar virtuoso; Frederick J. Bacon, phenomenal banjo virtuoso; George L. Lansing,
celebrated banjo soloist; Miss Fannie Heinline, premier lady banjoist; Miss Hilda
Hempel, premier lady mandolinist.—Jersey
City Daily News, November 23, 1903.

The date of the Grand New York Festival Banjo, Mandolin and Guitar Concert is drawing near. The few weeks intervening will quickly pass, and therefore it would be the part of wisdom for out-of-town enthusiasts to purchase their tickets as soon as possible. Early purchasers will secure the advantage in selection of seats.

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Special Invitation to Guild ||Members, Professionals and Members of the Music Trades to Attend the Third Annual Convention in New York City, Jan. 29 and 30, 1904.

Unless all the indications are deceptive, the Third Annual Convention of The American Guild of Banjoists, Mandolinists and Guitarists, to be held in New York City, January 29 and 30, 1904, will be the largest and most successful in the history of the organization. The secretary of the Guild wishes to announce that he has engaged the parlor of the Union Square Hotel, at Fifteenth Street and Union Square, New York, City, for two entire days-Ianuary 20 and 30-the purpose being to use this parlor as a Convention Room and also as a convenient place for Guild members. professionals and visitors who may attend the Grand Concert on January 29, to make their headquarters while in the city.

All members of the music trades and profession and others who are interested in the welfare of the Guild are invited to make use of this Convention room as a headquarters and for the purpose of forming the acquaintance of others in the music line and renewing agreeable associations generally.

The business session of the Guild will not be held until the afternoon of January 30, owing to the great amount of work pertaining to the Grand Concert precluding the possibility of the secretary devoting any attention to other business matters on the day of the concert—the 29th.

However, as stated, this room will be at the disposal of our members and visitors for two days as set forth, and the secretary of the Guild will be on hand to welcome arrivals.

This Convention room is conveniently located in the very heart of New York, and

it is thought that the engaging of this special place for the gathering of the Guild and its friends will add very greatly to the convenience and enjoyment of members and visitors.

At our First Convention in Boston, two years ago, the social features of the concert and banquet proved most enjoyable and mutually agreeable, and the same may be said of our Second Convention in Philadelphia last year.

However, the need was felt on both these occasions of a larger and more commodious meeting place, and it has been the aim of the secretary to provide this, at any cost, for the Third Convention to take place in New York.

The grand festival Banjo, Mandolin and Guitar Concert, to be given on Friday evening, January 29, in connection with the Guild Convention, has attracted more attention than any mandolin, guitar and banjo concert ever given in this country and everything is most favorable, both for the great success of the concert and convention and for the future of the Guild. We invite all members of the music trades, the profession, and of the Guild to be present and take part in the enjoyment of the occasion and mutually benefit through their association with the fraternity.

Leschetizky's Pleasures.

Leschetizky is averse to playing when invited to the house of friends; but at home or when he visits me he is very admirable, playing even for dancing, improvising slow, languorous waltzes, merging them suddenly into a fiery passionate movement or a delightful joke appreciated by all; for the eloquent face expresses as much as the characteristic playing. He loves cards and billiards, and in these favorite recreations finds complete recreation.—From the Comtesse Potocka's "Theodore Leschetizky."

Everywhere a Favorite.

The social instinct at all times has been strong in Leschetizky. He has never belonged to that class of people who seem unable to find companionship or the possibilities of wider culture outside the ranks of their craft. We find him, at twenty, a frequent visitor at the most aristocratic houses in Vienna, and at those of the great financial world—everywhere a favorite, not only on account of his amiable willingness to play, but also for his vivacious wit and conversational powers.—From the Comtesse Potocka's "Theodore Leschetizky."

Harris and Rosa.

The art-union of Augustus Harris and Carl Rosa was an outcome of an affinity of a peculiar magnetism which brought together men who had ideas in common and could definitely work them out to their mutual gain and for the benefit of the world at large. Alas! their partnership was all too brief. What it would have achieved had it endured another ten or fifteen years, I will not attempt to guess, though it undoubtedly would have set opera upon a far more solid and exalted pedestal than it occupies in England at the present moment. Still, as it was, it accomplished much. The Carl Rosa seasons at Drury Lane marked a distinct forward stride in the progress of opera in the vernacular, particularly in evidence that they afforded of the existence of a school of young British composers imbued with genuine talent and evincing an unsuspected mastery of the modern forms now essential to appreciation and success. More than this, the association of the two managers helped to develop the artistic side of the vounger man, and to mature the aspirations which eventually were realized in the brilliant opera revival of 1887.-From Hermann Klein's "Thirty Years of Musical Life in London."

The New York Grand Festival Mandolin. Guitar and Banjo Concert, to be given in Carnegie Hall, Friday evening, January 20. will be a unique feature of the musical season, and is awakening no small interest. Leading artists will be heard under the most favorable circumstances, and so elaborate is the scope of the grand entertainment planned that it is predicted that a national revival of mandolin, guitar and banjo playing will be a result. Among those who will be on the program are C. D. Schettler, the famous European guitar virtuoso, whose every appearance in concert arouses enthusiasm, and whose press notices in recent German newspapers have been most flattering; the renowned Boston Ideal Club (banjo, mandolin and guitar), which will not give any big annual concert in Boston this season, as is its usual custom, but will make its New York appearance the chief musical event of its season: Valentine Abt. the celebrated mandolin virtuoso, who later will make an extensive tour under the Slayton Lyceum Bureau; also William Foden, the eminent guitar virtuoso, a popular favorite in St. Louis and indeed throughout the West. That guitar lovers are most anxious to hear Mr. Foden is revealed by the volume of correspondence that has reached Mr. Clarence L. Partee, the manager.

Other soloists that will be heard are Signor Giuseppe Pettine, the eminent mandolinist, who, it will be remembered, as soloist with Reeve's celebrated band in Philadelphia recently, won high praise from the critics; also Frederick J. Bacon, "the phenomenal banjo virtuoso," who is expected to score a great success both as soloist and as director of his unique Bacon Banjo Quintet; the latter organization will be heard in concerted banjo numbers arranged in a manner never heard before.

Among the other artists will be George L. Lansing, the famous banjoist. Two talented soloists who will surprise those who have not heard their artistic and strong playing are Miss Hilda Hempel, mandolin artist of Atlantic City, and Miss Fannie Heinline, banjo artist of New York City.—The New York Press, Sunday, Dec. 6, 1903.

A European Trip in Search of Old Violins.

Editor THE CADENZA:

As I have recently returned from Europe in search of old violins, I thought perhaps the readers of your valuable magazine might be interested in the particulars of such a trip, which no doubt many think must be a journey of unlimited pleasure. So I will try to give you a brief description of this pleasure (?) trip, which was marred by all kinds of unpleasant incidents.

After a delightful sea voyage, I reached Germany, my native land, which of course I am always glad to see again. After visiting my home, relatives and friends, I started on my search for violins, visiting Hamburg, Bremen, Hanover and Leipsic, also taking in all the small towns on the road, but could not find any desirable instruments, everything worth while having been bought up; or where musicians possessed good ones they would not part with them. Then I went on to Markneukirchen, a busy little town in the musical instrument industry, where millions of instruments of every description are made. In this place one can get an idea of how hard some people have to work for a living; and yet the inhabitants live in such a contented way it is a pleasure to know them. In many families one can find the grandfather, father, son and even the women of the family all working at turning out musical instruments; and after their week's work, from 4 a. m. to 10 p. m., every day, they turn over their finished products to the dealers for a mere pittance. The dealers press these poor people so hard that their condition can only be compared to slavery. Some of the natives of Markneukirchen have told me that they can only earn about 20 cents per day each, and are glad to get even that in order to keep the wolf from the door.

On the other hand, one will find about thirty millionaires in this small town of 8,000 inhabitants, which fact eloquently tells the story of the difference between the dealer or manufacturer and the workingman. The conditions here show the reason of so much cheap trash being thrown on the market.

In Markneukirchen and Bohemia I buy the wood which I use for tops of my musical instruments, American wood being too hard for the purpose of using my new varnish, which I experimented with for some years before finding the desired result. No doubt many may think the varnish has nothing to do with producing a musical tone; but I will explain the importance of this more fully at another time, as I wish to speak now about the difficulty of finding the proper wood.

In nearly every instance the wood is cut wrongly, as the man in the saw mill cares little if the wood is suitable for musical instruments. In order to find the proper material I had to test every piece of wood, and in order to find one hundred tops I spent three days and tested no less than five thousand pieces of wood; therefore the reader should appreciate a good guitar or mandolin as much as the violinist prizes his Cremona. I should like to encourage every manufacturer to take pains in selecting good material, provided he understands the acoustic qualities of the wood.

If any of my readers should ever travel in Germany I would advise them never to attempt mounting a train after it has started in motion. In Oldenburg, Holstein, I got off the train to get a sandwich, but by the time I got back my train had just started, and, as I got on immediately, I was informed by the conductor that I would be reported on reaching my destination, and I would then be obliged to give my full pedigree, and that it would cost me thirty marks fine. I protested against this, and after much conversation it was reduced to about forty cents, or one day in prison; I told them to make my cup of trouble full,

and that I would rather go to prison than pay, as I thought it an imposition on an American citizen. However, the whole thing ended in a joke, as I finally handed out a hundred-dollar bill for him to take out his forty cents.

From Markneukirchen I went to Nurnberg, where I had the pleasure of meeting Mr. and Mrs. Adrianyi, who are both deeply interested in the guitar, and deserve great praise for their work in encouraging the people to study our beloved instrument.

Through Mr. Adrianyi I was introduced to the members of the Guitarists' League the following day at Munchen, this fortunately happening to be the day of their weekly rehearsal. I met with a great ovation after a most magnificent rehearsal, under the able direction of Professor Scherrer, who led the orchestra of about thirty guitars with the grandest effects I had ever heard. Herr Mehlhardt played a concerto, by Giuliani, with great brayura.

Then Dr. Edelman proceeded with a timely speech, ending with best congratulations on the good work of The Cadenza, and best wishes for its editor and the welfare of the guitar fraternity in the United States, to which we all touched our steins of Wurzburger, and, with three cheers for all brothers and sisters in our field, drained our steins to the last drop. It was really a great pleasure to meet such a body of able, cheerful and brotherly men, and will always be a fond remembrance of Munchen to me.

Resuming my travels I went on through beautiful Switzerland, enjoying the grandest scenery imaginable. I should like to give a detailed description of some of the beauties of Switzerland, but space forbids; and, besides, no doubt many of my readers are well informed on the subject.

However, I will mention one piece of engineering, which I found to be a great work. That is the Tunnel of St. Gadhant. Imagine you are about to enter a tunnel and see a church before you, high up on a mountain; you enter the tunnel, and when you emerge therefrom you are on a level with the church. You enter another section of the tunnel, and the next time you see daylight you are hundreds of feet above the church—about 3,500 feet above sea level. After this you enter the grand tunnel, requiring about twenty-five minutes to pass through at express-train speed, which, of course, is not a very pleasant experience.

It seems that these mountains greatly change the atmospheric conditions, as on the north side the weather was rather unpleasant, cold and rainy; but on the other side we were at once transported to the Sunny South; and after a short ride we were in Italy, with its beautiful blue sky and everlasting sunshine, the land which seems to be the home of Art and Poetry, where so many artists have won eternal fame.

Everywhere you go in Italy you see old castles, many of exquisite architecture and most beautiful surroundings, which can often be bought for a song. On inquiring how people could so neglect such fine places I was told that a great many of the aristocratic owners were gamblers and profligates and too lazy to have their farms properly worked. I was told that if these places were worked and attended to as they should be there would be no necessity for so many people leaving the country.

To return to the original subject of my journey, I had not found a single Old Italian violin up to that time, and when I arrived at Milano my troubles began. I received a letter showing that a check which I expected from America had been lost in the mail, and I could not get the cash on my receipt. Fortunately, my father was in position to help me out at the time, otherwise my troubles might have been more numerous afterwards.

Milano is a very fine city, and one could stay there for days admiring the works of art. At this place I found a few violins, after searching for them in all parts of the city. In all Italy I found it impossible to buy instruments from dealers, as all know the good ones are in demand, and they ask more for them than I could ever hope to sell them for in America, to say nothing of the high duties to be paid when importing them.

From Milano I went on from town to town, many times under great difficulties, as I speak very little Italian, and, although I ransacked every town I came to, I found nothing worth while, others having preceded me and bought all. Some days, after walking from 8 A. M. to 8 P. M., and having found no suitable violins, I would be discouraged, but still felt that I had to keep on to the end. Occasionally I would hear of some one having old violins, but would have to take a wagon to reach the place, the distance being perhaps ten or fifteen miles, and, after arriving at my destination, would find some common German fiddles not worth two dollars apiece.

This excitement kept up day after day, until I reached Turin, where I enjoyed the first good night's sleep I had had in a fortnight, as nearly all the rest I got previously was either in wagons, third-class railroad berths, lofts, etc., it being necessary for me to make every hour count and lose as little time as possible. In Turin, where I have a friend living, and am well acquainted, I found several fine violins, which cheered me up somewhat, and I started onward again, taking in all the cities and towns to Bologna, and on this trip I found some of my best instruments, so that I was carrying sixteen violins on my back when I reached Bologna.

Here I had the pleasure of meeting my former guitar teacher, Mr. Luigi Mozzani, who is also well known through the country. It was certainly a pleasure for me to hear him play the guitar, as he had improved at least a hundred per cent. since I last heard him in New York a few years ago.

Mr. Mozzani lives in great comfort and enjoys Royal patronage from near and far; besides, he is making guitars for his own pleasure and satisfaction, and he is working with the same sincerity in this direction that he did when studying the instrument for solo purposes. He has promised to send me some samples of his guitars, which are something new and desirable.

After boxing and shipping the violins which I had bought to Germany, I learned that a law exists in Italy that no master violins can be taken from the country. However, not taking this matter seriously, I started off on a trip to Venice, taking in all small towns and villages on the way, some days living only on wine and dry bread and perhaps a little Salami. On reaching Venice I was completely exhausted again, and hoped to get a good rest, but, to my sorrow, I spent the worst night I had vet experienced, being nearly eaten by mosquitoes of a size and fierceness that would put our celebrated Tersey brand in the shade. Still, I managed to brace up again, but, after a whole day's search, found only one instrument.

I now packed five violins I had secured with the eleven I had shipped from Turin, and sent the lot to Udine, where I had shipped my trunk containing the first sixteen instruments. Arriving at Udine completely tired out, I lay down to rest and slept until I was awakened by an awful rattling of guns and swords. A soldier shook me and told me to get up, and when I opened my eyes I thought I was about to be arrested as a spy or something of the sort, but soon learned differently, as they all went to sleep as they planted themselves on seats, being completely tired out from manceuvring.

A few miles before reaching Udine our train was wrecked and fifteen people killed and one hundred and fifty wounded, which naturally caused tremendous excitement and grief, and instead of reaching Udine at II P. M., I had to take another route, and only reached there at 12 P. M. on the follow-

ing day.

I thanked my stars that I escaped uninjured, but as I thought all along that the trunk containing my violins was on this train, one can imagine my anxiety. I waited until the following day, when I was informed that my trunk was not on that particular train, but had gone forward by another. It was hard to believe this, and I did not believe it until the fourth day, when the precious trunk was brought to me and I beheld it with my own eves.

What anxious nights I passed thinking about these fiddles! It is almost indescribable, and yet laughable, as I should have been happy not to have been killed. However, my nerves were so unstrung that I thought I should lose my mind and never see the United States again. When I gained possession of my trunk again I got out of Italy as quickly as possible, and did not make another stop until I reached Buda Pesth, Hungary, where I was glad to again find people who could speak German, From Buda Pesth I went on to some of the gypsy villages, but did not find any good violins, most of them being faked-up old German instruments.

In Vienna I hunted up old Mrs. Mertz, widow of the famous J. K. Mertz, guitar virtuoso, but was shocked to learn that she had just died and had been buried. I will not describe in what poor and miserable surroundings she died, as it made my heart ache to realize the poverty she had endured.

From Vienna I made another trip, but nothing of importance transpired, so I went on to Berlin over Breslau. In Berlin I called on Mr. C. D. Schettler, the guitar virtuoso, with whom I spent a pleasant evening. Mr. Schettler has been making an exhaustive study of the 'cello, besides being proficient as a guitar artist, and no doubt he will surprise many lovers of the guitar on his appearance at the Grand Con-

cert in Carnegie Hall, New York City, on January 29 next.

Upon reaching Hamburg I learned that I could not then obtain the case of violins from Italy, as the matter went before the minister in Rome, where a friend of mine was obliged to go to adjust the matter. After much red tape he secured the release of the violins, and I have since received them in good condition.

Then, after spending two weeks together with my wife, enjoying a good rest in Holy Harbor, on the East Sea, I sailed for America, and I can assure the reader that I was never more glad to be safely back in old New York than I was this time. Nevertheless, I feel repaid for the trip in the possession of some exceptional violins, which will no doubt be appreciated, and in this respect I am satisfied.

Sincerely yours, I. G. SCHROEDER.

A National Instrumental Festival

C. L. Partee Is Arranging for a Concert Looking to a Revival of Interest in the Banio. Mandolin and Guitar

Clarence L. Partee, editor The CADENZA, and secretary and treasurer of the American Guild of Banjoists, Mandolinists and Guitarists, is the promoter and manager of a grand banjo, mandolin and guitar music festival concert, to be given in Carnegie Hall, New York city, Friday evening, January 29, 1904, which is the most unique and elaborate affair of the kind ever attempted in this or any other country.

One special feature in connection with this concert will be the publication of an elaborate souvenir program, intended to include sixty-four pages and cover, and to comprise practically a directory of the leading mandolin, guitar and banjo teachers of the country, and also a directory of all the prominent music publishers and manufacturers of instruments.

It has been Mr. Partee's aim to bring together in one concert all the greatest mandolin, guitar and banjo players and soloists in the world, as far as possible. The following is a list of the talent that has been engaged: The world-famous Boston Ideal Club (banjo, mandolin and guitar club); the renowned Bacon Banjo Quintet (banjo club); Valentine Abt, mandolin virtuoso; Giuseppe Pettine, mandolin virtuoso; William Foden, guitar virtuoso; C. D. Schettler, guitar virtuoso; Frederick J. Bacon, banjo virtuoso; George L. Lansing, banjo soloist; Miss Fannie Heinline, lady banjoist; Miss Hilda Hempel, lady mandolinist.— The Music Trades, New York.

VIOLIN DEPARTMENT

Violin Technics. Written Exclusively for The CADENZA. BY HERBERT G. PATTON, DETROIT, MICHIGAN,

XXXIV.

The playing of harmonics is one of the divisions of technic that presents many intricate problems in acoustics that require the knowledge of a scientist like Helmholtz However, we are not so much concerned in the solving of these problems as in the playing, and in attempting this we will discover more than we are able to master. To perform a harmonic requires the utmost delicacy both with the bow and the fingers of the left hand. Take for instance the harmonic found in the center of each of the four strings; place the tip of the fourth finger so lightly at these points that it does not move the strings or press it down to the fingerboard. Draw the bow very lightly, turning it over a trifle, more so as to play on the extreme outer edge of the hair. One peculiarity of the harmonics just mentioned is that they are identical in pitch with the note produced by pressing the string solidly against the fingerboard at the same place, when usually they are of a higher degree of the staff from the regular fingering. On the G string D first space below the staff will produce D an octave higher; middle C makes G first space above, E first line, B third space above, and so on. These are natural harmonics. Another form is produced by combining two notes, one played solidly in the regular way with the first finger, and the other note lightly to produce the harmonic. These are called artificial harmonics, and are frequently written with the upper note in the form of an open diamond or square, showing the note is to be fingered lightly. A second line below the staff with the first finger combined with D

played harmonically with the fourth finger gives A first line above. A great number can be made in this way and by using them with the natural harmonics, scales and even entire airs may be given. The playing of artificial harmonics requires a very intelligent first finger, and exercises may be played entirely with it preparatory to combining with the harmonic. In Wieniawski's "Kuiawiak" the last eight measures are all in artificial harmonics, giving the selection a brilliant finale. The run is played by slipping the first and fourth fingers along the strings, stopping an instant at the proper positions. The harmonics extend the compass of the violin much higher than it is possible to finger in the regular way, and their beautiful flute-like quality and airy sweetness is a brilliant adjunct to the abilities of the instrument. Many of the more difficult solos have occasional notes or phrases with the harmonics properly fingered so as to continue the melody. Usually the natural harmonics will be indicated with a small circle together with the fingering, while the artificial harmonics may be easily recognized from their peculiar form. There is still another variety which might be termed false harmonics, which are produced entirely with a light flashing bow, and are fingered solidly with a single finger to a note at any point on the board. The quality is similar to the harmonic, though the pitch is the same as if the note were performed in the regular way.

Although the harp is a mellow, soft-toned instrument, it has a peculiar quality of its own that can be heard above an entire grand orchestra, even when the latter is performing a forte passage.

A scientific article states that violins may

be subjected to a treatment with the X-rays and given the much-desired tone imparted by long usage. However, the item wisely concludes with a slight retraction of the claim.

When grooves are worn in the fingerboard it is advisable to take the instrument to a violin maker and have it scraped level or the tone will not be so good from the strings rattling in the depressions.

In connection with what was said last month in regard to playing before the mirror a few lines may be added. When it is desired to play with a certain part of the bow, for instance with the upper third, the place can be indicated by tying a string around the stick, and by looking in the glass it will be easy to practice the strokes accurately. Remember, in dividing the bow by thirds, halves or quarters to measure according to the playing surface of the hair, and not the entire bow.

It is evident to anyone who will take the trouble to observe the anatomical construction of the hand that the strength and agility of the fingers are not equal. The pianist especially is aware of the necessity of developing the third and fourth fingers, as that side of the hand takes less kindly to the keyboard. With the violinist the condition seems a little more equalized, probably on account of the opposite side of the left hand being slightly hampered by holding the neck of the instrument. Though it should be our aim to have the weaker fingers approach the ability of the others that the links in the technical chain may be the stronger, yet we should remember this is not always possible. We may give the little finger daily practice with the trill, but if the best and most brilliant execution of this embellishment is desired it will have to surrender the honor to one of its more agile

companions. There are performers who can produce a beautiful and brilliant trill with the fourth finger; but the claim still holds good, for with the second or third fingers they could do it still better.

A writer, whose name the account does not supply, gives a pretty sketch of a selection by a string quartet. Following is the substance of it in a condensed form. Conversation is yet heard when the first chords of the introduction are played, but soon the audience is listening. The four instruments are at work, moving together so as not to weary. They seem like four travelers who had met at the hotel at supper, and rising early had journeyed cheerfully out into the sunshine. The conversation becomes lively. The first violin relates to the second a pleasant story. The viola hears it and tells it to the 'cello, who repeats it that he may keep it in mind for the enjoyment of his family. Now they are all talking at once: but the quick violins get in advance and converse together, leaving the viola and 'cello behind, though the latter pair are not willing to remain so. There are occasional rests but the conversation does not lag: from one side comes a call, the viola takes the word and the first violin puts forth a question and there is perfect good humor among the travelers. But if the laughing lasts too long it grows wearisome and the first violin relates a most sorrowful tale. The honest viola is familiar with the account, and not only confirms it, but adds particulars of which the violin knew nothing. Now you must hear the sympathy of the 'cello, and the sad story is told so beautifully that they all sigh over it. Suddenly they observe in the distance their destination. Everything is forgotten, the cheerful talk, the jokes, the sorrowful tale, as well as the weariness of the march, in order that they may bid farewell. The excursion being over, the four friends separate.

Mistakes of all kinds should be avoided as far as possible, and there may be a care-lessness really culpable which gives rise to them. But in far the greatest number of cases mistakes are the steps by which each one must climb to excellence in any direction.—Exchange.

The Cadenza.

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

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

Vol. 10.

DECEMBER, 1903.

No. 4.

Editorial.

FOR the first time since we have been publishing THE CADENZA, we have to apologize for being somewhat late with the magazine this month, but we trust that this will not inconvenience any one. The coming Grand Festival Concert in New York on January 29 has, of course, monopolized a great deal of our time, but everything has been arranged in advance and no delay would have occurred in printing either THE CADENZA for December, or the Souvenir Program for the concert, had it not been for an unexpected delay in shipment of the paper stock from the mills. As it is, the magazine is but a few days late anyway, the Souvenir Program has been issued and everything is ready to proceed with the Grand Concert when the date arrives.

The Great Novelty Concert of the Century.

T is certain that the C. L. Partee Grand Festival Mandolin, Guitar and Banjo Concert, to be given on January 20 next in Carnegie Hall, New York City, will be the greatest novelty concert of the century; and not only in one respect, but in many ways: In the first place, never before have so many world-renowned artists of the stringed instruments appeared on a single program, and this feature alone will make this concert unique and worth traveling many hundreds of miles to hear. Then, again, never before in the history of America has a Banjo, Mandolin and Guitar Concert ever been given in such a splendid hall: where the beauty, wealth and fashion of New York City are wont to congregate to listen to the New York Philharmonic, New York Symphony, Boston Symphony, and other orchestras, as well as famous soloists of the violin and piano and famous prima-donne-from Adelina Melha.

As stated, artists such as these are always heard in Carnegie Hall, but never before has a mandolin, guitar and banjo concert been attempted there.

The engagement, as special features, of the famous Boston Ideal Club, of Boston; and the celebrated Bacon Banjo Quintet, of Hartford, Conn., has added two attractive features to the program of the coming concert, for such organizations as these have never been heard in New York.

It is a peculiar feature of New York musical circles in the mandolin, guitar and banjo line that no clubs or orchestras are engaged in giving public concerts at the present time, most of these, as well as the soloists who appear a great deal, playing at private entertainments and receptions, etc., mostly. An exception to this are the Annual Concerts, given by Mr. and Mrs. W. J. Kitchener and their Plectra Mandolin Orchestra, which have proved enjoyable and popular for some years.

The appearance of eight world famous mandolin, guitar and banjo soloists and two celebrated banjo and mandolin clubs on a single program will make the C. L. Partee Grand Festival Concert unique in the history of such entertainments, and it can be confidently asserted that every one who attends will be more than pleased.

N another page of this issue will be found published an announcement concerning the Third Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists, together with an invitation to all music publishers, manufacturers, professionals and others interested in the welfare of the guild to attend the meeting at the Union Square Hotel, New York, on January 30, where a special convention room has been engaged for two days—January 29 and 30—for the accommodation and convenience of guild members and visitors, and for the business session of the Association.

This convention room being so centrally located will, it is thought, be a great convenience for guild members and their friends attending the convention and concert, and will also be a fresh inducement to many to attend.

S EVERAL hundred letters have been received from teur enthusiasts, and from Guild members. from all parts of the country expressing their intentions of attending the great Festival Banjo, Mandolin and Guitar Concert in New York January 20 next. To all these we would say we will be more than pleased to have you all attend, and will do everything possible to make the visit entertaining and profitable in an educational and fraternal way. It would be advisable, however, for all these to reserve their tickets as soon as possible; this can be done without any additional cost, and therefore a distinct benefit is apparent. Another thing: If Guild members who intend coming to New York for this event would communicate with us now and reserve their tickets, stating in what part of the house

they would prefer seats, we might be able to place a number of the members in proximity in the hall and thereby make things a little more pleasant for them.

It was our desire all along to have as many of the Guild members as possible secure adjoining seats for the concert, but up to the present time this has been impossible, owing to the fact that some have ordered box seats, others parquet chairs and still others have taken seats in the dress circle.

We would once more emphasize the fact that the date of this great event—January 29—is fast approaching, and all arrangements for the trip should be made without delay.

HE Souvenir Program of the New York Festival Concert is now ready and is being mailed to those who are entitled to it, including advertisers and ticket buyers, and copies specially ordered. Although the program is a handsome production, it is doubtful if many will realize the immense amount of work involved in getting it up, including the planning, soliciting of advertising, making of cuts, drawings and title page, composition, press work, binding and mailing. However, the successful completion of this portion of the concert work is a great satisfaction to the manager, and he is gratified to be able to state that this program contains the advertisements of a greater number of the representative music publishers, manufacturers and music teachers of the stringed instruments than any program ever published.

Extra copies of this souvenir may be obtained at 25 cents each, and may also be had at the same rate by those who live at too great a distance from New York to attend the concert, but who may desire to possess a memento of the occasion. All orders received will have the manager's prompt attention, and souvenirs mailed to any address postpaid on receipt of price.

HE publishers of this magazine have always insisted that large annual concerts' given in the big cities, bringing forward the greatest players of the mandolin, guitar and banjo, would do more to create interest in these instruments and in the Guild than anything else, except, possibly, music journalism; and the forthcoming concert in New York, being of such great magnitude, will do much to demonstrate the truth of our claims. It is true that such affairs are expensive and involve a great deal of labor, but we believe the benefits will more than offset any expense or slight inconvenience suffered. Our esteemed contemporary, The Tempo, of Philadelphia, spoke of this matter at some length in a recent issue and emphasized the advisability of teachers from all parts of the country attending the Great New York Concert. wherever possible to do so, even at considerable inconvenience and expense, temporarily. The value gained in attending the concert and convention, through personal contact with representative men in the profession, and hearing the great artists play, furnishing an incentive to further study and advancement, can not fail to be beneficial in a high degree to all professionals who are present, to say nothing of the benefits to the small goods trade in general.

It has all along been the aim of the manager of this big concert to create a national revival of banjo, mandolin and guitar playing through bringing these instruments prominently before the best people, and it was to this end that he assumed the great expense and risk of engaging the most expensive music hall in America and a large list of the highest priced talent that ever appeared in a banjo, mandolin and guitar concert.

The manager could, if he chose, dwell at considerable length on the labor involved in this undertaking and the sacrifice of time and his own business interests which he has made in an effort to make the coming concert and convention a record-breaking success, but he will not do so, not desiring to bore his readers.

It will be sufficient to state that he believes he has done everything that could be done in the interest of the whole affair, and it now remains for the profession, the music trade and the public who are interested to turn out in full force and fill the hall. The manager takes pleasure in announcing that the advance sale has been large and everything indicates the presence of a large audience.

UT one more announcement concerning the New York Festival Concert will be presented to the readers of THE CADENZA-that in the January issue-for the concert occurs next month. The object in making repeated announcements concerning the affair has been, as previously mentioned, to bring the concert to the notice of the new readers and subscribers which THE CADENZA is gaining each month. With the rush and bustle of business and the stress of affairs generally nowadays, even events of great importance are quickly forgotten unless continually kept before those interested. In our January issue we shall publish new portraits of the Famous Boston Ideal Club and the Bacon Banjo Quintet, together with such other matter concerning the concert as we think will be of interest. For this month we are presenting portraits of the eight celebrated soloists of the entertainment, the same appearing in our frontispiece. Sketches and press notices of these artists have already been presented, but as descriptive circulars of the concert have now been issued, they will be mailed gratis, in quantity, to any address requested.

Many subscribers of THE CADENZA fail to notify us when they change addresses, and as a result they do not receive their papers, as the Postal Department will not forward papers or magazines.

AND THE DRAMA MUSIC



THE CHAUTAUOUA MANDOLIN AND GUITAR CLUB, MRS. ANNA M. B. ROBERTSON, CONDUCTOR

Alfred Reisenauer.

Alfred Reisenauer, a pianist whose undoubted art assured him a high place in the affections of the music-loving public of Europe, is to make a short tour of America under the direction of Manager Wolfsohn, the initial concert taking place in Carnegie Hall, New York City, Friday afternoon, Jan. 29, 1904, under the auspices of the Philharmonic Society.

. On the evening of the same day, in the same hall, the C. L. Partee Grand Festival Banjo, Mandolin and Guitar Concert will be given, under the management of Mr. Clarence L. Partee, and as the advance sale of seats has been very large, a brilliant audience seems assured.

An exchange says of Reisenauer:

"Reisenauer is a man of unusual personal characteristics, possessing exceptional intellectual and musical gifts; a man of

the world, of broad culture and, unmarried.

"While this Philharmonic event will be his first bow to an American audience, it will not be as an absolute stranger in America, as his name and his fame are both well known to the American musicians and students (and they are many), who make pilgrimages to Europe.

"In England, where he recently achieved new triumphs in the Beethoven Festivals, under Weingartner, and on the Continent, Reisenauer is always accorded the heartiest welcome by the musician and the critic. In Russia, where he has played over seven hundred times, his popularity is so genuine that a mere announcement of his appearance in an event of any kind is sufficient to fill any auditorium.

"Reisenauer is a Liszt pupil, but not a Liszt specialist; his art is wonderful and

versatile—he reads equally well from the severely classical school of Bach and Beethoven, through the romancing of Schumann and Chopin, to the extravagant and fantastical creations of Liszt.

"A virtuoso with a great art and a prodigious memory—an interpreter with exceptional power and magnetism, Reisenauer is awaited with impatience by those who know him, and with keen anticipation by those who I now of him."

Sims Reeves's Losses.

It is probable that Sims Reeves lost more money through unfulfilled engagements than any other singer that ever lived. He himself computed the total amount thus eliminated from his banking account, during a career of half a century, at \$400,000. An eighth of this sum would have sufficed to have spared him the rigid economy and the music-hall work which marred the closing years of his existence. In the early "nineties" he took up teaching and accepted a professorship at the Guildhall School where we frequently came in contact.—From Hermann Klein's "Thirty Years of Musical Life in London."

Sousa-From a Critic's View-Point.

By George Cecil,

(in Gossip, London).

"Who is Sylvia?" sang the swains in bygone years. "Who was Sousa?" will be chanted in years to come. And in case any reader possesses doubts as to who Sousa may be his (or her) mind shall at once be set at rest. Sousa is a composer of marches—a band conductor of renown, being known in the most civilized country on earth as "The March King." In that land every street urchin is familiar with the name, and many of them can rattle off a string of his compositions. (In Egland the newspaper boy is said to be unable to provide the inquirer with the title of any

two of Sullivan's popular works.) In addition to his celebrated "Washington Post" and "The Stars and Stripes Forever," he composed "El Capitan," which De Wolf Hopper produced in London some seasons back. But it is his handling of his band which has chiefly brought him fame. Ten years ago he organized it, and during that time he has given some five thousand concerts when on tour, the distance covered in railway traveling being over two hundred and fifty thousand miles. His instrumentalists are all picked men, and the orchestra exists exclusively for concert work. Even when playing in Paris at the late lamented Exposition, the captious and critical French audiences approved of Sousa's band, whilst the English, German, and Italian visitors came away full of praise of this remarkable combination.

Sousa himself is a typical American. He is alert, restless of mind and exceedingly energetic. He possesses tenacity of purpose and a capability for hard work. He knows how to seize and follow up an opportunity. And it is owing to these traits that he has got on so well. In fact, at the present moment, he is one of the wealthiest of musicians-as also one of the most successful. And yet, like Lipton, Brassey, Garfield, and others, he commenced at the foot of the ladder, finding it hard to get as far as the first rung thereof. For his people were not overburdened with dollars. Consequently young Sousa at first found a difficulty in obtaining the wherewithal to pay for music instruction. This, however, was soon overcome; for being capable of playing valses and polkas on the violin, he speedily gained an engagement in a dancing academy to provide the pupils with a tune to jig to. He was then but eleven years of age. With the money thus earned he took lessons in the various branches of music, and four vears later he was himself teaching harmony. At seventeen years of age he was a full-blown conductor, being engaged to direct a theatre orchestra. In '81 he was appointed—at the age of twenty-four—leader in the band of the United States Marine Corps, in which he had served as a boy. As may be imagined, to gain his successes he had to work hard, and to practice that virtue, self-denial. He is now forty-four—the prime of life. His baptismal names are John and Phillip. He is bearded, and energetic.

Since my readers have probably heard of the successful London début of Sousa's band at the Albert Hall, to expatiate thereon would be unnecessary. It may, however, be observed that the impresario and conductor is not overwise in selecting compositions in which the employing of stringed instruments is absolutely necessary to the carrying out of the composer's intentions. Such items, for instance, as Goldmark's "Sakuntala," overture; Giordani's Andrea Chenier, selection, and one of Liszt's Hungarian Rhapsodies, are somewhat beyond the scope of a brass band. Certain violin passages cannot be successfully left to the keeping of the clarionets. Indeed, one critic was lately heard to observe during the playing of the Giordani item that he would "gladly welcome the final chord." In the famed "Sousa Marches" the orchestra is far better employed, whilst in accompanying his singing, violin and cornet soloists Sousa's band-Sousa as a conductor-affords a lesson to Mancinelli. Lohse and other concert garden autocrats who handicap the efforts of the vocalists by permitting the orchestra to drown the voices. As instrumentalists Sousa's players are practically all that can be desired. Constant association and practice has enabled them to play with the greatest precision. Their work is brilliant and distinctly emphatic. In the matter of encores the American bandmaster is nothing if not overliberal. Hardly has he descended from his perch than he again ascends to its summit, and another piece is given. In fact, many of his repetitions are, by no means, bona fide encores. Possibly he is anxious to save the audience the trouble of hurting their hands by applauding. As an acrobatic conductor he has but few rivals, and certainly no equals. Such conducting should do him as much good as would a ten-mile walk every day.

Sousa's programmes include numbers of his own compositions, the "Gralsritter," from Parsifal, the Tannhauser overture (which without stringed instruments is not a success); Gottschalk's "Pasquinade," a selection from Seigfried, and numerous other items. With a view to affording what English music experts quaintly entitle "vocal relief," to the performance of his band he attaches a singer to his troupe, the accompaniments being accordingly well played by the orchestra.

At the time of the last Sousa visit it was thought necessary to write much nonsensical gush about the performances which he conducted with such striking agility. It is to be trusted that upon this occasion enthusiastic critics who labor on the staffs of impressive papers will be muzzled by their thoughtful employers. Attention may be drawn to the fact that when the American bandmaster first invaded England-an event of even greater importance than the Conquest-an evening information distributer of current news devoted a column to informing its readers how the name of this distinguished conductor should be pronounced. "Sousa," said its exclusively engaged and erudite specialist, "must not be called Soozer." Want of space most cruelly cut short the critical essay referred to, or doubtless the uneducated public would have been informed to cause the word Sousa to rhyme with Towzer, or boozer would have been equally improper.

And now the musical genius whose name (thanks to newspaper enterprise) the public have no difficulty in pronouncing is again about to set about conquering these Isles. Whilst wishing him well this scribe ventures to hope that he will in future confine his attentions to America. For though our vocalists sing, generally speaking, more or less atrociously, England's instrumentalists are deserving of what support concert goers have at their disposal. Thus transatlantic aid is not required.

News of the Theatres.

When the ever gay holidays come near to us, there's an inevitable tendency on the part of the average good citizen and family man to go to the playhouse. Wise is the manager, therefore, who so shapes his programmes as to entice the majority of the holiday amusement seekers, and especially wise in his generation is F. F. Proctor, who seems to have a peculiar knack of putting together bills that smack of novelty, crispness and good cheer generally. Proctor playhouses-seven in number, by the way-are being fortified for the cold weather campaign in numerous ways best suited to the patrons. Redecorations of the interior, additions of many new electric lights, installing of a profusion of palms and shrubs, together with handsome new scenery; all these are only a few of the opportune improvements now being made. Long ere snow flies the Proctor theatres will be the coziest and most luxurious of their class in the East.

Another engagement just consummated by F. F. Proctor is that of Dan Daly, who is at once the most popular and the most personally eccentric of all the light opera comedians of this era. Fresh from a starring tour, Daly has made the jump into vaude-ville only after long and careful consideration, and, incidentally, after he had been offered a salary larger than ever before paid to a single "turn" in vaudeville. Daly's engagement, like that of Miss Cheseough, is also an exclusive one for the Proctor theatres. His "specialty" is so ar-

acters in which he has made "hits" in comic opera.

ranged that it introduces Daly in all char-

In far away Canada, in the heart of Montreal, there is a highly prosperous theatre—
"Proctor's"—that for several years past has entertained a clientele so numerous and so loyal as to excite wonderment on the part of Americans visiting the Dominion. The idea that the Canadian playgoing public is prejudiced against American ventures in that line must of necessity be dispelled by a glance into the crowded auditorium of Mr. Proctor's Montreal house. "Big shows at little prices" is the slogan that has caught the Canadian fancy as strongly as it has the American.

A National Revival of Mandolin, Guitar and Banjo Playing.

Mr. Clarence L. Partee, editor of THE CADENZA, monthly music magazine, and Secretary and Treasurer of the American Guild of Banjoists, Mandolinists and Guitarists, is the promoter and manager of a Grand Banjo, Mandolin and Guitar Music Festival Concert, to be given in Carnegie Hall, New York City, Friday evening, January 29, 1904, which is not only the most unique and elaborate affair of the kind ever attempted in this or any other country, but is being so managed and advertised that it will undoubtedly create a national revival of banjo, mandolin and guitar playing throughout the country and give these stringed instruments a boom which they have not hitherto known for years.

One especial feature in connection with this concert will be the publication of an elaborate Souvenir Program, intended to include 64 pages and cover, 8 by 11 inches in size, and to comprise practically a directory of the leading mandolin, guitar and banjo teachers of the country and also a directory of the prominent music publishers and manufacturers who can be interested.



WILLIAM SULLIVAN.

Regarding the talent who will appear at this concert and the make-up of the program, the details are most unique. It has been Mr. Partee's aim to bring together in one concert the greatest mandolin, guitar and banjo players and soloists in the world; and if the reputation and known ability of the artists engaged counts for anything, he has practically succeeded.

William Sullivan.

In our current issue will be found a good portrait of Mr. William Sullivan, the well-known and popular violin, banjo, mandolin and guitar teacher and orchestra leader, of Montreal, Canada, a most capable and deserving musician and one who has been unusually successful. Mr. Sullivan inherited musical tendencies and began the study of the violin when but eight years of age. His father was his first music teacher, but later on he studied under the direction of the celebrated Belgian violinist, Jules Hone, continuing his practice and study until he became one of the leading violinists of Montreal, having few there who can rival him, and at the present time being one of the violinists in the Academy of Music of that city.

As a banjoist he is entirely self-taught, making his first banjo at an early age. Improving

on every banjo he attempted (entirely made by hand) he persevered until he had the honor of securing the first prize for the best banjo at the Montreal Agricultural and Industrial Exhibition in 1882, also receiving a handsome certificate to that effect. Continuing the study of the banjo in his private moments, he very quickly grew proficient. Studying from the best authorities on that instrument, he was the first man in Montreal to introduce legitimate banjo playing. It is now a question as to which instrument he plays best.

During his summer engagement at Lake St. John, P. Q., in 1902, he had the pleasure of being highly complimented by their excellencies Lord and Lady Minto for his banjo playing. He takes great pleasure in playing Mr. Farland's compositions and is a great admirer of that gentleman, considering him a true artist. Mr. Sullivan's address in Montreal is 49 Aylmer Street, where he teaches the violin, banjo, mandolin and guitar.

The Chautauqua Mandolin and Guitar Club.

In our department of Music and the Drama this month will be found presented a portrait of the Chautauqua Mandolin and Guitar Club, which is directed by the noted musician, teacher and conductor, Mrs. Anna M. B. Robertson, of Wellsville, N. Y.

It is a pleasure to be able to state that there is probably not a more thorough teacher, musician, director and conscientious worker in the musical field in the entire State of New York than Mrs. Robertson, and her work has been fittingly recognized, not only by the Chautauqua Association, but by the critics, the press and the public.

Mrs. Robertson makes a specialty of directing and conducting orchestras and in this particular branch she shines brightly, her work being characterized by all the strength, breadth and wide musical comprehension usually attributed only to the best male conductors. In addition to he well-known ability, Mrs. Robertson is an enthusiast and is thoroughly sincere in everything she does; and these attributes make her invaluable as a director and as a teacher.

In our November issue, we printed quite an extensive notice of the work of the Chautauqua Club, whose membership comprises some very good musicians, and we herewith present a specimen program of the club which was rendered at one of the recent Chautauqua Recitals.

Sutton March ... Chautauqua Mandolin Club. Vocal-"Loch Lomond" (Scotch Ballad) Miss Louisa Orinda Miller. "Sobre las Olas". Rosa Mandolin Club. Spring Song.. Mendelssohn Mr. Joseph Rogers. Minuetto Paderewski Mandolin Club. Vocal-SelectedMr. John Nichols Valse de Concert-Mandolin and Guitar, Misses Mildred and Helen Ulery.Rubinstein Melody in F....

Mandolin Club.

The full membership of the Chautauqua Mandolin and Guitar Club is as follows:

"A Trip Through Dixie".....

Mandolins - Charles Raisig, Pittsburg, Pa.; Irving Dewey, Syracuse, N. Y.; Mr. Vincent, Syracuse, N. Y.; Miss Lena Everson, Miss Lora Foster, Bradford, Pa.; Miss Florence Hagely, Panama, N. Y.; Mr. Lown, Batavia, N. Y.; Mrs. Maurice McCray, Bradford, Pa.; Glenn Russell, Toledo, O.; Howard Sadlar, Akron, O.; Miss Carrie Williams, New Albany, Miss.; Louis Wells, Wellsville, O.; Miss Dixie Williams, Hot Springs, Ark.; Miss Zenobia Welch, Anderson, S. C.; Leonard Ritts, Titusville, Pa.; Edwin Loomis, Troy, Pa.; Joseph Rogers, Jamestown, N. Y.; Miss Mildred Ulery, Delaware, O.; Miss Adele H. Kauter, Detroit, Mich.; Miss Gladys E. Bliss, Sherman, N. Y.; S. H. Boren, Dallas, Texas; Miss Mildred Spring,

Jamestown, N. Y.; Miss Lulu Robbins, Bradford, Pa.; Miss Minnie Beatty, Pittsburg, Pa.; Brenx Ballard, Louisville, Ky.; Frank Blanchard, Shelbyville, Ind.

Guitars—Miss Helen Ulery, Delaware, O.; Miss Louisa Miller, Sherman, N. Y.; Miss Zoe Hatch, Jamestown, N. Y.; Miss Olive Thomas, Dayton, O.; Winters Thomas, Dayton, O.; Mr. Herrick, Batavia, N. Y.; Miss Blanche Erwine, Jamestown, N. Y.; Mrs. Alfred Hallam, Mt. Vernon, N. Y.; Miss Josephine Bowman, Hornellsville, N. Y.

Banjos—Miss Jennie Robbins, Bradford, Pa.;

Mr. Wilds, Chicago, Ill.

Accompanists—Mrs. John Marsh, Danville, Ill.; Miss Genevieve Alger, Wellsville, N. Y.—Chatauqua Assembly Herald, Chautauqua, New York.

The Asetceam Trio, including Mr. Hayes Greenawalt, Clarence Greenawalt and Arthur Wells, is a musical trio of exceptional excellence and is now touring the country under the exclusive management of the Mutual Lyceum Bureau, of Chicago. We have from time to time reproduced specimen programs of this very excellent organization, and we herewith take pleasure in presenting some of the press extracts concerning their work.

The guitar and banjo playing of The Asetceam Trio was the finest of its kind probably ever heard here, and each number was heartily encored. The trick banjo work of Arthur Wells was deftly done in a catchy manner. The entertainment was thoroughly enjoyed.—The News, Birmingham, Alabama.

Hayes Greenawalt received high commendation for his reciting. He possesses a good voice and a good presence.—Daily News-Tribune, Muscatine, Iowa.

Hayes Greenawalt was an adept in elocutionary ability and his readings and impersonations were amusing and impressive.—Daily Standard, Watertown, New York.

The reading "October Day" by Hayes Greenawalt had more than usual merit: His presence was pleasing and in expression he was fine.— Daily Herald-Advertiser, Sparta, Wisconsin.

The readings of Hayes Greenawalt won instant favor.—Morning Times, Toledo, Ohio.

The readings by Hayes Greenawalt were heartily enjoyed. His impersonations were fine, his recitations pleasing and enjoyable, and above all he has a rich, musical voice.—The Sun, Spring City, Pennsylvania.

Hayes Greenawalt, the reader and impersonator, is an elocutionist of much talent and natural dramatic force.—Lawton, Oklahoma, Daily Enterprise, Feb. 10, 1902.

The Asetceam Trio played the "Poet and Peasant" overture and the "Village Band Patrol" on mandolins and contro-bass guitar, and also gave an excellent banjo selection. The organ chimes were greatly enjoyed and proved a novelty to the greater part of the audience. These chimes consist of a series of suspended tubes which, when sounded, produce very agreeable music. On this wonderful instrument, two numbers, "Hearts and Flowers" and "The Holy City" were played by the Asetceam Trio. Other well executed numbers were saxophone and banjo solos by Arthur Wells. The readings of Hayes Greenawalt were given in an excellent manner and included "Demetrius," "Little Boy's Description of a Picnic," "When the Train Comes In" and other interesting selections. This was one of the best musical entertainments of the kind ever given in town and will long be remembered by those so fortunate as to hear it.—Quakertown, Pennsylvania, Free Press, Dec. 5, 1902.

Program of David Bispham's Song Recital, at Mendelssohn Hall, New York City, Wednesday afternoon, Nov. 18, 1903, assisted by Isidore Luckstone at the piano:

"Nasce al Bosco" (from "Ezio") ..G. F. Handel "Caro mio ben" (arranged by Papini) T. Giordani The Lass with the Delicate Air ... Dr. Arne Dem Unendlichen ... F. Schubert "Die Linden rauschen" (from "Melusine")

Heinrich HofmannG. Meyerbeer

Zur Ruh,

"Auch kleine Dinge," "Ein Staendchen euch zu bringen," (Italienisches Lieder buch), "Komm, O Tod,"

"Wenn du zu den Blumen gehst," "Auf dem gruenen Balcon," (Spanisches Liederbuch) Hugo Wolf, (1866-1903)

Heimliche Aufforderung, Nachtgang,

"Breit ueber mein Haupt," Caecilie,

Richard Strauss
Pirate's Song (R. L. Stevenson)...Hy. F. Gilbert
Auf Wiedersehen (Lowell).......Max Bendix
Lady Moon (Adrian Ross)....Arthur Bruhns

Mrs. Alice Kellar Fox last Thursday evening in San Francisco played at a musicale, given at the home of Mrs. Louise Danhauer, 1906½ Golden Gate avenue. A number of prominent artists rendered selections on the violin and piano, but Mrs. Fox's banjo playing was the unique feature of the programme. She gave "Cavatina, op. 85, No. 3," by Raff; "Nocturne (choral) op. 37, No. 1;" "Chopin" 5th air (varied) by Dancla; "Serenade" Moszkowski; "Kuiawiak" by Wienawski, and "Chopin's Funeral March." By request she sang Mabel McKinley's latest success "Anona,"

giving as an extra the latest ballad entitled "Starlight."—San Francisco Examiner, Nov. 22, 1903.

October 21st, 1903, died, at the age of 77, in the City of Denver, Colorado, Colonel Roswell Eaton Goodell. Colonel Goodell was a conspicuous figure in the railway world in the fifties. At that time he was superintendent of the Chicago & Alton Railroad, and it was he who excepted, on behalf of the railroad company, the first contract even made with the late George M. Pullman for Pullman sleeping cars. It was largely through Colonel Goodell's influence and sagacity that this first recognition of Mr. Pullman's sleeping cars was made, which gave the "Alton" the distinction of being the Pioneer Sleeping Car Line.

of being the Pioneer Sleeping Car Line:

There were three different makes of sleeping cars originally submitted to Colonel Goodell for his choice, and after examining all patterns, the choice fell to Mr. Pullman. Colonel Goodell took Mr. Pullman to Bloomington, at which point the Chicago & Alton erecting shops then and now are located, and from two Chicago & Alton passenger coaches the first Pullmans were constructed.

The first contract provided that the "C. & A." was to furnish the cars and keep up the outside, and that Mr. Pullman was to furnish and keep up the inside.

While Mr. Pullman provided the drawings and patterns for his first cars, Colonel Goodell's recommendations, as the cars were under reconstruction, were exceedingly valuable to Mr. Pullman, and the friendship between the two men, formed at this time, continued until Mr. Pullman's death.

While there are a great many mandolin, guitar and banjo methods of all sorts on the market, good, bad, and indifferent, it may be confidently asserted that among the native works for these instruments the "American Conservatory Mandolin, Guitar and Banjo Methods," by the eminent teacher, author and editor, Clarence L. Partee, are among the foremost. These works are the most modern on the market to-day, and contain many valuable, new and original features not found in any other works and never before presented to the musical students of America and Europe.

Concise, explicit and thoroughly up to date, they are probably the most scientific and comprehensive instruction books on the mandolin, guitar and banjo ever published in single volumes, in condensed form. The author, Mr. Clarence L. Partee, is also the author of "Practical Hints on Modern Mandolin, Guitar and Banjo Playing," three of the most unique, original and useful hobks issued for the stringed instruments, and is editor and proprietor of the famous monthly music magazine, THE CADENZA, which has a large circulation among lovers of the stringed instruments.—Music Trades.

GENERAL MUSICAL MATTER.

Dr. Elgar-His Work and Biography

BY GEORGE CECIL, LONDON.

(From the Musical Star, Edinburgh.)

(Continued from the November Issue.)

It is, of course, highly unlikely that Dr. Elgar intentionally sought to deprive Ellen Wright of the credit due to her; in all probability the same idea happened to have struck them both-a catastrophe to be met with in certain phrases in the Gilbert and Sullivan operettas. Like America's leading bandmaster, Dr. Elgar has composed an "Imperial March" which, though not a particularly desirable composition, does not sink to the level attained by Sousa in the "Imperial Edward" march, which that man of nerve had the brazen effrontery to dedicate to England's king. In 1897 was written "The Banner of St. George," a short cantata which was composed expressly for the jubilee, and which was received with acclamation. In addition to the works mentioned, Dr. Elgar has composed a "Te Deum" and "Benedictus," and organ sonata, which was published in Germany by Breitkopf and Hartel; "The Dream of Gerontius," a work which has found favor in America and which has gained a success in Germany, and one or two minor efforts, minor partly in a sense that they have not aspired so high as have the aforesaid "Cororonation Ode," "The Dream of Gerontius" and "Caractacus."

Placed as Dr. Elgar is it is somewhat difficult for him to avoid having his work praised, for (with the exception of the writer of this article) English music critics are for the most part rather easily pleased, in addition to being somewhat ignorant and indiscriminating. Moreover, they are, as a general rule, patriotic, and, consequently, quite

incapable of making a comparison between that which is subtle, interesting, graceful, original and splendid and that "which is not. As to the smaller journalistic fry-most of whom are glorified reporters of subburban tastes, they all copy each other, delighting in drawing attention to the fact that British music (Dr. Elgar's compositions, to wit) is at last obtaining recognition. Occasionally, well-meaning people have even gone the length of placing him upon the same pedestal as Wagner, whilst others have eulogized him in an equally extravagant manner. It is, therefore, particularly pleasing to be able to repeat the statement already made in this article to the effect that Dr. Elgar is a modest man, and accepts with some deference the silly praise which is lavished upon him. Indeed, so sensible is he, in addition to possessing originality and some talent, that it is within the bounds of possibility he may some day write something of which his sane critics can conscientiously approve. In the meantime, Dr. Elgar is essentially the most successful of any of our island born composers of the past dozen years, and is credited with making a substantial yearly income.

A word as to his life's history and surroundings. He has for some time past lived in a small country town named Malvern, the name of his house being Craig Lea. This provincial spot, like all bucolic centers, is a tiresome place in which to pass one's existence. He, however, doubtless finds it a pleasant enough place in which to live, since he is quite the local lion of the neighborhood. But he does not spend quite all his time in being lionized, far from it. For he is a judge of farming implements and agriculture generally; he plays that tiresome game golf, against which Job himself

might have rebelled; he walks a great deal, and he has no objection to cycling. When tired of his Malvern residence and unable to extract further ideas from a sojourn therein he betakes him to a cottage which he possesses at Birchwood; a delightful place surrounded by woods and hills. Moreover, it is undisturbed by traffic of any description, and is in the very heart of scenery of the most beautiful description. The stillness of the woods appertains to Birchwood, the trees are at his very door, stretching away for miles and miles. Indeed, so ideal are his surroundings when thus living in retirement, that it is to be hoped he will eventually compose a work which will compare favorably with the compositions of the great masters of the past. It may be added that from the study window of either house a delightful view awaits him. For from Craig Lea he can gaze upon the undulating plains which stretch between Malvern and the River Severn, whilst when working in his cottage sitting-room, a long range of hills and an exquisite wooded landscape meet his artistic eve. Occasion may be taken to observe that a writer in a London paper has said of the scenery with which Dr. Elgar's two residences are surrounded, "It is lovely at all times, but perhaps it is loveliest when bathed in the light of a summer moon." A curious point in connection with both Craig Lea and Birchwood is that to look at Dr. Elgar's rooms one would not judge him to be a person interested in music. That is to say, he does not make a parade of autographed photographs of distinguished artists and composers inscribed with flattering references to himself. Nor does that air of dirt and untidiness, which it is really quite pleasant to associate with the making of music manifest itself in Dr. Elgar's study. He is, in fact, quite an orderly, tidy man, everything reposing in its appointed place in a neat and stereotyped manner. There are, however, the signs which betoken the cultured mind. For books in all languages are to be found there; pleasing pictures adorn the walls-in fact, the whole atmosphere is one which, whilst being quite free of offence, is non-suggestive of a composer's work-room. Amongst his most treasured possessions is a copy of that entertaining work "The Bab Ballads," a tankard presented to him by a festival choir, provided with an exceedingly suitable inscription. and his set of robes appertaining to the degree of Mus. Doc. of Cambridge, the dress in question having been presented to him by his friends. He also cherishes his bâtonon which he has written the dates of the production of each of his works. Being at times a humorist, Dr. Elgar has been known to allude to this little stick as his professional biography. It is perhaps interesting to note that at his Birchwood cottage there is a Broadwood piano of four generations' standing, and for which he professes much affection. Above it there hangs a picture of that most perfect of composers, Mozart, for whom the subject of this biography entertains an absolute devotion. Indeed, so great is the veneration in which Dr. Elgar holds Mozart that one is almost inclined to treat the "Coronation Ode" kindly when discussing its imperfections. In fact, were it not that the critic should possess a heart of steel, much that has been written would have been left unsaid. Occasion may be taken to add that Garmisch in Bavaria is much appreciated by Dr. Elgar, one reason being that he thinks he wooes inspiration when drinking in its balmy and invigorating air. He also delights in exploring the North of England, almost putting it on a par with his much-loved Malvern hills.

A word as to the early days of Dr. Elgar will, perhaps, not be out of place. His father was for some years organist of the Roman Catholic Church in the cathedral city of Worcester, and as a natural sequence the embryo composer was duly allowed to sing in the choir. Like most children he

(Continued on page 40.)

{} MUSICAL MELANGE ************************************

News Notes, Concerts, Etc.

A Big Event.

Mandolin, Guitar and Banjo Concert at Carnegie Hall-Great Interest Being Displayed in the C. L. Partee Banjo Concert-

Much interest is being shown in the Grand New York Festival, Mandolin, Guitar and Banjo Concert, to be given in Carnegie Hall, on January

29 next, in the evening.

The manager, Mr. Clarence L. Partee, is daily receiving letters from all parts of the country from amateur and professional musicians expressing their intentions of attending the concert, and in many cases whole blocks of seats have already been reserved.

This coming musical event is of such magnitude as to be of national importance, and it will undoubtedly attract a larger audience and more attention than any similar concert ever given in

this country.

I'he handsome souvenir program which the manager, Mr. Clarence L. Partee, is issuing for this occasion, is now nearly filled, and but a limited number of advertisements can now be accepted.

Many members of the music trades have en-gaged space—as well as several hundred teachers and those who have not secured representation in this valuable publication should correspond with the manager without delay.

One of the main ideas of the manager of this monster concert, aside from a consideration of the interests of the American Guild of music teachers of these instruments who will attend the concert and convention, to be held at the same time, is to create a national revival of banjo, mandolin and guitar playing, and to bring these instruments again to the favorable notice of the best people everywhere.

The prestige and eclat of the coming entertainment will do much to accomplish this result .-

The Focus, New York.

Roy G. Miller, formerly associated with a school of music at Wheeling, W. Va., has removed to New York City, where he has opened a school for instruction on the violin, banjo and mandolin.

Mr. F. L. Keates, the well known banjoist, author and editor, is about to publish a new periodical entitled the Banjoist, which will be devoted exclusively to the interest of the banjo and its players. Mr. Keates is an able man in this line. His present office is 1524 Chestnut St., Philadelphia, Pa.

Mr. G. Muder, the well known mandolin soloist and teacher, of Auburn, N. Y., is also teaching part of the time in Syracuse, where he has appeared frequently this season in public. Mr. Muder is a master musician, and is unrivaled: his work on the mandolin has met with the most enthusiastic appreciation.

Mrs. Roy W. Rhone, recently of Kansas City, Mo., has returned to Lincoln, Nebraska, for the purpose of teaching the mandolin and guitar in the Nebraska State Conservatory of Music where she recently commenced the season. Mrs. Rhone is a capable teacher, and has always met with the best success.

Mr. Vess L. Ossman, the noted banjoist, who returned from Europe some time ago, has formed a partnership with Parke Hunter, the well known banjo artist, and they will fill engagements in and around New York for the balance of the season. They are both exceptionally gifted players, and will no doubt be as popular in the future as in the past.

In a former sketch of Signor Giuseppe Pettine, published in THE CADENZA, it was erroneously stated that he was 33 years of age. This great mandolin virtuoso is but 29 years of age, having been born in the year 1874. Signor Pettine intends to play De Beriot's first violin Concerto complete at the Grand Festival Concert in New York City on January 29, 1904.

Mr. A. De George, the well known mandolin virtuoso and teacher, of Wilkesbarre, Pa., is the director of a Grand Mandolin Concert to be given in that city on January 5 next, in which an orchestra of 100 mandolins will be employed. Mr. De George is a rising young composer, director and virtuoso and has much talent. He will be heard from further as time goes on.

Harrison & Mandeville, the well known guitar soloists and mandolin and guitar artists, of St. Louis, Mo., have met with much success in their concert tours. We have lately received a handsome circular from them containing a number of their press extracts; also a specimen program. They use high class selections in their concert work, and it is gratifying to know that they are meeting with public appreciation.

Mr. Harry L. Bill, the famous blind banjoist, of Hartford, Conn., who is assisted by Mr. Leonard E. Maynard, also a well known banjoist of much ability, has been enthusiastically received wherever he has appeared. He is said to be a decided genius, and many will no doubt have an opportunity of hearing him frequently in the future. Parties may address Mr. Bill at Hartford, Conn.

Mrs. Harriett Maxwell Converse, the well known authority on Indian lore, and for many years identified with the work on behalf of the Indians of New York State, died last month in New York City within a few weeks after the death of her husband Frank B. Converse, the world famous banjoist. Mrs. Converse had been selected as chief of the Indian tribe, the first time such an honor had been given to a white woman.

The Presto, the well known music journal of Chicago, has incorporated its business under the name of "The Presto Publishing Co." with a capital of \$30,000. Its incorporators are Frank Abbott, Chas. Daniell and John Vennema. It is the purpose of the paper, under the new management, to progress in the future as in the past. With the prestige already possessed and with its increased facilities it will no doubt forge ahead rapidly.

A concert was given by the Tremo Mandolin Club, under the direction of its instructor, Frank M. Smith, at the Y. M. C. A. hall last evening, to the manifest pleasure of a good-sized audience, Giuseppe Pettine, of Italy, mandolin soloist, was featured. No such playing on this sweet-toned instrument has ever been heard before in this city, as presented by the clever Italian artist, who brought to his interpretations the warmth and passion of his sunny native land. In his hands the mandolin was an eloquently speaking thing. In the program's opening Mr. Pettine played the first movement of De Beriot's 7th Concerto, but owing to the absence of an accompanist, substituted for the remaining two movements a love song written by a celebrated Italian composer. The other numbers were arranged by himself. His nimble fingering and harmonies were a revelation to those present.

elation to those present.

The work of the local mandolin club was unusually excellent. In the selections given the tope of, the ensemble was fine in quality and there was distinction in style. Mr. Smith, who has taught the banjo, mandolin and guitar in Norwich three years, is considered by the profession to be one of the best teachers in the country, and the playing of the club last evening showed the results of his careful and intelligent drilling. Mr. Smith has now given to Norwich two concerts never before attempted by any teacher in the city, which have been a treat to those who have attended them. His concert to bive in the spring will be looked forward to with much pleasure.—Norwich, Conn., Evening Record, Nov. 12, 1003.

Reginald Barrett, pianist, organist, vocal teacher and composer, of 10 East 17th St., New York City, is a very thorough musician. A great many of his pupils have become professionals, and are occupying positions as pianists, organists and choir masters. As a composer, Mr. Barrett has also met with much success and his compositions are issued by some of the leading music houses of the country. His latest set of teaching pieces for the piano were recently issued by the B. F. Wood Music Co.

Signor Giovanni Tallarico has issued a most attractive circular concerning the Tallarico Bros, expert artists on the violin, mandolin and piano. This trio is an exceptionally unique musical attraction and have made quite a hit wherever they have appeared during the past season. During the summer they were engaged at one of the most fashionable places in Asbury Park. Since they have returned to New York City they have made numerous appearances; they certainly deserve every success and they have our best wishes.

Messrs. Van Epps Brothers and Mac Clymont, the noted banjo and mandolin artists, and pianists gave a very successful Banjo and Mandolin Festival Concert at Plainfield, New Jersey, November 23, in which they were assisted by Miss Marion Short, reader; Mr. Malcolm Shackleford, humorist and vocalist; Master Wm. H. Bachman, boy banjoist; Mr. Wm. D. Bowen, banjoist and orchestra of 25 performers on the banjo and mandolin. The affair was very successful and well attended but in the absence of a program we will have to defer further particulars.

Mr. Clifford Essex, the well known banjo, guitar, and mandolin teacher and artist, of London, England, associated for a number of years with Mr. Alfred Cammeyer under the title of Essex and Cammeyer, the former publishers of the Banjo World, has started a new paper of his own, devoted to the interests of the stringed instruments, entitled the B. M. & G. The new paper is well gotten up, is very attractive and its contents interesting and valuable. The only criticism might be of the name, which we hardly consider appropriate. Nevertheless Mr. Essex has our best wishes, and we have no doubt the success of the new publication is already assured.

Mr. William C. Sherman, soloist and teacher of the mandolin, guitar and banjo, of Midland, Ontario, Canada, is a member of the American Guild of Banjoists, Mandolinists and Guitarists, and a mandolin pupil of the mandolin virtuoso Eugene Page. Mr. Sherman has issued an attractive circular announcement from which we print the following press notice:

"Mr. William C. Sherman has few equals, and his past record proves that some very accomplished mandolin, guitar and banjo players have received their thorough education and technique under his careful training. Brilliant playing is always attractive, but exceptional teaching qualities are more rare, and of infinitely greater value to patrons and pupils. Some people may fail to recognize the importance of this great truth, but nevertheless it is a fact, that in every community there are a great many talented musicians who are not and never will be successful teachers. Mr. Sherman has made a specialty of teaching the mandolin, guitar and banjo for nearly ten years. He also has the rare ability of making pupils do the best and most enthusiastic work of which they are capable."

A UNIQUE CONCERT.

Mr. Clarence L. Partee, editor of the CADENZA, a monthly musical magazine, is the promoter and manager of a Grand Banjo, Mandolin and Guitar Music Festival to be given in Carnegie Hall, Friday evening January 29, 1904. The best known talent in America will take part in this festival.-The Master-Singer.

Program of musicale given by the Mutual Benefit Association of the Marlin Fire Arms Co., at Harmonie Hall, New Haven, Conn., Nov. 4, 1903:

2. Piano Solo-Grand Polka de Concert,

H. N. Bartlett

Miss Cora Christofferson.

3. Banjo Solo-Greater America March... Stuber Mr. C. H. O'Connell.

5. Duett, Mandolin and Piano-Joy and Pleasure,

Miss Cora Christofferson.

Program of concert by Maurice Kaufmann, violinist, (First appearance) assisted by the New York Symphony Orchestra, Walter Damrosch, conductor, at Carnegie Hall, New York City, Wednesday evening, Nov. 18, 1903:

1 Overture-"Le Roi d'Ys"..... Lalo

New York Symphony Orchestra, 2 Concerto for Violin and Orchestra-

Tschaiskowsky Allegro moderato-Canzonetta-Allegro vivacissimo.

Maurice Kaufmann.

3 A Sketch from the Russian Steppes. . Borodine New York Symphony Orchestra,

4 Romance in G Major.....Beethoven Maurice Kaufmann. 5 Polonaise from the Serenade.....Beethoven

New York Symphony Orchestra.

Maurice Kaufmann. *

6 Andante and Finale from the Concerto for Violin and Orchestra.....Mendelssohn

Specimen program of the Carnival of Entertainers Concert Company, now en tour, including Mr. and Mrs. Vernon, unique entertainers; Mc-Grath Brothers, America's expert banjoists; W. T. Houston, impersonator and mimic, and Mrs. Mary Athlena Mowery, pianist:

1 Solo-"Old English Dances".....E. German Mrs. Mowery.

2 "One Winter's Night".....Original Mr. Houston.

3 Medley of Southern Airs (varied). McGrath Bros.

4 A Few Minutes with Vernon, the ventriloguist. 5 "The Story of the Girl from Dixie" . . Original

Mrs. Mowerv. 6 Mandolin and Mandola DuetSelected McGrath Bros.

7 "Singers I Have Heard"Original Mr. Houston.

8 Silent Thought Transmission.

Mrs. Vernon, assisted by Mr. Vernon.

o Musical Imitations-"The Little German Band" Original

Mr. Houston.

10 Selection from Il Trovatore-Anvil Chorus and MiserereVerdi McGrath Bros.

Program of concert by the Rust-Voorheis Concert Company, at Orange, Texas, November 25, 1903:

a, William Tell-RossiniArr. Rust b. Valse FantasieSiegel

c. Flower Song-Lange-Trans.Rust Messrs, Rust and Voorheis.

a. Andante, Cradle Song, op. 7...... b. Fantasie on "Nearer My God to Thee,"

Trans. by Rust Mandolin Solo, Self Accompaniment.

Mr. Oscar Jos. Rust. Lone Star, Banjo SoloJ. J. Voorheis a. Witches' DanceSiegel b. Waltz de ConcertRust and Voorheis

b. Repentance, Guitar SoloShaeffer Mr. J. J. Voorheis.

Fantasie, MedleySiegel-Rust Mandolin Solo, Self Accompaniment Rust

One Cadenza.				
a. Morceaux de Salon	(b) Berceuse Slave			
Wiegenlied (Cradle Song)F. Ries Sung by Mrs. John Rowe. Nocturne, Zither Solo	Nov. 15, 1903: 1. Overture, "Il Guarany"			
 Selections for String Quintet— Mr. A. Weidlich (leader). Klingende Glocken, solo for piano.F. Godefroid Prof. Gus. Gebhardi. 	(a) "La Spaniola." (b) "The Husking Bee." (c) "Dance of the Weasels" 4. Aria for Soprano, "La Traviata"Verdi			
 Ich liebe dich (I love thee)A. Mildenberg Sung by Mrs. John Rowe. Allegro maestoso and allegro moderato, from the 7th Violin ConcertoDeBeriot Mandolin Solo, Prof. Wm. Barth. (a) Fantasie PastoraleI. B. Singelee 	Miss Blanche Duffield. 5. Finale Third Act "Giaconda". Ponchielli 6. A Dream of Wagner Hamm 7. (a) Caprice, "La Danseuse". Blon (b) Characteristic March, "Mr Black Man" (first time) Pryor			

8 Violin Solo, "Romance sans Paroles".....Wieniawski Miss Dorothy Hoyle. 8 Allegro from "Cricket on the Hearth". Goldmark Mr. Arthur Pryor, conductor. Mr. Simone Mantia, assistant. Program of informal musicale by members of the piano and mandolin classes of Mrs. W. L. and Miss Cora B. Patten, at Thearle's Music Rooms, San Diego, Cal., October 23, 1903: a. "Guardenier March" b. "Zulu Moon Dance"Odell Mandolin Orchestra. "Slumber Song" (Mansanielli)Auber Joy Holcomb. "Le Secret" .Gautier Myrtle DeLong. "William Tell" (Mandolin Solo)Rossini Jessie Kneedler. Valse. Op. 16 Kuhne Marie Hornbeck. "Moon Moths" (Nos. 1 and 3)Kussner Bessie Gates. "Il Trovatore" (Mandolin Duo) Verdi Louis Ind. "La Grace" Bohm Arthur Clark. "Alice" Asher Ruby Bragg. "Simple Confession" .Thome Mable Williams. "This Letter is for my Papa" Westendorf Gertrude Farwell. "Les Sylphes" . Bachmann Cella Slocum. "Scarf Dance" Chaminade Alice Cook. a. "A Tiptopper" (Two-step)... b. "Any Rags" (Schottische) Allen

Program of concert given by Mr. Philip J. Bone's Mandolin Orchestra, at the Town Hall, Dunstable, England, November 12, 1903, assisted by eminent London soloists. Mr. Philip J. Bone was the conductor:

Mandolin Orchestra.

Part I.

t Waltz—"Over the Waves"..........J. Rosas
Orchestra.
2 Humorous Song—"I've Brought the Coal."
... Mr. Carter.

3 Paper Manipulation. A new and beautiful Art. Mr. Fredk, Poole.

- 4 Mandolin Solo—"Reverie" (Op. 150) (with Harp accompaniment) G. B. Marchisio Mr. P. J. Bone.
- 5 Song—"Who'll Buy My Lavender"

 Edward German

Miss Agnes Vernon.

6 Musical Sketch—"Our Village." Mr. F. Poole.

7 Waltz—"Thoughts of Thee" Philip J. Bone Orchestra.

Part II

- Miss Agnes Vernon. 3 Conjuring. New and Old.
- Mr. Fredk. Poole.

 4 Harp Solo—"Song Without Words."

C. Oberthur

Mrs. P. Bone.

.Selection

- 5 Humorous Song—"Then We Went a Hunting."
 Mr. Carter.
 6 Ventriloquial Sketch—"Ten Minutes with But-
- tons."
 Mr. F. Poole.
 7 Cuban Dance Orchestra

Program of Concert given by the Fraternal Order of Eagles, at New Haven, Conn., November 29, 1903.

1 Overture—King Dodo Orchestra.

2 Tenor Solo.
Henry Strack.

3 Banjo Solo—Greater America March. Chas. H. O'Connell.

4 Solo.
Miss Nellie Flynn, of the Bijou Opera Co.

5 Piano Selection.

James McGovern.

6 Specialties.

Ray & Cox.

7 Guitar and Song.

Miss Anna Munz. 8 Remarks by Our Worthy President.

Henry E. Norris.

10 East Side Quartette. Joseph Gesler, James Powers, Walter Farren, Fred Duffy.

11 Recitation.
Miss Alice Minnix.

Master Emanuel M. Bernstein and Bro. Louis H. Cohen,

12 DuetDi Concert Hougroise dolin Club, at Los Angeles, Cal., December 4,

Master Emanuel M. Bernstein	1903—
and Bro. Louis H. Cohen.	(a) Overture, "Goddess of Night"Allen
13 Solo.	(b) Message of the VioletLuders
Miss Rose Smith, Boston Symphony Co.	C. S. DeLano's Club.
14 Buck and Wing Dancers.	(a) Orizaba March (Banjos)Gerrish
Powers & Farren.	
	(b) Cupid's ArrowEno
15 Tenor SoloSelected	Mrs. H. C. Knox, Misses E. Knox, Gladys
Signor Gamberbello.	Gross, Edith Bailey, Fern Barr, Mr. C. S. De-
16 Eagle Song by Assembly.	Lano.
	Pronto Galop (Guitar)DeLano
Program of the fourth concert by the Glee,	C. S. DeLano.
Banjo and Mandolin Clubs of the Harvard and	Vocal SoloSelected
Yale Universities at Symphony Hall, Boston,	Elliott E. Beamer.
Mass., Nov. 20, 1903, directed by Fred. R. Comee.	
Mr. George L. Lansing, who will appear at the	Semiramide
	Mrs. H. C. Knox, Misses Maude Little, E.
coming New York Festival Concert, is coach for	Knox; Messrs. H. L. Monlux, Harry Little, C.
both the banjo and mandolin clubs of Harvard:	J. Engstrom, C. S. DeLano.
I. "Pro Yalensi"Cowles, 1906	(a) Sorriso d'AmoreBellenghi
Yale Banjo Club.	(b) A Day in Acadia (descriptive)Samuels
2. (a) "Johnny Harvard."	
(b) Champagne Song.	Synopsis.—The shadows roll away—Dawn—
Harvard Glee Club.	Birds begin to sing-Fishing boats put off-
	Church bell for matins-The mill-The black-
3. "Brave Mother Yale" Merrill-Shepard	smith's Shop-The smithy's song-Twilight-
Yale Glee Club.	The cattle are driven home-The young people
4. "La Sumatreuse."	gather on the green-The country dance.
Harvard Mandolin Club	By the Club.
5. Medley—	Overture, "William Tell"-allegro vivace (ban-
"Coonville's Cullud Band"Lansing	jos)Rossini
Harvard Banjo Club.	Misses Fern Barr and Gladys Gross
6. "Mr. No-It-All"Mason, 1904-Colin	Bowling Club MarchFrey
Yale Glee Club.	Guitar Club.
7. "African Dreamland" Atwater	Vocal SoloSelected
Yale Mandolin Club.	Elliott E. Beamer.
	(a) Waltzes from "The Serenade,"
8. Canoe SongLeslie Stuart	
Harvard Glee and Mandolin Clubs	Victor Herbert
o. "Rogers Brothers in London" arr. W. M. Rice.	(b) Melodies from "The Runaway Girl,"
Harvard Mandolin Club.	Caryll and Monckton
10. (a) "Lady, let the Rolling Drums". Shepard	By the Club.
(b) "In Our Little Boat". Carmen Yalensis	
	Will Help Small Goods Trade.
Mr. Johnson and Mr. Fisher.	
II. (a) "A Catastrophe"Sprague	C. L. Partee, who is kept busy these days per-
(b) "Bavarian Yodel"	fecting plans for the grand mandolin, guitar and
Mr. Lawton and Harvard Glee Club.	banjo concert to be given in Carnegie Hall on the
12. "Dixie Girl"	evening of Jan. 29th, in a chat with The Review,
Harvard Banjo Club.	this week, said that everything points to one of-
13. Medley	the most successful affairs ever given in this
Yale Glee Club.	country. The important and artistic position of
14. "Sleepy Sweeps" Bingham, 1904	the mandolin, guitar and banjo will be empha-
Yale Banjo Club.	sized at this concert, thus helping the small goods
15. (a) "Bright College Years"Durand, 1881	industry in a comprehensive way.
(b) "Fair Harvard"Gilman, 1811	The American lute—the mandolin with a violin tone, manufactured by Mr. Partee, is steadily in-
Yale and Harvard Glee Clubs.	creasing its army of admirers. Its tone is sur-
	creasing its army of admirers. Its tone is sur- passingly beautiful, and Mr. Partee has some- thing to be proud of in this instrument.—The
Program of Fourth Concert, fourteenth sea-	thing to be proud of in this instrument.—The
son, by C. S. DeLano's Guitar, Banjo and Man-	Music Trade Review, New York, Dec. 5, 1903.

Dr. Elgar-His Work and Biography.

(Continued from page 33,)

found the proceedings to be intensely boring, and therefore set about devising some scheme which would enable him to derive entertainment whilst not occupied in singing. After some time he decided to devote his leisure moments during the service to composing music. And during his connection with the choir he perpetrated many compositions, besides a number of short articles and other literary efforts. It is claimed for him by other biographers that the originality his works possess is greatly due to his not having been connected with a Protestant church choir. And when it is borne in mind that many of the terrible efforts of British songwriters are hampered by the training which Dr. Elgar has avoided, the reader will have reason to congratulate this (financially) successful maker of modern English music. Like Stanford, most dull of academic composers, Dr. Elgar pleases the Germans. For a critic from the Fatherland has even gone the length of declaring that "the art of Dr. Elgar is, in the main, but little inferior to that of Beethoven." It may, in the above connection, be added that one or two of the works of Dr. Elgar are quite popular in Germany, where they are given in the language of the country. Indeed, the "Dream of Gerontius" has done much towards assuring the Teutonic musical element that all British composers do not take for their models Handel and Mendelssohn. They are apt to quote as their standard the songs of Landon Ronald, a London theatre orchestra conductor, who accompanies delightfully and composes mild editions of the Songs without Words." Dr. Elgar is, therefore, to be thanked by patriotic Englishmen for having risen superior to the occasion.

As a boy Dr. Elgar was exceedingly fond of reading assiduously all books of an historical and antiquarian nature. As a result

of what was somewhat of a departure in a boy, he acquired a quite extraordinary amount of knowledge of these subjects. And this he sometimes turns to account by treating his friends to the most learned discourses. Yet he is a modest man and sincerely protests when flattered by his acquaintances: Another trait about his conversation, and one which is to be highly commended, is that he never finds it necessary to belittle the doings of other composers. Thus, should one suggest that he has secured an effect of which Gounod might be proud, he will not declare himself to be affronted. As to the instruments which Dr. Elgar has studied he took up the violin. working under Pollitzer, later teaching budding violinists in and about Worcester. He also learned the organ, eventually succeeding his father. It is, in this connection, interesting to note that his father aspired to his son becoming a legal luminary, and that Dr. Elgar was, to that end, placed in a solicitor's office. But as the future composer of the "Coronation Ode" did not seek to win his way to the woolsack, yielding to his son's entreaties the father permitted him to seriously study music.

The length of this article being about to reach its limits, the critical and biographical dissection of Dr. Elgar shall close with a tribute to his personal appearance. He is quite handsome and sports the short hair and the unarranged mustache of the ordinary music person. To look at him he might be a millionaire or a schoolmaster, anything, in fact, but a composer of "festival works." And when with increasing age his fine nose becomes more aquiline and his remaining hair quite white, he will probably be insulted with the offer of a knighthood. But should this indignity be thrust upon him he will, perhaps, beg to be excused accepting it. For, supposing that in the autumn of his career he succeeds in composing something really splendid, graceful, delicate, and poetical, it would indeed be sad to find him to be a mere groveler after a distinction which is wholly the perquisite of the lower orders.

Ferdinando Carulli.

From "Biographies of Mandolinists and Guitarists."

Contributed Exclusively to THE CADENZA, by the Author.

PHILIP J. BONE, LUTON, ENGLAND.

Ferdinando Carulli was born in Naples. February 10, 1770, and died in Paris, February, 1841. He was a guitar player, composer and author of universal renown, the son of a distinguished litterateur who was secretary to the delegate of the Neapolitan Jurisdiction. Like the famous Spanish guitarist, Aguado, Carulli received his first musical instruction from a priest, and the instrument chosen for his study was the violoncello. He had attained proficiency on this instrument when his attention was attracted by the guitar, and abandoning the violoncello, he devoted his abilities and life to the study and advancement of this more romantic instrument and its literature. At the period of Carulli's childhood there were very few serious masters and teachers of the guitar; the instrument was exceedingly popular, however, in his native land, being considered only capable as an accompanying instrument for the songs and serenades of the Neapolitans.

Carulli was a musical genius, and when a vouth he commenced a series of studies and exercises for his personal advancement, as no teacher of the guitar was to be found. As in the case of Giuliani, Carulli was an entirely self-taught player; but he could realize the possibilities that were attainable under the hands of a skilled performer, and he studied assiduously. The success he attained caused him to further prosecute and develop his studies and the resources of the instrument, and he was rewarded in Naples by the popular appreciation bestowed upon him as a performer and teacher. So great was his success in his native land that he was advised to travel as a virtuoso, and in April, 1808, we find him in Paris, where he

appeared as guitar soloist at several important concerts, achieving most brilliant success as an artist. From this date he took up his residence in Paris and did not quit France for any considerable period, but remained there as a teacher and composer tillhis death in 1841.

Carulli's musical compositions were full of originality and added considerably to his reputation, and his publications were the fashionable pieces of the day. It is a significant fact that during the same year-1808-his contemporary and countryman, Giuliani, was receiving equal public favor in Vienna for his guitar playing and compositions. Carulli published an immense quantity of guitar music in the space of twelve years, in all nearly four hundred compositions, many of them being of extraordinary length. In the year 1810 he wrote his exceedingly popular Method for the Guitar, Op. 241, a work of great merit in two volumes and originally published by Carli, of Paris. This instruction book was the standard method of the day, and its success was so marked that it rapidly passed five editions. The sixth edition of this Method was much enlarged, and containing an appendix and forty-four progressive pieces and six studies, appeared shortly after, issued by Launer, the Parisian successor of the firm of Carli. This edition was prefaced by an excellent engraving of Carulli and also contained a list of his most popular compositions and the author's notice respecting this new, revised and augmented edition. This Method for the Guitar gave to Carulli the distinction of being a founder of the modern school of guitar playing. In 1825 he wrote his "Harmony Applied to the Guitar," which is a skilful treatise on accompaniment, based on a regular system of harmony arranged in a practical manner for the instrument, and no such work had been published previously. It was issued by the music publishing firm of Petit, Paris. (To be continued.)

TRADE DEPARTMENT

Manufacturing Interests.

Write for particulars of the proposed free accommodations at the World's Fair, St. Louis, Mo., 1904. Card will be found in another column.

Herman Cohn, the string man, of New York City, has a card on another page and invites correspondence from all interested. He supplies strings, merchandise and publications of all kinds and at low rates.

The new mandolin pick, lately placed on the market by Mr. Frank J. Haggerty, of Bridgeport, Conn., is winning many friends, and the success of this latest device seems assured. The price of the new pick is reasonable and it is guaranteed to last. See card in another column.

The Hadano Company, importers and dealers, of San Francisco, Cal, are again advertising their "Mikado" banjo strings, which have been so favorably received by players on the Pacific coast and elsewhere. The importers guarantee these strings to be absolutely true. See card in another column.

G. A. Rapp, of Hudson, N. Y., maker of the now well and favorably known device, "Rapp's Protection String Case" for carrying musical strings, is again to the fore with an announcement in our Christmas number, showing cuts of the string case, together with description and price. Announcement gives full particulars.

The mandolin-banjo, made by James Morrison, maker of the celebrated Morrison banjo, is an instrument of great merit and has met with the approval of every amateur, and professional player who has used it. The price is moderate for a high-grade instrument and the workmanship and tone all that could be expected. Refer to his card.

We have several times mentioned the desirability of using a harp in connection with mandolin orchestras. This instrument gives a beautiful effect in connection with mandolins and furnishes a most suitable background for the melodies. Read the announcement of James Page, harp maker, in this number and write for descriptions and prices of his harps.

C. E. Grohe's "Unrivalled Hand-Made Strings" for mandolin and guitar are advertised in another column of this issue. These strings are said to be superior in every way, and the agent is in possession of highest testimonials from those who have used them. As the prices are moderate for high-grade goods, we would advise sending the agent, Mr. H. E. Brinton, a trial order. Refer to his card for prices.

Mr. Benjamin F. Knell, the well-known mandolin virtuoso, and author of Knell's Mandolin Technic and other valuable works for the mandolin, is advertising his "Pick Holder" for the man-

dolin in this issue. This article is most desirable, practical and useful to mandolinists generally and should be in demand. It is sold at a modest price, within reach of all. Refer to card and send Mr. Knell a trial order.

Oscar Schmidt, manufacturer of the "O. S." mandolins, of Jersey City, has one of the largest and best equipped factories in the East and is prepared to turn out instruments up to the very highest grades. Mr. Schmidt is about to place an entire new line of mandolins on the market, which are of very fine workmanship and tone quality. Read his announcement and write him for particulars and prices.

The Bay State Co., of Holyoke, Mass., who are advertising in this issue of The CADENZA, have placed an entirely new article on the market, viz: their "Alabaster Paste" to be applied to banjo heads for the purpose of producing a sharp, clear tone, even in damp weather. The merits of this article are worth investigating, as the price is within the reach of all. Read card of the manufacturers and send for their circulars.

The Truax Music Co., of Battle Creek, Mich., makers of the noted Truax mandolins and guitars, and of the Truax Patent Adjustable Bridge for mandolins and guitars, issue a very striking advertisement in our current issue which is both worthy of reading and careful consideration. The Truax Company will send you a complete catalogue, fully describing all their manufactures, on application. Write for it to-day.

Mr. A. Cosmar, of New Haven, Conn., has placed on the market a new brand of strings for violin, guitar and banjo, called the "Triumph" strings, which he claims are the result of many years of experimenting, and which are absolutely true and perfect, being made regardless of cost of manufacture. These strings are also claimed to be correctly gauged, of great durability and powerful tone, yet not higher in price than any high-grade string. Refer to the advertisement of Mr. Cosmar on another page of this issue and write to him for complete price list.

The "American Lute," manufactured and sold by the C. L. Partee Music Co., New York, is a success, and inquiries and demands for the instrument are being received from all parts of the country. It should be clearly understood, however, that the American Lute is a strictly handmade instrument, built of the finest maple, but is in no sense elaborate. In fact, it is plain, being made on the violin principle, with a view only of securing tone quality and durability. In other words, it is not a "flashy" instrument, as so many mandolins are. Being hand-made, the cost of manufacture is high, but being sold at a very small profit, the retail price is low for a good instrument. Teachers and dealers who would like to secure an agency are invited to write.

Publishers' Notes.

Frank Z. Maffey, music publisher and manufacturer, of Indianapolis, Ind., has a card in this issue wherein he offers some attractive novelties in the way of publications and merchandise. Refer to card for titles and prices.

Rogers & Eastman, music publishers, of Cleveland, Ohio, have built up quite an extensive catalogue of desirable publications for the mandolin, guitar and banjo, and generally have something new and attractive to offer each month. Read their full-page advertisement elsewhere in this issue.

J. A. Bartlett, music engraver and printer, of New York City, is building up quite a trade in the engraving and printing line and as his rates are moderate, intending publishers would do well to correspond with him for samples and prices. Advertisement appears on another page.

Cummings and Wilcox, music publishers, of Greenfield, Mass., who have presented several attractive issues for the mandolin and guitar, anaounce two new issues this month—"Love's Awakening" and "Frolic of the Elves." These are spoken of as especially good. See card in another column.

Mr. Lewis Good, the well-known banjo, mandolin and guitar artist, soloist and teacher, of Newport, R. I., has embarked in the publishing line, having just issued his "Gretia" March, arranged for one or two banjos, as played with success by Good and Stewart. Refer to his announcement in another column.

Refer to the advertisement of W. H. Anstead, music publisher, of New York City, which appears elsewhere in this issue. Mr. Anstead publishes several very attractive and valuable numbers for mandolin clubs, and as his issues are offered at special prices, his announcement should attract many buyers.

Among particularly desirable numbers for mandolin orchestras, showy and in the classical style, may be mentioned the "Merry Monks Caprice," by C. E. Pomeroy, one of the very best gems from the pen of that noted writer. This selection is published for three mandolins and two guitars, and is most effectively arranged throughout.

The Hogue Music Co., of Washington, Ga., have enlarged their advertising announcement in THE CADENZA in order to give more prominence to some of their latest and best issues for mandolin and guitar orchestras. A full reading of their announcement this month will prove profitable, as they are making some very special reductions in prices.

The Agnew Publishing Co., of Des Moines, Iowa, issue an advertisement in our columns this month calling attention to their new and easy guitar solos—just out. Two of these are published in The CARDNZA—current issue—and these

will give our readers an idea of the merits of the balance of the set. Card of the Agnew company appears on another page.

The Myrex Music Co., of New York City, who publish an announcement in another column, are doing a large and successful business in the sale of popular and standard sheet music for all instruments, including mandolin and violin, piano and vocal. Their business is entirely by mail and their prices extremely low. It will pay our readers to send for their catalogue and price list.

The Baum-Humphrey Co., of Cleveland, O. are now prepared to take care of the wants of all mandolin, guitar and banjo players desiring music or books, of any grade, no matter where published. This enterprising house is doing a considerable business in jobbing this class of goods and they are gaining many friends. Read their card in this issue and send them a trial order.

Another new advertiser is represented in our columns this month—Mr. H. O. Anderson, the noted mandolin virtuoso, teacher and composer, now of Seattle, Wash. Mr. Anderson has published, among other things, a "Largo" by Chopin and a Swedish Cradle Song by Soderberg, both of which he has effectively arranged for mandolin and piano. Read Mr. Anderson's card on another page.

The Brunover edition of mandolin duos, published and for sale by George W. Thoms, of Appleton, Wis., have met with remarkable success for the efforts of a comparatively new composer, and these excellent issues are now in the third edition. They are well arranged, practical and effective, and are being sold at very moderate rates. Look up Mr. Thom's announcement and special offer.

Mr. Valentine Abt, music publisher, of New York City, who has a quarter-page advertisement on our last cover page, has just published a new work entitled "Graduated Mandolin Duo Course," by J. Robert Morris. This work should prove highly successful, as it contains forty-two excellent recreations and pieces. Other publications and merchandise specialties are also announced by Mr. Abt, with particulars and prices.

Through an error in proof-reading, the announcement of James D. Murphy, of Hobart, Okla., was omitted from our November number but is printed on another page of this issue. Mr. Murphy is the author and publisher of a new mandolin duo, "Love's Confession," intended especially for solo for unaccompanied mandolin, and he offers to send the same at the special price of 15 cents. His card may interest you.

The New Year's cards, printed and supplied by Wm. H. Kruse, of Brooklyn, N. Y., which are advertised elsewhere in this issue, are a desirable novelty for musicians' use and their merit and cheapness must commend them to all. They are certainly a bargain at the prices offered. Mr. Kruse is also the publisher of some very fine standard violin and piano selections. Read his card and send him an order.

B. E. Shattuck, music publisher, of New Bedford, Mass., also a noted composer and the owner of a select catalogue of banjo, mandolin and guitar music, has acquired the balance of the L. B. Gatcomb catalogue of music, including gems by E. M. Hall, A. A. Babb, Thomas Glynn, Vess. L. Ossman and others, and after the first of the year contemplates using a larger advertising space in The Cadenza to make these issues known. Refer to Mr. Shattuck's card in another column.

The full-page announcement of Walter Jacobs, occupying page 52 this month, contains a select list of Jacobs' latest publications for mandolin, guitar and banjo orchestra, playable in any combination, which can scarcely fail to interest players everywhere. In our January issue we will give a more extended notice of Mr. Jacobs' issues, but may mention now that his Grand Orchestra Folio, arranged for all instruments, lately published, is his most ambitious undertaking and is a work which is sure to have an enormous sale.

Howley, Haviland & Dresser, the well-known popular publishing house of New York City, whose former productions for the mandolin and guitar have been so well received, have just issued two new and desirable folios, the "Broadway Folios" Nos. 4 and 5, published in separate books for first and second mandolins, guitar and piano accompaniment. The contents comprise all the latest and best successes issued by this house—both vocal and instrumental—and the whole has been arranged by Louis Tocaben, the well-known mandolinist. Read the half-page advertisement of Howley, Haviland & Dresser elsewhere in this issue.

Messrs. M. Witmark & Sons, the enterprising music publishers of New York City, who have but recently removed to their fine new building on Thirty-seventh Street, have a new half-page advertisement in the December issue of The Cadenza which will prove interesting to all who use this class of music. Messrs. Witmark & Sons are the publishers of a large proportion of the comic opera, and vocal and instrumental successes of the day, and most of these are published by them for all combinations of mandolins, guitars and banjos. Lately this well-known house had a full-page advertisement in the New York Sunday Herald, the first time, we believe, that a music publisher has ever assumed such a large advertising expense in one paper. Send to Witmark & Sons for their complete catalogue of mandolin, guitar and banjo music.

An announcement concerning the Grand New York Festival Concert is printed on page I of our current number. This gives the list of artists and pretty full particulars regarding the program, the locations and prices of seats, and such general information as will be acceptable to those interested. Those who can afford \$1.50 tickets will find the second tier box seats and the entire parquet most desirable. In fact, one can see and

hear perfectly from any part of Carnegie Hall, but the advantage of seats in the parquet, first on second tier of boxes lies in the fact of their being nearer to the stage. A great many who have expressed their positive intention of being present have not yet purchased their tickets; we would advise these to order tickets and let us know their wishes as soon as convenient. As much work remains to be done, the sooner we receive the orders, the better attention we can give them.

Passing Notes.

Program of the violin recital by Jacques Thibaud, Andre Benoist, accompanist, at Carnegie Hall, New York City, Friday afternoon, Nov. 20, 1903:

2 a Prelude:

b Fugue—First Sonate, G. MinorBach Thibaud.

c Scherzando Marsick
d Melodrame Guiraud
e Polonaise Wieniawski

Thibaud.

New Publications.

Pokey Pete—Characteristic March—J. W. Lerman. Banjo solo, 40.

For the Flag-Military March and Two-step-J. Bodewalt Lampe.

Banjo solo, 40.
Men of Harvard—March and Two-step—F. H.
Grey.

Ragged Rastus—Two-step—C. F. Spangenberg.
Ragged Role Solo 30

Banjo solo, 30.
C. F. SPANGENBERG, Colorado
Springs, Colo.
The Perpetual Banjo School—No. 3—D. Mans-

field
.75.
D. MANSEIELD, San Francisco, Cal

D. MANSFIELD, San Francisco, Cal. MANDOLIN.

Pokey Pete-Characteristic March-J. W. Ler-man.

Three mandolins, mandola, guitar, 'ceilo, flute and piano acc, \$1.15.
For the Flag—Military March and Two-step—
J. Bodewalt Lampe.

Three mandolins, mandola, guitar, 'cello, flute and piano acc. \$1.15.

Men of Harvard-March and Two-step-F. H. Grey. Three mandolins, mandola, guitar,

'cello, flute and piano acc. \$1.15.
The Palms—R. E. Hildreth.

Three mandolins, mandola guitar, 'cello, flute and piano acc. \$1.90.
WALTER JACOBS, Boston, Mass.

Frolic of the Elves-Waltz-A. Roberts.

Two mandolins and guitar, .50. Love's Awakening—Romanza—J. Wesley Raffer-

Two mandolins and guitar, .50. CUMMINGS & WILCOX, Greenfield,

In Many Moods—Dance Caprice—A. A. Babb.
Mandolin and guitar, .40.
B. E. SHATTUCK, Boston, Mass.

Royal Blue March-S. F. Joseph.

Two mandolins and guitar, 60.
S. F. JOSEPH, Philadelphia, Pa.
Columbine Waltz—C. F. Spangenberg.

Mandolin and guitar, .50. Four Standard Airs: No. I. Home, Sweet Home

—Old Folks at Home — Nearer,

My God to Thee—Massa's in the
Cold, Cold Ground. Arr. by C. F. Spangenberg. Mandolin or violin, .50.

Four Standard Airs: No. 2. Auld Lang Syne— Blue Bells of Scotland—Old Kentucky Home—Annie Laurie. Arr. by C. F. Spangenberg.

Mandolin or violin, .50.
Ragged Rastus—Two-step—C. F. Spangenberg. Mandolin and guitar, .50.
C. F. SPANGENBERG,
Springs, Colo. Colorado

GUITAR.

Riverside Waltz-J. E. Agnew.

Guitar solo, .30. Clover Leaf-Polka Caprice-J. E. Agnew.

Guitar solo, 30.
Cupid's Waltz—J. E. Agnew.
Guitar solo, 30.
May Flowers—Gavotte—J. E. Agnew.

Guitar solo, .30. Little Conqueror-Waltz-J. E. Agnew.

Guitar solo, .30.
Bonita—Polka—J. E. Agnew.
Guitar solo, .30.

La Vinita-Waltz-I. E. Agnew.

Guitar solo, .30. AGNEW MUSIC PUBLISHING CO., Des Monies, Iowa

Pokey Pete-Characteristic March-J. W. Ler-Guitar solo, .30.

For the Flag-March and Two-step-J. Bodewalt Lampe. Guitar solo, .30.

Men of Harvard-March and Two-step-F. H. Grey.

Guitar solo, .30. WALTER JACOBS, Boston Mass. Old Nick's Fandango-X. Q. Smee.

Guitar solo, .25 S. A. GREGG, Sedalia, Mo. Columbine Waltz-C. F. Spangenberg. Guitar solo, .30.

Ragged Rastus-Two-step-C. F. Spangenberg.

Guitar solo, .30. Cascade Waltz—C. F. Spangenberg.

Guitar solo, .30.
Four Standard Airs: No. 1. Home, Sweet Home —Old Folks at Home—Nearer, My God to Thee—Massa's in the Cold, Cold Ground. Arr. by C. F. Spangenberg.

Four Standard Airs: No. 2. Auld Lang Syne—
Blue Bells of Scotland—My Old
Kentucky Home—Annie Laurie. Arr.
by C. F. Spangenberg.

Guitar solo, .50. Home, Sweet Home and Var.—Arr. by C. F.

Spangenberg. Guitar solo, .30, F. SPANGENBERG, Colorado Springs, Colo.

VIOLIN.

D. Mansfield's Violin School, First Book of Sixteen Technical Studies, 75.
D. MANSFIELD, San Francisco, Cal.

PIANO.

Pokey Pete-Characteristic March-J. W. Lerman.

Piano solo, .50.
For the Flag—Military March and Two-step—J.
Bodewalt Lampe.

Piano solo, .50. Men of Harvard-March and Two-step-F. H. Grey.

Piano solo, .50.
WALTER JACOBS, Boston, Mass.
Columbine Waltz—Arr. by Mrs. ©. F. Spangen-

Piano solo, .40. Ragged Rastus-Two-step-C. F. Spangenberg. Piano solo, .50. F. SPANGENBERG, Colorado

Springs, Colo.

ORCHESTRA.

Men of Harvard-March and Two-step-F. H.

Full orchestra, \$1.00. The Vixen—Galop—W. K. Whiting. Full Orchestra, \$1.00.

Bell of Seville-Valse Characteristic-I. Bodewalt Lampe.

Full orchestra, \$1.50. The Palms—Arr. by R. E. Hildreth.

Full orchestra, \$1.50. WALTER JACOBS, Boston, Mass.

MILITARY BAND.

The Vixen-Galop-W. K. Whiting.

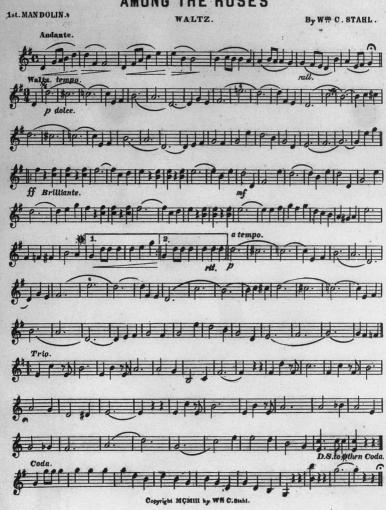
Full Military Band, 50.
Men of Harvard-March and Two-step-F. H. Grey

Full Military Band, 50.

Bells of Seville, Valse Characteristic—J. Bodewalt Lampe.
Full Military Band, \$1.00.

WALTER JACOBS, Boston, Mass.

AMONG THE ROSES



AMONG THE ROSES

GUITAR ACC. By W. C. STAHL. Andante. Copyright MCMIII by WW C. Stahl.

To GEO . W. BEMIS, Boston, Mass.

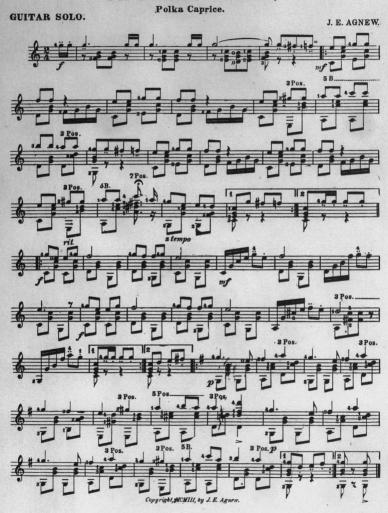
Cupid's Victory

" A. J. WEIDT





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MANDOLIN SOLO or VIOL	IN30 BANJO SOL	040
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3d Mandolin	Banjo Acc	'Cello Obligato15
Mandola (Octave)15	Piano Acc20	GUITAR SOLO30

Piano Solo arrangements may be had to many of this list.

Degrees of difficulty are marked thus: A, easy; B, medium; C, difficult.

Pieces marked thus * are also published for regular Orchestra.

For such numbers Cornet, Clarinet, Bass or any Orchestra part may be had at the price charged for Flute.

Any one of these pieces will be mailed, postage free, on receipt of ONE HALF- the Stamps are acceptable: regular price (see above.)

*Antar. Intermezzo Oriental. (B) Dreyfus..Arr. Walter Jacobs *Any Rags? Schottische. (B) Allen Arr. Jacobs-Hildreth *Assembly, The. March and Two-Step. (A)......Paul Eno douin. The. An Oriental Patrol. (B)

......Arr, R, E, Hildreth *Behind the Hounds. March and Two-Step. (A)

Allen..... Arr. Walter Jacobs *Cupids on Parade. March and Two-Step. (A) Geo. L. Lansing Darkies' Drill, The. Two-Step and Cakewalk. (B)

...... Jacobs-Hildreth *Dickey Dance, The. Caprice Humoresque. (B) Geo. L. Lansing Dinah's Soiree, Cakewalk. (A)......Geo. L. Lansing *Elephant Promenade. A Toe Tickler. (A)....R. S. Saunders Fanchette. Tambourine Dance. (A)......R. E. Hildreth *For the Flag. Military March and Two-Step. (A)

Arr. Hildreth-Jacobs

.....R, E, Hildreth

*Idolizers, The. March and Two-Step. (B) .. Arr. Walter Jacobs

*In a Rose Garden. Polka Redowa. (A) ... Arr. R. E. Hildreth *Jungle Echoes. A Cocoanut Dance. (B).....R. E. Hildreth *Magician, The. Gavotte. (B) Farrand Arr. R. E. Hildreth *Manana, Chilian Dance, (B) Missud...Arr. R. E. Hildreth *Marconigram, The, March and Two-Step. (B)
Allen.....Arr, R. E. Hildreth

*Merry Monarch, The. March and Two-Step. (B) R. E. Hildreth *Military Hero, The, March and Two-Step. (A) W. D. Kenneth Our Director. March. (A) Bigelow Arr. Walter Jacobs *Pepeeta. Vals Español. (B).... R. E. Hildreth *Pokey Pete. Characteristic March. (A)

..... Arr. Walter Jacobs *Pride of the Prairie. March and Two-Step. (B)
Rolle......Arr. R. E. Hildreth

*Southern Pastimes. Schottische. (B)Arr, R. E. Hildreth

*Tiptopper, A. March and Two-Step. (B) Arr. Walter Jacobs

*Venetian Beauty. Caprice. (A) Rolfe. Arr. Hildreth-Jacobs *Veritas. March and Two-Step (B) Densmore
Arr, R. E., Hildreth
*Whip and Spur. Galop. (A) Allen....Arr. Walter Jacobs

*Yazoo Buck. Wing Dance, (B) Godfrey., Arr. R. E. Hildreth *Zophiel. Intermezzo. (B) ... R, E, Hildreth *Zulu Moon Dance. A Midnight Diversion. (A) .. H. F. Odell

WALTER JACOBS' NEW CATALOGUE of Mandolin, Banjo, Guitar and Piano Music is a book of 56 pages and contains 117 18t Mandolin parts (miniature, but entirely complete) to his latest Mandolin and Orchestra publications, besides several other GOOD THINGS. FREE to those sending four (4) cents to pay postage.

Valter Jacobs

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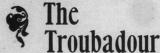
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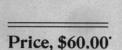
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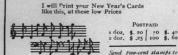
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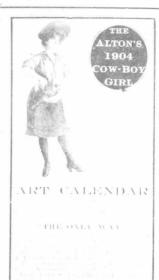
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